A dictionary of hymnology
A DICTIONARY OF HYMNOLOGY

SETTING FORTH THE

ORIGIN AND HISTORY OF CHRISTIAN HYMNS
OF ALL AGES AND NATIONS

WITH SPECIAL REFERENCE TO THOSE CONTAINED IN THE HYMN
BOOKS OF ENGLISH-SPEAKING COUNTRIES,
AND NOW IN COMMON USE

TOGETHER WITH

BIOGRAPHICAL AND CRITICAL NOTICES OF THEIR AUTHORS AND
TRANSLATORS

AND

HISTORICAL ARTICLES ON NATIONAL AND DENOMINATIONAL HYMNODY,
BREVIARIES, MISSALS, PRIMERS, PSALTERS, SEQUENCES,
&c. &c. &c.

EDITED BY

JOHN JULIAN, M.A.
VICAR OF WINCERANK, SHEFFIELD

NEW YORK
CHARLES SCRIBNER'S SONS
1892
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The first pages of this "Dictionary of Hymnology, Setting forth the Origin and History of Christian Hymns of all Ages and Nations, with special reference to those contained in the Hymn Books of English-speaking Countries," were completed more than ten years ago. Since that time, there has been a constant and rapid production of official and quasi-official hymn books of great importance in all English-speaking countries. To meet this emergency, and to make this work both trustworthy and exhaustive, constant revisions and additions were imperatively called for, which have considerably enlarged the work and delayed its publication.

2. Hymnological works, both historical and critical, and in several languages, have also been published during the same period. A careful study of these works—many of which are by distinguished scholars and experts in the various languages and departments—and a laborious and critical testing of their contents, have consumed a vast amount of time, with the result of great practical advantage to the Dictionary as a whole.

3. The Appendix (Parts I. and II.) also became a necessity; and, together with the "Cross Reference Index to First Lines" (pp. 1307-1504), the "Index of Authors, &c." (pp. 1505-1521), and the "Supplemental Index" to each (pp. 1598-1616), must be carefully consulted by the hymnological student.

4. Where it could possibly be avoided, nothing has been taken at second-hand. Minute technical accuracy has been aimed at, and, after great labour and inevitable delay, has, it is hoped, in most instances, been attained. The pursuit of this aim has very frequently demanded, for the production of one page only, as much time and attention as is usually expended on one hundred pages of ordinary history or criticism.

5. The MSS. used in this work number nearly ten thousand, and include (1) those in the great public libraries of Europe and America; (2) those in private hands; (3) those in the possession of the Assistant Editor; and (4) those of the Editor.

6. The Books, Magazines, Newspapers, Broadsheets, &c., collated and examined, have been too numerous to count. The Editor's collection of MSS., Books, Pamphlets, &c., will, on the publication of this work, become the property of the Church House, where they will be available for consultation.

7. The total number of Christian hymns in the 200 or more languages and dialects in which they have been written or translated is not less than 400,000. When classified into languages the greatest number are found to be in German, English, Latin, and Greek, in the order named. Other languages are also strongly represented, but fall far short of these in extent and importance. The leading articles on National and Denominational hymnody given in this work furnish a clear outline of the rise and develop-
ment of this mass of hymn writing. Arranged chronologically they set forth the periods when hymn-writing began in various languages, and the subjects which engaged the attention of the writers. It will be found that whilst the earliest hymns, as the Magnificat, the quotations in the Pastoral Epistles, &c., are in Greek, it required less than 170 years for the addition of Syriac to be made to the roll of languages. Latin followed in another 200 years. In another 50 years, the first notes in Early English were heard. German was added in the 9th cent.; Italian in the 13th cent.; Bohemian in the 15th cent., and others later, until the roll numbers over 200 languages and dialects. Careful attention to the chronology of the subject will also bring out the facts, that whilst Clement of Alexandria (p. 238) was singing in Greek, Bardesanes (p. 1109) was inspiring his followers in Syriac. Later on we find that the finest of the early poets were writing contemporaneously—Gregory of Nazianzus (p. 468) and Synesius (p. 1108) in Greek; St. Ambrose (p. 56), Prudentius (p. 914), and St. Hilary (p. 522) in Latin; and Ephraem the Syrian (p. 1109) in Syriac. Still later, as the roll of languages is increased, the grouping of names, countries and languages within given periods, will yield rich materials for the use of the historian and the divine.

8. In the following pages are set forth the countries whose, the periods when, the languages in which, and in many instances, the men by whom the doctrines and ritual teachings and practices of Christianity were first enshrined in song; and by whom and in what languages and countries the greatest developments have taken place.

9. English readers especially will find that one of the leading features of this Dictionary is the effort made to bring this mass of historical, biographical, doctrinal, devotional, and ritual matter as fully as possible within the grasp of those who are acquainted with no other language but their own. Linguistically the English language is the key-note of this work, and the hymns contained in the hymn-books of English-speaking countries, and now in Common Use, are its basis.

10. Personal acknowledgment has been made with deep gratitude to more than one thousand correspondents for valuable assistance rendered by them in the production of this work. In addition to the Contributors whose signatures are appended to their respective articles, special reference has to be made to the assistance of Miss Stevenson in compiling the "Indices of Authors, Translators, &c.;" to the invaluable services of Mr. W. T. Brooke, whose acquaintance with early English hymnody is unrivalled; to Major G. A. Crawford, the compiler of the elaborate and complete "Indices of Cross Reference to First Lines, &c.," whose aid in revision from the first, and whose technical acquaintance with and accuracy in correcting the Press have been of eminent value; and to the Rev. James Mearns, whose assistance has been so extensive, varied, and prolonged, as to earn the unsolicited and unexpected, but well-deserved and cheerfully accorded position of Assistant Editor of this work.

JOHN JULIAN.

Wincobank Vicarage,
December, 1891.
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LIST OF MANUSCRIPTS.

The MSS. used in the preparation of this work include the following:—

I. Latin MSS.

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<tr>
<th>I. The Bodleian.</th>
<th>Lat. 96.</th>
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<tr>
<td>l. Ashmole.</td>
<td>1123, i.</td>
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<td>1265.</td>
<td>792, i.</td>
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<tr>
<td>1261.</td>
<td>1394, i.</td>
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<td>1388.</td>
<td>1112, ii.</td>
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<td>1532.</td>
<td>561, i.</td>
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<tr>
<td>1525.</td>
<td>561, i.</td>
</tr>
<tr>
<td>v. Barlow.</td>
<td>1042, ii.</td>
</tr>
<tr>
<td>5.</td>
<td>292, i.</td>
</tr>
<tr>
<td>iii. Bodley.</td>
<td>1113.</td>
</tr>
<tr>
<td>679.</td>
<td>886, i.</td>
</tr>
<tr>
<td>713.</td>
<td>1041, ii.</td>
</tr>
<tr>
<td>Bibl. 1. xili. H. pt. ii.</td>
<td>28.</td>
</tr>
<tr>
<td>40. xili. H. pt. ii.</td>
<td>1042.</td>
</tr>
<tr>
<td>Lat. 112. 1225. H. pt. ii.</td>
<td>1042.</td>
</tr>
<tr>
<td>106. xvi. H. pt. ii.</td>
<td>1042.</td>
</tr>
<tr>
<td>106. xvi. H. pt. ii.</td>
<td>1112.</td>
</tr>
<tr>
<td>325. xvi-xvii. H. pt. ii.</td>
<td>1042.</td>
</tr>
<tr>
<td>Script. 89. xv. H. pt. ii.</td>
<td>1042.</td>
</tr>
<tr>
<td>223. xili. H. pt. ii.</td>
<td>1042.</td>
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x. Rawlinson.

C. 72. | 1042. |
C. 96. | 1042. |
C. 510. | 1042. |
C. 553. xvi. H. pt. ii. | 1042. |

xii. University College.


II. British Museum.

1. Additional.

1890. | 1186, i. |
10546. | 1220, i. |
10141. | 1213, i. |
11669. | 1042, i. |
12194. | 1043, i. |
10965. | 1042, i. |
17800. xvi. H. pt. ii. | 1042. |

b

The MSS. in the above list include only the Latin MSS. found in British Libraries, and cited at pp. 1–1306 of this Dictionary. Many other MSS.
have been examined at the British Museum, the Bodleian, Cambridge, Durham, Lambeth, Lincoln, York, &c., which are not included in this list because they are mostly later than 1200, and did not give results of sufficient importance to be referred to in the notes on the individual hymns. The references to H. pt. ii, mean that the MSS. so marked are only mentioned in Pt. ii of the article Hymnarium, and in these cases the approximate dates of the MSS. are also given. In other cases the references in this work indicate the pages where concise descriptions of the various MSS. will be found.

In regard to the Latin MSS. it must be noted that the earliest and best only are cited in the body of the Dictionary, so that if e.g. a hymn is found in a MS. of the 11th cent., later MSS., unless of special importance, are not mentioned. References to a large number of MSS. in Continental Libraries will also be found in the notes on the individual Latin hymns, and at p. 813. These MSS. are mostly in the Bibliothèque Nationale and the Arsenal at Paris, the Stiftsbibliothek at St. Gall, the Vatican Library at Rome, the Ambrosian at Milan, the Royal Libraries at Berlin and Munich, and the Libraries at Wolfenbüttel, Darmstadt, Einsiedeln, Zürich, &c. Besides these, various MSS. found in other libraries are cited through the works of Daniel, Mone and Dreves.

II. English MSS.

The English MSS. which have been largely used in this work, and especially by the Editor in the unsigned articles and those with his signature appended thereto, include the following groups:—

1. C. MSS. R. Campbell's MSS. Property of Mrs. E. Campbell.
3. E. MSS. The Editor's MSS. Property of the Church House.
5. H. MSS. W. J. Hall's MSS. Property of the Hall family.
7. Mid. MSS. A. Midlane's MSS. Property of the Church House.
10. S. MSS. D. Sedgewick's MSS. Property of the Church House.
11. Sc. MSS. Elizabeth Scott's MSS. Property of Yale University, U.S.A.
ABBREVIATIONS.

In this Dictionary nearly eight hundred abbreviations have been used. Of these a large proportion are self-evident, and others, being in common use, are not repeated here. In this Table, therefore, those only are given which are for the most part peculiar to this work.

In several instances pages are given instead of explanations. This has been done because the details given on the pages indicated are not only too full for repetition, but are also of great value to the Reader. See also Supplemental List on p. xii.

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<th>Abbreviation</th>
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<td>A. B. C.</td>
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<td>A. B. M.</td>
<td>See p. 738, ii.</td>
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<tr>
<td>A. H. (Wetzel's)</td>
<td>See p. 1866, ii.</td>
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<tr>
<td>A. M. E.</td>
<td>See p. 738, ii.</td>
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<tr>
<td>A. P. M.</td>
<td>See p. 738, ii.</td>
</tr>
<tr>
<td>A. V.</td>
<td>Authorized Version.</td>
</tr>
<tr>
<td>A. &amp; M.</td>
<td>Ancient and Modern.</td>
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<tr>
<td>Add.</td>
<td>Additional.</td>
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<tr>
<td>Aest.</td>
<td>Aestivta.</td>
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<tr>
<td>Alford</td>
<td>See p. 39, ii.</td>
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<td>Alg. Deutsche Biog.</td>
<td>See p. xii. 1.</td>
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<td>Alg. G. B.</td>
<td>See pp. 193, ii.; 512, ii.</td>
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<td>Amer. Ger.</td>
<td>American German.</td>
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<td>Appx.</td>
<td>Appendix.</td>
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<tr>
<td>Aust.</td>
<td>Autumnalis.</td>
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<tr>
<td>B. M.</td>
<td>British Museum.</td>
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<tr>
<td>B. M. S.</td>
<td>See p. 738, ii.</td>
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<tr>
<td>B. MSS.</td>
<td>Brooke MSS., p. 184, i.</td>
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<tr>
<td>B. V. M.</td>
<td>Blessed Virgin Mary.</td>
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<tr>
<td>Bury</td>
<td>See p. 260, ii.</td>
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<tr>
<td>Bärn.</td>
<td>See p. 656, i. 4.</td>
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<td>Bild.</td>
<td>Bildner. See p. xii. 2.</td>
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<td>Bode</td>
<td>See p. xii, ii.</td>
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<td>Bre.</td>
<td>Breviary.</td>
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<td>Brüder G. B.</td>
<td>See p. 708, ii.</td>
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<td>Burrow</td>
<td>See p. 1586, i.</td>
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<td>C. B.</td>
<td>Chorale Book.</td>
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<td>C. M. S.</td>
<td>See p. 738, ii.</td>
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<td>C. MSS.</td>
<td>Campbell MSS. See pp. x.; 309, l.</td>
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<td>C. P. &amp; H. Bk.</td>
<td>See Mercer.</td>
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<td>C. Q. R.</td>
<td>Church Quarterly Review.</td>
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<td>C. U.</td>
<td>Common Use.</td>
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<td>Caug.</td>
<td>Caligula.</td>
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<td>Cassander</td>
<td>See p. 645, i.</td>
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<td>Catham. Hymn.</td>
<td>See p. 914, ii. (S).</td>
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<td>Ch. &amp; H. Home.</td>
<td>Church and Home.</td>
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<td>Ch. Hymn.</td>
<td>Church Hymns.</td>
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<td>Chope</td>
<td>See p. 233, ii.</td>
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<td>Claud.</td>
<td>Claudius.</td>
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<td>Cincinnatia.</td>
<td>See p. 648, ii.</td>
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<td>Col.</td>
<td>Collection.</td>
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<td>D. C.</td>
<td>District of Columbia.</td>
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<td>D. MSS.</td>
<td>Doddridge MSS. See pp. x.; 308, ii.; 1860, l.</td>
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<td>Daniel</td>
<td>See p. 375, l. 2. 74;</td>
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<td>Doves</td>
<td>See p. xii. 2.</td>
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<td>Duffield</td>
<td>See p. 1586, i.</td>
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<td>E. MSS.</td>
<td>The Editor's MSS. See p. x.</td>
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<td>E. U.</td>
<td>Evangelical Union.</td>
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<td>Ev. L. S.</td>
<td>See p. 697, ii.</td>
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<td>Evang. U.</td>
<td>Evangelical Union.</td>
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<tr>
<td>F. C.</td>
<td>Free Church.</td>
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<td>F. C. S.</td>
<td>See p. 738, ii.</td>
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<td>Fabricius</td>
<td>See p. 596, ii.</td>
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<td>Fasc.</td>
<td>Fasciculus.</td>
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<td>Fischer</td>
<td>See p. 577, i.</td>
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<td>G. B.</td>
<td>Gesang-Buch.</td>
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<td>G. E. L.</td>
<td>German Evangelical Lutheran.</td>
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<td>G. L. S.</td>
<td>See p. 620, ii.</td>
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<td>G. MSS.</td>
<td>Gill MSS. See pp. x.; 431, l.</td>
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<td>Goedeke's Grundriss.</td>
<td>See p. 1585, l.</td>
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<td>H. A. and M.</td>
<td>Hymns Ancient and Modern.</td>
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<td>H. E. C.</td>
<td>Hymns of the Eastern Church.</td>
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<td>H. L. L.</td>
<td>See p. 185, ii.</td>
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<td>H. Bk.</td>
<td>Hymn Book.</td>
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<td>H. MSS.</td>
<td>Hall MSS. See pp. x.; 461, ii.</td>
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<td>Harl.</td>
<td>Harley.</td>
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<td>Harland</td>
<td>See p. 491, l.</td>
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<td>Hatfield</td>
<td>See p. 1586, i.</td>
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<td>Hav. MSS.</td>
<td>Havergal MSS. See pp. x.; 406, ii.; 100, i.</td>
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<td>Heb.</td>
<td>Hebrew.</td>
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<td>Heerwagen</td>
<td>See p. xii. 4.</td>
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<td>Hoffmann</td>
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<td>Horae Ger.</td>
<td>See p. 738, i.</td>
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<td>Jul.</td>
<td>Julius.</td>
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<tr>
<td>K. S. M.</td>
<td>See p. 738, ii.</td>
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</table>
FULLER TITLES OF CERTAIN WORKS REFERRED TO ABOVE.

1. Allgemeine Deutsche Biographie (Leipzig, 1873, &c.) of the Munich Academy of Sciences.
3. Analecta Hymnica Medii Aevi. Edited by G. M. Dyess, S.J.
A

A. In Bristol Bapt. Coll. by Ash & Evans. 1st ed. 1769; i.e. Joseph Addison.

A. in Collyer's Coll. 1812, this is the initial of Ann Gilbert, née Taylor.


A. K. B. G. in the Divine Hymnal, 1860; i.e. A. K. B. Granville, q. v.

A. L. P. a nom de plume of Dr. Littledale's in the People's H.; i.e. "A London Priest."

A. L. W. in various Collections; i.e. Anna L. Waring.

A. M. G., i.e. Anna Maria Glennie. [Smith, née Glennie] in Thripp's Ps. & Hymns, 1853.


A. R. C. in The Service of Praise, by J. H. Wilson; i.e. Anne Ross Cousin, née Cundell.

A. R. T. in the American German Reformed Hymn of the Church, 1869; i.e. the Rev. Alexander Ramsay Thompson, D.D.


A. T., i.e. Adelaide Thripp, in Thripp's Ps. & Hymns, 1853.

A. T. R. in Ps. & Hymns, by the Rev. A. T. Russell, 1851, are the initials of the Editor.

A—y, in the Gospel Magazine, is the nom de plume of Job Hupton. It stands for Ashby, the parish in which he lived.

A beautiful land by faith I see. [Heaven.] Given Anon. in the Amer. Shining Star, N. Y. 1862, No. 74 in 4 st. of 4 l. and chorus, and entitled, "The beautiful land." It is in extensive use in America, and is found also in a few English S. S. collections. In S. Booth's S. S. H. Bk., Brooklyn, U.S., 1863, it is credited to "J. Hall."

A debt to mercy alone. A. M. Top-lady. [Assurance of Faith.] Contributed to the Gospel Magazine, May, 1771, in 3 st. of 8 l., and included in Toplady's Ps. & Hymns, 1776, No. 313, with the alteration, st. i. 1. 4. of "offering" to "offering." In 1809 the 1771 text was included in Sedgwick's reprint of 1778.

A charge to keep I have. C. Wesley. [Personal Responsibility.] 1st pub. in his Short Hymns on Select Passages of Holy Scripture, 1762, vol. i. No. 188, in 2 st. of 8 l. and based on Lev. viii. 35. It was omitted from the 2nd ed. of the Short Hymns, &c., 1794, but included in the Wes. H. Bk. 1780, and in the P. Works of J. & C. Wesley, 1868-72, vol. ix., pp. 60, 61. Its use has been most extensive both in G. Brit. and America, and usually it is given in an unaltered form, as in the Wes. H. Bk. No. 318; and the Evangelical, N. York, No. 320. The line, "From youth to heavy age," in the Amer. Prot. Episcopal Hymn., No. 474, is from the Amer. P. Bk. Coll., 1826.

A children's temple here we build. J. Montgomery. [The Erection of a Sunday School.] This hymn was written for the opening of the first Sunday School building in Wincebaun, Sheffield. The ms.—which is in the Wincebaun Hall Collection of ms.—is dated "December 18, 1840," and signed "J. M." The building was opened on the 13th of April, 1841, the hymn being printed on a fly-leaf for the occasion. In 1853, Montgomery included it in his Original Hymns, No. 313, in 6 st. of 4 l. and entitled it "The erection of a Sunday School." In the Meth. S. S. H. Bk. 1879, No. 512, st. iv. is omitted, and slight changes are also introduced. Orig. text in Orig. Hymns, 1853, p. 333. The hymn by Mrs. Gilbert, née Ann Taylor, "We thank the Lord of heaven and earth," was also written for, and sung on, the same occasion. This hymn has not come into C. U.

A day, a day of glory. J. M. Neal. [Christmas.] A carol written expressly for E. Sedding's Antient Christmas Carols, 1860. It is No. 6 of the "Christmas Carols," in 4 st. of 8 l. In 1867 it was reprinted in the People's H., No. 29.

A debt of mercy in the air. W. W. Hall. [Death and Burial.] Contributed to his Coll. of Hymns for Gen. Use, commonly known as A Churchman's Hymns, 1833. No. 2, in 3 st. of 6 l. In 1863 it was reprinted without alteration, in Kennedy, No. 1176.
of Toplady's Hymns, &c., p. 140. In the older collections it was in most extensive use, both in the Ch. of England and with many of the Nonconformist bodies, but it is now very generally omitted from modern collections in G. Brit., although in America it still holds a prominent position.

A few more years shall roll. H. Bonar.

[O. and N. Year.] Written about the year 1842, and first printed on a fly-leaf for use by the members of his congregation on a New Year's Day. In 1841 it was pub. in No. 2 of his Songs for the Wilderness, again in the 1st series of Hys. of Faith and Hope, 1857, p. 101; and later eds. It is in 6 st. of 8 l., s.m., and entitled, "A Pilgrim's Song." Its use in all English-speaking countries, either in its full, or in an abbreviated form, is very extensive. In some cases its exquisite refrain, with its delicate changes:

"Then, 0 my Lord, prepare My soul for that great day; O wash me in Thy precious blood, And take my sins away,"

is omitted, and it is thereby robbed of one of its most beautiful and striking features.

A form of words though e'er so sound. J. Hart. [Kingdom of God in Power.] 1st pub. in his Hymns composed on Various Subjects, 1759, No. 90, in 6 st. of 4 l., and based on i. Cor. iv. 20. "For the kingdom of God is not in word, but in power." In 1780, with slight alterations and the omission of st. vi. and vii. and the transposition of iv. and v. it was given in the Lady H. Coll. No. 95, and from thence has passed into a limited number of ultra-Calvinistic hymnals.

A fountain of Life and of Grace. C. Wesley. [Living Water.] 1st pub. in his Short Hymns, 1762, vol. ii., No. 866, in 2 st. of 8 l., and based on Rev. xxii. 17. In 1780 it was included in the Wes. H. Bk., No. 77, and has been repeated in later eds. P. Works, 1868-72, vol. xliii. p. 240. It has also passed into most of the collections of the Methodist bodies, and is also found in other hymnals in G. Brit. and America.

A Friend there is; your voices join. J. Stow. [Jesus the Friend.] Appeared as one of two hymns in his Experimental Essays on Divine Subjects, Lond. 1791, pp. 85-87, with the note "The two following pieces were occasioned by the death of an only son." The second piece is: "When Jesus, both of God and Man."

In 1792 he included the former in his Walchow Hys., in 10 st. of 4 l., and from thence it has passed into several collections, mainly those of the Baptists, but including also other Non-conforming bodies and a limited number in the Ch. of England. In America it is almost unknown. Orig. text, Lyra Brit., 1867, pp. 537-8.

A fulness resides in Jesus our Head. J. Fawcett [Fulness of Christ], 1st pub. in his Hymns adapted to the Circumstances of Pub. Worship and Priv. Devotion, 1782, No. 96, in 5 st. of 8 l. This was reprinted in Rippon's

Sel., 1787, No. 150, and from thence passed into various collections in G. Brit. and America. Orig. text in Bap. Ps. & Hys., 1858-80.

A glance from heaven, with sweet effect. J. Newton. [Lightning.] This hymn, dealing with the moral and spiritual thoughts suggested by "Lightning in the night," appeared in the Gospel Magazine, April, 1775, in the Olney Hymns, 1779, Bk. ii., No. 84, in 7 st. of 4 l., and later eds. It is No. 301 of Martineau's Hys., &c., 1840-1851, and 429 in J. H. Thom's Hymns, 1858.

A glory in the word we find. [Holy Scriptures.] A cento given in J. Campbell's Comprehensive H. Bk., Lond., 1837, No. 837, in 4 st. of 4 l., from whence it has passed, muddierly, into a few American hymnals. A part of this cento is from W. Hurn's Coll., 3rd ed., 1833, No. 455. It is not in C. U. in G. Brit.

[W. T. B.]

A good High Priest is come. J. Cennick. [Priesthood of Christ.] 1st pub. in Pt. iii. of his Sacred Hymns for the Use of Religious Societies, Lond., 1774, No. cxxi. in 9 st. of 6 l., pp. 190-198. In 1753 G. Whitefield included st. i. iv. v. vi. and ix. in his Coll of Hys., No. xiii., and it was retained in subsequent eds. This arrangement, with slight alterations, was repub. in Rippon's Sel. 1787, No. 190, and later eds., and from thence has passed into other collections in G. Brit. and America. In some works it is still further abbreviated. Orig. text in Lyra Brit., 1867, p. 134.


A little child the Saviour came. W. Robertson. [Holy Baptism.] Contributed to the Scot. Estab. Ch. Hymns for Pub. Worship, 1861, and repub. in their Scottish Hymnal, 1863, No. 181, in 5 st. of 4 l. In the American collections it has attained to a more extensive use than in these in G. Brit., but in every case, as in Hatfield's Ch. H. Bk., 1879, the Hys. & Songs of Praise, 1874, the Pres. Hymnal, Phil., 1874, and others, it is attributed to error to the elder W. Robertson, who was associated with the Scottish Trs. and Par. of 1745.

A little flock! So calls He thee. H. Bonar. [Church of Christ.] A poem, in 13 st. of 4 l. on the Church as "The Little Flock." It appeared in the 1st series of his Hymns of Faith and Hope, 1857; and later eds. In Kennedy, 1863, No. 1104, it is re-arranged in three parts: (1) "Church of the everlasting God"; (2) "A little flock! So calls He thee"; (3) "A little flock! Tis well, 'tis well." In the American Manual of Praise, 1889, there is a cento beginning with the 1st stanza, and in the College and other hymnal-books a second, as "Church of the Everliving God."

A little lamb went straying. A. Middle. [Children's Hymn.] Written in Jan,
A LITTLE SHIP

1859, and first printed in the March No. of the Good News Magazine, 1860, 5 st. of 8 l. In 1861 it passed into the H. Bk. for Youth, No. 13, and subsequently into other collections, but mainly those for children.

A little ship was on the sea. Dorothy A. Thrupp. [Peace.] Contributed to Mrs. H. Mayo’s Sel. of Hymns, &c., 2nd ed., 1810, in 9 st. of 4 l., entitled “The Little Ship on the Waves,” and signed “D. A. T.” As a hymn for children it is most popular, and is found in numerous collections both in G. Brit. and America.

A little while and every fear. R. K. Greiville. [Private Use.] 1st printed in The Amethyst, Edin. Oliphant, 1834, and again in The Church of Eng. H. Bk., &c., 1838, No. 592, in 3 st. of 8 1., and entitled “The Believer waiting for the Lord.” In 1863 it was included with alterations in Kennedy, No. 783; but its use is not extensive, outside the collections of the Plymouth Brethren.

A little while—our Lord shall come. J. G. Deck. [Advent.] Appeared in the Appendix to Hymns for the Poor of the Flock, 1841, in 4 st. of 6 l., and later collections of the Plymouth Brethren. It passed into Dr. Walker’s Cheltenham Coll., 1855; Supp.’s Songs of G. & G., 1872, and others. Orig. text in Supp., with st. i. l. 4, “hath gone” for “has gone.”

A look to Jesus saves the soul. A. Midlane. [Jesus only.] Written in March, 1862, and 1st pub. in his Gospel Echoes, 1865, No. 101, in 5 st. of 4 l., from whence it passed into Lord A. Cecil’s Canadian Hymn Book for Gospel Meetings, Ottawa, 1871, No. 17, Broom’s Good News H. Bk., 1883, and others of a similar kind.

A mighty mystery we set forth. G. Rowson. [Holy Baptism.] Written in 1837, and 1st pub. in the Bapt. Ps. & Hys., 1838–40, No. 635, in 4 st. of 4 l. It is based on Rom. vi. 3, “Baptized into His death,” &c. Its use is limited.

A mourning class, a vacant seat. [Death of a Scholar.] Appeared anonymously in the Amer. Union Hymns, Phil. S. S. U., 1835, No. 285, in 5 st. of 4 l., and headed “Death of a Scholar.” It has been repeated in later editions of the Union Hymn., and is in extensive use in America. In G. Brit. it has been adopted by a few S. S. hymn-books only. Orig. text, Meth. F. C. S. S. H. Bk., 1869, No. 358, with the for his in st. ii. l. 2.

[W. T. B.]


A Patre Unigenitus. Anon. [Epiphany.] Daniel, in vol. i., 1841, and later ed. No. 210, gives only the first four lines of this hymn as belonging to a hymn for the Feast of the Epiphany, of uncertain authorship, date between the 10th and 13th centuries. In the ancient ms. in the British Museum, however, this hymn is found in three of the 11th cent. (Harl. 2961, f. 290); Jul. A. vi. f. 366; Vesp. D. xii. f. 43b. In the Latin Hymn. of the Anglo-Saxon Church (Surtees Soc.-iety). 1851, p. 53, it is re-printed in full from a Durham ms. of the 11th cent.

In 1853, Monu gave the full text in vol. i., No. 59, in 6 st. of 4 l., heading it, “In Epiphania ad nocturnum,” and added an extended note on the text, with references to a 15th cent. ms. at Stuttgart; and to Thomasius, &c. This text, with the notes and an addition or two including a reference to a ms. of the monastery of Rheinan, of the 11th cent. was repeated by Daniel, vol. iv. (1855), p. 151. It is also in the Hymn. Sarisb. Lond., 1851, p. 26, as a hymn at Lands in the Epiphany, and through the octave; where are also given the variations of York (used at Matins during the same period); of Hereford, &c., which is also in Wackernagel, i., No. 173; in Carl. Newman’s Hymni Eccles., 1838–65, and others. It may be noticed that the original is an acrostic from A to T inclusively. The Gloria, of course, does not follow this arrangement.

[W. A. S.]

Translations in C. U.:

1. From God to visit Earth solars. By J. D. Chambers in his Leviad, Pt. 1, 1857, p. 109, in 6 st. of 4 l. This is given in an altered form as: “From God the Father comes to earth,” in the Appendix to the Hymnal N., No. 131.

2. God’s sole-Begotten came. By R. P. Littledale, made for, and 1st pub. in the People’s H., 1867, No. 44, and signed “A. L. P.”

3. Sent down by God to this world’s frame. By J. M. Neale: probably originally made for the Hymnal N., 1852, as the first line in Latin appears in the original prospectus. Another Epiphany hymn was, however, given, and this tr. seems not to have been printed till the St. Margaret’s Hymnal, 1875, whence it passed through the Antiphoner and Grail, 1880, into the Hymner, 1882, No. 20.

[J. J.]

A pilgrim through this lonely world. Sir E. Denny. [Passion tide.] 1st pub. in his Sel. of Hymns, &c., 1839, No. 11, in 8 st. of 4 l., and in his Hymns and Poems, 1848. It was also repub. in various collections of the Plymouth Brethren—including Hymns for the Poor of the Flock, 1841, and Ps. and Hys., Lond. Walther, 1842, Pt. ii., No. 92. It is adopted also by Dr. Walker, in his Cheltenham Coll., 1855; the Hym. Comp., No. 162, and Supp.’s S. of G. & G., No. 220, and a few others amongst the Cn. of England hymnals. Its principal use, however, is in America, where it is found in numerous collections, mostly in an abbreviated form, and in many instances attributed in error to Dr. Denny. Orig. text in Lyra Brit., 1867, p. 183. It is
A SINFUL MAN

well adapted for Holy Week, and for special services dwelling on the Sacrifice of Christ.

A sinful man am I. B. Horner. [Invocation.] With the title, "Come unto Me," this hymn appeared in his HYMNALS. Faith and Hope, 3rd ser., 1807, in 7 st. of 4 l., s.m. In Kemble's New Church H. Bk., 1873, it is given without alteration, but its use, both in G. Brit. and America, is very limited.

A solis ortus cardine. Ad usque. Coelius Sedulius. [Christian.] This hymn, which opens with the same first stanza as the next (which see), is, nevertheless, with the exception of Et for "Ad" in line 2, may be distinguished therefrom by the second stanza, which reads:

"Beatus auctor saecul
Servile corpus induit,
Ut carne carmem liberans
Ne perferat quos condidit."

It is a poem, dating from the first half of the 5th cent., in 28 st. of 4 l., entitled Paean Alphabetice de Christo ("A triumphal song concerning Christ, arranged according to the letters of the alphabet."). The subject is a devout description of the Life of Christ in verse. The full text is found in an 8th cent. ms. in the British Museum (Ms. Reg. 2 A. xx. f. 50), and is also given in the numerous editions of Sedulius's Works (that of Faustus Arelavus, Rome, 1794, especially): in the works of Thomasius from Vatican ms. of the 8th and 9th cents.; in Wackenroder, i. No. 48, and others. For ecclesiastical purposes it has been broken up into two hymns, the first known as A solis ortus cardine, and the second, Hostis Heredes Impie, with the Rom. Brev. form of the same, Crudeles Heredes Deum. Following the order of this arrangement, the details are:

i. A solis ortus cardine. The text of this portion of the poem comprises 29 lines of the original (arranged to 22, inclusive) and may be found in Daniel, i. No. 119, the old text and revised Rom. Brev. version being given in parallel columns, followed by various readings, &c. It is given in the Rom. Brev. (text in Card. Newman's Hymni Ecclesiast., 1838) as the hymn at Lauds on Christmas Day; on the 30th of December, the only day in the Octave not occupied by a Festival; on the Octave itself; the Feast of the Circumcision; and on the Vigil of the Epiphany. The duxologies in the Roman and Sarum Uses are no part of the original hymn.

This hymn is met with in most old Breviaries. Also in two ms. of the 11th cent. in the British Museum (Harl. 2961, f. 226; and Jul. A. vi. f. 390), &c. In the Latin Hya. of the Anglo-Saxon church, 1651, p. 50, it is printed from a Durham ms. of the 11th cent. In the Hymn. Saristh., Lond., 1581, pp. 15, 16, it is given for Lauds on Christmas Day, with variations from the use of York, St. Albans, Ely, Norwich, Oxford, Cambridge, etc., and these have been carried over to the Sarum Use. The variations in the Sarum Use are those in Daniel, i. No. 119, 120, together with references to various Breviaries, &c.

A SOLIS ORTUS

Of this part of the poem (omitting the Mozarabic form) the following trs. have been made:

Translations in C. U.:

1. From the far-blasting gate of morn. By E. Caswall from the Rom. Brev., 1st pub. in his Lyra Catholic, 1849, in 8 st. of 4 l., 49,51, and again in his Hymns & Poems, 1873, p. 27. This was given in the Hymnary, 1872, No. 126, as:

"From lands that see the sun arise," the first line being borrowed from Dr. Neale's L.M. version as under.

2. From lands that see the sun arise. To earth's. &c. By J. M. Neale, from the old text, 1st pub. in the Hymnal N., 1832, in 8 st. of 4 l., and again in later editions of the same, and in other hymnals.

3. From where the sunshine hath its birth. By R. F. Littledale, made from the old text for, and 1st pub. in the People's H., 1867, No. 29, in 8 st. of 4 l., and signed "A. L. P."

4. From east to west, from shore to shore. By J. Ellerton. This is a cento of 5 st., four of which are from this hymn (st. i., ii., vi., vii.), and the last is original, written in 1870, and 1st pub. in Church H., 1871, No. 78. It is the most acceptable form of the hymn for congregational use.

Translations not in C. U.:

1. From every part o'er which the sun. Primer, 1706.
2. From the faint daybreak's, &c. Mant, 1837.
3. From far sunrise at early morn. Cogicland, 1848.
4. From the first daybreak's, &c. Brev., 1852.
5. From climaxes which see, &c. Chambers, 1857.
7. From where the rising sun, &c. P. Trappes, 1846.

Other trs. of this hymn have been made into English through the German, thus noted by Mr. Mearns:

Christum wir sollen leben schon. A full and faithful tr. by Martin Luther, 1st pub. in Eyn Evangelische Ehrenfest, Erftst, 1545. Included in Wackernagel's D. Kirchenlied, i. p. 13, in 8 st. of 4 l. Included in Schircks's ed. of Luther's Geistliche Lieder, 1854, p. 7, and as No. 25 in the Ue. L. S., 1851.

Of this the trs. in C. U. are:

(1) Christ, whom the Virgin Mary bore, omitting sts. iii.—v. by C. Kirchen (J. Swertner?), as No. 42 in the Moravian H. Bk., 1789, and continued, altered, in later eds. Included as No. 83 in Pratt's Coll., 1829. (2) (Now praise we Christ, the Holy One, from R. Massie's M. Luther's Spirit. Songs, 1854, p. 9, as No. 30 in the Ohio Luth. Hym. 1880. Other trs. are:

(1) "To Christ be now our homage paid," as No. 154 in pt. iii. of the Moravian H. Bk., 1874, No. 212 in pt. i., 1754. (2) "Soon shall our voices praise," by Miss Fry, 1843. (3) "Let now all honour due be done," by Dr. J. Hunt, 1853, No. 34. (4) "There should to Christ be praises sung," by Miss Manlington, 1864, p. 23. (5) "Jesus we now must laud and sing," by Dr. G. Macdonald, in the Sunday Magazine, 1847, p. 151; and thence, altered, in his Erotics, 1876, p. 42. [J. J.]

ii. The second portion of this poem is the Epiphany hymn Hostis Heredes Impe, found in many Breviaries, and consisting of lines 23-36, 41-44, and 49-52, or in other words, the strophes commencing with h, i, l, n, s. The text is given in Daniel, i. No. 120, together with references to various Breviaries, &c.
In the *Hymn. Sarisb., Lond., 1851*, it is given as the Hymn at first and second vespers on the Feast of the Epiphany, and also through the Octave at Matins and Vespers; with various readings from the uses of York, which assigns it to first and second vespers and Lauds on the Epiphany, and daily through the octave, of Breocham and Worcester (through the Epiphany at Vespers), St. Albans's (Vespers and Lauds), St. Andrew de Brockholme, Norfolk (Lauds). Daniel, iv, 148, 370, cites it as in a Bishop's use of the 15th c., and in the 16th c. it is found in the Book of Common Prayer, 1549, p. 51. It was printed from a Durham ms. of the 11th c. The strophe *Katerea matrum* (the troop of mothers) occurs in *The Harleian Libray, of the 11th c.* (2961, f. 2260), as a hymn for the Holy Innocents. In *Monomaric Bren* *Hositis herb/> is the Hymn at Lauds for the Epiphany, the strophes a, b, c, d, q, r, s, t, is, j, l, m, & of the original being used, with doxology. Strophes s, a, d, q, r, with two additional, and a doxology, are used in this rite on the Feast of the Holy Innocents at Lauds; or in *All Soumms Infantiv, sive Salmorun Innocentium*, "On the dashing to pieces of the Infant, or Holy Innocents." (See Psalm cxxviii., v. 9, English version; Ps. cxxxvii., v. 9, in the Latin; for the idea.) *Migne’s Patrois* the hymn will be found in col. 184, 185, and 135, 136 of tom. 86 respectively.

**W. A. S.**

**Translations in C. U.:—**

1. *Why, Herod, why the Godhead fear?* By Bp. R. Maut, in his *Ancient Hymns, 1827*, p. 47; and in Chope’s *Hymnal, 1864*, and others as:—

"In vain doth Herod rage and fear."

2. *Why, ruthless king, this frantic fear?* By W. J. Copeland, in his *Hymns for the Week, 1848*, p. 70. In 1868 it was given as, "Why doth the wicked Herod fear?" in *Salus II*, No. 66.

3. *O cruel Herod! why thus fear?* By E. Caswall. 1st pub. in his *Lyra Catholica*, 1849, p. 53, and his *Hymns and Poems, 1873*, p. 30. This is the tr. in C. U. in Roman Catholic collections for Schools and Missions.

4. *Why, cruel Herod, why in fear?* By J. A. Johnston, in the *English H., 1852*, and later editions. This is based upon older trs.

5. *Why, cruel Herod, cast thou fear?* By R. C. Singleton, made for and 1st pub. in his * Anglican II. Bk., 1868*, No. 58. In the 2nd ed., 1871, No. 73, it was altered to, "Why should the cruel Herod fear?"

6. *Why doth that cruel Herod fear?* This, which is No. 120 in the *St. John’s Hymnal, 1845*, is a cento from *Copeland* (st. ii.) and *Neale*, with alterations in the text of each.

**Translations not in C. U.:—**


2. *Cruel Herod, wherefore fearest thou?* *Hope, 1844.*


**A solis ortus cardine Et usque terrae limitem. [Christmas.]** This hymn, which is of very complex authorship, departs from the foregoing in the second stanza, which begins—

"Gaudete quiecid gentium, Judaeae, Roma et Graecia, &c."

The opening lines of the hymn, 1—4, we shall hardly be wrong in ascribing to *Sedulius*. The succeeding lines, 5—12, form the conclusion of the hymn for the Epiphany, "Qui cusque Christum queritis," by Prudentius (*Cathec. Hymn. xii.*). The lines 13—24, commencing with "Fit porta Christi pervia," are received by the Benedictine editors of St. Ambrose as a genuine work of that Father (No. 13 among his hymns) on the authority of a treatise ascribed to St. Hidphonus, "De perpetua Virginitate Beatae Mariæ, et ejus Parturitione;" certainly old, and most probably the work of Paschasius Radbertus (died A.D. 851). See the *Spielegium of Da cherius*. The note in the Benedictine edition runs thus:—

"The knowledge of the twelfth hymn we owe to St. Hidphonus, who more than once quotes the first strophe in his treatise De Parturitione et Purificatione N. Mariae Virginis, as having been written by St. Ambrose, whence it has been transferred to the later

**iii. The Rom. Breve form of Hostis Herodis is Cruedulis Herodes Deum.** The alterations in the text are st. i. 1—2, and the doxology only. In the Rom. Breve it is appointed for the 1st & 2nd Vespers of the Feast of the Epiphany. The text is in *Daniel, i. No. 120; Carle Newman’s Hymni Ecclesiæ, 1838-65, and other collections.*

**[W. A. S.]**
editions of the works of that holy Doctor. But the second and third spolopes (i.e. verses 17-24) we have copied from the book of George Cassander, the hymns Ecclesiastica, where this hymn is given without the author’s name. And although there occasionally occurs in it a fault against the rules of prosody, yet we do not on that account judge it unworthy of St. Ambrose, since errors of this kind occur in the hymns not doubted to be his, though not frequently.

We may mention, however, that this portion ascribed to St. Ambrose, mainly coincides with a hymn found in the works of St. Rabanus Maurus. (See the edition of his writings by Geo. Colovenerus, Col. Agrip. 1627.) or in Migne’s Patrol. tom. 112, the 6th vol. of the works of that writer; hymn No. 13, headed “In solemnitate Sanctae Mariae.” The authorship of the remaining lines is uncertain. Daniel, i. (No. 15), gives the text from the collection of Thomas, remarking the partial coincidence with Sedulius; but in iv. pp. 58, &c., he decides that this hymn is made up from different compositions; giving as his opinion that the groundwork was a poem in which the first letters of every four lines taken together make up the alphabet. The portion ascribed to St. Ambrose, “Fit portas,” is found in an 11th cent. ms. in the British Museum (Harl. 2301, f. 223b). In the latter part, of the Anglo-Saxon Church, 1851, p. 112, it is printed from a Durham ms. of the 11th cent.

As to the ritual use—it is the hymn at Lauds on the Feast of the Annunciation in the Mozarabic Brer. (T.ledo, 1502, f. 361), while in Ximeno’s ed., 1517, “A solis ortu cardine ad usque” is said at Vespers to line 21, when the Ambrosian strophes come in, with a Doxology, and with the same portion, “Fit portas Christi pervia,” &c., is the hymn in the Constantin Brer. (A.D. 1516) and some others. at Matins, on the Feast of the Annunciation of the B. V. M., and on the Festivals in her honour. It has been tr. as “From where the rising sun goes forth,” by W. J. Copeland, in his Hymns for the Week, &c., 1848. and again in Schaff’s Christ in Song, 1869. [W. A. S.]

A sure and tried foundation stone.
J. Montgomery. [Laying Foundation Stone.] Written Sept. 4, 1822, for the laying of the Foundation Stone of St. Philip’s Church, Sheffi-Id, and printed for use at that ceremony. [3 ms.] It was given in Montgomery’s Original Hymns, 1853, No. 296, in 5 st. of 4 lin., entitled “On Laying the Foundation Stone of a Place of Worship.” Its use has been very limited, mainly owing to the superior excellence of his hymn, “This stone to Thee in faith we lay,” which was written during the following month, and was included in his Christian Psalms, 1823, whilst this hymn was omitted from all his earlier works.

A thousand oracles divine.
C. Wesley. [Holy Trinity.] In his Hymns on the Trinity, 1767, this hymn is given as No. xvii. in the division of “Hymns and Prayers to the Trinity,” in 4 st. of 8 lin., p. 100. It was repeated in the Wes. H. Br. 1780, and later eds. with the simple alteration of “His hosts” to “the hosts” in st. 1. 6. From that collection it has passed into all the principal hymnals of the Methodist bodies in most English-speaking countries, but is seldom found elsewhere. Few hymns are more dogmatic on the doctrine of the Trinity. The lines, “The Friend of earth-born man,” and “The God of heaven’s superior praise,” are borrowed from Young’s Night Thoughts. Night iv. II. 603. 440. Orig. text as above, and P. Works of J. & C. Wesley, 1868-1872, vol. vii. pp. 312-13.

A time to watch, a time to pray.
J. M. Neale. [Good Friday.] Appeared in his Hymns for Children, 1842, in 6 st. of 4 lin., the last st. being by Ken’s doxology. It is given in Mrs. Brock’s Children’s H. Bk. with the omission of the doxology, and st. iii. 1. “this day,” for “to-day,” otherwise unaltered.

A voice from Ramah. W. Knox. [Bereavment.] Pub. in his Songs of Israel, 1824, in 3 st. of 8 lin. and again in his Poems, 1847, pp. 117-9. It is based on Jer. xxxi., 15, 16, and entitled “Rachel Weeping.” In Kennedy, 1863, No. 197, it is slightly altered.

A voice upon the midnight air.
[Passiontide.] Dr. Martineau informs us that this hymn was contributed by his Hymn for the Christian Church & Home, 1840. It is No. 218, in the Hymn Book 1840, and again with alteration, in the Wes. H. Bk. 1875, No. 827.

Awidow poor, forlorn, oppressed.
C. Wesley. [Prayer.] From the ms. of his Hymns on the Four Gospels, dated 1765, first pub. in the P. Works of J. and C. Wesley, 1868-72, in 4 st. of 4 lin. and again with alteration, in the Wes. H. Bk. 1875, No. 827.

A widowed mother lost her son.
Dorothy A. Thrupp. [Compassion.] Contributed to the 2nd ed. of Mrs. H. Mayo’s Sel. of Hymns, &c., 1840, in 4 st. of 4 lin. entitled “The Widow and her Son,” and signed “D. A.” It is found in a few collections, including the Ch. S. S. H. Bk. 1879, No. 45.

Abash’d be all the boast of Age.
Bp. R. Heber. [Epiphany.] Appeared in his posthumous Hymns, &c., 1827, pp. 27-8, in 5 st. of 4 lin. as the first of two hymns for the First Sunday after Epiphany. In its original form it is not in common use, but st. ii.-v. as—“O Wisdom, whose unyielding power”—is given in Kennedy, 1863, No. 229 (with alterations), and the Meth. S. S. H. Bk. 1879, No. 77, also slightly altered.

Abba Father! we approach Thee.
J. G. Deek. [Sons of God.] 1st pub. in the Appendix to the Hymns for the Poor of the Flock, 1841, No. 27, in 4 st. of 8 lin. again with the omission of st. iii. in Ps. & Hys. Loud., Walther, 1812; Walcker’s Chelesham Coll. 1855; Spoon’s G. & G. 1872, No. 21. and other collections. It is a plain evangelical hymn of no special merit. In America it is found in the Bapt. Hym. & Tune Bk. Phil. 1871, No. 792.

Abba Father, while we sing.
E. Osler [Providence], written for and first pub. in Hall’s Mitre Hymn Book, 1836, No. 187, in 3 st. of 6 lin., and entitled “The Blessedness
of God's Children"; and again in Ossian's Church & King, June, 1837, where it is appended to an article on the Tenth Sunday after Trinity. It is found in several hymnals, including P. Maurice's Choral Hym. Bk., 1861, No. 403. Kennedy, 1863, No. 1452, but usually with slight alterations.


Abelard, Peter, b. at P rails, in Brittany, 1079. Designed for the military profession, he followed those of philosophy and theology. His life was one of strange chances and changes, brought about mainly through his love for Heloise, the niece of one Fulbert, a Canon of the Cathedral of Paris, and by his rationalistic views. Although a priest, he married Heloise privately. He was condemned for heresy by the Council of Soissons, 1121, and again by that of Sens, 1140; d. at St. Marcel, near Cluâs sur Saône, April 21, 1142. For a long time, although he had been referred to both by himself and by Heloise, little of any moment was known except the Advent hymn, Mittit ad Virginem (q.v.). In 1838 Greeth pub. in his Spicilegium Vaticanum, pp. 123-131, six poems which had been discovered in the Vatican. Later on, ninety-seven hymns were found in the Royal Library at Brussels, and pub. in the complete ed. of Abelard's works, by Cousin, Petri Abelardi Opp., Paris, 1849. In that work is one of his best-known hymns, Tuba Domini, Paule, maximina (q.v.). Trench in his Sac. Lat. Poetry, 1861, gives his Ornament terram germina (one of a series of poems on the successive days' work of the Creation), from Du Méril's Poésies Popul. Lat. du Moyen Age, 1847, p. 444.

[ J. J.]

Abide in me, and I in you. Bp. E. H. Bickersteth. [Abide in Christ.] Written in 1819, and first pub. in Water from the Well Spring, 1852. It was subsequently repub. in his Ps. and Hymns, 1858, No. 79, and again in The Two Brothers, 1871, p. 290.

Abide with me, fast falls the eventide. H. F. Lyte. [Evening.] The history of this hymn to the date of its first publication, is given in the prefatory Memoir to his Remains by his daughter, Anna Maria Maxwell Hogg, Lond., Rivington, 1850, pp. ii., iii., as follows:—

"The summer was passing away, and the month of September (that month in which he was once more to quit his native land) arrived, and each day seemed to have a special value as being one day nearer his departure. His family were surprised and almost alarmed at his announcing his intention of preaching once more to his people. His weakness, and the possible danger attending the effort, were urged to prevent it, but in vain. 'It was better,' as he used often playfully to say, 'when in comparative health, to 'bear out than to rush out.' He felt that he should be enabled to fulfill his wish, and that his number was not for the reason that his expectation was well founded. He did preach, and amid the breathless attention of his hearers gave them the sermon on the night before his last illness, 'The Christmas sermon,' which is in itself a most valuable document (i.e. the Remains). He afterwards assisted at the administration of the Holy Eucharist, and though necessarily much exhausted by the exertion and excitement of this effort, yet his friends had no reason to believe it had done him any harm. In the evening of the same day he placed in the hands of a near and dear relative the little hymn, 'Abide with me,' with an air of his own composing, adapted to the words."

A note to the sermon referred to in this extract says, "Preached at Lower Brixham, Sept. 4, 1847. He died at Nottage on the 20th of the November following. [Layst. R. F.]

The text of this hymn, which is usually regarded as the original, is that contained in his Remains, pub. in 1850. There are, however, several readings of the text. These readings are given in:—

1. A fac-simile of the original ms. in the autograph of the author, published by the Vicar of Lower Brixham, on behalf of the restoration of the church.
2. A leaflet on which it was first printed at Berryhead in September, 1847.
3. Remains, &c., 1850.

The variations of text are:—

st. l. 1. 2. No. 1. The darkness thickens, Lord, &c. Nos. 2 and 3. The darkness deepens, Lord, &c.
st. lv. 1. 4. No. 1. Come, friend of sinners, and then abide, &c. No. 2. Come, Friend of sinners, and thus abide.
1. No. 3. Come, Friend of Sinners, and thus abide.
2. No. 1. Hold then thy cross, &c. No. 2. Hold then thy cross, &c.
3. No. 1. Hold there thy cross, &c. No. 4. Hold Thou there thy cross, &c.
4. In addition to these the hymn has also been pub. by J. Wright and Co., Thomas Street, Bristol, 1863, with Lyte's original music; and it has been translated into many languages, including Latin renderings in the Guardian (Nov. 1879 and Dec. 1881), Church Times, Memorials of T. G. Godfrey-Faussett (1878), Hymno. Christ. Latina (1871), &c.

The important position which this hymn has attained in many lands and tongues will justify an extract from Mr. Ellerton's note to the same in Church Hymns (folio ed. 1881). In that collection it is given with the "General Hymns." Mr. Ellerton says:—

"It is sometimes (nearly always) classed among evening hymns, apparently on the ground of the first two lines, and their similarity in sound to two lines in Keble's 'Sun of my soul.' This is a curious instance of the misapprehension of the true meaning of a hymn by those among whom it is popular; for a very little consideration will suffice to show that there is not throughout the whole hymn the slightest allusion to the close of the natural day; the words of St. Luke xxiv. 29 are obviously used in a sense wholly metaphorical. It is far better adapted to be sung at funerals, as it was beside the grave of Professor Maurice, but it is almost too intense and personal for ordinary congregational use."

The use of this hymn is very extensive in all English-speaking countries. It is found in almost every collection published in G. Brit. during the past thirty years. [J. J.]

Above, below, where'er I gaze. [Creation.] Contributed to Christian Poetry, Edinb., 1827, in 5 st. of 6 l., entitled, "Omnipresence of God," and signed f. [J. G.] Its authorship has not been determined. It came into C. U., in a few Unitarian collections at an early date, and is at present in use in a limited extant in G. Brit. and America, e.g.: Amer. Plymouth Coll., No. 86; and Kennedy, No. 1275.

[ W. T. B.]

Above the clear blue sky, In heaven's, &c. J. Chandler. [Children's Hymn.]

Above the clear blue sky, In heaven's, &c. J. Chandler. [Children's Hymn.]
Under date of Patney, March 20, 1875, the author wrote, “With the exception of ‘Above the clear blue sky’ I have composed no hymns since that time published in 1837, which are translations [Hymns of the Primitive Church]. I believe 1841 may have been the date of the publication of my smaller book [Hymns of the Church, mostly Primitive], but I have been an invalid for the last four years, away from my home, and have nothing to refer to here. ‘Above the clear blue sky’ appeared first in some Irish Collection of hymns some years ago; but that is all I can remember about it” (4, MMS).

The Irish Collection referred to is probably Hymns for Pub. Worship, Dublin, 1856, in which it is found. It had appeared however in the author’s Hymns of the Church, mostly Primitive, in 1841, in 4. st. of 41, No. 83. Its use is somewhat extensive.

Abraham, when severely tried. C. Wesley. [Faithth.] From Hymns and Sacred Poems, 1710, p. 12, and entitled “The Life of Faith Examplified,” being a paraphrase of Heb. xi. in 80 st. In 1780, st. were included in the Wes. II. Bk., No. 277, from whence it has passed into most of the collections of the Methodist bodies. Orig. text in P. Works of J. & C. Wesley, 1868-72, vol. i., p. 214.

Absent from flesh, O blissful thought. I. Watts. [Deathth.] This hymn is part of a poem on “Death and Heaven,” in five Lyric Odes, of which it is No. 2:—“The Departing Moment; or Absent from the Body,” and is in 4 st. of 41. These Odes appeared in Dr. Watts’s Reliquiae Selectae, 1734. This ode is not in extensive use, although found in a few collections in G. Brit. and America. It is given, in a slightly altered form, in the New Cong., No. 723. The orig. text is not found in modern collections. [W. T. B.]

Abyssinian Hymnody. Till about the year 1804, when the Rev. J. M. Rodwell published several articles in the Journal of Sacred Literature, whatever nothing was known in England of Abyssinian Hymnody, and it is only to these articles that reference can even now be made.

The selections from the Degua, or Hymnal of Jared, an Abyssinian saint who is believed to have lived in the 5th cent., and is traditionally said to have been caught up into heaven, (see Dillman’s Cat. ms. 26th Brit. Mus., p. 52, n.), are of striking originality and are translated by Mr. Rodwell into a kind of metrical prose. From them we give as a specimen the “Hymn of the Light.”

Praise to the Saviour, the glory of the saints, the light which hath come into the world; His clothing was as light upon the mount, but He is the true light in Himself.

He came from a world of light, and that light hath come to us; He will lead us back into that light; From whence He descended in love and pity.

He has come whom Moses announced— The Crown of martyrs, the Founder of the Church; The Light of light, who giveth light to the just. Oh send out Thy light and truth, That they may bring me to Thy holy hill; Send forth Thy hand from on high to save.

ACCEPT, O LORD

God is a God who knoweth all things, Glad in righteousness, robed in light; A light announced Him, shining in the heavens. And He is come, the Pilot of the souls of the just.

The Church’s Bridal room is the light of the world. Let us therefore be clad in light, And put away the works of darkness, And walk as the children of the day.

He reigns over the treasures of light, Wherever exist the worlds were made. He will manifest that light; He will give comfort in our sorrows; He will dispel the clouds and thick darkness. And lead us to our rest above.

Hallelujah, O Thou firstborn of Zion: O Adonai, Thou art the bearer of glad tidings: Marvelous is the brightness of Thy beauty. Be exalted To Thee be glory. Amen.

The ms. from which these hymns were translated is in the library of the B. & F. Bible Society, and is probably of the 17th century. Only two other copies appear to have found their way to Europe. From the invocation of saints, in the hymns for their festivals, one can hardly doubt that the hymns are of the 5th or 6th cent. In this they present an exceedingly strong family likeness to the hymns of St. Ephrem Syrus.

The first published metrical translation was a version of The Vigil of the Four Beasts, by Mr. W. C. Dix, and appeared in the Churchman’s Shilling Magazine for May, 1867. In October of the same year an article on “Abyssinian Hymns,” containing three metrical versions by Mr. Dix, was issued in the same magazine. Another article headed Devotion of the Abyssinian Church appeared in the Monthly Packet for July, 1868, and two hymns were added. None of these are in C. U., but one is given in Jellinek’s Songs of the Church. 1867. The Song of the Saints, the only other version of an Abyssinian hymn, originally published in Rev. L. C. Biggs’s Songs of Other Churches in the Monthly Packet for Nov. 1871, and reprinted in the Churchman’s Manual of Public and Private Devotion, 1882, completed the use of the translations of Mr. Rodwell by English hymn-writers, except, that in the column of the Churchman, an additional translation for two, by Mr. Dix, may be found.

It is earnestly to be wished that attention may be seriously drawn to the hymns of the whole Eastern Church. The profound ignorance of our leading hymnological scholars on subjects of this class is lamentable. The field Dr. Neale worked so well has lain comparatively fallow since his early death. The position which some of his Hymns of the Eastern Church have taken in our hymnals excites the wish that Abyssinian and Ethiopic may render us some service. These unwrought fields, though not equal to the rich treasury of Greek and Latin hymnody, are still worthy of the attention of English compilers. [W. T. B.]

Accept, O Lord, thy servant’s thanks. Bp. R. Mant. [Holy Scripture.] This is one of the Original Hymns added by Bp. Mant to his Ancient Hymns from the Roman Breviary, 1837-71, in 4 st. of 8 l., and entitled “Hymn of Thanksgiving for Holy Scripture.” Dr. Kennedy, in adopting it in his Hymno. Christ., 1863, No. 1195, has given the original text, with the change of st. iii. I. 7, from “And He, Who gave the word, may
Accept our thanks, O Lord, we pray. W. C. Dix. [St. Bede.] Contributed to the People's H. 1867, No. 252.

Accepted, Perfect, and Complete. Frances R. Havergal. [Complete in Choral.] Written at Hastings, Sept. 3, 1870, in 5 st. of 3 l., and based upon the three passages of Holy Scripture: Eph. i. 6, "Accepted in the beloved"; Col. i. 28, "Perfect in Christ Jesus"; and Col. ii. 10, "Complete in Him." It was first pub. as a leaflet by J. and R. Parlane, Paisley, 1871; then, with the title "Tryphena" (also by Miss Havergal), in Stepp's's S. of G. & G., 1872, mus. ed. 1875; again in her work Under the Surface, 1874; and her Life Mosaic, 1879. [Ch. Hav. Ms.]

Accepting, Lord, Thy gracious call. C. N. Hall. [Following Jesus.] This hymn was printed in the author's tract, Follow Jesus, and, again, from thence in his Hymns, composed at Bolton Abbey, and Other Hymnes, 1858, pp. 45-47, in 11 st. of 4 l. In Major's Bk. of Praise and the Meth. S. S. H. Bk. it is given in an abbreviated form. In the author's Ch. Ch. Hymnal, 1876, No. 237, it is included as "Lord! we obey Thy kind command," in 8 st. of 4 l. various stanzas of the original being rewritten to attain this end.

According to Thy gracious word. J. Montgomery. [Holy Communion.] No copy of this hymn is preserved in the "Montgomery Ms." Its first publication was in the author's Christian Psalmist, 1825, p. 403, in 6 st. of 4 l. with the motto "This do in remembrance of Me." From its first appearance it has been one of the most popular of hymns for Holy Communion, and is found in most modern collections of a moderate type. Usually, however, st. ii. 1, 2, which reads: "Thy testimonial cup I take," is altered to: "The cup, Thy precious Blood, I take," as in Thring's Coll., No. 524, or, "I'll take," as in the Salisbury H. Bk., 1857, and Kennedy, 1863, No. 650.

In 1853 it was republished by Montgomery in his Original Hymns, No. 129. In common with Montgomery's hymns it has no doxology. That usually found with it,

"To thee, O Jesus, Light of Light, All praise and glory be," &c.

is from the Salisbury H. Bk., 1857. In Hodge & Huntington's Unitarian Hymn of the Church, Boston, U. S. A., 1853, No. 388, "Gethsemane, can I forget?" is composed of st. iii., iv., v. of this hymn.

According to Thy mercy, Lord. [Supplication.] This cento appeared in 3 st. of 4 l. as No. 720 in the Moravian H. Bk., 1879, and was repeated in later eds. (1849, No. 723.) In Mr. Eberle's notes in the Moravian Messenger, March, 1870, it is marked as: i. Schneeschin, tr. J. Swarttzen, ii. N. L. von Zinzendorf, tr. F. W. F. Foster, iii. N. L. von Zinzendorf, tr. J. Swartzen. St. i. seems to be from st. iii. of Schneeschin's hymn, "Allien zu dir, Herr Jesus Christ," while st. ii., iii. seem based on Zinzendorf's "Ach mein verwundert Fürste." The cento is included as No. 192 in Dr. Pagenstecher's Coll., 1861. [J. M.]

Ach Gott vom Himmel, sieh darein. Martin Luther [Ps. xii.]. This free rendering of Ps. xii., adapted to the times, which Bunsen (Vereine, 1853, p. 854) calls "a cry for help from the Church founded on the Word of God for protection against its contemners and corrupters," was probably written in 1523 and 1st pub. in the Ellisch christlich leser, Wittenberg, 1524, in 6 st. of 7 l. The seventh st., a dox., was added in Eyn Enchiridion, Erfurt, 1524, but has not been tr. into English. Included in Wackernagel, iii. p. 6, in Schlicke's's ed. of Luther's Gesichtliche Lieler, 1854, p. 76, and as No. 299 in the U. C. L. S. 1851. It is a companion to Luther's "Sinn freut euch lieben Christenmein," and like it greatly furthered the cause of the Reformation.

Lauxmann, in Koch, viii. 521-526, relates that Dr. Sprütz, or Sprangel, of Magdeburg Cathedral, had gone by request of the Romish authorities to preach at Brunswick three sermons which were to uproot the Lutheran heresies. On the 22nd Sun. after Trinity, 1527, he preached on the parable of the Unmerciful Servant (St. Matt. xviii. 23-35) and declared salvation by good works. At the end of his sermon, a citizen began to sing this hymn, and as the whole congregation joined in, the discontented priest once left the pulpit, but never again preached in Brunswick. Again, on the 2nd Sun. in Advent, 1529, a preacher in St. Jacob's, Liibeck, exhorted to prayers for the dead, when two boys began this hymn, and the congregation following, sang the whole. Lauxmann adds that st. iv. comforted P. J. Spener when he heard it rung on his entering the church at Frankfort-am-Main, at a time when days looked dark for the Church of Christ; that, when summoned to Dresden to occupy a non-clerical post of Court preacher, he was cheered by being saluted with it in the first Saxon village he entered; and that in Dresden it was often, at his request, sung by the scholars before his door.

Translations in C. U.:

1. Oh Lord our God, from heaven look down, in Miss Fry's H. of the Reformation, 1845, p. 30. In 1860 her trs. of st. v. vi. rewritten to 5 st. c.m., beginning, "Almighty God, Thy truth shall stand," were included in J. Whittemore's Supp. to all H. Bks., No. 44.

2. O God! look down from heav'n, we pray, a free tr. condensing sts. ii., iii., iv., by W. M. Reynolds, in the Evangelical Review, Gettysburg, July 1849, and as No. 965 in the General Synod's Luth. H. Bk., 1850.

3. Ah God, look down from heaven and see, by R. Massie in his tr. of Luther's Spiritual Sonnets, 1854, p. 32. In 1880 it was given in the Ohio Luth. Hymnal, 147, as: "O God, look down from heaven and see."

4. Ah God, from heav'n look down, and see, omitting st. iii., by Miss Winkworth, as No. 101, in her C. B. for England, 1863.
ACH GOTT

ACH, UNS WIRD

Translations in C. U.: —

1. God most true, most merciful! — A good tr. of st. i., iv., v., and xi., by A. T. Russell, as No. 222, in his Ps. & Hymns, 1851. Part ii. begins, "Jesus, my Lord and God, Thou art."

2. O God, what manifold distress, a good tr. of st. ix., iv., xii., by A. T. Russell, as No. 222, in his Ps. & Hymns, 1851. Part ii. begins, "Jesus, my Lord and God, Thou art."

3. Ah! God, my days are dark indeed, a very good tr., omitting st. iii., v., in the 2nd Ser. 1858, of Miss Winkworth's Lyra Ger. p. 185, and repeated, as No. 136, in her C. B. for England, 1863. In the Ohio Luth. Hymnal, 1880, st. i., iv., vi., ix., xii., are given as No. 416. Her tr. of st. iv., v., and ix., xii., beginning, "Jesus, my only God and Lord," were included as No. 245, in the Mth. N. Con. H. Bk. 1863, and the same, omitting st. vi., as No. 390 in Holy Song, 1869. Her trs. of st. viii., ix., xii., slightly altered and beginning, "Jesus, my cocket, my light, my joy," were given as No. 507, in Kennedy, 1863.

Other trs. are: —


2. In Bunzen's Versach, 1833, a greatly altered form of st. iv., v., beginning, "Mein Herzenzrost stast Jesus Christ," was included as No. 465, without name of adapter. Of this form the trs. are: —

"O Christ to my heart true joy can give," good and full, in Miss Cox's Sac. H. from the German, 1841, p. 185. Then, unaltered, as No. 77 in Alford's Ps. & Hymns, 1844, and as No. 206 in Hook's Ch. School H. Bk., 1850. (2) "Jesus! I place my trust in Thee," by Lady Eleanor Fortescue, 1843, (1847, p. 73.)


Ach! lehre mich ein Kindlein sein. [Children.] Included as No. 41 in the Evangelisches Kinder G. B., Basel, 1807, in 7 st. of 4 l., as by Emma Neustedt. The only tr. is, "O that I were a little child," in full, in Mrs. Bevan's Songs of Praise, 1850, p. 143, and thence, as No. 44, in J. E. Clarke's Children's H. H. Bk. c. 1860.

Ach! treuer Gott, barmherzige Herz. P. Gerhardt. [Cross and Consolation.] Founded on a prayer "for patience under great trial," No. xxv. in Class iii. of J. Arndt's Paradiesgärlein, 1612. Appeared in Crüger's Praxis pietatis melica, Frankfurt, 1636, No. 381, in 16 st. of 7 l., and included in many subsequent hymn-books, as recently in the Ue. L. S., 1851, No. 663; also in Wackernagel's ed. of his Geistliche Lieder, No. 57; Bachmann's ed., No. 80.

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ACQUAINT THEE

pub. in the First Series, 1833, of his Pealser und Horfe, p. 131, in 6 st. of 4 l., entitled "Homeickness." Tr. as:

Ah! this heart is void and chill.—A good tr., omitting st. v., by Mrs. Findlater in the 2nd Ser., 1855, of the H. L. L. (ed. 1892, p. 110, 1884, p. 86). Included, slightly altered, and omitting st. ii., as No. 455, in the Pennsylvania Luth. Ch. Bk., 1868. In W. B. Bradbury's Golden Shower, N. Y. 1860 (ed. 1870, p. 138) the trs. of st. ii., vi. are rewritten, and a chorus added. St. i., ii., iv. in this form, with a chorus, were included as No. 1279, in Robinson's S. for the Sanctuary, 1865, and, as No. 1048, in the Baptist Praise Bk., 1871.

Other trs. are:

(1) "Hungering, thirsting as we go," by Miss Fry, 1859, p. 17. (2) "Ah! bow empty is the heart," by H. Mazzini, 1860, p. 132.

Acquaint thee, O mortal. W. Knox. [Invitation.] The opening lines of this hymn are:

"Acquaint thee, O mortal! Acquaint thee with God, And joy, like the sunshine, Shall beam on thy road. And peace, like the dew-drops, Shall fall on thy head; And visions, like angels, Shall visit thy bed."

As a hymn on "Heavenly Wisdom," and based on Job xxii. 21, 27-28, it appeared in his Harp of Zion, 1825, in 3 st. of 8 l. It was also repeated in his Poems, 1847, p. 162, where it is said in a footnote to have been "written for Mr. Pettet." The use of this hymn in G. Britain is very limited. In Kennedy, 1863, No. 1140, it is given as, "Acquaint thee, my child, acquaint thee," &c. In America, as in Robinson's S. for the Sanctuary, 1865, 2nd ed., 1872, No. 504, and others, it is:

"Acquaint thyself quickly, O Sinner," &c., and, in common with nearly every collection, the second stanza of the original is omitted. This stanza reads:

"Acquaint thee, O mortal! Acquaint thee with God, And the praver of thy spirit Shall reach His abode; And with the arts of thy bosom Shall rise not in vain; And His favour shall flourish Thy heart like the rain."

This hymn is also sometimes in C. U. as:

"Acquaint thee, O Spirit, acquaint thee with God," as in Longfellow and Johnson's Bk. of Hymns, Boston, 1846, and later eds. [J. J.]

AD COENAM

Ad celebres, Rex coelestis, laudes cuncta. [St. Michael and All Angels.] A Noticerian Sequence for the Feast of St. Michael. Daniel, ii. 24, gives only the first five words, referring to ms. formerly belonging to the monastery of St. Ennerman at Ratisbon. These ms., which are now at Munich, belong to the 11th and 12th centuries. The full text is in a 12th cent. ms. in the British Museum (Add. 11669, f 54); in Daniel, v, pp. 93, 94, in Kehren, p. 135, and in Memoirs of the Society of Antiquaries, 1851, p. 454. Also in the Missals of Sarum, York and Hereford as a seq. on that festival. In vol. ii. of the reprint of the York Missal, pub. by the Surtees Society, 1872, will be found p. 316, the variations of a ms. of Proses and Sequences in the Bodleian Library, No. 775, written in the reign of Ethelred, sometime between the years A.D. 994 and 1017. This last is the oldest form in which it is found. Mone, i. p. 455, gives the full text and a great variety of readings from ms. at Munich and Stuttgalt, of the 11th cent., together with short notes on portions of the text. Daniel, v. p. 93, repeats Mone's references. They are also repeated with additions in Kehrain, No. 168.

[W. A. S.]

Translations in C. U.:

1. To celebrate Thy praise, O King of heaven, by C. B. Pearson, in the Sarum Missal in English, 1868, p. 118. After revision it was reprinted in his Sarum Sequences, 1871, p. 119, as "To give Thee glory, Heavenly King."

2. To give Thee glory, Heavenly King.—No. 374, in the Hymnary, is a cento from Mr. Pearson's tr., with alterations made by the editors with the translator's permission.

Ad coenam Agni providi. [Easter.] This hymn is sometimes ascribed to St. Ambrose, but is not inserted among his undoubted compositions, by the Benedidtine editors, tom. 1 (see Mone, p. 14, in the fourth of the works of St. Ambrose). The original text, with that revised for use in the Rom. Brev., "Ad regias agni dapes," is given in Daniel, i, No. 81; with various readings from the Collections of Cassander, and other authorities. It is headed "Hymnus Paschalis" ("A hymn for Easter-tide"). In Mone, it is No. 161 from ms. at Liechtenthal of the 13th and 14th centuries, and from others of later date. He gives a long note embracing various readings, references, and criticism. Much of this is repeated in Daniel, iv. 73, who also gives readings from Rheinau miss. of the 10th and 11th cent., and at iv. p. 335, readings from a ms. of the 9th cent., at Bern. It is also found in a 11th cent. ms. in the British Museum (Add. vi. f. 48), and is printed from a Durham ms. of the 11th cent., in the Latin Hymn. of the Anglo-Saxon Church, 1851, p. 29, and is in the Sarum Brev., of the 8th and 9th cents., it is No. xxii. The Sarum Brev. text is in the Hymn. Sarisc. Lond., 1851, p. 99, and various readings are added from English Monastic Uses, including those of Worcester, St. Albans, Canterbury, &c., and in Biggs' Annotated ed. of H. A. & M., 1867.

Concerning its use we would add that from Low Sunday [1st after Easter] till the Vigil of the Ascension it was the proper vespers hymn in the Sarum and York uses, and is also so found in other English breviaries, Saturdays excepted (when "Chorus nova Hierusalem" was sung) whenever no feast of Apostles or patron Saint interrupted the ordinary course of the Easter season. There is no doxology, for according to Sarum and York the last 2 verses of "Jesu Salvator Sacellum" were directed to be sung at the end of all hymns of that metre [saturdays excepted].

Passing from its history, text, and use, to the hymn itself, its design, and teaching are well brought out by the following writers:

In a curious work which gives interpretations of hymns, mystical and otherwise, entitled "Expositio Hymnorvm cum notabilis
In the short commentary on the *Hymnal N.* 1853, part i., pp. 26-27, where he says:-

"In order to understand this hymn, we must know for whom it was written. It was the custom of the early Church that Baptism should be solemnly administered in the presence of all, that the child might be led and guided to his Lord, Whom it is written that he receives the Body of Christ unworthily eateth and drinketh damnation to himself; but who doth so worthily baptize with the baptism of God, and once was by the Apostles appointed?" (at the banquet of the Lamb as those who are prepared.)

The Allusion is to those who were solemnly baptized and clothed in white garments on Easter Eve, and admitted to Holy Communion on the following day.

Dr. Neale works out this allusion to the newly baptized and their white garments in his *Short Commentary on the Hymnal N.*, 1853, part i., pp. 26-27, where he says:-

"In order to understand this hymn, we must know for whom it was written. It was the custom of the early Church that Baptism should be solemnly administered in the presence of all, that the child might be led and guided to his Lord, Whom it is written that he receives the Body of Christ unworthily eateth and drinketh damnation to himself; but who doth so worthily baptize with the baptism of God, and once was by the Apostles appointed? (at the banquet of the Lamb as those who are prepared.)"

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The Allusion is to those who were solemnly baptized and clothed in white garments on Easter Eve, and admitted to Holy Communion on the following day.
AD PERENNIS

AD REGIAS

1. On the feast of life eternal.—By E. Caswall, 1st pub. in his *Masque of Mary*, 1856, and again in his *Hymns & Poems*, 1873, pp. 214–218, in 20 st. of 8 l. In the original form it is not in C. U.; except in *Hymns and Introits*, 1852, No. 70, but as "Now at the Lamb’s high royal feast," it was given in Murray’s *Hymnal*, 1852, No. 57, and later collections. The opening line was borrowed from E. Caswall’s *tr.* as under.

2. Now at the Lamb’s high royal feast. By E. Caswall, in his *Lyra Catholica*, 1849, p. 94, and again in his *Hys. and Poems*, 1873, p. 53 in 7 st. of 4 l. This is the *tr.* usually found in Roman Catholic hymn-books. An altered form of this in 4 st. is No. 52 in the Irvingite *Hys. for the Use of the Churches*, 1864, beginning "Guests at the banquet of the Lamb."

3. Ad regias Agni dapés. The Roman Breviary version of the Ambrosian *Ad coenam Agni prvidit*, above. It is the hymn at Vespers, "Sabbato in Albis," i.e. on Saturday in Easter-week, and afterwards on Sundays and week-days, when no Festival occurs and the Ferial Office is said, till the first Vespers of the Ascension. In addition to the ordinary editions of the *Rom. Breve*, the text is given in several modern Roman Catholic hymnals. Card. Newman’s *Hymni Eccles.*, 1838–65; Biggs’s *Annotated ed.* of H. A. & M., 1867; *Daniel*, i. No 81, &c.

[W. A. S.]

Translations in C. U.:

1. On the feast of life eternal.—By E. Caswall, 1st pub. in his *Masque of Mary*, 1856, and again in his *Hymns & Poems*, 1873, pp. 214–218, in 20 st. of 8 l. From this two centos have been compiled, beginning with the opening st. in the *Hymnary*, No. 614, and consisting of st. i., ii., v., viii., ix., xv., xxvi., xii., and xx, with slight alterations. (2) "Who can paint the lovely city," in the *R. C. Hys. for the Year*, No. 51. This is composed of st. iii., v., vi., viii., and xii., also slightly altered.

2. For the Feast of life eternal. It is my thirsting;

&c.—No. 484, in the *People’s H.*. is a cento arranged by Dr. Littledele for that collection, 1867, from trs. by Wackerbarth, 1846; Neale, *Joyes and Glories of Paradise*, 1865, with additions from his own translation in *Lyra Mystica*, 1865.

3. For the Feast of life eternal, thirstily, &c.—By the Rev. J. Dayman, 1st pub. in the *Sermon H.*, 1868, No. 529, in 13 st. of 6 l.

Translations not in C. U.:

1. My thirsty soul desires her drought. *Anon.* pub. in the *Song of Mary the Mother of Christ*, 1601; reprinted in part by the Packer Soc. in *Sel. P.* of the *reign of Q. Elizabeth*; and in Dr. Bonar’s *New Jerusalem*, 1853, from a ms. in the Brit. Mus.


4. For life eternal’s living spring. *S. Augustine’s Confessions*, 1679, given in some copies as translated by Abraham Woodhead.


6. Yearningly my fond heart thirsteth, &c. *J. Banks*, in his *Nuptae*, 1864; and previously in the *Churchman’s Companion*, 1849.


10. For the Feast of life eternal. *Neale* as above, 1865.


13. The mind athirst pants for the fount, R. B. *Boswell’s Ps. & Hys.*, 1838.

[J. J.]

AD regellas Agni dapes. The Roman Breviary version of the Ambrosian *Ad coenam Agni prvidit*, above. It is the hymn at Vespers, "Sabbato in Albis," i.e. on Saturday in Easter-week, and afterwards on Sundays and week-days, when no Festival occurs and the Ferial Office is said, till the first Vespers of the Ascension. In addition to the ordinary editions of the *Rom. Breve*, the text is given in several modern Roman Catholic hymnals. Card. Newman’s *Hymni Eccles.*, 1838–65; Biggs’s *Annotated ed.* of H. A. & M., 1867; *Daniel*, i. No 81, &c.

[W. A. S.]

Translations in C. U.:

1. In garments white of virgin white. By W. J. Copeland. 1st pub. in his *Hys. for the Week*, 1848, p. 81 as a tr. In the original form it is not in C. U.; except in *Hys. and Introits*, 1852, No. 70, but as "Now at the Lamb’s high royal feast," it was given in Murray’s *Hymnal*, 1852, No. 57, and later collections. The opening line was borrowed from E. Caswall’s *tr.* as under.

2. Now at the Lamb’s high royal feast. By E. Caswall, in his *Lyra Catholica*, 1849, p. 94, and again in his *Hys. and Poems*, 1873, p. 53 in 7 st. of 4 l. This is the *tr.* usually found in Roman Catholic hymn-books. An altered form of this in 4 st. is No. 52 in the Irvingite *Hys. for the Use of the Churches*, 1864, beginning "Guests at the banquet of the Lamb."

3. At the Lamb’s High Feast we sing. By R. Campbell, written in 1849 [*C. MSS.*], and 1st printed in his collection commonly known as the *St. Albans Hymnal*, 1850, in 4 st. of 8 l. In the original MSS. the first two lines are added as a refrain to each verse, but are omitted in the printed text. Cooke and Denton’s *Hymnal* was the first to bring it into prominent notice, although in an altered form which has been copied by many compilers. Its use exceeds that.
of all other trs. of the "Ad Regias Agni" put together; being found in a more or less correct form, in the most important collections of the Ch. of England. Many of the alterations in H. A. M., Church Hyg., Thring, and others date from Cooke and Denton's Hymnal, 1853, the Salisbury H. Bk., 1857, and others. Another arrangement of Campbell's tr is, "To the Lamb's High Feast we press," given in Archdeacon Pott's Coll., 1834, No. 90.


5. The Banquet of the Lamb is laid. By R. C. Singleton, made for and first pub. in his Anglican H. Bk., 1868, No. 119.

6. We keep the Festival. By A. R. Thompson, contributed to Schaff's Christ in Song, 1869.

7. Come, join the Kingly Banquet free. By F. Trench, in his Liturgical H. Ps., n. d. (1865), in 8 st. of 4 l. In 1871 st. i.-v. and vii. were given as a hymn in 3 st. of 8 l. in Hys. and Carols, Church Sisters' Home, St. John's Wood, 1871.

Translations not in C. U.:
1. At the Lamb's regal banquet where. Manual of Prayers and Litanies, 1866.
2. From purple sea and land of toil. Primer, 1766.
5. The Red Sea now is passed. Beale, 1849.
7. Come to the Lamb's right royal feast. Wallace, 1874.
8. Sing, for the dark Red Sea is past. H. N. Osenham, 1887.

Ad templo nos rursus vocat. Charles Coffin. [Sunday Morning.] In his Hymni Sacri, p. 8, ed. Paris, 1736, under the heading Die Dominica ad Laudes Matutinas. In the revised Paris Brev. of the Abp. Charles de Vintimille, 1736, it is the hymn for Sunday at Lauds; as also in the Lyons and other modern French Brevs. Text as above, and in Card. Newman's Hymnss Ecc. 1838, p. 2. [W. A. S.]

Translations in C. U.:
1. Morning lifts her dewy veil, by I. Williams, 1st pub. in the British Mag. 1834, vol. v. p. 28, in 9 st. of 4 l., and again in his Hymns tr. from the Paris Brev., 1839, p. 3, and later editions. The following:

2. Now morning lifts her dewy veil, is by J. Chandler, who, in his Preface to his Hymns of the Prim. Church, 1837, in which it appeared, thus alludes thereto:

"I have ventured to take the greatest part of the 2nd hymn from the translation in the British Magazine; which, notwithstanding the alterations I have made in it, still shines forth as the work of an evidently superior hand." p. ix.

This tr. has attained to a more extensive use than any other. It is given in Mercer, ed. 1864, No. 136, and Sarum, 1868, No. 293, in its full form. The most popular arrangement is that of Chope, 1864, No. 111, Thring's Coll., 1882, No. 9, and others, with omission of st. vii., viii., and some alterations.

3. Again the Sunday morn, by E. Caswall, appeared in his Lyra Catholica, 1849, p. 293, and again in his Hymns and Poems, 1873, p. 223. In its original form its use is very limited, but as:

4. Again the holy morn, it is given in several collections, including the Hymnary, 1875, No. 7, Hgs. & Carols, n. d., No. 15, the Roman Catholic Hym. for the Year, n. d., No. 83, and many others. Another form based upon Caswall's v. is:

5. When first the world sprang forth, in Kennedy, 1865, No. 701. It is probably by the editor, and is not found elsewhere.

6. Again the dawn gives warning meet. By Dr. Ronridge, 1st pub. in his Hys. and Anthems, 1851, p. 10, in 4 st. of 8 l. and 1 st. of 4 l. It is repeated in later editions.

Translation not in C. U.:
Once more the beams of orient light. Chambers, 1857. [J. J.]

Adam descended from above. C. Wesley. [Lent.] 1st pub. in his Short Hymns, &c., 1762, vol. i. No. 1044, but omitted from the 2nd ed., 1794. It was included in the Wes. H. Bk., 1780, and is retained in the revised ed. of 1875, No. 129 (P. Works, 1868-72, vol. ix. p. 415). Another hymn by C. Wesley, beginning:—"Adam descended from above, Thou only canst," &c., was pub. from his own Hymns on the Four Gospels, in P. Works of J. and C. Wesley, 1868-72, vol. xi. p. 341, but it is not in common use.

Adam, our father and our head. J. Watts. [The Full.] Appeared in his Horae Lyricae, 1705, in 13 st. of 4 l., and entitled "Jesus the only Saviour." Its use as a complete hymn is unknown. A cento therefrom of 5 st. was given in Rippon's Bapt. Sel., 1787, No. 38, composed of st. i., ii., iv., v., and vii. This has passed into common use to a very limited extent.

Adam of St. Victor. Of the life of this, the most prominent and prolific of the Latin hymnists of the Middle Ages, very little is known. It is even uncertain whether he was an Englishman or a Frenchman by birth. He is described by the writers nearest to his own epoch, as Brito, which may indicate a native of either Britain, or Brittany. All that is certainly known concerning him is, that about A.D. 1130, after having been educated at Paris, he became, as quite a young man, a monk in the Abbey of St. Victor, then in the suburbs, but afterwards through the growth of that city, included within the walls of Paris itself. In this abbey, which, especially at that period, was celebrated as a school of theology, he passed the whole of the rest of his life, and in it he died, somewhere between the years 1172 and 1192 A.D. Possessed of "the pen of a ready writer," he seems to have occupied his life in study and authorship. Numerous are the hymns and sequences satisfactorily proved to have been written by him, which have come down to us, there would seem to be
little doubt that many more may have perished altogether, or are extant without his name attaching to them; while he was probably the author of several prose works as well. His Sequences remained in Ms. in the care and custody of the monks of their author's Abbey, until the dissolution of that religious foundation at the Revolution; but some 37 of them, having found their way by degrees into manuscript circulation, were pub. by Clich- toceus, a Roman Catholic theologian of the first half of the 16th. cent. in his Elucidatorium Ecclesiasticum, which passed through several editions from 1515 to 1556, at Paris, Basel and Geneva. Of the rest of the 106 Hymns and Sequences that we possess of Adam's, the largest part—some 47 remaining unpublished—were removed to the National Library in the Louvre at Paris, on the destruction of the Abbey. They were discovered by M. Leon Gautier, the editor of the first complete edition of them, Paris, 1858.

The subjects treated of in Adam's Hymns and Sequences may be divided thus:—

Christmas, 7; Circumcision, 1, Easter, 6, Ascension, 1; Pentecost, 5; Trinity, 2; the Dedication of a Church, 4; B. V. M., 17; Festivals of Saints, 53; The Invention of the Cross, 1; The Exaltation of the Cross, 1; On the Apostles, 3; Evangelists, 2; Transfiguration, 2.

Although all Adam of St. Victor's Sequences were evidently written for use in the services of his church, and were, doubtless, so used in his own Abbey, it is quite uncertain how many, if any, of them were used generally in the Latin Church. To the lover of Latin hymns the works of this author should not be unknown, and probably are not; but they are far less generally known than the writings should be of one whom such an authority as Archbishop Trench describes as "the foremost among the sacred Latin poets of the Middle Ages." His principal merits may be described as comprising terseness and felicity of expression; deep and accurate knowledge of Scripture, especially its typology; smoothness of versification; richness of rhyme and rhythm, accumulated gradually as he neared the conclusion of a Sequence; and a spirit of devotion breathing throughout his work, that assures the reader that his work is "a labour of love." An occasional excess of alliteration, which however at other times he uses with great effect, and a disposition to overmuch "playing upon words," amounting sometimes to "punning," together with a delight in heaping up types one upon another, till, at times, he succeeds in obscuring his meaning, are the chief defects to be set against the many merits of his style. Amongst the most beautiful of his productions may be mentioned, perhaps, his Jucundare plebs fidelis; Verbi cere substantiæ; Potestate non natura; Stola regni laurentius: Heri mundus ezulcavit; Laudae crucis attollamus (Neale considers this "perhaps, his masterpiece"); Are, Virgo singularis; Salve, Mater Salvatoris; Annemar et age virginalis: Dominum cum mysterio praebent. Where all are beautiful, it is difficult, and almost invidious, to make a selection.

Of his Hymns and Sequences the following editions, extracts, and translations have been published:

i. Original with Translations:

(1) Œuvres Poétiques d'Adam de St.-Victor. Par L. Gautier, Paris, 1858. It is in two vols. duodecimo, and contains, besides a memoir of Adam of St. Victor, and an exhaustive bibliography of his writings, a Latin text of the HYMNS INTO FRENCH OF SOME 46 OF THE SEQUES, AND FULL NOTICES UPON THE WHOLE SERIES OF THEM. (2) The Liturgical Poetry of Adam of St. Victor, from the text of Gautier, with this Into English in the original metres, and short explanatory by Bigby S. Wrangham, M. A., St. John's Coll., Oxford, Vicar of Darrington, Yorkshire, 3 vols. Lond., Kegan Paul, 1881. (3) In addition to these complete eds., numerous specimens from the originals are found in Daniel, Mone, Königsfeld, French, Latife's Latin Poems, and Guéranger's Annales Liturgique, &c.

ii. Translations:

(1) As stated before, 46 of the Sequences are given by Gautier in a French tr. of the 15th. cent. (2) In English we have trs. of the whole series by Bigby S. Wrangham in his work as above; (11) by Dr. Neale in Med. Hymns: 12, more freely, by D. T. Morgan in his Hymns and other Poetry of the Latin Church; and one or more by Mrs. Charles, Mrs. Chester, C. S. Calverley, and the Revs. C. R. Pearson, E. A. Dayman, E. Caswall, R. F. Littledale, and Dean Plumptre. Prose trs. are also given in the Rev. Dom Laurence Shepherd's tr. Into English of Dom Guéranger's works.

iii. English Use:

From the general character of their metrical construction, it is probable that, as far as possible to any 16th. cent. utilising these very beautiful compositions in the services of the Anglican Church. The following, however, are from Adam of St. Victor, and are fully annotated in this work:—(1) In H. A. & M., Nos. 64 and 434 (partly); (2) in the Hymnary, Nos. 270, 273, 324, 396, 392, 403, 414; (3) in the People's H., 215, 271, 304; and (4) in Schützer's Daily Service H., 236.

[D. S. W.]

Adami, Johann Christian, b. Jan. 13, 1662, at Luckau, Brandenburg, graduated M.A., at the University of Wittenberg, 1681, became diaconus, 1684, and pastor, 1691, at Luckau; from 1711 pastor primarius at Lübben, where he d. May 12, 1713.

His 23 hymns appeared in the Evangelisches Zôn, oder vollständiges G. B., Leipzig and Lübben, 1720, ed. by his son, for use in the Niederlausitz (Bode, p. 33; Wetzel's A. H., vol. i., pt. 1, p. 44; Jäcker's Geburthex Lexicon, 1756, vol. i., col. 86). One has been tr., viz.:

WAS KLAGET DEIN GEMÜTHE. [Cross and Consolation.] First pub. as No. 111 in the Berlin G. L., 1832, and as No. 2386 in Knapp's Ev. L.·, 1857 (1865, No. 2125). Dr. Jacobs, of Wernigerode, informs me that it appeared 1729 as above, p. 698, in 7 st. of 8. This is true:

"My soul, why this complaining," by Miss Burlingham, in the British Herald, 1866, p. 260, repeated as No. 337 in Bøde's Praise Bk., 1872.

[1. M.]

Adams, John, b. at Northampton, 1751; d. there, May 15, 1833. He was for several years a member of the Baptist denomination, but being expelled, on the ground of doctrine, from the chapel which he attended, he opened a place of worship on his own account and constituted himself the minister. On retiring from business in 1811, he removed to London, then to Olney, and finally returned to Northampton. Several of his hymns were printed in the Gospel Magazine in 1776. Very few, however, have come into general use.

Adams, John Greenleaf. Co-editor with Dr. E. H. Chapin of the Universalist Hymn for Christians, 1856; and, also, The Gospel Psalmist, 1861. He was b. in Portsmouth, New Hampshire, 1810. The collections named contain in each case 16 hymns
ADAMS, John Quincy. b. at Braintree (afterwards called "Quincy".), Mass., 1767, was a son of President Adams. After graduating at Harvard College he was, from 1794 to 1801, minister to the Netherlands, to England, and to Prussia. In 1806 he was appointed Professor of Rhetoric in Harvard College; in 1809 minister to Russia; 1817 Secretary of State; and, from 1824 to 1829, President of the United States. In 1831 he was elected a Member of the House of Representatives. Died suddenly, Feb. 21, 1848. His high position and principles are well known, as also the incidents of his political life. He was a member of the Unitarian body. His Memoir, by the Hon. Josiah Quincy, was published soon after his death, and also his Poems of Religion and Society, N. Y., 1848 (4th ed., 1854). He wrote, but never printed, an entire Version of the Psalms, seventeen of which, with five hymns, were inserted by his pastor, Dr. Lunt, in the Christian Psalmist, 1841. Of these the following are still in use:

1. Sure to the mansions of the blest. [Burial.] This is part of a piece of 20 stanzas, which appeared in the Monthly Anthology and Boston Revier, Jan., 1807. It is entitled "Lines addressed to a mother on the death of two infants, 19th Sept. 1803, and 19th Decr., 1806."

2. Alas! how swift the moments fly. [Time.] Sometimes given as "How swift, alas, the moments fly;" was written for the 200th anniversary of the First Congregational Church, Quincy, Sept. 29, 1839.

3. Hark! 'tis the holy temple bell. [Sunday.] Of these Nos. 2 and 3 are found in Lyra Sac. Amer. and 2 in Putnam's Singers and Songs of the Liberal Faith, 1875. [F. M. B.]

Adams, Nehemiah. b. at Salem, Mass., Feb. 19, 1806, and graduated at Harvard, 1826, and Andover, 1829. He was Congregational pastor at Cambridge, 1829-1834, and of Essex St. Church, Boston, 1834-1870. He d. 1878. In 1854 he published South-side View of Slavery, and in 1861 he edited Church Pastorals. His hymns are:

1. Come, take His offer now. [Invitation.] An adaptation from C. Wesley, given in his Church Pastorals, 1864, and repeated in the Hymns and S. of Praise, N. Y., 1874.

2. Saints in glory, we together. [Praise.] This is also in Ch. Pastorals 1864, and the Hys. & S. of Praise, 1874, where it is said to be by "S. E. Mahmied." This name, which has led compilers astray for some time, is purely fictitious. [F. M. B.]

Adams, Sarah, née Flower. b. at Harlow, Essex, Feb. 22nd, 1805; d. in London, Aug. 14, 1848, and was buried at Harlow, Aug. 21, 1848. She was the younger daughter of Mr. Benjamin Flower, editor and proprietor of The Cambridge Intelligencer; and was married, in 1834, to William B. Adams, a civil engineer. In 1841 she pub. Viaea Perpetua, a dramatic poem dealing with the conflict of heathenism and Christianity, in which Viaea Perpetua suffered martyrdom. And in 1845, The Flock at the Fountain; a catechism and hymns for children. As a member of the congregation of the Rev. W. J. Fox, an Unitarian minister in London, she contributed 13 hymns to the Hys. and Anthems, pub. by C. Fox, Lond., in 1811, for use in his chapel. Of these hymns the most widely known are— "Nearer, my God, to Thee," and "He sendeth sun, He sendeth shower." The remaining eleven, most of which have come into common use, more especially in America, are:

1. Creator Spirit! Thou the first Holy Spirit.
2. Darkness shrunk Calvary. Good Friday.
4. O, and watch the Autumn leaves. Autumn.
5. O hallowed memories of the past. Memories.
7. O sing a song of praise. Praise.
8. O Love! thou makest all things even. Love.
9. Part in Peace! it is day before us. Close of Service.
10. Sing to the Lord! for His mercies are sure. Praise.
11. The mourners came at break of day. Easton.

Mrs. Adams also contributed to Novello's musical edition of Songs for the Months, n. d. Nearly all of the above hymns are found in the Unitarian collections of G. Brit. and America. In Martineau's Hymns of P. and P., 1873, No. 389, there is a rendering by her from Fènelon: — "Living or dying, Lord, I would be Thine." It appeared in the Hys. and Anthems, 1841.

Addis, Scott, Henry, b. at Devonport, 1806; educated for the Congregational Ministry; ministered to charges at Torquay, 1837, Maidenhead, 1838-1843; and Taunton 1843-1860, and died suddenly in Liverpool, Oct. 2, 1860. He published no volume of poems or hymns, and is known to hymnology through his "And is there, Lord, a cross for me," a pleasing production on the text, "Take up the cross and follow Me," which he contributed to the New Cong. 1859, No. 650.

Addison, Joseph. b. at Milton, near Amesbury, Wilts, May 1, 1672, was the son of the Rev. Lancetl Addison, sometime Dean of Lichfield, and author of Devotional Poems, &c., 1669. Addison was educated at the Charterhouse, and at Magdalen Coll., Oxford, graduating B.A. 1691 and M.A. 1693. Although intended for the Church, he gave himself to the study of law and politics, and soon attained, through powerful influence, to some important posts. He was successively a Commissioner of Appeals, an Under Secretary of State, Secretary to the Lord Lieutenant of Ireland, and Chief Secretary for Ireland. He married, in 1716, the Dowager Countess of Warwick, and, at Holland House, Kensington, June 17, 1719. Addison is most widely known through his contributions to The Spectator, The Tatler, The Guardian, and The Freeholder. To the first of these he contributed his hymns. His Cato, a tragedy, is well known and highly esteemed.

Addison's claims to the authorship of the hymns usually ascribed to him, or to certain of them, have been called in question on two
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occasions. The first was the publication, by Captain Thompson, of certain of those hymns in his ed. of the Works of Andrew Marvell, 1776, as the undoubted compositions of Marvell; and the second, a claim in the Athenæum, July 10th, 1880, on behalf of the Rev. Richard Richmond. Fully to elucidate the subject it will be necessary, therefore, to give a chronological history of the hymns as they appeared in the Spectator from time to time.


—This, as furnished in successive numbers of the Spectator, is:

1. The first of these hymns appeared in the Spectator of Saturday, July 26, 1712, No. 441, in 4 st. of 6 l. The article in which it appeared was on Divine Providence, signed "C." The hymn itself, "The Lord my pasture shall prepare," was introduced with these words:

"David has very beautifully represented this steady reliance on God Almighty in his twenty-third psalm, which is the form in which Taylor, in his pastoral hymn, and with those allusions which are usual in that kind of writing. As the poetry is very exquisite, I shall present my readers with the following translation of it."

(Orig. Broadsheet, Brit. Mus.)

2. The second hymn appeared in the Spectator on Saturday, Aug. 9, 1712, No. 453, in 13 st. of 4 l., and forms the conclusion of the sermon on "Gratitude." It is also signed "C.," and is thus introduced:

"I have already obliged the public with some pieces of divine poetry which have fallen into my hands, and as they have met with the reception which they deserve, I shall now add another piece of the same nature which has not appeared in print, and may be acceptable to my readers." (Orig. Broadsheet, Brit. Mus.)

Then follows the hymn:—"When all Thy mercies, O my God." 

3. The number of the Spectator for Tuesday, Aug. 19, 1712, No. 461, is composed of three parts. The first is an introductory paragraph by Addison, the second, an unsigned letter from Isaac Watts, together with a rendering by him of Ps. 114th; and the third, a letter from Steele. It is concluded in the first two we have dealt.

The opening paragraph by Addison is:

"For want of time to substitute something else in the Room of them, I am at present obliged to publish Compliments above my Desert in the following Letters. It is no small Satisfaction, to have given Occasion to ingenious Men to employ their Thoughts upon sacred Subjects from the Approbation of such Pieces of Poetry as they have seen in my Saturday's papers. I shall never publish Verse on that Day but what is written by the same Hand; yet shall I not accompany those Writings with Eulogiums, but leave them to speak for themselves." (Orig. Broadsheet, Brit. Mus.)

In his letter Dr. Watts, after some compliments to "Mr. Spectator," says:

"Upon reading the hymns that you have published in some late papers, I had a mind to try yesterday whether I could write one. The 11th Psalm appears to me an admirable ode, and I began to turn it into our language; and more to the same effect, finishing with:—"If the following essay be not too incorrigible, bestow upon it a few brightenings from your genius, that I may learn how to write better, or write no more." The hymn which follows is—"When Israel, freed from Pharaoh's hand," in 6 st. of 4 l. Although this rendering of Ps. 114 is unsigned in the Spectator, its authorship is determined by its republication in Dr. Watts's Psalms of David, 1719.

4. According to the promise thus given the remaining hymns in the Spectator appeared in every case, on a Saturday. The first was:—

"The spacious firmament on high," which appeared on Saturday, Aug. 23rd, 1712, No. 465, that is, four days after the promise made in the note to Dr. Watts's letter and hymn. It is in 3 st. of 6 l. signed "C.," and is introduced at the close of an essay on the proper means of strengthening and confirming faith in the mind of man. The quotation, "The heavens declare the glory of God," Ps. xix. 1, &c., is followed by these words:

"As such a bold and sublime manner of Thinking furnished out very noble Matter for an Ode, the Reader may see it wrought into the following one." (Orig. Broadsheet, Brit. Mus.)

5. The next hymn was given in the Spectator on Saturday, Sep. 20th, 1712, No. 489, in 10 st. of 4 l., and signed "O." It begins:—"How are Thy servants blest, O Lord," and closes an essay on "Greatness" as a source of pleasure to the imagination with special reference to the ocean. It is thus introduced:

"Great painters do not only give us Landscapes of Gardens, Groves, and Meadows, but very often employ their Pencils upon Sea-Pieces. I could wish you would follow their example, and if this small hint may deserve a Place among your Works, I shall accompany it with a Divine Ode, made by a Gentleman upon the Conception of his Travels." (Orig. Broadsheet, Brit. Mus.)

The "Travels" alluded to are evidently those of Addison on the Continent from 1699 to 1702. Referring to an incident in his return voyage, Mr. Thomas, in a letter to Dr. Addison in the Edinburgh Review of July, 1843, says:

"In December, 1700, he embarked at Marseilles. As he glided along the Ligurian coast, he was delighted by the sight of myrtles and olive trees, which retained their verdure under the winter solstice. Soon, however, he encountered one of the black storms of the Mediterranean. The captain of the ship gave up all for lost, and confided himself to a capuchin who happened to be on board. The English ecrite, in the meantime, fortified himself against the terrors of death with devotions of a very different kind. How strong an impression this pious passage made upon him, appears from the Ode, "How are Thy servants blest, O Lord," which was long after published in the Spectator." 

6. The last hymn of this series was:—"When rising from the bed of death." It appeared in the Spectator on Saturday, Oct. 18th, 1712, No. 513, in 6 st. of 4 l. and signed "O." It is appended to a letter purporting to have been written by an "excellent man in Holy Orders whom I have mentioned more than once as one of that society who assist me in my speculations." The title begins "Sickness," and the concluding words are:

"it is this Series of Thoughts that I have endeavoured to express in the following Hymn, which I have composed during this my Sickness." 

7. The whole of these hymns, including that by Watts, have been in common use during most of the past, and during the whole of the present century; and although lacking the popularity which they once possessed, they are still found in the front rank in all English-speaking countries. They have also been translated into various languages, including, "The Lord my pasture," &c.; "When all Thy mercies," &c.; "The spacious firmament," &c., into Latin in the rev. R. Bingham's Hymnologia Christiana Latina, 1871.
ii. Addison's Claims.—The claims of Addi- son to the authorship of five of these six hymns (omitting that by Dr. Watts) are not of a character to be removed or explained away. 1. First we find them included in essays which are acknowledged to be his and bear his recognised signature, "E."

"O". 2. They are clearly by the same writer as the prose of the essays, and are the natural outcome and reproduction, in metre, of their turns of thought and modes of expression. 3. They are all Saturday hymns, and are declared by Addison himself to be in every case "by the same hand." That the hand was the hand of Addison is evident from a curious side-light which is thrown upon the subject by comparing the passage with which he introduced the hymn "When all Thy mercies, &c., on Saturday, Aug. 9, 1712, as given in the original Broadsheet of that day, and the same passage as rewritten, and published in the first edition in book form of the Spectator, late in the same year. The first (although already quoted we give it again for readiness of comparison) is:

"I have already obliged the public with some pieces of divine poetry which have fallen into my hands, and as they have met with the reception which they deserve, I shall, from time to time, communicate any work of the same nature which has not appeared in print, and may not be amiss to my readers." (orig. Broad- sheet, Brit. Mus.)

This passage reads thus in the first ed. of the Spectator, in book form, 1712:

"I have already communicated to the public some pieces of Divine Poetry, and as they have met with a very favourable reception, I shall from time to time publish some of the same nature which has not yet appeared in print, and may be acceptable to my readers." (Spectator, 1st ed. King's Copy, Brit. Mus.)

This last reading is repeated in all subsequent editions of the Spectator, and was evidently rewritten to remove the somewhat unbecoming assertion that the hymns "have met with the reception which they deserve;" to harmonize it with the paragraphs concerning hymns in a later number of the Spectator and to render it and them uniformly consistent with the received impression that he was the author of those pieces of "Divine Poetry" which appeared in the Saturday numbers of the Spectator.

4. Addison died in 1719. In 1721 Thomas Tickell, one of the contributors to the Spec- tator, and to whom Addison left his papers with directions concerning their use, published the same in 4 vols., as The Works of the Right Honourable Joseph Addison, Esq., London, Printed for Jacob Tonson, at Shakespeare's Head, over against Katherine Street in the Strand, M.DCC.XXI. In these vols., both the Essays and the Hymns are given. They are also repeated in The Christian Poet. A Miscel- lany of Divine Poems all written by the late Mr. Secretary Addison, &c., London, Printed for E. Curll, in the Strand, M.DCC.XXVIII. The positive evidence for Addison is thus complete.

Andrew Marvell.—The first and only claim on behalf of Marvell was made by Captain Edward Thompson in The Works of Andrew Marvell, Esq. Poetical, Controver- sial, and Political, containing many original Letters, Poems and Tracts never before printed, with a New Life of the Author. By Cap. Ed- ward Thompson, in 3 vols. London, Printed for the Editor, by Henry Baldwin, M.DCC.LXVI. In his Preface to this work Thompson says:

"Since the death of Mr. Thomas Hollis I have been favoured by his success with many manuscripts, manu- scripts, and scarce compositions of our authors. I was unable to procure anywhere else; and by the attention and friendship of Mr. Thomas Hakewill, I have been put in possession of a volume of Mr. Marvell's poems, written with his own hand, and the rest copied by his orders; this valuable acquisition was many years after the death of Mr. nettleton, which serves now (in his own words) to detect the theft and ignorance of some writers."

Thompson then proceeds in the same pre- face to give extracts from this ms. but without naming, in any instance, the handwriting in which he found the quotations, thus leaving it an open question as to whether any given piece was in the handwriting of Marvell, or of some one else. The hymns in the Spectator which he claims for Marvell are:—"When Israel, freed from Pharaoh's hand," (Dr. Watts): "When all Thy mercies, O my God," and "The spacious firmament on high."

The first of these he vehemently and circularly accuses Tickell of stealing from Marvell; the reason for attacking Tickell, instead of Addi- son, arising probably out of the fact that Steele's letter in the same number of the Spectator as the hymn, as noted above, is signed "T." This ignorance on his part of Steele's signature, is equalled by his further ignorance of the fact that the piece in question was given by Dr. Watts as his own in his Psalms of David, in 1719, and had thus been before the public as Watts's acknowledged work, for some 57 years!

The argument as against Addison for the two remaining hymns is summed up in the accusation of theft on Addison's part, and the statement:

"How came these to Mr. Addison's hands? I cannot explain; but by his words ('I have already communi- cated,' &c., as above) they seem to be reprinted by corres- pondents, and might perhaps come from the relations of Marvell."

To this we need only add that in the subse- quent collection of Marvell's Works are these claims made, or the pieces reprinted; and that the able and learned editor of The Complete Works in Verse and Prose of Andrew Marvell, M.P., the Rev A. B. Grosset (Fuller Worthies Library), maintains in his "Memo- rial Introduction," pp. lix.-lxiv., that—

"The claim put in by Captain Thompson for Marvell having written the well-known Songs of Zion, called Paraphrases on the Psalms, and the Proverbs, is not high; and 'When all Thy mercies, O my God,' and 'When Israel, freed from Pharaoh's hand,' and also the celebrated ballad of 'William and Margaret,' cannot be sustained. As matter of fact it went by default at the time the claim was originally made, seeing that, challenged to produce the ms. book alleged to contain these verses, no such book has ever been produced, and seems, since as been destroyed. I have no idea that Captain Thompson meant to impose; but from his own account it is clear that with the exception of one volume evidently unnumbered of Marvell's own poems—and for three of the greatest (one being the Havannah ode) we are indebted to it—it is clear that we have now long since produced, and long subsequent, to Marvell, some other scribe had turned the vacant leaves into an album or commonplace book."

The discussion of the claims on behalf of Marvell, which appeared in the Gentleman's Magazine, 1776, has not been overlooked. As,
however, the writers argued from insufficient data, it would have produced confusion to have noticed that discussion in detail.

iv. Richard Richmond.—The latest claim to the authorship of the piece “When all Thy mercies, O my God,” has been made on behalf of one Richard Richmond, sometime Rector of Wolvaston in Cheshire, and a friend of Lancelot. This hymn is found in an undated letter in the possession of John Ellis, one of Queen Anne’s Under Secretaries of State. The writer of the letter begs for preferment at the hands of Ellis. The hymn is thus referred to therein:—

“Appropriate this most excellent hymn, suitable, fit, to your excellent virtues, and hope it may prove a motive for your honour’s Christian benevolence to the author in adversity, to comfort the sowres in life, shall be thankful to Heaven, and your worship’s most gracious hand.” (Addison, July 10, 1690.)

In addition to the arguments already set forth on behalf of Addison, we have, in this undated extract of bad English, a clear proof that the writer could never have penned those lines which appeared in the Spectator of Saturday, Aug. 9, 1712. The paragraph also, when rightly construed, shows that by the term author used therein, Richmond meant himself as the writer of the letter, and not as the author of the hymn. It is quite clear that he copied the hymn from the Spectator, and incorporated it, with slight alterations, in his letter, to give grace to his ill-looked appeal for preferment at the hands of Ellis.

From a literary, as distinct from a historical, point of view, there is abundant proof in the Essays and the Hymns that they were, in each case, the prose and poetic expressions of the same hand. This has already been indicated in the titles we find given to the Essays. One example will show how conclusively this argument may be wrought out. It is from No. 453, on “Gratitude”:—

“If gratitude is due from man to man, how much more from man to his Maker? The Supreme Being does not only confer upon us those bounties, which proceed from Himself, but He extends those benefits which are conveyed to us by others. Every blessing we enjoy, by what means soever it may be derived upon us, is the gift of Him who is the great Author of good, and Father of mercies.”

This thought is then illustrated by references to the examples set to Christian poets by Greek and Latin poets and Jewish writers, who all excelled in their Odes of adoration and praise; and the essay closes with:—

“When all Thy mercies, O my God, My soul survey’s: Transported with the view, I’m lost In wonder, love, and praise.”

In this the thought, style, and mode of expression, so far as prose and verse can agree, are the same, both in the Essay and in the Hymn. This evidence is also strengthened when we find that the Hymn, when compared with Addison’s Poems, are strongly marked by the same individuality. We may hold that Addison’s signature varied in the Spectator, and embraced the letters “G,” “L,” “I,” and “O”; and that the original text of each hymn is given in all good editions of that work.

J. J.

Addison, Lancelot, b. at Crosby Ravensworth, Westmoreland, 1632, and educated at Queen’s Coll., Oxford. Until the Restoration he spent part of his time at Oxford and part in retirement. He then became chaplain to the garrison at Dunkirk; and in 1663, to that at Tangier. In 1670 he was appointed Chaplain in Ordinary to the King, shortly after, Rector of Milton, Wilts, and Prebendary in the Cathedral of Salisbury. Finally, in 1683, he was preferred to the Deanship of Durham; d. 1703. In addition to some prose works, he published Devotional Poems, Festive and practical, on some of the chief Christian Festivals, Fasts, Graces, and Virtues, &c. Lond., Henry Bonwick, 1699.

Aedes Pater suprema. Prudentius. [Evening.] Given in all editions of his works, including Aurelii Prudentii Clementia V. C., Opera Omnia, vol. i. pp. 97-105, with notes (Lond., Valpy, 1824). It is No. vi. of the Cathevronum, and extends to 152 lines. Of the complete hymn we have no tr. into English, but three centes therefrom have been tr. thus:

1. Aedes Pater suprema—Be present, Holy Father. By J. M. Neale, in the enlarged ed. of the Hymnal of 1854, No. 10, being a rendering of II. 1-12, 125-128, 141-152, and a dactyl, of the original in the first line. It was repeated in the People’s Hymn, 1867, No. 436, and with alterations in the Hymnary, 1872, No. 17. In this last, two st. (v. vi.) were added from II. 129-132, and 137-140. This cento is usually given for Sunday evening.

2. Fluxit labor diei—The toil of day is over.—By J. A. Johnston, added to his English Hymnal, 1861, No. 256. It is a free rendering based upon st. iii.—vii. of Dr. Neale, as above.

3. Cultor Dei memento—Servant of God, remember. This portion of the hymn, given in Daniel, 1., No. 110; Card. Newman’s Hymn. Eccl. 1836 and 1855; Wackernagel and others, is composed of II. 123-152, with the addition of a duxology. It was used in the Sarum Breviary. “At Compline on Passion Sunday, and Daily up to Maundy Thursday.” Also in the Mozarabic Breviary; the Mozarabic Hymnarium; and in an 11th cent. ms. in the British Museum (Harl. 2961, f. 238). The tr. in C. U. is:—“Servant of God! remember,” by W. J. Blew. First printed with music on a broad-sheet, and reprinted in The Ch. Hym. and Tune Bk., 1852; 2nd ed. 1855. It is from the Sarum text, and in 7 st. of 4 l. In 1870 it was included in Mr. Rice’s Hymns, No. 105.

Translations not in C. U.:—


J. J.

Adeste, Coelitum chori. Nicholas le Tourneux. [Easter.] In the revised Paris Breviary, 1736, this hymn was for the Ferial Office at Matins (Sundays included) in Easter-tide, beginning on Low Sunday and continuing to the Feast of the Ascension, and is marked with the initials "N." and "F." It is also used in the Roman Missal of Lyons and other modern French Breviaries. The Paris Breviary text was reprinted in Card. Newman’s Hymn Ecclesiastic, 1838 and 1865, and J. Chandler’s Hymn. Brev. of the Prim. Church, 1837, No. 68. [W. A. S.]
ADESTE FIDELES

Translations in C. U.:

1. Angels, come on joyous pinion. By I. Williams, 1st pub. in his Hymns, tr. from the Paris Breve; 1839, p. 128, in 6 st. of 6 l. In 1851 it was given, somewhat altered, by Dr. Korison in his Hymns and Anthems, No. 81. In the Anglican H. Bk., 2nd ed., 1871, No. 152, it is altered to "Come, once more with songs descending."

2. Heavenly choirs with anthems sweet. By R. Campbell, written in 1849 [c. MSS.], and included in his collection commonly known as the St. Andrew's Hymnal, 1850, in 6 st. of 4 l. It is the most popular of the renderings of the "Adeste, Caelitum." In 1853 it was given, with alterations, and the omission of st. iii., in the Cooke and Denton Hymnal, No. 87. This was repeated by Kennedy, 1863, No. 697, with the addition of "Alleluia," as a refrain to each verse. In the Appendix to the Hymnal N., enlarged ed., 1864, No. 38, st. iii. is restored; but the dogology is displaced in favour of a much weaker rendering. In Mr. Shipleys Annus Sanctus, 1853, the text was given from the Campbell MSS., and st. iii., vi., vii. are added by J. C. Earle.

3. Angels to our Jubilee. By W. J. Bley. 1st printed by subscription for use in his church [K. MSS.], and then in his Hys. and Tune Bk., 1852, in 8 st. of 4 l. This was repeated in the People's H., 1867, No. 119, and Rice's St. from Blee, 1870, No. 50.

4. Come, ye heavenly Choirs descending. By J. R. Woodcroft, contributed to his Hymns, &c., 1852, No. 38, and republished in the Parish H. Bk., 1863 and 1875; Chope's Hymnal, 1864, No. 100, and other collections. It is in 6 st. of 4 l., of which st. v. is from I. Williams as above.

Translations not in C. U.:

2. Descend from Heaven, ye angel choirs. Chamber, 1837. [J. J.]

Adeste fideles laeti triumphantes
[Christmas.]

As to the authorship and actual date of this hymn nothing positive is known. It has been ascribed to St. Bonaventura, but is found in no edition of his Works. Most probably it is a hymn of the 17th or 18th century, and of French or German authorship. The text appears in three forms. The first is in ii., st. iv.; the second, that in use in France, and the third the English use, both in Latin and English. The full text from Thaurus Arumns Animae Christianae, Mecelin, N.D. (where it is given as a second sequence for Christmas and said to be "Ex Graduali Cisterciensi") is:

1. Adeste fideles. Laeti triumphantes; Venite, venite in Bethle-
2. eman Natum vide
tum Regem Angelorum; Venire adoremus Dominum.
3. Deum de Deo; Lumen de Lumine,
5. Origenis non factum: Venite adoremus Dominum.
6. En grege relictio, Humiles ad cumas,
7. Vactate pastores appro-
pertant.
8. Et nos ovanti Gradum festinamus,

10. Stellâ duce, Magi Christum adorantes, Auram, et thus, et myrrham, dant munera.
11. Jesu infantifi
13. Astern Parentis Splendorem Aseretum,
14. Velatam sub carne vide
timum, Deus Aeternus.
15. Pannis involutum, Venite adoremus Dominum.
16. Pro nobis egenum Et feno cubandum,
17. Pios foveamus amplectu
mum; Sic nos amatem
hanc non remaderem.
18. Venite adoremus Dominum.

7. Cantet nunc hymnos, s. Ergo Qui natus
Chorus Angelorum: Jesu Tibi sit gloria:
Cantet nunc aula celeb-
Verbum Caro fac-


In the English and French centres there are various readings; but we need only note three:
—st. v., l. 1, Patria for "Parentis"; st. vii., l. 1, Io for "hymnos"; and rarely, exultans, for "nunc hymnos"; st. viii., l. 2, hodierni, for "hodiernam"; and of these the second is probably the original text. The English cento is composed of st. i., ii., vii. and viii., and the French, generally of st. i., ii., vi., vii., and, very rarely, st. iv. also. Towards the close of the last century it was sung both in England and in France at Benediction during Christmas. As early as 1797 the hymn was sung at the Chapel of the Portuguese Embassy, of which Vincent Novello was organist, and the tune (ascribed by Novello to John Reading, organist of Winchester Cathedral, 1675-1681, and of the College to 1692) at once became popular. The use of the French cento may be gathered from the following rubric from the Nouveau Paroisiqnt Nantais, Nantes, 1837:

11. Ani Fêtes de Noël.

(Resp.) Venite adoremus, venite adoremus, venite adoremus Dominum. Les Chants contiennent: Adeste, fideles, etc.; et on répète a chaque strophe: Venite, etc.

The hymn was so familiar that it is not printed in full.

We find st. ii., iii., iv., and vi., in the Office de St. Omer, St. Omera, 1823, in the Paroisiqnt Complet du Déiése de Autun, Autun, 1837, in the Amiens Paroisiqnt, 1844, in the Rouen Paroisiqnt, Rouen, 1873, and in the Paroisiqnt Romain, Paris, n.d., but c. 1806, st. i., iii., iv., v. and vi., which are also in an undated Tours Paroisiqnt Complet, Paris, of which the "Approximation" is dated July, 28th, 1827, the hymn is given in both the English and French forms. At p. 583 it occurs as "Hymne Qui so chante, dans plusieurs eglises de Paris pendant le temps de la Nativité;" this is the English form, with various readings, consisting of st. i., ii., vii., viii.; then follows, "Hymne pour le temps de Noël," the ordinary French version st. i., iii., v. and vi., and both also occur in A Coll. of Ps., H., Anthems, &c., Washington, 1830.

[W. T. B.]

Translations in C. U.:

1. Come, faithful all, rejoice and sing. Anon. in 4 st. of 5 l. in Every Families Assistant at Compline, Benedictio, &c., 1789. Somewhat altered it was republished in G. L. Haydock's Coll. of Catholic Hys., 1823. In the Vesperis; or, Evening Office of the Church, Dublin, 1808, it appeared as "Ye faithful souls, rejoice and sing." This is in use in a few Roman Catholic collections for Missions and Schools. In the Crown of Jesus H. Bk., it reads, "Ye faithful, come, rejoice and sing."

2. Ye faithful, approach ye. By F. Oakeley. This is a tr. of the English form of the Latin text. It was written in 1841 for the use of the congregation of Margaret Street Chapel, London, of which he was then the Incumbent. It was
never published by the translator, but came into notice by being sung in his chapel. The original text was included in the People's H., 1867, No. 24, the Wellington College H. Bk., 1863, &c., and has also been repeated in several Roman Catholic collections of recent date.

3. O come all ye faithful, joyfully triumphant. This form of Canon Oakeley's tr. is the most popular arrangement of the Adeste fideles we possess. It first appeared in Murray's Hymnal, 1852, and has passed from thence into a great number of collections both in G. Britain and other English-speaking countries, the second line sometimes reading "Joyful and triumphant," and again "Rejoicing, triumphant." The Parish H. Bk., 1863-75, adopts this latter reading, and in addition it includes other alterations of importance.

4. Be present, ye faithful. In Chope's Hymnal, 1854, and later editions, is Canon Oakeley's tr. re-written.

5. Approach, all ye faithful. This tr. by "C." in the Irvingite Hys. for the Use of the Churches, 1864, dates from 1845. Another tr. beginning with the same first line, was included in the Cooke and Denton Hymnal, 1853. It can be distinguished easily from the Irvingite tr. by st. iv. This reads in Cooke and Denton, "The Son Everlasting," and in the Irvingite collections, "To Thee, who on this joyous day, &c.

6. O come, all ye faithful, triumphantly sing. By E. Caswall, 1st pub. in his Lyra Catholica, 1849, p. 290, and in his Hymns and Poems, 1873, p. 146. This tr. is in several collections, and sometimes slightly altered, as in the New Mitre, 1874, and others.

7. Come hither, ye faithful. This, as given in Schall's Caritat Song, 1870, p. 37; and the Prot. Episco. Hymnal, 1872, is E. Caswall's tr. with alterations.

8. O come, all ye faithful. By W. Mercer. This tr. can be distinguished from others beginning with the same first line by the st. iii., which reads, "Raise, raise, choir of angels," &c. It was written for and first appeared in his Ch. Psalter and H. Bk., 1854. In popularity it ranks next to the tr. by Canon Oakeley, being found in many collections throughout English-speaking countries.

9. Be present, ye faithful. By J. M. Neale. Pub. in the Hymnal N., enlarged ed., 1858. Although opening with the same line it is a different tr. from that in Chope's Hymnal, noted above. This second stanza of Chope reads: "Very God of Very God," and this "God of God, eternal."

10. O come, all ye faithful. Two trs. by J. A. Johnston are given in his English Hymnal, the first (with st. ii., "He, God of God, &c") in 1832, the second (st. ii., "Who God of God is") in 2nd ed., 1856, and 3rd ed., 1861.

11. Draw nigh, all ye faithful. This is Dr. Neale's tr. re-written by J. Keble for the Salisbury H. Bk., 1857. It was repeated in Kennedy, 1863, and, with slight changes, in the Sarum H., 1868.

12. O come, all ye faithful. By J. Ellerton, written for, and first pub. in Church Hys., 1871. It may be known by st. iv., which opens with "Thou, who didst deign to be born for us this morning."


15. O come, all ye faithful. This arrangement in the Westminster Abbey H. Bk., 1884, is a cento compiled from the above trs.

16. Hither, ye faithful, haste with songs of triumph. In the American Presb. Ps. & Hys. Philadelphia, 1843, No. 174. These trs. have as a rule much in common. The greatest variety is found in the rendering of the lines in st. ii., "Deum de Deo, Lumen de lumine." These are:—

- For He, God of God, He, Light of Light eternal. R. C. Singleton, 1871.

These renderings show clearly that the majority of the translators had the Nicene Creed and not the Adeste fideles in their minds as they wrote. This is also the case with those trs. which are not in C. U.

Translations not in C. U.:—

ADESTO SANCTA

15. O come, all ye faithful. R. Campbell. St. Andrew's Hymnal, 1850.

[ J. J.]

Adoro te devote. 

[Holy Communion.] The authorship of this short hymn on the Holy Trinity is unknown. Its earliest form is in a ms. of the 11th cent. in the British Museum (Vesp. D. xii. f. 1130) printed in the Latin Hymn. of the Anglo-Saxon Church, 1851, p. 161. Amongst the English Brevisaries it is in those of York, Hereford and St. Albans; on the Continent, those of Mainz and Basel: and also in those of the Orders of the Carmelites, Dominicans, and Fratres Humilitati; but with varying texts. In Mone, i. p. 10, the text is given together with references to mss., and notes, which give the oldest ms. dating from the 14th cent. He also gives two refrains which are sometimes associated with the hymn. Daniel, i. No. 304, gives only the first four lines with a reference to Cassander; but in iv. p. 234, he gives the full text as in Mone, together with Mone's references. It is also in Neale's Hymni Ecclesiae, 1851, p. 157; Hymn. Sarum, 1851, p. 115; the Domin. H. Bk., &c. [W. A. S.]

Translations in C. U.:

1. Be present, Holy Trinity; Like Splendour, &c. 
   By J. M. Neale. Appeared in the Hymnal X. 1852, No. 35, in 5 st. of 4 l., and again in later editions. In 1867 it was repeated, unaltered, in the People's H., No. 161, and in the Hymnary, 1872, No. 337.

2. Be with us, Holy Trinity. 
   By J. A. Johnston, 1st pub. in 2nd ed. of his English Hymnal, 1856, No. 148, in 5 st. of 5 l. In Kennedy, 1863, No. 1122, it is slightly altered, specially in the doxology.

3. Be present, Holy Trinity; Co-equal light, &c. 
   By J. D. Chambers, in his Lausis Saxon, Pt. i., 1857, p. 215, in 5 st. of 4 l. In the Salisbury H. Bk. 1857, No. 123, and Sarum, 1868, No. 179, the tr. is an arrangement by J. Keble from Dr. Neale with lines 1, 2, of st. i. from this tr. by J. D. Chambers.

4. O Holy Trinity! be present. 
   By F. Pott, in his Hgs. fitted to the Order of Com. Pr., 1861, No. 107, in 5 st. of 4 l., and in later editions. [J. J.]

Adored for ever be the Lord. [Ps. xcviii.] This cento in the Amer. Episcopal Hymnal, 1872, No. 421, is composed; st. i., of 4 lines, from Tate and Brady's version of Ps. 28, and st. ii.-iv. Anon.

Adoro te devote, latens Deitas. St. Thomas of Aquino. [Holy Communion.] Of the actual date of the composition of this hymn we have no record. As in 1259 the author was engaged in Paris in writing on the Eucharist, and in 1263, in drawing up the existing office for the festival of Corpus Christi, at the request of Pope Urban IV., and for which he wrote the well-known hymns, Fange lingua gloriosi Corporis mysterii; Lauda Sion, Sacris sollemnis; and Verbum supernum (q. v.), we may fix the date, somewhat indefinitely, as c. 1260. Although never incorporated in the public service of the Church, it was added at an early date to various Missals for private devotion.

In 1841 Daniel included it in vol. i. No. 242 with a short note. In 1833 he was followed by Mone, No. 209, with a slightly differing text, from a Reichenau ms. of the 13th or 14th cent.; and extended notes, references, various readings and critical remarks; together with two refrains, one, which follows each stanza, (in Paas's Nucl. Devot. p. 232, and in Hymnod. Sacra, p. 330).—Ave Jesu verum manu, Christe Jesu aduige fidem omnium credentium: and the second (ms.at Koblenz of the 17th cent.):—Bone Jesu, pastor fideltim aduige fidem omnium in te sperantum. These notes, &c., are repeated with additions, by Daniel, iv. p. 234. Dr. Neale's note, Medieval Hymns, 1851 and 1867, &c., is:—

"The following hymn of S. Thomas Aquinas to the Holy Trinity was never in public use in the Catholic Church; but it has been appended, as a private devotion, to most Missals. It is worthy of notice how the Angelic Doctor, as if anxious to employ any patch of words on approaching so tremendous a Mystery, has used the very simplest expressions throughout."

In the foregoing, the text, slightly different from Daniel and Mone, specially in st. vi., is given in Card. Newman's H. Ecol. 1838 and 1865 (from a modern ed. of the Paris Brev. where it reads, "Adoro te supernus, latens Deitas"), and in The Dom. H. Bk. Lond., 1887. This last is also different, not only from Daniel and Mone, but from Card. Newman also. It has Mone's two refrains arranged as one in two lines.

Translations in C. U.:

1. O Godhead hid, deviously I adore Thee. By E. Caswall, 1st pub. in his Lyra Catholica, 1849, p. 247, in 7 st., and with the refrain as in The Dom. H. Bk. This was repeated in his Hymns and Poems, 1873, p. 161, with alterations. The tr. of 1849 is somewhat extensively used in R. C. Hymnals, sometimes with the omission of the refrain. It is given so also in Canon Oakley's tr. of the Paradise of the Christian Soul.

2. Humbly I adore Thee, hidden Deity. By J. M. Neale, 1st pub. in his Medieval Hymns, 1851 and 1867, &c., in 7 st. of 4 l. This was included with slight alterations in the People's H., 1867, No. 178. It is also found in some works of private devotion.

Woodford. In Bp. Woodford's rendering various changes have been made from time to time, two of which are worthy of notice, the first of st. l., and the second of st. iv. The first st. originally read:

1. "Thee we adore, O hidden Saviour, Thee, Who in Thy Supper with us deign'st to be, Both flesh and spirit in Thy presence fail; Yet here Thy presence we devoutly hail."

This we find altered in Hgs. for Christian Seasons, Gainsburgh, 2nd ed., 1854. "Thee we adore, O hidden Saviour, Thee, Who in Thy Sacrament dost design to be, Both flesh and spirit at Thy presence fail;" &c.

This was repeated in H. & M., 1861 and 1875; The Hymnary, 1872, and others.

(2) Another reading of line 2 is:—"Who in Thy Sacrament art pleased to be." This was given in the Sarum, 1868, and repeated in the New Hymns, 1875.

(3) A third reading is:

"Thee we adore, O hidden Saviour, Thee, Who in Thy Feast with us vouchsaf'st to be, Both flesh and spirit at Thy Presence fail;" &c.

This appeared in Chope's Hymnal, 1857.

(4) A fourth reading is:—

"Thee we adore, O unseen Saviour! Thee, Who in Thy Feast with us vouchsaf'st to be, Both flesh and spirit at Thy Presence fail;" &c.

This was given in Pott's Hymns, fitted to the Order of Com. Pr., 1861.

(5) The fifth reading is:

"Thee we adore, O unseen Saviour! Thee, Who in Thy Feast art pleased with us to be, Both flesh and spirit at Thy Presence fail;" &c.

This appeared in the S.P.C.K. Ch. Hymns, 1871; and again in Thring's Coll., 1882, and has the sanction of the translator.

(6) The sixth reading is in T. Darling's Hymns for the Ch. of Eng., where l. 2 reads—"Who in this mystery vouchsafest to be." This is one of nine alterations by Mr. Darling. Mr. Darling's text is the most inaccurate of any with which we are acquainted.

The second change of importance is in st. iv., l. 3, which reads in the original—"To gaze on Thee unveiled, and see Thy face." In the Gainsburgh Hgs. for Christian Seasons, as above (2nd ed. 1854), this reads—"To gaze on Thee, and see with unveiled face," and was copied by H. & M., 1861-75, The Hymnary, 1872, and others. Darling reads—"To gaze on Thee unveiled, and face to face. For eye behold Thy glory," &c. Minor changes are also given by various editors. These are of little moment, and appear without the translator's sanction.

Bp. Woodford's authorised text is in Sarum, 1868, No. 221. He has also sanctioned that adopted by Church Hymns, and by Mr. Thring (K. MSS.).

4. Prostrate I adore Thee, Deity unseen. In the App. to Hymnal N., No. 216, is based upon the l. of Pusey, Caswall, and Chambers, with refrain.

1. I adore Thee truly, hidden Deity. By W. J. Irons, in his Ps. & Hgs. for the Church, 1875.

Translations not in C. U.:

1. Prostrate I adore Thee. Dr. Pusey. Par. of the Christian Soul, 1847.

2. Inevitably I adore Thee, unseen Deity. J. D. Chambers, 1857.


5. I adore Thee devoutly, O hidden concealed. John Wallace, 1874. H. of the Church, i. 239-40.


7. I adore the truth concealed. C. H. Hooke, in his Poems and Trs., 1875.


Translations in C. U.:

1. Haste hither, Heavenly Spirit. By W. J. Blew, printed on a broad-sheet for use in his church, cir. 1850, and again, in his Ch. H. & Tune Bk., 1852, in 5 st. of 4 l. In 1870 it was included in Mr. Rice's selection from that work.

2. O Holy Spirit, God most High. By Wm. Cooke, made for and 1st pub. in the Hymnary, 1872, No. 327, in 5 st. of 4 l.

Translations not in C. U.:

1. Hall, Father of the poor. I. Williams, 1839.


Adasant tendebae primae. [Evening.] An anonymous hymn in Daniel, i. 194, in 5 st. of 4 l. from the Mozarabic Breve. (Toledo, 1502, f. 304), Thomasinus, Rome, 1747, ii. p. 425, and Migne's Patrologia, tom. 86, col. 928. "Ynni de prima vigilia;" also col. 965. See also Daniel, iv. 57, where may be found a severe criticism on one of the lines in the Mozarabic Breve, which may be the correct reading, notwithstanding.

[W. A. S.]

Translation in C. U.:

1. The night is closing o'er us. By W. J. Blew, 1st printed on a fly-leaf for use in his own church, and then pub. in his Ch. H. & Tune Bk., 1852. Trin. to Adv., No. 41, in 5 st. of 4 l. In 1867 it was transferred to the People's H., and in 1872 to the Hymnary, No. 622.

Advance, advance, the day is come. G. Moutrie. [Processional.] Written to the tune Ein feste Burg, for the Wantage Sisterhood, and printed in the Church Times, June, 1874, in 5 st. of 9 l., and signed "G. M. June 6, 1874." A good hymn, and worthy of being better known.

[W. T. B.]

Adversa mundi tolera. Thomas à Kempis. [Patience.] This hymn is in his Opera, Nürnberg, 1494, f. 130b, in 20 lines arranged as 11, and entitled "Canticum de virtute patientiae." The full text is in Wackernagel, i. No. 377, and, omitting 12 lines, in Daniel, ii. p. 379, where it is headed Carmen Thomae à Kempis de Patientia, Christandi. Also in Bässler, No. 119, and Königshoff, ii. 254.
AEMILIE

Translations in C. U.:—
1. For Christ's dear sake with courage bear.
By E. Caswall, in his Musae of Mary, 1858, p. 283; and again in his Hymns and Poems, 1873, in 5 st. of 4 l., with the heading "Hymn of Thomas à Kempis, on Christian Patience." In recent editions of the Appendix to the Hymnal N. it is given unaltered as No. 305. It also appears as:—

2. In Christ's dear Name with courage bear,
In the Roman Catholic Hymn, for the Year, No. 69.

Aemilie Juliane [Emilie].

Aeterna Christi munera, et martyrum victoriae. Ambrosian. This hymn, originally written for "Martyrs," has been adapted for "Apostles," and (in another form) for "Martyrs" in the Rom. Brev. Under these circumstances it will be necessary to notice the history and use of each.

1. The original text.

This hymn is received by the Benedictine editors of St. Ambrose as a genuine work of that Father, on the authority of the Ven. Bede; who, in his work, De arte metrica, speaks of it as a "hymn for blessed martyrs, composed with most beautiful grace," "palatable" and "more comely than hymnus beatorum martyrum." (See Bede, in Migne's Patrol., tom. 16.)

Mone, No. 733, in his note on the hymn, says, "Pezzoli remarks justly that the congregation of St. Maur [i.e. the Benedictine editors] ascribed this hymn on an obscure reference of Bede to St. Ambrose, whose it is not, though it is yet most likely of the 5th century."

Amongst the earliest MSS. in which it is found are two of the 11th cent. in the British Museum (Harl. 2961, f. 248; Jul. A. vi, f. 64b), and another, perhaps of the 8th or 9th cent., formerly belonging to that eminent scholar in the Anglo-Saxon and cогitate, languages, Franciscus Juniatus. The latter was No. 110 among the MSS. bequeathed to the Bodleian by Fr. Juniatus at his death in 1677, but "has been missing from the Library for more than 100 years." [F. Madan, Sub-Lib. B. Magd. Lib., Aug. 21, 1884.] It was, however, printed from a copy by Fr. Juniatus by Jacob Grimm, at Gottingen, in 1830, 8vo, Hymnorum veteris ecclesiae xxvi. Interpretatio Theotica [Brit. Mus.].

The text is given by Daniel, i. pp. 26-28; additional notes, ii. p. 381, iv. p. 87; Mone, No. 733; the ancient Breviaries of Harewood; of the Benedictines, of the Hermitage of the Order of St. Augustine, of York, of Milan, the Monarabic, &c.; Trench, 1849 to 1864; Lat. H. of Anglo-Saxon Ch., 1681, from a Durham MS. of the 11th cent.; Snodbeck, 1868; Magoni, 1876 and 1878. In some of these there are slight variations in the text.

It should be added that in some Monastic Breviaries this hymn has been adapted to Festivals of Confessors and Virgins. [W. A. S.]

Translations in C. U.:—
1. The eternal gifts of Christ the King. The Martyrs' glorious deeds we sing.
By J. M. Neale, pub. in the enlarged ed. of the Hymnal N., 1854, No. 80, in 5 st. of 4 l., and from thence into one or two collections, including the Hymner, 1882, No. 114. It is from the York Brev., and consists of st. i., iii., iv., and v. of the original.

AETERNAL CHRISTI

2. The eternal gifts of Christ our King. The Martyrs' victories let us sing.
By J. D. Chamber-r, from the York Brev., 1st pub. in his Lauds Spons., P't. ii., 1866, p. 15, in 5 st. of 4 l. In the People's H., 1867, No. 211, it is given unaltered. In the Hymner, 1872, No. 390, a mixed et from Neale, Chambers, and others, is given, and is wrongly ascribed, in the Index, to the Hymnal N.

Translations not in C. U.:—
1. The unfading crowns by Christ bestowed. Oepe-
land, 1846.
2. The eternal gifts of Christ the King. Blew, 1852.
3. Sing to the Lord with joy and praise. Magoni, 1876 and 1878.

ii. Form for Apostles.

Aeterna Christi munera, Apostolorum gloriam. This form of the hymn is an adaptation for "Apostles" as distinct from "Martyrs." It is in numerous Brevia-
 ries, including the Roman, York, Sarum and others. The same text, however, is not strictly maintained. The lines of the original which are thus variously altered are 1-8 and 21-28, replaced by a doxology not in the original and varying in the respective Brevia ries in which the hymn is given.

The text from the Durham MS. of the 11th cent. is in the Lat. H. of the Anglo-Saxon Ch. (Sur-
tees Society, 1851; the Rom. Brev., Card. Newman's Hymnale Collectaneum, 1852) and the Sarum Hymnale. (See Tr. Sarum, 1856.) Daniel gives the Rom. Brev. text together with the original i. pp. 27-28; Mone, No. 662, gives the text from MSS. of the 12th cent., &c., with extended notes. The hymn is also found in an 11th cent. MS. in the British Museum (Harl. 2961, f. 247).

Translations in C. U.:—
1. The Lord's eternal gifts. By E. Caswall, 1st pub. in his Lyra Catholica, 1849, p. 204, and in his Hys. & Poems, 1873, p. 108. This is in use in a few Rom. Catholic hymnals for schools and mission services. Altered to "The Eternal Spirit's gifts," it is also No. 296 in Hope's Hymnal, 1864.

2. Eternal gifts of Christ the King. By W. J. Blew, was printed on a broadsheet for use in his church, cir. 1850 [E. MSS.], and pub. in his Ch. H. & Tune Bk., 1852. This is given in Rice's Sel. 1870, from that work as, "Th' eternal gifts of Christ the King," a borrowed line from Dr. Neale.

3. The eternal gifts of Christ the King. By J. M. Neale. It appeared in the Hymnal N., 1852, No. 37, and later editions of the same work. Also unaltered (with the addition of Bp. Ken's doxology), in Skinner's Daily Service H., 1864, and the Hymner, 1882, No. 86. In nearly every other case, however, where it has been adopted, various alterations have been introduced, as in Murray's Hymnal, 1852, the Salisbury H. Bk., 1857, H. A. & M., 1861-75 (revised in Kennedy), the Hymnary, 1872, where it reads, "Christ our King," &c. In Church Hys., 1871, No. 193, st. i.-iii., slightly altered (st. i., 1, 3, 4), from the H. A. & M., arrangement of Dr. Neale, and not from J. D. Chambers as stated by Mr. Ellerton in his note thereon (Ch. Hys. folio ed. Notes, 193). The remaining st. iv., v., are from a ms. tr. by Mr. Ellerton.

3. In *Mone*, 1853, i., it is from an 8th cent. *Ms. at Trier*; and No. 159 is from a *Ms. of the 15th cent. at Stuttgart*. He adds a long note on what he regarded as the acrostic character of the hymn.

4. *Daniel*, ii. p. 381, has a further reference, and in iv. p. 40, cites a Rheims *Ms. of the 10th cent.* and gives an extended note with special reference to *Mone*'s conclusions respecting the acrostic character of the hymn. *Daniel* refuses to accept *Mone*'s conclusions. The arrangement, however, is certainly alphabetical, with the exception that two lines begin with *c* and one (the 9th) with *o* (*ortus*) instead of *h* (*hortus*). *Daniel*’s text extends to *s*, and *Mone*'s to *t*.

5. The old text is also found in two 11th cent. *Ms. in the British Museum* (Harl. 2961, f. 224; Jul. A. vi. f. 29); and in the Latin *Hys. of the Anglo-Saxon Church*, 1851, p. 27, it is printed from an 11th cent. *Ms. at Durham*.

6. The text, old or revised, is also in Card. *Newman’s Hymnæ Ecclesiæ*, 1838 and 1865, and others, in addition to those works already noted. The variations in the text are very slight.

*W. A. S.*

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### AETERNA COELI

3. The eternal gifts of Christ the Lord. By R. F. Littledale, made for and 1st pub. in the *People’s H.,* 1867, No. 197, and signed "F. R."

**Translations not in C. U.:**

3. The treasures of the King’s abode. *Campbell,* 1850.
6. O come with your canticles, come with your lays. *J. Wallace,* 1874.


**Christo profusum sanguinem.** This cento appeared in the *Rom. Brev.,* 1832, for Festivals Common of Martyrs, and is thus composed: st. i., then new; st. ii.—iv. from "*Aeterna Christi,*" lines 9–20, and st. v., lines 29–32, with the single alteration of 1. 30 from "*Ut ipseorum consortio*” to "*Ut martyrum consortio.*" In this form it is in all modern editions of the *Rom. Brev.* Text in *Daniel,* i. No. 26; Card. *Newman’s Hymni Ecclesiæ,* 1838 and 1865.

**Translations in C. U.:**

1. Ye servants of a martyr’d God. By R. *Campbell,* written in 1819 (E. *Ms.*), and given in the *St. Andrew’s Hymnal,* 1830, p. 97, in 4 st. of 41.

2. Ye servants of a martyred Lord. No. 88 in *Murray’s Hymnal,* 1852, is a cento of which st. i., iii., and v. are *Campbell’s* tr. as above, partly from Card. *Newman’s* tr. of "*Iuliete martyrs,*" iv., vi. and vii. are new, and original.

3. Ye servants of our glorious King. No. 272 in *H. A. & M.*, 1861, and 444 in 1875, is also a cento, thus compiled: st. i., compilers of *H. A. & M.*; ii., iii., and v., *R. Campbell,* as above; iv., *Murray,* as above; v., *R. Campbell*; vi., another doxology for that in *Murray*.

**Translations not in C. U.:**

1. Sing we the martyrs blest. *Casswell,* 1849.
2. Let us sing how martyrs blest. *J. Wallace,* 1874. *[J. J.]*

**AETERNA COELI gloria.** *[Friday.]* This hymn is sometimes ascribed to St. Ambrose. Not being quoted, however, by early writers, it has not been received as certainly genuine by the Benedictine editors (Migne’s *Patrol.* tom. xvii.). It dates from the 5th century, and if not by St. Ambrose, is purely Ambrosian. The text has often been reprinted, sometimes alone, and again with notes, references, and criticism. Of the latter the best are:

1. *Daniel,* 1841, i. No. 46, where we have the old text in 5 st. of 4 l., with the revised version from the *Rom. Brev.* in parallel columns and headed "*Hymnus ad Laudes*" ("*A hymn at Lauds.*") It is the Hymn on Fridays in the *Ferial Office at Lauds* from the Octave of the Epiphany to the first Sunday in Lent, and from the Octave of Corpus Christi to Advent in the *Roman* and many other old Breviaries. *Daniel* gives the variations found in *Ciclopecus, Belelus, Fabricius,* &c.

2. *Hymn. Suriab.,* Lond., 1851, pp. 55, 56, for use at the periods mentioned above. In this work variations are given from the *Use of York*; from Monastic uses, as *Evesham, Worcester, St. Alban’s, Canterbury,* &c.

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### AETERNA LUX

3. In *Mone,* 1853, i., it is from an 8th cent. *Ms. at Trier*; and No. 159 is from a *Ms. of the 15th cent. at Stuttgart*. He adds a long note on what he regarded as the acrostic character of the hymn.

4. *Daniel*, ii. p. 381, has a further reference, and in iv. p. 40, cites a Rheims *Ms. of the 10th cent.* and gives an extended note with special reference to *Mone*'s conclusions respecting the acrostic character of the hymn. *Daniel* refuses to accept *Mone*'s conclusions. The arrangement, however, is certainly alphabetical, with the exception that two lines begin with *c* and one (the 9th) with *o* (*ortus*) instead of *h* (*hortus*). *Daniel*’s text extends to *s*, and *Mone*'s to *t*.

5. The old text is also found in two 11th cent. *Ms. in the British Museum* (Harl. 2961, f. 224; Jul. A. vi. f. 29); and in the Latin *Hys. of the Anglo-Saxon Church*, 1851, p. 27, it is printed from an 11th cent. *Ms. at Durham*.

6. The text, old or revised, is also in Card. *Newman’s Hymnæ Ecclesiæ*, 1838 and 1865, and others, in addition to those works already noted. The variations in the text are very slight.

*W. A. S.*

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### AETERNA LUX, Divinitas! [Holy Trinity.]

An anonymous hymn for Trinity Sunday given in *Daniel,* 1843, ii. p. 309. It cannot be of an early date. *Daniel* does not indicate from whence he took his text. It is also in the *Corolla Hymnorum*, Cologne, 1806, p. 41, in 9 st. of 4 l.

*J. J.*

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### AETERNA LUX

1. O Thou immortal Light divine. By E. *Casswell,* 1st pub. in his *Masque of Mary,* &c., 1858, p. 277, and his *Hymna and Poemas,* 1873, p. 129. *This text, in an abbreviated form, is given in a few Roman Catholic collections for Schools and Missions.* It was also included, in an altered form, as, *"O Light Eternal, God most High,"* in the *Hymnary,* 1872, No. 338.
AETERNE REX

2. Eternal Light, Divinity. By R. F. Littledale, made for, and 1st pub. in the People's H., 1867, No. 163, and signed "L." [J. J.]

Aeterne Rector siderum. Card. Bellarmine. [Evening.] This hymn is in the Roman Brev., 1632, as the Hymn at Lauds, on the Feast of the Holy Guardian Angels (Oct. 2nd). It was inserted in the Breviary by Pope Paul V., who when still Cardinal Camillo Borghese, in a conversation with Leonardo Donato, the Venetian ambassador, remarked, that if ever he became Pope he would not assume himself like Clement VIII. in disputing with the Republic of Venice, but would proceed at once to excommunication. Donato, on his side, remarked that if ever he became Pope he would not set much value on the excommunication. One became Pope, the other Doge. The Doge employed the noted Fra Paolo Sarpi to write the history of the Council of Trent against the Interests of the Papacy; the Pope opposed to him Cardinal Bellarmine. Possibly this was proof for, and interest of the Cardinal may have led to the adoption of this hymn by the Pope. Text with note in Daniel, iv. p. 306. [See Custodes hominum.] [W. A. S.]

Translations in C. U.:

1. Almighty God, whose sceptre sways. By Bp. R. Mant, 1st pub. in his Ancient Hymns, &c., 1837, p. 30, in 6s. of 4 l., and included in Dr. Oldknow's Hys. for the Chr. of the Ch., 1850.

2. Ruler of the dead immense. By E. Caswall, in his Lyra Catholica, 1849, p. 175; and his Hys. and Poems, 1873, p. 95. This is given in the App. to Hymn N., No. 183, for St. Michael and All Angels.

Translation not in C. U.:

O'er the morning stars Who reignest. Ogolond, 1848, p. 131.

Aeterne rerum conditor. St. Ambrose. [Sunday Morning.] This hymn by St. Ambrose is received as genuine by the Benedictine editors. For this genuineness, the following evidence is complete:

(1) St. Augustine, Retraet. Lib. I. C. 21, writes: "In this book I have spoken in a certain place of the Apostle Peter, that the Church is founded on him as on a rock, which doctrine is sung also by the mouth of multitudes in the verses of the most Blessed Ambrose, when speaking of the rock he says:"

"Io, e'en the very Church's Rock 
Melts at the crowing of the cock."

("Hoc ipsa petra ecclesiae 
Canente, culpam diluit.")

(2) The Venerable Bede, De arte metrico, followed by other writers, considers that the substance of this hymn is taken from the Hexameron of St. Ambrose (written about the year 390?), Lib. V. c. 24. Or, as Daniel says, the hymn may have been written first, and then expanded into the prose version.

The use of this hymn has been most extensive. In the Motarabic Brev. (1509, f. 2) it is the hymn at Matins on the 1st S. in Advent, and generally on Sundays in Advent, Lent, Palm Sunday, Whitsun Day, &c.; in the Sarum, York, Evesham, Hereford, and St. Albans, at Lauds on Sundays from the Octave of the Epiphany to Lent, and from the 1st Oct. to Advent; in the Worcester at Matins (so also some old Breviaries of the Benedictine Order (Daniel, i. p. 15); and in the Roman, for Sundays at Lauds, from the Octave of the Epiphany to the 1st S. in Lent, and from the S. nearest to the 1st Oct. to Advent.

The text of this hymn is found in the Januari ms. of the 8th cent., No. xxv., and in two 11th cent. ms. in the British Museum (Harl. 2961, f. 219b; Juturna, A. vi. f. 19). In the Latin Hys. of the Anglo-Saxon Church, 1851, it is printed from a Durham ms. of the 11th cent., and is one of the most primitive of the following works for the Advent office, in their date: Paris, 1836, p. 200; Daniel, i. 15, iv. 3; Trench, 1864, 243; Card. Newman's H. Eccl., 1838, &c. Daniel and Trench are specially rich in illustrative notes. 

The variations in the Rom. Brev. are also found in the Sarum works. [W. A. S.]

Translations in C. U.:

1. Maker of all, Eternal King. By W. J. Cope, 1st pub. in his Hymns for the Week, &c., 1848, in 9 st. of 4 l., and from thence it passed into the People's H., 1867, &c.

2. Framar of the earth and sky. By Card. Newman. The earliest date to which we have traced this tr., is in R. Campbell's St. Andrew's Hymnal, 1850. In 1853 it was repeated in Card. Newman's Verses, and again in his Verses on Various Occasions, 1868. In this latter work this tr., in common with others, is dated 1836-38. The text from Campbell is repeated with slight alterations in the Hymnary, 1872.

Translations not in C. U.:


3. Eternal Maker, at Whose will. J. Williams, 1844.


13. Eternal God, the primal cause. Wallace, 1874. [J. J.]

Aeterne Rex altissime, Redemptor. [Ascension.] The text of this hymn has been so altered at various times that the true original and the origin of its various forms are most difficult to determine. The researches of the modern hymnologists, when summarized, give the following results:

1. Daniel, vol. i. No. 102, gives the text in 7 st. of 4 l., and a doxology, from a 15th cent. ms. at Wurzburg; interpolating therewith 6 st., which are only found in the Motarabic Brev. He adds in parallel cols. the revised text of the Rom. Brev. 1632.

2. The Rom. Brev. form has continued down to and is in use at the present time, as the hymn at Matins for the Ascension-day, and from thence daily till Whitsuntide, unless the Festival of an Apostle or Evangelist interrupts the usual order. It is composed of st. i., iii., vii., x., xi., xii. and xiii., of the old form, somewhat altered. This text is in all modern eds. of the Rom. Brev. and Card. Newman's Hynm. Eccl., 1838 and 1865.

3. We have next the Hymn, Stariish, Lond., 1851, pp. 101-2, where it is given as the Hymn at Vespera on the Vigil of the Ascension, and daily to Whitsuntide: also at Matins on the Feast of the Ascension itself. Variations are added from the York Brev., which assigns it to the first and second Vespers of the Ascension.

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and throughout the Octave.—St. Alban’s, “to the Ascension of the Lord at Vesper;”—Worcester, “the Ascension of the Lord at Matins,” &c. Different readings are also given from a Canterbury MS. of the Anglo-Saxon times.

4. Mone, No. 171, gives st. i.-iv. of the old text from MSS. of the 14th and 15th cent. at Karlsruhe. This form he holds is by St. Ambrose. In addition he gives at No. 172, st. v.-vii. from MSS. of the 14th and 15th cent. at Karlsruhe, &c., and holds that they are not by St. Ambrose, and yet by a writer of the 6th cent. The Mozarabic Brev., etc., he considers to be the work of a Spanish imitator of Prudentius of the 5th cent.

5. It is also in the Mozarabic Brev. 1502, f. 135; in an 11th cent. MS. in the British Museum (Jul. A. vi. f. 51); and in another of the same cent. (Vesp. D. xii. f. 759). In the Latin Hymns of the Anglo-Saxon Church, 1851, p. 90, it is printed from a Durham MS. of the 11th cent.

In 1855, Daniel, iv. pp. 73-83, gave an extensive note on this hymn, dealing with its complex authorship, &c. He entered fully and with much feeling into the verbal and metrical questions which had tempted him to oppose some of the opinions of Mone on the authorship, &c., of the hymn. The note is too long for quotation, but may be consulted with advantage. The hymn “Tu Christe nostrum gaudium” is a portion of this hymn. It begins with line 37. [W. A. S.]

Translations in C. U.:


2. 0 Thou Eternal King most high. By E. Caswall, from the Rom. Brev., given in his Lyra Catholica, 1849, p. 101, and again in his Hymns & Poems, 1873, p. 57, in 8 st. of 4 l. (see orig. tr.) In 1858, 6 st. were included in the Lyra Catholica, 2d ed. 1884, and others, and in full with alterations in the Hymnary, 1872. Another altered form is, “0 Thou most high! Eternal King,” in the Irvingite Hymns for the use of the Churches, 1864. Some of these alterations are borrowed from Johnston’s tr. of 1852. Caswall’s tr. is extensively used in Roman Catholic hymnals for Schools and Missions.

3. King Eternal, power unbounded. By W. J. Copeland, from the Rom. Brev., in his Hymns for the Week, &c., 1848, in 8 st. of 4 l. This was included in Stretton’s Church Hymns, 1850, unaltered. In an altered form, “King Supreme! of power unbounded,” it appeared in Rorison’s Hymns & Anthems, 1851, and later editions.

4. 0 King eternal, Lord most High. By J. A. Johnston, in his English Hymnal, 1852, No. 118. It is also in later editions.

5. Eternal Monarch. King most High. By J. M. Neale, from the Sarum Brev., pub. in his Hymnal X. 1852, No. 31. It is included in the Hymmer, 1882, No. 67. After undergoing considerable alterations by the compilers of H. A. & M., it came forth in the 1st ed. 1861, as “O Lord most High, eternal King.” This is repeated in the revised edition, 1875, and other collections.

6. Christ above all glory seated. By Bp. J. R. Woodforde, made for and 1st pub. in his Hymns arranged for the Sundays, &c., 1852, in 6 st. of 4 l. (2nd ed. 1855.) In 1857 it was repeated in Chope’s Hymnal; in 1863 and 1875, in the Parish H. Bk., and also in S. P. C. K. Ps. & Hys; Sarum; Ch. Hys.; Thring’s Coll. and others. It is somewhat indebted to Copeland’s tr., two or three lines being verbatim therefrom. It is the most popular of all the versions of this hymn.

In Murray’s Hymnal, 1852, an attempt was made to represent all the 8 st. of the Rom. Brev. by compiling a cento thus: st. i., ii., iii., Bp. Woodforde; st. iv., v., vi., Copeland, slightly altered: st. vii., viii., Bp. Woodforde; but it has gone almost, if not altogether, out of C. U.

7. Most High and Everlasting King. By R. F. Littledale, from the Sarum Brev., made for and first pub. in the People’s H., 1867, No. 140, and signed in the Index “P. C. E.”


Trs. not in C. U.:

1. O Saviour Christ, O God most high. Primer, 1766.

2. 0 King eternal, God most High. Brev. 1852.


4. Most high and everlasting Lord. F. Trappes, 1845. [J. J.]

Aeterni Festi gaudia. Adam of St. Victor. [St. Augustine.] The earliest form of this sequence, which dates from the 12th cent. is in a Rheinnaus. of the 13th cent. cited by Morel, p. 203, where it reads Interni festi gaudia. This reading is followed by Daniel, ii. p. 250; Krechein, No. 502; and others.

L. Gautier, who printed from a 14th cent. ms. at Paris, gives the opening line as above—“Aeterni festi gaudia,” the first word being the only change throughout the sequence.


Dr. Neale says:

“Gautier reads Eterni, but I understand the poet to mean that the external celebration of the Festival is only the unspoken expression of the internal joy of the heart.” Med. Hys. 3rd ed. 1867, p. 133.

Clichoveneus, 1517, remarks that the author gives the

“title of internal feast to that interior joy and exultation in the Lord of the pious soul which it perceives to exist within itself when pervaded by the divine sweetness; and, feeling tranquility and peace of conscience with God—separated and fixed, too, from all the cares of the world—it gives itself up to God alone, and is continually intent on His praise and contemplation.”

[W. A. S.]

The trs. of this sequence are, i. those which include the whole text, and ii. those in centos.

1. The full text. “Interni festi gaudia.”


ii. Centos. "Interni, &c.;" and "Harum laudum, &c."

1. Our festal strains to-day reveal. By J. M. Neale. This is a cento composed of st. i-v., viii., ix. of the original. It was given in the enlarged ed. of the Hymnal N., 1854, &c.

2. The praises that the Blessed know. This is a second cento by Dr. Neale. It appeared in the Hymnal N., with the foregoing, and is composed of st. x., xi., vii., vi., and xiii. in the order named; and begins with the Latin stanza "Harum laudum praeciosa." It is repeated with st. xii. for vi. in the People's H., 1867, No. 277.

3. Blessed souls in heaven rejoice. By Henrietta Mary Chester, written for the Hymnary, 1872, No. 380, and given therein under the signature of "H. M. C." This cento begins with "Harum laudum," &c., and consists of st. x., xi., vi., vii., xiii. in the order named, and a duxology. [J. J.]

Aeterni Patris Unice. Anon. [St. Mary Magdalen.] This hymn has been ascribed to St. Odo of Cluny; and is found in a ms. of the 11th cent. in the British Museum (Vesp. D. xii f. 153b) added to the "Ludia Mater ecclesia" (q. v.). Both hymns are apparently in a later handwriting than the first part of the ms. Daniel, i. No. 548, reprinted the text of Card. Newman, changing the opening word from "Eterna," to "Aeterni. Mone." (iii. p. 424), reprinted the text of a ms. of the 14th cent. and added thereto numerous references to ms. and various readings; and Daniel, iv. 244, the revised text of the Roman Brev. Summi parentis Unice. The text of the York Brev. is given in Card. Newman's Hymni Ecclesiae, 1838, and the Roman. Brev. form in Birge's Annotated H. A. & M. with st. ii. 1. 2. "Reconditum ac erario," for "Reconditum est ac erario," in error. The older text sometimes reads, "Patria Aeterni Unice." [W. A. S.]

Translations in C. U.:—
Translations of both forms are in C. U.:—


1. Son of the Eternal Sire on high. By J. D. Chambers. 1st pub. in his Laudia Sion, 1866, Pt. ii., p. 91. This was given in the Appendix to the Hymnal N., 1862, as: "Thou Only Son of God on high."

2. Son of Eternal God most high. By R. F. Littledale, written for the People's H., 1867, and given therein as No. 265, under the initials "F. R."

Translation not in C. U.:—
Son of the Son, the Eternal One. Brev. 1852.


1. Son of the Highest, deign to cast. By E. Caswall. Appeared in his Lyra Catholica, 1849, p. 164, and his Hymns and Poems, 1873, p. 89. In 1861 it was given with alterations in H. A. and M., the same text being repeated in the revised ed., 1875. A less altered text is No. 75 in the St. John's Hymnal, Aberdeen, 1870.

2. O Jesu, Son of God, look down. This tr. is the above by E. Caswall, altered by the editors of the Hymnary, 1872, No. 576. [J. J.]


Afflicted soul, to Jesus dear. J. Fawcett. [Support in Affliction.] First pub. in his Hymns adapted to the circumstances of Pub. and Priv. Devotion, 1782, No. 13, in 7 st. of 4 l. In its original form it is rarely found in common use. An altered and abbreviated form, beginning "Afflicted Saint, to Christ draw near," was given by Rippon in his Bapt. Sel. 1871, in 6 st., and later eds. This was repeated by Cotterill in his Sel. 1810, No. 50, and again in the 8th ed. 1819, No. 165, in 5 st., representing st. i., iii., v., vi. and vii. of the original. This is the arrangement which has come into C. U. in G. Brit. and America, sometimes as "Afflicted Saint, to God," &c. Orig. text in Lyra Brit. 1807, p. 225.

Affliction is a stormy deep. Nathaniel Cotton. [Affliction.] Part of his rendering of Ps. xlii., which appeared as "With fierce desire the hunted hart," in Dr. Dodd's Christian's Magazine, April, 1761, in 12 st. of 4 l. and signed "N." It was republished in his (posthumous) Various Pieces in Verse and Prose, 1791. In 1812 Collyer divided it into two hymns, Nos. 59-60, in his Coll., the second beginning "Affliction is a stormy deep," in 5 st. These stanzas were transferred, with two slight alterations, to Stowell's Sel. 1831, and, sometimes with numerous alterations, to other hymnals, including Elliott's Ps. & Hym. 1835, and Bickersteth, Christ. Psalmol. 1883. Windle's text, in his Met. Psalter, Ps. 42, is from Stowell's Sel. 1831. Its modern use is not so extensive in G. Brit. as in America.

Again from calm and sweet repose. Charles Philip. [Morning.] Pub. in Mary Anne Jeffery's Sacred Offering, 1835, p. 141, in 5 st. of 4 l. and entitled "Morning Hymn." It is found in several American hymnals, including Hatfield's Oh. H. Bk. 1872, No. 15, but is unknown to the English collections. We have no date of 1822 for this hymn, but no direct evidence. [W. T. B.]

Again our ears have heard the voice. J. Montgomery. [Close of Service.] This hymn of 2 st., for the close of Divine Service, was given in his Christian Psalmist, 1825, p. 472, and again in the S. W. Hymns, 1853, No. 354. It was included in Bickersteth's Christ. Psalmol. 1883, but its use is very limited.

Again our earthly cares we leave. [Divine Worship.] Appeared in Cotterill's Sel. 1810, No. 98, in 4 st. of 4 l., and entitled, "For our whole hearts we offer up of God our W. It is based on J. Newton's "O Lord, our languid souls inspire," st. ii. being spe-
AGAIN THE CHURCHS

orically from Newton. The cento was most probably arranged and rewritten by Cotterill. Its use in G. Brit. is somewhat limited, but in America it is extensive, and is given in the collections of various denominations.

Again the Church's year hath run its round. Godfrey Thring. [Advent.] Written in 1865, and pub. in his Hymns Congregational, and Others, 1866, in 6 st. of 4 l. pp. 5 & 6 as an Advent Hymn; and again in his Hymns and Sacred Lyrics, 1874, pp. 26-7, and in various hymnals. Authorized text in Thring's Coll. No. 102. It has been specially set to music by Henry Hugo Pierson, Hymn Tunes, 2nd Series, Simpkin & Marshall, 1872.

Again the day returns of holy rest. W. Mason. [Sunday.] 1st pub. in the Protestant Magazine, May 1796, as one of two hymns, this being for use "Before Morning Service," and the second: "Soon will [shall] the evening star with silent ray" as "Before Evening Service." The first hymn is in 5 st. of 4 l. and the second in 4 st. of 4 l., both being in the same measure, and each having the same chorus. Shortly after 1801 they were included in the former of a leaflet in the Foundling Hospital Coll., and subsequently included in the enlarged edition of the same, in 1809. In 1811 both hymns were pub. in the author's Works, 4 vols., with the note appended to the second hymn, "This and the foregoing hymn are adapted to an elegant movement of Plyel, in his Opera 23rd. They have also been set to music by Dr. Burney and Mr. M. Cambridge."

Both hymns have come into modern use through J. Kemphorne's Ps. & Hys. 1810, Cotterill's Sel., 8th ed. 1819, and later collections. The morning hymn is the more popular of the two, and is in somewhat extensive use, but often as, "Again returns the day of holy rest"—as in Hall's Mitre, 1836, the Leeds H. Bk., 1833, the New Cong., and others. The American use of this hymn is very extensive.

[W. T. B.]

Again the Lord of life and light. Anna L. Barbauld, we Atkin. [Easter.] Contributed to Dr. W. Enfield's Hymns for Public Worship, &c., Warrington, 1772, No. IX., in 11 st. of 4 l. and appointed "For Easter Sunday." In the following year it was re-pub.
lished in Mrs. Barbauld's (then Miss Atkin) Poems, Lond., J. Johnson, 1773, pp. 118-120, with alterations, and with the same title as in Dr. Enfield's Hymns, &c. In his Coll. of 1812 Dr. Colyer divided the hymn into two parts, Pt. i. being st. i.-iv., and Pt. ii. st. v.-ix., and st. x. being omitted. This second part, as hymn 688, opened with: "—Jesus, the Friend of human kind." It has, however, fallen out of use. Of the centos which have been compiled from the original, there are in C. U.:—


3. In S. P. C. K. Ps. & Hys., 1852 and 1869, the same as No. 2, with the addition of a doxology.
4. In the Bapt. Ps. & Hys., 1858 and 1880, st. i.-iv., Pt. i. from Dr. Collyer's Coll. as above.
5. In the Islington Ps. & Hys. 1830-62, Kennedy, 1863, as:—"This day be grateful homage paid," being st. iii., iv., vi., vii., ix. The hymn in various forms is also in considerable use in America.

These facts will indicate the extent to which the original has been used, specially when it is remembered that these centos are repeated in many collections not indicated above. The full original text is given in Lyra Brit., 1867, pp. 33-36, and Ld. Selborne's Bk. of Praise, 1869, pp. 61-62. The second cento has been rendered into Latin as:—Eccle! iterum Dominus vite lucisque revealat, by the Rev. R. Bingham, and included in his Hymn. Christ. Lat., 1871, pp. 85-87. [J. J.]

Again the morn of gladness. J. Ellerton. [Children's Hymn of Praise.] Written at the request of the Vicar of Teddington, as a processional for Sunday School children on their way to church, 1874, and first pub. in Children's Hys., S. P. C. K., No. 16; and in J. Curwen's New Child's O. H. Bk., No. 6.

Again we lift our voice. C. Wesley. [Burial.] Written on the death of one Samuel Hutchins, and included in Hymns and Sacred Poems, in 1749 (vol. ii.), "Samuel Hutchins was a Cornish smith, one of the first race of Methodist preachers, who died at an early age. An account of his life, written by his father, was published by J. Wesley in 1746." The hymn was embodied in the 1780 ed. of the Wes. H. Bk., No. 51, and from thence it has passed into other hymnals. Orig. text, Poems of J. & C. Wesley, 1868-72, vol. p. 214.

"Αγε μου, λήγει λύρα, Συναίσι, Bp. of Potelemmais. Ode i. of the ten Odes which he composed at various periods of his life (375-430). The full Greek text is given in the Anth. Grac. Carm. Christ. 1871. No tr. is in C. U. Those which we have are:—

1. Come, sweet harp, resounding. By I. Williams in his Thoughts in Past Years, 1858.
2. Come, sweet-voiced lyre, to the soft Telian measure. By A. Stevenson, in his Ten Hymns of Synais, ed., 1883:—

Of these trs. the only one from which a cento could be taken for C. U. is that of I. Williams. [J. J.]

"Αγε μου Ψυχα, Συναίσ, Bp. of Potelemmais. This is Ode iii. of the ten Odes, of which the above is the first. It was written to his "own beloved Libya," during a time of peace, and on his return from the court of Arcadius. It is the longest of the Odes, and is impassioned and patriotic. The full Greek text is given in the Anth. Grac. Carm. Christ., 1871.

The trs. into English are:—(1) "Lift up thyself, my soul," by Mr. Chatfield, and pub. in his Songs and
AGNUS DEI

Translators in C. U.:—
Dr. Neale, following the York Brev. arrangement, gave, in the enlarged ed. of the Hymnal N., 1854, a tr. of each:—
Prime. "Let every age and nation own."
Terc. "The Virgin Mary hath conceived."
Sext. "He, by Whose hand the light was made."
None. "Now the old Adam's sinful stain."
The same translations were repeated in all subsequent editions of the H. N. From these translations the editors of the Hymnary, 1872, compiled No. 144, "Come, ye nations, thankful own," the metre being changed from the L.M. of the H. N. to 7's.

Translations not in C. U.:—
1. Let all the world confess from heaven. ("Agnoscat omne saeculum.")
2. What the old Adam stained and soiled. ("Adam vetus.") Blew, 1852.
3. Let thankful worlds confess from heaven. Chambers, i. 77, embracing the whole hymn. [J. J.]

Agnus Dei Quotidie peccata mundi.
The use of this modified form of part of the Gloria in Excelsis (q. v.), founded on John, i. 29, seems to be referred to in the rubric for Easter Eve in the Sacramentary of St. Galenius, a. d. 492. In the time of Pope Sergius I. (687—701), he is said to have been sung at the Communion of priest and people ("Statuit ut tempore confessantium Dominici Corporis Agnus Dei, &c., a cleru et populo decantaretur.") Anamnesis Bibliothecarius records this in Historia de Vitis Romanorum Pontificum. It is the opinion of Bona that Pope Sergius ordered it to be sung thrice; Le Brun, on the contrary, thinks it was only sung once. In the 11th century the last three verses of its third repetition, "misericordia, nobis," began to appear as "dona nobis pacem," and a little later in Masses for the dead, the last clause, instead of "dona nobis pacem," runs as a special prayer for the departed, "dona eis requiem sempiternam." This occurs also in the English Missales of Sarum, York and Hereford, and is the universal custom of the Roman Church at the present day, which also repeats the words, "Ecce Agnus Dei, ecce Quis tollis peccata mundi," as the priest turns to deliver the sacramental wafer to the people.

According to the Sarum Use the Agnus Dei was incorporated in the Litany, but only to be sung twice, and the third clause is placed first. This was followed in the English Litany of 1544 (as now in our own Litany), and in the First Prayer Book of Edward VI., 1549, was repeated in the Communion Office with the following rubric:

"In the communion tune the clerks shall sing:
   "i. O Lamb of God, that takest away the sins of the whole world, have mercy upon us.
   "O Lamb of God . . . grant us Thy peace.
"

This was omitted in 1552, and all subsequent revisions, though Bp. Cosin suggested its restoration in 1662: but just as the Adoro Te was used frequently as a private devotion, so this translation of the Agnus Dei has continued in almost unbroken use in various Eucharistic manuals of English divines; e.g. in Bp. Cosin's Coll. of Private Devotions, 1627, and the revised ed., 1664; Dean Lancelot Addison, 1689; Rev. Jas. King, 1726; and the very popular New Weeeks' Preparation, 1739.
Translations in C. U.:——

O Lamb of God, that takest away, &c. —By G. Moultrie. This metrical arrangement of the Augeus Dei was first pub. in the Church Times, July 23, 1864, and his Hymns and Lyrics, 1867, p. 118, in 3 st. of 5 l., and in 1872 was transferred to the Hymnary, with slight alterations in the last stanza. [V.]

The Augeus Dei has also come into English use through the German, in the following manner:—

(1) **O Lamm Gottes unschuldig.** By Nicolaus Dev- literally, or Hovesch, first pub. in Low German in the Geystlyke leder, Rostock, 1531, and in High German in V. Schumann's G. B., Leipzig, 1539. Both forms are included in Wackernagel, iii. p. 568, in 3 st. of 7 l., as in the case of the Latin, st. i. only being printed in full. Included in almost all subsequent hymn-books as recently as the __L.__, 1851, No. 110. It has been much used in Germany at Holy Communion during the distribution of the elements; on Good Friday, at the close of sermon; and on other occasions. The trs. in C. U. are:—

**1. O Lamb of God most holy.** By A. T. Russell as No. 26 in the Dalston German Hospital Coll., 1848, in 2 st. of 7 l., repeated in his Ps. and Hys., 1851, No. 156, in 3 st. In both cases the stas. are identical, save in l. 7.

**2. O Lamb of God, most stainless.** By Miss Winkworth, as No. 48 in her C. B. for England, 1853, in 3 st., identical, save in l. 7.

**3. O Lamb of God, most Holy. Once for us sinners dying.** By Miss Borthwick, in full from Knapp, contributed as No. 66 to Dr. Pagenstecker's Coll., 1854.


Other trs. are:——

(1) **"O Lamb of God, our Saviour,"** by J. C. Jacobii, 1722, p. 16 (1732, p. 31), and thence as No. 217 in pt. 1 of the German Prophecies and Psalms, 1754, and known as the "O Lamb of God, Unspotted," as part of the Litanies at Baptism, p. xxiv. of the Moravian B. B., 1801, and continued as a hymn in later eds. (2) **"O Lamb of God, Who, bleeding,"** contributed by Prof. T. C. Porter to Schaff's Christ in Song, ed. 1879, p. 465. (4) **"O Lamb of God, most holy. Upon the cross,"** from the version in Knapp's Ps. & Hys., 1857, No. 538 (ed. 1865, No. 568), st. ii. iii. being from the Dresden G. B., 1736 (Fischer, ii. 189), in the British Herald, Oct. 1846, p. 344, and repeated as No. 415 in Heid's Praise Bk., 1872.

(ii.) **Christe du Lammet Gottes.** In the Reforma- time period, this tr. of the Augeus Dei, in 3 st. of 3 l., was regarded as a prose antiphon rather to be included in the Liturgy than in the Hymn-book. Thus Erk, (Choral Bucb, 1863, note to No. 38, p. 245,) quotes it as in Low German in the Brunswick Kirchenordnung, 1528, and in High German in that for Saxony, 1540. It is given as a hymn in the __L.__, 1851, No. 88. The trs. in C. U. are, (1) **"Lamb of God, our Saviour,"** in full, by A. T. Russell as No. 20 in the Dalston German Hospital Coll., 1848. (2) **"Lamb of God, O Jesus! Thou who,"** Sc., in full, as No. 68 in the Ohio Luth. Hymnal, 1880.

(J. M.)

**Agricola, Johannes** [Sneeder], b. April 20, 1492, at Eisleben, where his father was a tailor. During his University course at Wittenberg, Luther took a great interest in him, entertained him at his own table, took him with him to Leipzig for the dispute, in 1519, with Dr. Eck, and in 1525 procured for him the position of Rector of St. Andrew's School at Eisleben, and preacher at St. Nicholas's Church there. He remained in Eisleben till 1536, working hand in hand with Luther; but after the latter's removal to Wittenberg, in 1536, as one of the lecturers in the University, he developed Antinomian views, and, in 1547, pub. a series of tracts which Luther answered in six disputations, 1588-40. On his appointment as Court Preacher at Berlin, in 1540, he formally renounced these opinions, and professed adherence to Wittenberg orthodoxy. But after his subsequent appointment as General Superintendent of the Mark, he gradually not only sought the esteem of the great, but, in order to gain the favour of the Emperor, joined with two representatives of the Roman Church in drawing up a Formula of Union (The Interim) which was presented to the Imperial Diet, held at Augsburg, and adopted by the Diet on May 16, 1548. By this action he disgusted the Lutherans and procured for himself only discredit. He d. at Berlin, Sept. 22, 1566. He was one of the best preachers of his time, and compiled the earlier collections of German Proverbs, first pub. at Zwickau, 1529 [the Brit. Mus. copy was printed at Hagenau, 1529] (Koch, i. 278-281. **Allg. Deutsche Biogr., i. 146-48.**

Four hymns by him appeared in the early Lutheran hymn-books, two of which were retained by Luther in Bala's Gesangbuch, Leipzig, 1545.

1. **Ich ruf zu dir, Herr Jesu Christ.** [Supplication.] Wackernagel, iii. pp. 54-55, gives two forms of this, in 5 st. of 9 lines, the first from Geistliche Lieder, Erfurt, 1531, the second from an undated broadsheet before 1530, entitled, "A new hymn of supplication for Faith, Love, and Hope, and for a Holy Life; composed by John of Eisleben, preacher to John Duke of Saxony." Fischer, i. 345, refers to the Nürnberg broadsheet, c. 1526, quoted in Wackernagel's **Bibliographie,** 1855, p. 89, and adds that in his opinion the distasteful into which Agricola fell after the outbreak of the Antinomian controversy caused the suppression of his name in the hymn-books. After appearing in Klug's Geistliche Lieder, 1529, the hymn was included in almost all subsequent hymn-books, and so recently as No. 379 in the __L.__, 1851.

It is sometimes erroneously ascribed to Paulus Sporerus, an assumption originating with the Rege G. B. of 1664. It was a favourite hymn of Valerius Herberger, of P. J. Spener (who requested it to be sung at his deathbed), and of many others.

**Translations in C. U.:——**

1. Lord Jesu Christ, I cry to Thee. A good tr., omitting st. iv., by A. T. Russell, as No. 200 in his Ps. & Hys., 1851.

2. Lord, hear the voice of my complaint. A full and very good tr. as No. 116 by Miss Winkworth in her C. B. for England, 1853.

Other trs. are:——

(1) **"I call on the, Lord Jesu Christ,"** by Rp. Over- date, 1539 (Remyarts, 1846, p. 560), repeated, slightly
Ah, I shall soon be dying. J. Ryland. [Death anticipated.] Dr. Ryland's son says that this hymn was written by his father while walking through the streets of London, and dates it 1800, (s.mss.). This date is an error, as the hymn appeared in the Evangelical Magazine, Oct. 1798, in 8 st. of 4.1, as "Reflections," and with the note:

"The following lines passed through the mind of a country minister as he was walking the streets of London, and considering how far several persons appeared now to be advanced in life whom he had known in their youth a very few years back, and how many others of his acquaintance had been already removed."

The hymn was repeated in the Baptist Register, 1800, p. 312, and in the 27th ed. of Rippon's Sel., 1827-8, No. 550, pt. iii. From thence it has passed into collections both in G. Brit. and America. It is also included in Sedgwick's reprint of Dr. Ryland's Hymns, 1860.

Ah, Jesus, let me hear Thy voice. A. Reed. [Desiring Christ.] Contributed to his Supplement to Dr. Watts, 1817, No. 108, and also included in his Hymn Book, 1842, No. 355 in 5 st. of 4.1, under the title, "Thou wilt hear me." It was first pub. in the Wesley Church Ser., 1872, No. 14. Its use in G. Brit. is very limited, but in America it is regarded with great favour. In his Ch. H. Bk. Dr. Hattfield omits st. 4. Orig. text in Lyra Brit. p. 476, and Schaff's Christ in Song, 1869.

Ah, Lord, with trembling I confess. C. Wesley. [Backalighting.] From his Short Hymns, &c., 1762, vol. ii., No. 30. It appeared in the Wes. H. Bk., 1780; and is retained in the new ed., 1875, No. 317. It has also passed into various collections in G. Brit. and America, and is included in the P. Works of J. & C. Wesley, 1868-72, vol. x. p. 165.

Ah, lovely appearance of death. C. Wesley. [Burial.] 1st pub. in his Funeral Hymns (1st Ser.), 1746, No. v., and entitled "On the sight of a Corpse." The body is supposed to have been that of a young man who died at Cardiff, Aug. 1744; as, concerning him, C. Wesley wrote in his Journal of that date, "The Spirit, at its departure, had left marks of its happiness on the clay. No sight upon earth, in my eyes, is half so lovely." In 1780 it was included in the Wes. H. Bk., but omitted in the revised ed. of 1875. Orig. text, P. Works of J. & C. Wesley, 1868-72, vol. vi. p. 193. The text of this hymn was revised by the author about 1782, and reduced to 5 st. Details of the ms. alterations are given in the P. Works, vol. vi. p. 212. Although omitted from the Wes. H. Bk., 1875, it is still retained in many collections in G. Brit. and America.

Ah, mournful case, what can afford. Ralph Erskine. [Longing for Heaven.] 1st pub. in his Gospel Sonnets (2nd ed., Edin., 1720) as section i. of pt. v., entitled "The deserted Believer longing for perfect Freedom from Sin," in 20 st. of 4 lines. St. xiv.—xx. beginning—"O send me down a draught of love"—were included in the Sacred Songs of Scotland, 1860 (Edin., A. Elliott), p. 41, as No. 376 in Lord Selborne's Bk. of Praise, and adopted, as No. 230, in the Scottish Pres. Hymn., 1876.

Ah, my dear Lord, Whose changeless love. C. Wesley. [In Temptation.] 1st pub. in Hymns and Sacred Poems by J. & C. Wesley, 1739, in 14 st. of 4.1. In Kennedy, 1863, No. 1266, is composed of st. i., ii., iii., vii., x. and xii. In its original form it is unknown to modern hymnals, and the use of this cento is very limited. Stanzas xi.—xiv. as "Fondly my foolish heart essays"—were given in the Wes. H. Bk., 1780, as No. 282. The same stanzas are No. 291 of the revised ed. 1875. Orig. text, P. Works, 1868-72, vol. i. p. 131.

Ah, my dear loving Lord. C. Wesley. [Spiritual life within.] This poem, of 15 double stanzas, in two parts, is the last of three entitled, "The Backslider," which appeared in Hymns and Sacred Poems, 1742. In 1780 the hymn "My gracious, loving Lord," was compiled therefrom, and included with alterations, in the Wes. H. Bk. from whence it has passed into many collections of the Methodist bodies. Orig. text, P. Works, 1868-72, vol. ii. p. 114.

Ah, what a wretch am I. C. Wesley. [Watch-night.] 1st pub. in Hymns and Sacred Poems, 1749, being No. 2 of "Hymns for the Watch-night," in 10 st. of 8.1. Of these, st. ix., x., beginning, "Thou seest my feebleness," are found in some collections, including the Leeds H. Bk., 1853, Bap. Ps. and Hys., 1858, and others. The cento "Gracious Redeemer, shade," in the Wes. H. Bk., 1780 and 1875, and several collections, is also included in this hymn. It begins with st. v. (Orig. text, P. Works, 1868-72, vol. v. p. 261). In the American Bk. of Hys., 1848, and the Hys. of the Spirit, 1861, it reads, "Father, this slumber shake."

Ah, when shall I awake. C. Wesley. [Prayer.] From his Hymns on God's Everlasting Love, first pub. in 1741, in 11 st. of 8.1. (second series), No. vii. Of the original, 6 st. were included in the 1780 ed. of the Wes. H. Bk., No. 294. Orig. text, P. Works, 1868-72, vol. iii. p. 61.

Ah, whither flee, or where abide. [Retirement.] Contributed by Miss Winkworth to Lyra Mystica, 1865, p. 263, in 7 st. of 8.1, as from the German. The original has not been traced.

Ah, whither should I go. C. Wesley. [Lent.] 1st pub. in his Hymns on God's Everlasting Love, 1741, No. 14, in 16 st. of 8.1. In 1780 st. i.—iv. were given in the Wes. H. Bk. as one hymn, and st. xiv.—xvi., "Lo! in Thy hand," as a second, under the division "For mourners convicted of Sin." Although the latter was omitted from the revised ed. 1875, yet both hymns are found in a considerable
number of collections, both in G. Brit. and America. Orig. text in _P. Works_, 1868–72, vol. iii. p. 89.

Ah, why am I left to complain. C. Wesley. [Lent.] From his Short Hymns, 1762; again 1794; and in _P. Works_, 1868–72, vol. x. p. 26. It was included in the _West. H. Bk._, new ed., 1875, No. 777.

Ah, wretched souls who strive in vain. Anne Steele. [Lent.] A hymn on "The Christian's Noblest Resolution," which appeared in her _Poems on Subjects chiefly Devotional_, 1790, vol. i. p. 161, in 5 st. of 4 l., from whence it passed into the _Bapt. Coll. of Hymn. of Ash and Evans_, 1769, No. 286, and signed "T."; into Rippon's _Bapt. Sel._, 1787, No. 334, and others. It is also found in Sedgwick's reprint of Miss Steele's Hymns, 1863.

Ah, wretched, vile, ungrateful heart. Anne Steele. [Lent.] Under the title of "The Inconstant Heart," this hymn was pub. in her _Poems on Subjects chiefly Devotional_, 1760, vol. i. p. 119, in 5 st. of 4 l.; again in the next ed., 1780; and again in Sedgwick's reprint of her _Hymns_, 1863. Its use is unknown, or nearly so, in G. Brit., but in America it is given in several of the most important modern collections, including Hatfield's _Ch. H. Bk._, 1872, No. 970, and others.

Διούτους φωτιά. [St. Mark.] Three homoea (hymns of the same structure) from the office for St. Mark (Ap. 25) in the _Menae_. The only fr. is that by Dr. Littledale—"Mark, shining light of Egypt"—which was made for and published in the _People's H_. of 1867, No. 247, and signed "F. R." The doxology is not in the original.

Aikin, Anna L. [Barbauld, A. L.]

Ainger, Alfred, M.A., graduated Trin. Coll. Cambridge, b. 1860, m. 1864. In 1860 he became curate of Alrewas, Staffordshire; in 1864 Assistant Master of Sheffield Collegiate School, and in 1866 Reader at the Temple Church, London. Mr. Ainger's _Harvest hymn_ "Another year is ended," was written for the _Harvest Festival at Alrewas_, 1862, in 5 st. of 8 l. On appearing in _Harland_, ed. 1864, No. 216, two stanzas were reduced to one, thus forming a hymn of 4 st. Its use is not extensive.

Ainsworth, Henry, was a leader of the Brownist party in England, and one of those nonconforming clergy who, in 1604, left this country for Amsterdam. He was a learned man and skilled in Hebrew. He became very poor in exile, living on the meanest fare, and acting as porter to a bookseller. He was of a warm temperament and apt to be quarrelsome; d. 1622 or 1623, suddenly, which gave rise to a suspicion of unfair play on the part of the Jewish community. His translations from the Hebrew Psalms were printed at Amsterdam and entitled _The Books of Psalms: Englished both in Prose and Metre_, 1612. It contained a preface and had musical notes. There is a copy in the Bodleian Library.

_J. T. B._

Aird, Marion Paul, b. at Glasgow, 1815, where she resided for some time, and then proceeded to Kilmanock, where her _Home of the Heart_ and other _Poems Moral and Religious_ were pub. 1846–1863, her _Heart Histories. Violets from Greenwood, &c., in prose and verse_, 1853, and _Sun and Shade_, 1860. Miss Aird is included in J. G. Wilson's _Poets and Poetry of Scotland_, 1876, vol. ii. p. 389. Very few of her hymns are in C. U., amongst those is "Had I the wings of a dove, I would fly."

Akerman, Lucy Evelina, née Metcalf. An American Unitarian writer, dau. of Thomas Metcalf, b. at Wrentham, Mass., Feb. 21, 1816, m. to Charles Akerman, of Portsmouth, N. H., resided at Providence, R. I., and d. there Feb. 21, 1874. Mrs. Akerman is known as a hymn writer through her:—

Nothing but leaves, the Spirit grieves, which was suggested by a sermon by M. D. Conway, and 1st pub. in the _N. Y. Christian Observer_, cir. 1858. In the _Scottish Family Treasury_, 1859, p. 136, it is given without name or signature, and was thus introduced into G. Brit. In America it is chiefly in use amongst the Baptists. Its popularity in Great Britain arose out of its incorporation by Mr. Sankey, in his _Sac. S. & Solos_, No. 34, and his rendering of it in the evangelistic services of Mr. Moody. The air to which it is sung is by an American composer, S. J. Vail.

Alanus de Insulis, or of Lille in Flanders, called also Alanus Anglica, lived in the last half of the 12th and part of the 13th cent. There appears to be much doubt, which has resulted in much controversy, as to whether or not there were two individuals bearing the name of Alanus de Insulis, or whether Alanus the poet, known as "Doctor Universalis," was identical with Alanus the Bishop of Auterre, the friend of St. Bernard. It is unnecessary to discuss the question here. There is no doubt that the poet is identical with the "Doctor Universalis." The principal works of this author were:—

1. _Parables_, a work described by Archbishop Trench in his _Sac. Lat. Poetry_, 3rd ed., 1874, as having been in high favour before the revival of learning.

2. _Anti-Claudianus_, a moral poem of considerable length, divided into nine books, called "Distinctiones." It is upon this work that his fame chiefly rests.

3. _Liber de Planctu Naturae_, written partly in verse, and partly in prose.

Legnerr (p. 1020) says of this author "Inter sevi sui poetar faecil familia duxit," Ouldin (_De Script. Eccles._, ii. p. 1405) that the _Anti-Claudianus_ is a singularly festive, lepore, et elegantia conscriptum." Reimarus (Anthology, i. p. 329) speaks highly of his merits; while Archbishop Trench, though denouncing somewhat to the full praises of the others, allows that in such passages as the one commencing, "Est locus ex nostro secretus cli- mate" (which is the description of a natural paradise), "Ovidian both in their merits and defects, we must recognise the poet's hand," _Sac. Lat. Poetry_, 1849 and 1874.

Only one complete ed. of this poet's works is known, viz., _Alani Opera_, ed. C. de Foc, 1801; but his _Anti-Claudianus_ and _Liber de Planctu Naturae_ are given at length in T. Wright's _Anglo-Latin Satirical Poets, &c._, of the 12th cent., 1872,
Alard, Wilhelm, s. of Frans Alard, who was confessor of the Reformed Faith during the persecutions of the Duke of Alva, was b. at Wilster, Nov. 22, 1572. He was not only by birth a mestet of a noble Burgundian family, but of one distinguished for three or four generations in classical and theological literature. Indeed, in 1721, a volume was published at Hamburg by one of the family entitled Decus Alardorum scriptis Chlarorum. Wilhelm Alard, amongst other compositions, published three small volumes of Latin hymns:—

1. Exequirum Psarum Centuria, Lipsiae, 1623.
2. Exequirum Psarum Centuria Secunda, 1628.
3. Exequirum Psarum Centuria Tertia, 1630.

These hymns were held in high esteem when they first appeared, the first volume passing through four editions during the author's lifetime. They are now almost forgotten. Archbishop Trench has given one short specimen from each of the first two centuries in his Sac. Lat. Poetry, 1849 and 1874, from the first, a hymn "Accessuri ad aeternam Communiosem Oratio ad Jesum Svetatorem," p. 216; and from the second, "De angelo custode," p. 240. The latter very graceful composition, commencing, "Cum me tenent fallaciam," is also in Loftie's Latin Year, and, tr. into English, in D. T. Morgan's Hym., &c., of the Lat. Church, 1880.

The poet during his latter years was pastor and superintendent at Krempe, in Holstein, where he d. May 9, 1645. [D. S. W.]

Alas! and did my Saviour bleed? I. Watts. [Passional.] 1st pub. in the 1st ed. of his Hymns and Spiritual Songs, 1707, and again in the enlarged ed. of the same 1709, Bk. ii., No. 9, in 6 st. of 4 l., and entitled "Godly sorrow arising from the Sufferings of Christ." At a very early date it passed into common use outside of the religious body with which Watts was associated. It is found in many modern hymn collections in G. & C., but in G. & C. its most extensive use is in America. Usually the second stanza, marked in the original to be left out in singing if desired, is omitted, both in the early and modern collections.

A slightly altered version of this hymn, with the omission of st. ii., was rendered into Latin by the Rev. R. Bingham, as "Anne funebria sugetum," was included in his Hymnol. Christ. Lat., 1871, pp. 245-247.

Alas! by nature how depraved. J. Newton. [Lent.] Appeared in the Olney Hymns, 1779, Bk. ii., No. 29, in 7 st. of 4 l., and based on the words, "How shall I put thee among the children?" Jer. iii. 19. As given in Snype's S. of G. & G., 1872, No. 450, and elsewhere, it is composed of st. 1-iv. of the original.

Alas! what hourly dangers rise. Anne Steele. [Watchfulness.] 1st pub. in her Poems on Subjects chiefly Devotional, 1769, vol. i. pp. 79-86, in 6 st. of 4 l., and entitled

"Watchfulness and Prayer," Matt. xxvi. 7 It was also reprinted in subsequent eds. of the Poems, and in Sedgwick's reprint of her Hymns, 1863. In Williams & Boden's Coll., 1801, No. 362, it was abridged, but this example has been mostly followed to the present day. Its use in G. Brit. is very limited; but in America it is somewhat extensive, and varies in length from 3 to 5 st., the Sobb. H. Bk., 1858, No. 637, being an exception in favour of the complete text, with the single alteration of "my" to "mine eyes" in st. 1.

Alber, Erasmus, son of Tileman Alber, afterwards pastor at Engelroth, was b. at Sprellingen c. 1500. After studying at Wittenberg under Luther and Melancthon, he became, in 1525, schoolmaster at St. Ursel, near Frankfurt-am-Main, and in 1527 at Heldenberger, in Hesse-Darmstadt. In 1548 he was appointed by the Landgrave Philip of Hesse pastor at Sprellingen and Göthenhain, where he devoted himself specially to the children of his charge. After 11 years' service he was appointed by the Elector Joachim of Brandenburg court preacher at Berlin, but proving too faithful for the court, was, in 1541, removed as chief pastor to Neu Brandenburg. In 1542 he became pastor at Stade, in Wetteravia, and while there received, in 1543, the degree of Doctor of Theology from the University of Wittenberg. He was then invited, in the beginning of 1545, by the Landgrave Philip IV. of Hanau Lichtenberg, to perfect the work of the Reformation in Babenhausen, but no sooner had he fairly entered upon it than, in the end of October, he received his dismissal. After a short stay at Sprellingen and at Wittenberg, he became preacher at Magdeburg, where he strongly denounced the Internation Agricola. On the capitulation of Magdeburg, in 1551, after a 14 months' siege, he fled to Hamburgh, and then went to Liibek. Finally, in 1552, he was appointed by Duke Albrecht I. of Mecklenburg, General Superintendent of Mecklenburg, and preacher at St. Mary's Church in Neu Brandenburg. In addition to losing all his own and his wife's property by confiscation and necessary expenditure, he was there unable to obtain from the Town Council the payment of his stipend. On May 4, 1553, he applied for the payment of 60 florins to relieve his urgent necessities. The refusal broke his heart. He returned home to die, and fell asleep at 9 A.M. on May 5, 1553.

One of the best writers for children in his day, and an ardent controversialist and martyr of freedom of speech, he has been compared, as a hymn-writer, to the Reformers Luther, in the Reformation period. His hymns, 26 in all, were first collected by Dr. Stromberger, and pub. at Halle, 1587. Being mostly long, and unadaptable in style, not many of them have kept a place in the hymn-books, though they have been justly styled "powerful and living witnesses of a steadfast faith and a manly trust in God only." (Kock, i. 301-306; As. Dr. Biog. Bisch. 1. 219-230; Dr. Stromberger's Preface: Bode, pp. 35-36: the last stating that his father was a schoolmaster in Mecklenburg.) Two have been put into English. One of these, beginning "Christe, du bist der helfe Tag," is a tr., and is noted under, "Christe quix lxi es et dies!"

The only original hymn by Alber tr. into English is—
1. Nun freut euch Gottes Kinder all. [Ascension.]

Translation:

Translators: Albertini, Johann Baptist, s. of Jakob Ulrich v. Albertini, a native of the Grisons, Switzerland, who had joined the Moravians, and settled among them at Neuwied, near Coblenz, b. at Neuwied Feb. 17, 1769. After passing through the Moravian schools at Neuwied and their Theological Seminary at Barby, in both of which he had Friedrich Schleiermacher as a fellow-student, he was, in 1788, appointed one of the masters in the Moravian school at Niesky, and in 1789 at Barby. In 1796, he was appointed tutor at the Theological Seminary at Niesky, and ordained as

The fine melody (in the Irish Ch. Hymnal called "Godsberg") is also by Albertini.

Translations in C. U. —

1. God, the Lord of what's created, in full in J. C. Jacobii's Die. Hgs. 1720, p. 35. In his 2nd ed. 1732, p. 169, altered to—"God, the Lord of the Creation"; and thence slightly altered as No. 41 through the Moravian H. Bk., 1754, with a dox, as in the Magdeburg 4th ed. 1696. In 1789, No. 743, altered to—"God omnipotent Creator"; with st. ii., iv., vii., omitted; st. iii., viii. being also omitted in the 1801 and later ed. In 1808, st. iii.—v. were included as No. 511 in the Pennsylvania Luth. Ch. Bk., with st. ii., vii. from A. T. Russell.

2. God, Thou Lord of Earth and Heaven, in full, by H. J. Buckoll in his II. from the German, 1842, p. 22. His trs. of st. iv.—vi. beginning—"Now the morn new light is pouring," were included as No. 3 in the Rugby School H. Bk., 1850 (ed. 1876, No. 4), and of st. v., vi. altered to "Jesus! Lord! our steps be guiding," as No. 130 in Dr. Pagenstecher's Coll., 1864.

3. God, who heaven and earth upholdest. A good tr. omitting st. iv. and based on Jacobii, by A. T. Russell, as No. 64 in the Dalston Hospital Coll., 1848. In his own Ps. & Hgs., 1851, No. 3, the trs. of st. vi., vii. were omitted, and this was repeated as No. 218, in the New Zealand Hymnal, 1872. The Pennsylvania Luth. Ch. Bk. takes st. i. partly from Miss Winkworth.

4. God who madest earth and heaven. Father, Son, and Holy Ghost. A good and full tr. by Miss Winkworth in her English Ch. Hymns, 1st ser. 1856, p. 213 (later ed., p. 215, slightly altered). In full in R. M. Taylor's Par. Ch. Hymn., 1872, No. 27. A cento from st. i., II. 1—4; vi., II. 1—4; vii., II. 4—1; with vi., II. 5, 6; and vii., III. 5, 6, was included as No. 23 in the Irish Ch. Hymn. 1873. In 1868, included in L. Reihen's Church at Sea, p. 79, altered to—"Creator of earth and heaven." In 1863 it was altered in metre and given as No. 90 in the C. B. for England. From this Porter's Church Hymn., 1876, No. 54, omitted st. iii. Also in the Ohio Lutheran Hymnal, 1880, No. 293.

5. God, who madest earth and heaven. A good tr. omitting st. vii., and with st. i., II. 1—4, from Miss Winkworth, contributed by R. Massie, as No. 501, to the 1857 ed. of Mercer's C. P. & H. Bk. (Ox. ed. 1804, No. 7, omitting st. v.).

6. God of mercy and of might. A good tr. (omitting st. v., vi.) by Dr. Kennedy, as No. 811, in his Hymnal, Christ., 1863, repeated in Dr. Thomas's Aug. H. Bk. 1866, No. 510; and, omitting the tr. of st. vii., as No. 31, in Holy Song, 1899.

[ J. M. ]
Albinus, Erasmus

Albinus, Johann Georg, eldest s. of Zacharias Albinus, pastor at Untermessa, near Weisenfels, Saxony, 1621-1633, and at Stuhlbargwerben, 1633-1635, was b. at Unter- Nessa, March 6, 1624. After his father's death, in 1635, he was, in 1638, adopted by his cousin, Lucas Politius, a tutor at St. Nicholas's Church in Leipzig. After his cousin's death, in 1643, the Court preacher, Sebastian Mitternacht, of Naumburg, took an interest in him, and he remained at Naumburg till he entered the University of Leipzig, in 1645.

He studied for eight years at Leipzig, during which time he acted as house tutor to the Burgomaster, Dr. Friedrich Kühlewein, and was then, in 1653, appointed Rector of the Cathedral School at Naumburg. This post he resigned when, in 1657, he became pastor of St. Peter's at Naumburg. There he proved himself a zealous pastor, working ever "the glory of God, the edification of the Church, and the everlasting salvation, wellbeing, and happiness of his hearers." During his ministry he suffered greatly, not only from bodily infirmities, but from ecclesiastical encroachments and bickerings. The end came when, on Rogation Sunday, May 25, 1679, he quietly fell asleep in Jesus, at 2:30 p.m. On his tombstone his eldest son placed the inscription, "Cum vivere, moriisque, et nunce cum mortuis vivit, quia seiebat, quod vita via sit mortis et mortis vita introitus."" During his student days he was known as a poet, became, in 1654, a member of the Fruitbearing Society, and was also a member of Philipp v. Zesen's Patriotic Union. As a poet he was, says Koch, "distinguished by ease of style, force of expression, and liveliness of fancy, and his love of music was so strong that it was pervaded by a deep religious spirit" (Koch, ii. 392-98; All. Deutsche. Biog., 222-223). Of the many hymns he composed, and pub. in his various poetical works, only three have been tr. into English, viz.:

1. Alle Menschen müssen sterben. [For the Dyng.] This hymn, which Koch, iii. 397, calls "his best known hymn, and a pearl in the Evangelical Treasury of Song," was written for the funeral of Paul von Hessenberg, a Leipzig merchant, and was thus sung, from broadsheets, June 1, 1652. It was given in Niedling's Wasserwelle, Altenburg, 1663, and gradually came into universal use, passing through Freylinghausen's G. B., 1704, into most subsequent collections, as in the U. L. S., 1851, No. 804, in 8 st. of 8 t. It was a great favourite of P. J. Spener, who sang it regularly on Sunday afternoons, of J. F. Hochstetter, Prelate of Murrhardt, and many others (Koch, viii. 628-631).

2. Holt! der Himmel in der Welt. [Morning.] The text is quoted in full from the original broadsheet (Ducal Library, Gotha), the title of which ends "Mit seiner Poesie und Musik erweckt wollen Johannes Rosenmüller." Rosenmüller is not, however, known as a hymn-writer, and this statement is hardly sufficient to overthrow the traditional ascription to Albinus. The trs. in C. U. are:

3. Death o'er all his sway maintains. A good tr. of st. i., iii., -v., by A. T. Russell, as No. 260 in his Ps. & Hym., 1851. Included, considerably altered and beginning, "Death in all this world prevails," as No. 745 in Kennedy, 1863.

4. All that's human still must perish. "All must die! there's no redemption," by Dr. R. Kiihl, in the C. P. J. 1844, p. 96. Other trs. are:


(2) "All that's human still must perish," by Dr. John Ker, in the C. P. J. 1844, p. 96. Other trs. are:

(3) "All must die! there's no redemption," by Dr. G. Walker, 1844, p. 107.
ii. Straf mich nicht in deinem Zorn. [Ps. vi.] Of the origin of this hymn, J. C. Wetzel, i. 46, and ii. 404, relates what seems rather an apocryphal story to this effect:—

Johann Rosenmüller, while music director at Leipzig, had been guilty of improper practices with some of his scholars. He was thrown into prison, but having made his escape, went to Hamburg. Thence he sent a petition for restoration to the Elector Johann Georg at Dresden, and to support his petition enclosed this hymn, which Albinus had written for him, along with the beautiful melody by himself (in the Irish Cl. Hymn., 1766; called Nasaaz, in the Darmst. G. B. 1689, p. 49).

This, if correct, would date it about 1655, and Koch, iii. 398, says it was printed separately in that year. The earliest hymn-book in which it is found is Luppius's Andächtig Singender Christen Mund, Wesel, 1692, p. 20. It is a beautiful hymn of Penitence (by Miss Winkworth assigned to Ash-Wednesday). Included as No. 273 in Freylinghausen's G. B., 1704, and recently as No. 535 in the Berlin G. L. S., ed. 1863, in 7 st. of 8 l. The tr. in C. U. are:

1. O do not against me, Lord. A good tr. of st. i., iii., vii., by A. T. Russell, as No. 79 in his Ps. & Hymns. 1851.


3. Not in anger, Lord, Thou wilt. A tr. of st. i., iii., vii., signed "X. X." as No. 59 in Dr. Pagenstecher's Coll. 1864.

4. Cast me not in wrath away. A tr. of st. i., iii., vii., by E. Cronenwett, as No. 235 in the Ohio Lutheran Hymnal. 1880.

Other trs. are:


iii. Welt, Aile! ich bin dein müde. [For the Flying.] 1st printed on a broadsheet for the funeral of Johann Magdalene, daughter of the Archidiaconus Abraham Teller, of St. Nicholas's Church, Leipzig, who died Feb. 27, 1649, and included in Albinus's Geistlicher geharnischter Kriegesheld, Leipzig, 1675. Also given in the Raytrew G. B. of 1690, p. 542, and recently as No. 842 in the Unc. L. S. 1851, in 9 st. of 8 l. The tr. in C. U. is:

World, farewell! Of thee I'm tired. A full and good tr. in the 2nd Ser. 1858, of Miss Winkworth's Lyra Ger., p. 207. In her C. B. for England, 1863, No. 198. st. iii., iv., vi. were omitted. Her trs. of ll. 1–4, of st. viii., vi., iv., beginning, "Time, thou speedest on but slowly," were included as No. 1305 in Robinson's Songs for the Sanctity, 1865, as No. 1392, in the H. & Songs of Praise, New York, 1874, and Ct. Praise Bk., 1882, No. 652. Another tr. is:

"World, farewell, my soul is weary," by Miss Dinan, 1857, p. 113. [J. M.]

Albrecht, s. of Casimir, Margrave of Brandenburg-Culmbach in Lower Franconia, b. at Ansbach, Mar. 28, 1522. After his father's death he was well and piously educated by his uncle and guardian, Georg of Brandenburg. Distinguishing as a boy for daring, on attaining his majority he adopted the profession of arms, gaining for himself the title of the "German Alcibiades." He accompanied the Emperor Charles V. to his French war in 1544, and again, against the Schmalkald Evangelical Union, in 1546. But in 1552 he took his proper stand as an Evangelical prince against the Emperor, and set earnestly to work to break down the Imperial power. While ravaging Lüneburg he was met in battle, July 9, 1553, at Sievershausen, by his old friend Moritz, Elector of Saxony, and in the bloody conflict his forces were shattered, and Moritz mortally wounded. On Sept. 12 he was again defeated at Brunswick, and after being besieged at Schneinfurt, received his final overthrow at Eutinburg, June 13, 1554, escaping to France with only sixteen followers. In his troubles he acknowledged the hand of God on him, and repented of his former errors. By the intercession of his uncle he was permitted to appear at Regensburg to plead for the restoration of his lands. On his return he was seized with a fatal illness while visiting his brother-in-law, the Margrave Charles II. of Baden, at Pforzheim, and died there, repentant and firm in the faith, Jan. 8, 1557 (Koch, i. 339–343: Allg. Deutsche Biog., i. 252–257, &c.). The only hymn ascribed to him is—

Was mein Gott will, das g'scheh allezeit. [Trust in God.] Wackernagel, iii. p. 1070–71, gives two forms of this hymn, the first from Fünff Schöne Geistliche Lieder, Dresden, 1556, the second from a broadsheet at Nürnberg, c. 1554. Both contain 4 st. of 10 l., but as st. iv., in 1556 is a doxology, the hymn may originally have had five st. or only three. Bode, pp. 324–5, quotes a broadsheet, Nürnberg, N.D., probably earlier than the above, where it has only 3 st. In the Copenhagien G. B., 1571, it is entitled, "Da altern Churfürsten Markgraf Albrecht's Lied," which leads Wackernagel to remark, "Who wrote it for him, or who could have dedicated it to him, there is no proof." On the other hand, Koch, i. 341–343, Louxmann in Koch, viin. 361–364, and Fischer, ii. 335–336, are inclined to ascribe it to him as author. Whoever was the author, the hymn is a very good one, and has always been a favourite hymn of consolation in sorrow, and at the hour of death, among the pious in Germany. The second form, which is that tr. into English, is included, as No. 641, in the Unc. L. S., 1851.

The trs. are:

(1) "God is my comfort and my tower;" a tr. of st. ii. "Gott ist mein Trust, mein Zuversicht," as No. 329 in L. of the L. H. 1719. "God is always best," by B. Latrobe, as No. 467 in the Moravian H. Bk., 1749, and repeated in later eds. (2) "God works His will, and best it is," by Dr. Walker, 1860, p. 45. (4) "What'er God will, let that be done," by N. L. Frothingham, 1870, p. 141, included in the Schiff-Gilman Library of Rel. Poetry, ed. 1883, p. 523. (6) "What my God wills, be done alway," in the Family Treasury, 1877, p. 111, without name of translator. [J. M.]
Alderson, Eliza Sibbald, née Dykes, granddaughter of the Rev. Thomas Dykes, of Hull, and sister of the Rev. Dr. Dykes, b. in 1818, and married, in 1850, to the Rev. W. T. Alderson, some time chaplain to the West Riding Ho. of Correction, Wakefield. Mrs. Alderson is the author of the following hymns, the first of which is likely to attain a commanding position:

1. And now, beloved Lord, Thy soul resigning. 

[Passionate.] A hymn of more than usual merit, in 6 st. of 4 l., written in 1868 at the request of Dr. Dykes. In 1875, st. ii., iv., v. and vi., were given in the revised ed. of H. A. & M., No. 121, with a special tune Commendatio by Dr. Dykes. The full original text is restored in Thring’s Coll., 1882, No. 170.

2. Lord of glory, Who hast bought us. [Alms-giving.] Written in 1864, in 5 st. of 8 l., and pub. in the App. to H. A. & M., 1868, No. 372, and repeated in the revised ed. 1875, No. 367. Mrs. Alderson says, “It was the very strong feeling that a tithe of our income was a solemn debt to God and His poor, which inspired it.” Dr. Dykes’s tune “Charitas” was composed for this hymn.

Aldridge, William, b. at Warminster, Wilts, 1737, for some years a minister in Lady Huntingdon’s Connexion, and then of Jewry St. Chapel, London, d. Feb. 28th, 1797. A copy of his Hymns, 1776, is in the Cheshunt Coll. Library, and a second in the Brit. Mus. These Hymns reached the 5th ed. in 1789.

Alexander, Cecil Frances, née Humphreys, second daughter of the late Major John Humphreys, Milltown House, co. Tyrone, Ireland, b. 1823, and m. in 1850 to the Rt. Rev. W. Alexander, D.D., Bishop of Derry and Raphoe. Mrs. Alexander’s hymns and poems number nearly 400. They were mostly for children, and were published in her Verses for Holy Seasons, with Preface by Dr. Hook, 1846; Poems on Subjects in the Old Testament, pt. ii. 1854, pt. ii. 1857; Narrative Hymns for Village Schools, 1853; Hymns for Little Children, 1848; Hymns Descriptive and Devotional, 1858; The Legend of the Golden Prayers, 1859; Moral Songs, N.D.; The Lord of the Forest and his Vassals, an Allelujah, at Dr. Hook’s request, contributed to the Lyra Anglicana, the S.P.C.K. Ps. and Hymns, Hymns A. & M., and other collections. Some of the narrative hymns are rather heavy, and not a few of the descriptive are dull, but a large number remain which have won their way to the hearts of the young, and found a home there. Such hymns as “In Nazareth in olden time,” “All things bright and beautiful,” “Once in Royal David’s city,” “There is a green hill far away,” “Jesus calls us o’er the tumult,” “The roseate hues of early dawn,” and others that might be named, are deservedly popular and are in most extensive use. Mrs. Alexander has also written hymns of a more elaborate character; but it is as a writer for children that she has excelled.

[J. D.]
translations were collected and published in New York in 1861, under the title, *The Breaking Crucible and other Translations.* Of these translations the following are in use:—"O Sacred Head, now wounded," a tr. of "Salve Caput," through the German; "Near the cross was Mary weeping," a tr. of "Statut Mater"; and "Jesus, how sweet Thy memory is," a tr. of "Iesu dulcis memoria." The annotations of these trs. are given under their respective Latin first lines. [F. M. B.]

Alexander, Joseph Addison, b. 1869, brother of Dr. J. W. Alexander, and a minister of the Presbyterian Church, b. in Philadelphia, April 24, 1869, graduated at Princeton, 1826, became Adjunct Professor of Latin, 1833, and Associate Professor of Biblical Literature, 1838, d. at Princeton, Jan. 28, 1869. Dr. Alexander was a great Hebraist, and published Commentaries on Isaiah, the Psalms, etc. His poem, *The Doomed Man,* was written for, and first published in, the *Sunday School Journal,* Philadelphia, April 5, 1837. It has striking merit, but moves in one of those doctrinal circles which hymns generally avoid. Parts of it are found as hymns in a few Calvinistic collections, as, "There is a time, we know not when," in the New York Ch. Praise Book, 1851, No. 288. This is sometimes given with the second stanza, "There is a line, by us unseen," as in Nason's Col., and Robinson's *Songs for the Sanctuary,* 1865. Unknown to English collections. [F. M. B.]

Alexander, Sir William, b. at Menstrie, the family estate, near Stirling, in 1580. In 1614 he was knighted by James I., and in 1633, created Earl of Stirling by Charles I., d. in London, Feb. 12, 1640, and was buried in the East Church, Stirling, April 12, 1640. He had the principal share in that version of the Psalms which, published as the work of King James, was sought to be forced upon the Scottish Church, 1633—37 [Scottish Hymnody, sect. ii. 3]. Bishop William of Lincoln, in his funeral sermon for King James, says that James's "work was stained in the one and thirty Psalms." A complete edition of Alexander's works, other than the Psalms, was published in 4 vols., 1870—72, as the *Poetical Works of Sir William Alexander, Earl of Stirling* (Glasgow, M. Ogle & Co.).

This is the usual account. Dr. Charles Rogers, however, in his *Memorials of the Earls of Stirling and the House of Alexander* (Edin., W. Paterson, 2 vols., 1871), conjecturally dates his birth 1567, says he was the only son of Alexander, describes him as Knight in 1600, and says his licence was for 21 (not 31) years. [J. M.]

Alexander, William, D.D., Bishop of Derry, son of the Rev. Robert Alexander, Preb. of Aghaladway, Ireland, b. in Londonderry, April, 1824, and educated at Trumbridge School, and Exeter and Brasenose Colleges, Oxford, Entering holy orders, Bishop Alexander has held successively the Rectories of Camusjuxta-Morne, co. Tyrone, and the Deanery of Emily, 1864, and since 1867 has held the united Bishops of Derry and Raphoe. Bishop Alexander's sacred poetry is found in the *Dublin University Magazine, The Spectator, Good Words, Lyra Brit., and Lyra Anglicana,* together with his Oxford prize poems, *The Death of Jacob,* and *The Waters of Babylon,* and in his Specimen Poetical and Critical, privately printed, 1867. Little use, however, can be made of these compositions for hymnological purposes.

Alexander, William Lindsay, D.D., LL.D., of Pinkieburn, Musselburgh, s. of William Alexander, Esq., Leith, b. in the vicinity of Leith, August 24, 1808. After studying at the Universities of Edinburgh and St. Andrew's, he became, in 1828, Classical Tutor in what is now The Lancashire College. After studying for some time Hulsean, he, in 1833, became minister of North College, 3rd Congregational Church, Edinburgh, removing with his congregation in 1861 to a new church in George IV. Bridge, called the Augustinian Church, and retired from the pastoral charge of the same in 1877. He d. at Pinkieburn, Dec. 20, 1884. He was, from 1854 to 1881, Professor in the Scottish Congregational Hall. In 1846 he received the degree of D.D. from the University of St. Andrew's, and in 1884 that of LL.D. at Leith. He became a member of the O. T. Revision Company in 1870. He wrote and edited many valuable theological works. His *Sel. of Hym. known as the Augustine H. Bk.,* in which his original hymns and translations appeared, was first pub. in 1849. [Scottish Hymnody, § vi.] [J. M.]

Alford, Henry, D.D., son of the Rev. Henry Alford, Rector of Aston Sandford, b. at 25 Alfred Place, Bedford Row, London, Oct. 7, 1810, and educated at Trin. Coll., Cambridge, graduating in honours, in 1832. In 1833 he was ordained to the Curacy of Ampton. Subsequently he held the Vicarage of Wymeswold, 1835—1835; the incumbency of Quebec Chapel, London, 1835—1857; and the Deanery of Canterbury, 1857 to his death, which took place at Canterbury, Jan. 12, 1871. In addition to his held several important appointments, including that of a Fellow of Trinity, and the Hulsean Lectureship, 1841—2. His literary labours extended to every department of literature, but his noblest undertaking was his ed. of the Greek Testament, the result of 20 years' labour. His hymnological and poetical works, given below, were numerous, and included the compiling of collections, the composition of original hymns, and translations from other languages. As a hymn-writer he added little to his literary reputation. The rhythm of his hymns is musical, but the poetry is neither striking, nor the thought original. They are evangelical in their teaching, but somewhat cold and conventional. They vary greatly in merit, the most popular being "Come, ye thankful people, come," "In token that thou shalt not fear," and "Forward be our watchword." His collections, the *Psalms and Hymns of 1814,* and the *Year of Praise,* 1877, have not achieved a marked success. His poetical and hymnological works include—


Aliqua. The nom de plume of Mrs. Eliza O. Peirson, an American writer.

Aliquis. A volume of Hys. for Villagers, was pub. in 1821, under this nom de plume.

Alix. The nom de plume of J. H. Evans (q.v.) in the Family Visitor, 1827, &c.

All around us, fair with flowers. [Life's Work.] Given as an app. in Longfellow and Johnson's Bk. of Hymns, 1846, No. 306, and their Hymns of the Spirit, Boston, U.S.A., 1864, No. 575, in 5 st. of 4 l.

All creation groans and travails. J. M. Neale. [Cattle Plague.] Written for the Fast Day for the Great Cattle Plague, 1866, and first published in the Guardian. Shortly afterwards it was issued by Novello, with suitable music. During the latter part of the same year it was included in Neale's original Selects, Hys., &c., pub. under the supervision of Dr. Liddell and Dr. Neale having died a few months before. It is entitled "Cattle Plague Hymn," and consists of 10 st. of 4 l. In 1872 it was reprinted in the Hymnary.

All from the sun's uprise. G. Sandys. [Ps. c.] This spirited and somewhat quaint rendering of Ps. c. appeared in his Paraphrase upon the Psalms of David, 1836, and 1840, pp. 120-21; and again, as a part of his Paraphrase upon the Divine Poems, 1638 and 1640, in 3 st. of 8 l. It was also repeated in a beautiful edition of the Paraphrase of the Psalms, 1648 [Brit. Mus.], and again in an edition by the Rev. Richard Hooper. As given in Martineau's earlier Hymns, &c., 1840, and in his later Hys. of Praise and Prayer, 1873, it is unaltered.

All glorious God, what hymns of praise. P. Doddridge. [Praise.] In the "P. mss." this hymn is headed, "Of being prepared for the inheritance of the Saints in light. A song of praise for Col. i. 12," and is dated "Dec. 13, 1736," No. xxxix. The same text was given in J. Oton's ed. of Doddridge's (posthumous) Hymns, &c., 1755, No. 208, in 3 st. of 4 l. and, with slight changes, in J. D. Humphrey's ed. of the same, 1830, No. 324. Although a hymn of praise of more than usual merit in many ways, it is rarely given in the English collections, and found in but a few of the American hymnals.


All glory to God in the sky. C. Wesley. [Christmas.] This is No. xviii. of his Hymns for the Nativity of our Lord, 1741, in 5 st. of 8 l. In 1750 it was given in full in the Wes. H. Bk., No. 211, and has been repeated in all later editions. (P. Works, 1868-72, vol. iv. p. 125.) Its use amongst the Methodist bodies in all English-speaking countries is considerable; but outside of Methodism it is but little known.

All glory to our gracious Lord. C. Wesley. [Ps. cxviii.] This paraphrase of Ps. cxviii. in 22 st. of 6 l., although pub. in the Psalms and Hymns of J. & C. Wesley, 1743, did not appear, in any form, in the Wes. H. Bk. until the revised ed. of 1875, when two centos were given as one hymn (No. 616), in two parts, the first b. s. 1, 3, 10, 11, 12 and 15; and the second, "Jesus is lifted up on high," st. 17-22. Full original text in the P. Works, 1868-72, vol. viii. pp. 204-205.

All hail, dear Conqueror, all hail. F. W. Faber. [Easter.] Appeared in his Jesus and Mary, or Catholic Hymns, &c., 1849, No. xii. in 10 st. of 4 l. and entitled "Jesus Risen." It was repeated in later editions of the same work, and in his Hymns, 1862. It is usually given in modern collections in an abbreviated and sometimes altered form. Amongst the hymnals in which it is thus found are the Appx. to Hymnal N., No. 155; Hys. and Carols (Ch. Sisters' Home), No. 40; and the Scottish Presb. Tborz Hymn., No. 3; whilst the Holy Family Hys. retain the full text.

All hail, Incarnate God. Elizabeth Scott. [Glory of Christ's Kingdom.] Contributed, under the signature of "S.," to Ash and Evans's Baptist Coll. of Hys., 1769, No. 358, in 4 st. of 6 l., and headed "The increasing Glory and Perpetuity of the Messiah's Kingdom." In 1787, on its republication in Rippon's Baptist Sel., No. 430, to the st. ii. which reads:—

To Thee the hoary head
Its silver honors pays;
To Thee the blooming youth
Devotes his brightest days;
And every age their tribute bring
And bow to Thee, all-conquering King"

this note was added:—

"Composed on seeing an aged saint and a youth taken into church communion together."

In modern collections it is almost entirely confined to those of the Baptists and Congregationalists. It was introduced into the American hymnals through Stoughton's ed. of Rippon, 1813. Orig. text in Baptist Ps. and Hys., 1838, No. 193. [W. T. B.]

All hail, mysterious King. P. Doddridge. [Christ the King.] This hymn on Rev. xxii. 16 is not in the "P. mss." This is its 1st pub. (posthumously) in his Hymns, &c., 1755, No. 359, in 4 st. of 4 l., and entitled
"Christ the Root and Offspring of David, and the Morning Star." It is also repeated in later eds. of the same work, and in the corrected and enlarged ed. by J. D. Humphreys, 1839. Its use in Great Britain is limited, and confined almost exclusively to the older collections; but in America it is given in several hymnals.

All hail, Redeemer of mankind. C. Wesley. [Holy Communion.] One of the most pronounced and efficient of C. Wesley's Sacramental Hymns. It appeared in the Hymns on the Lord's Supper by J. & C. Wesley, 1745, No. cxxiv., in 4 st. of 6 l., and was re-published in the P. Works of J. & C. Wesley, 1888-72, vol. iii. pp. 308-9. Its use as a congregational hymn is of recent date. In Pott's Hye, fitted to the Order of Com. Pr. 1861, and Thring's Coll., 1882, st. ii. is omitted. This is also done in the Hymnary, 1872; but in this last, verbal alterations are introduced into the text of the hymn, and an additional stanza, "accepted in His Holy Name," has been appended thereto. The most striking stanza in the original hymn is the third, in which the daily celebration of the Holy Communion is set forth:

"Yet may we celebrate below,
And daily thus Thine offering show
Exposed before Thy Father's eyes;
In this tremendous mystery
Present Thee bleeding on a tree,
Our everlasting Sacrifice."

As a congregational hymn it is unknown outside the collections of the Cn. of England.

All hail the glorious morn. John Peacock. [Res. and As. of Christ.] 1st printed in his Songs of Praise composed from the Holy Scriptures, in Two Parts, Lond., Pasham, 1776. It is in 6 st. of 8 l., is No. 37, and is headed, "The Resurrection and Ascension of Christ." In 1806, it was included in Dobell's Coll. with slight alterations, and thence passed into a few American hymnals.

[W. T. B.]

All hail! the power of Jesus' Name. E. Perronet. [On the Resurrection.] In the Nov. number of the Gospel Magazine, 1779, the tune by Shrubsole, afterwards known as "Miles Lane," appeared with the following words:

"All hail! the pow'r of Jesus' Name;
Let angels prostrate fall,
Bring forth the royal diadem,
To crown Him Lord of all."

In the following April, 1780, the complete hymn, with the title, "On the Resurrection, the Lord is King," was given in the same magazine, the additional verses being:

"Let highborn seraphs tune the lyre,
And as they tune it, fall
Before His face who tunes their choir,
And crown Him Lord of all.

Crown Him ye morning stars of light,
Who fixed this floating ball;
Now hail the strength of Israel's might,
And crown Him Lord of all.

Crown Him, ye martyrs of your God,
Who from His altar call;
Exalt the stem of Jesus' rod,
And crown Him Lord of all."

In 1785 it was included by the author in his Occasional Verses, Moral and Sacred, p. 22, and entitled, "On the Resurrection." One of the earliest compilers to adapt the hymn was G. Burler, in the 2nd ed. of his Coll., 1787, No. 190. It is headed "The Coronation Hymn," and consists of 4 stanzas, being st. i., vii., v., and viii. of the original, with the following alterations:

St. i. 1. 4. "And crown," St. lii. 1. 1. "Ye world, redeem'd of Adam's race,
Ye ransom'd from sin's base race.
Ye world, redeem'd of Adam's race,
Ye ransom'd from sin's base race."

St. iv. "Let every tribe, and every tongue,
Throughout this earthy ball,
Celebrate, one harmonious song,
And crown him Lord of all."

It may be worth notice that this hymn is immediately followed by another written in imitation of it, and headed "The Prince of Peace" (adapted to the same tune). The 1st stanza is:

"Let saints on earth their anthems raise,
Who taste the Saviour's grace;
Let saints in heaven proclaim his praise,
And crown him "Prince of Peace."

This hymn is in 4 stanzas, and is signed "E." (i.e. Jonathan Evans). In the same year another and much altered form appeared in Dr. Rippon's Sl. of Hye., 1787, No. 177. As this adaptation is the received text in G. Brit. and America, we give it (with the alterations and additions made by Dr. Rippon, in italics), together with the curious titles which were added to the stanzas:

The Spiritual Coronation, Cant. iii. 11.


All-hail, the power of Jesus' name!
Let angels prostrate fall,
Bring forth the royal diadem,
And crown Him Lord of all.

2. Martyrs.

[Crown Him, ye martyrs of our God,
Who from His altar call,
Exalt the stem of Jesus' rod,
And crown Him Lord of all.]


[Ye chosen seed of Israel's race,
A remnant weak and small;
Hail Him, who saves you by His grace,
And crown Him Lord of all.]


[Ye Gentile sinners, never forget
The wormwood and the gall;
Go spread your trophies at His feet,
And crown Him Lord of all.]

5. Sinners of every age.

[Abides, men, and sires, who know His love
Who feel your sin and thrill,
Now joy with all the hosts above,
And crown Him Lord of all.]
ALL HAIL! THE POWER

6. WINDERS OF EVERY NATION.
Let every creature, 
On this terrestrial ball, 
To Him all majesty ascribe, 
And crown Him Lord of all.

Oh that, with yonder sacred throng, 
We at His feet may fall; 
We'll join the everlasting song.

By comparing this text with that of modern hymns, it will be at once seen that this revised and rewritten form of the text is that upon which all modern forms of the hymn are based, and that the correct designation is "E. Perronet, 1779-80: J. Rippon, 1787." The first line has also been altered in some collections to (1) "All hail! the great Emmanuel's name" (sometimes "Emmanuel"). This was given in Wilks's "History of Whitefield's Coll.", 1798, and has been continued to modern hymns. We have also: (2) "All hail! the great Redeemer's name," in a very limited number of hymn-books.

A claim to the authorship of this hymn has been made for the Rev. John Duncan, D.D., who became in 1800 minister of the Scots church, Peter Street, Golden Square, London. The sole foundation, however, for this claim is the following accidental mention of the hymn to Duncan in J. Dobell's "Sel., 1806. As Dobell's error took the form in later years of a persistent family tradition among Dr. Duncan's descendants, and as their claim on his behalf has received great attention, and is widely known, the following résumé of the facts is called for:

Edward Perronet, after the rupture with Lady Hunsdon, continued to preach to a small congregation of dissenters at Canterbury, where he d. in 1792. He wrote many small poetical pieces of which a few were printed, but always anonymously. In 1792, Shrubsole, who had been a chorister in Canterbury Cathedral, and was then about 20 years of age, wrote for Perronet's hymn, then still in use, the tune afterwards known as "Miles Lane." This tune, with the words of the first verse of the hymn annexed, was sent, doubtless by Shrubsole, to the "Gospel Mag.," where it was published in Nov. 1792. The inquiry would then be naturally made for the remainder of the hymn, which accordingly was given complete in the magazine in April following. In 1795, Dr. Dobell, in "The Class-Verses," published a collection of Perronet's miscellaneous pieces, edited by one of his friends. His name is, as usual, not given, but that the volume of his works is unrememberable. One of the pieces is addressed to the memory of his father, the Rev. Vincent Perronet, and others, apparently, to various members of his family who are indicated by their initials only. In the "Address to the Reader" from "the Author," Perronet himself says—"The following miscellaneous productions were not originally intended for public view, as they are but the unpremeditated effusions of mere private amusement, and only occasionally shown by way of personal respect to a handmaid of the friends of the Author; who having enticed a copy of these, and many others, to a particular acquaintance, has been at length persuaded to admit of their being made public.

Now, as the hymn "All hail the power" in "Occasional Verses," but it is immediately followed by another hymn, beginning "Hail, holy, holy, holy Lord!" which was suggested in manner, and clearly by the same hand. It may be added that the copy of "Occasional Verses" in the library of the Brit. Mus. has a list of the pieces bound up with it. One of these, "Select Passages of the Old & New Testament versified, 1756," is known to be by Perronet, and the Brit. Mus. copy contains his name in autograph characters on many corrections of the text. The other tract, entitled A Small Collection of Hymns, &c., Canterbury, 1792, may also be ascribed to him with certainty. Ten years previously he had another tract with a somewhat similar title:—A Small Collection in Verse, Containing, &c., 1782.

In 1787, Rippon published a reprint of the hymn as above. In 1796, William and John Bedon reprinted Rippon's text (omitting one stanza), and gave the names of Perronet, as author of the hymn, and of Shrubsole, as composer of the tune.

Dr. Duncan settled in London about 1790, previous to which time he had preached in Hampshire and Dorsetshire, lastly at Fordington, where he probably had the acquaintance of Dobell, who lived close by at Poole.

When, many years afterwards, Dobell was compiling his Selection, Duncan appears to have been among those from whose writings, advice or hints, Dobell took the text. Duncan's name is appended to one of the four "Recommendations" prefixed to the 1st ed. It is more than probable therefore that Dobell, when selecting the hymn, had obtained a copy of "All hail the power." The form in which the hymn is given by Dobell is neither Perronet's nor Rippon's, but a mixture of both, with two or three slight verbal alterations; and if, as is highly probable, Dobell obtained the hymn from Duncan, and still more, if, as is possible, the arrangement sent to Dobell was really made by Duncan for the "Lyric Repository," the ascription of the hymn to the latter is readily accounted for.

The error is repeated in the 3rd ed. of Dobell's "Lyrics," showing either that the opposite notice to notice it, or, as often happens, the correction was not attended to. Dobell also ascribes to Duncan another hymn, "Exalted high at God's right hand," from the first edition in Rowland Skinner's "Prison Psalter of Ps. & Hymns, 1783, and is always ascribed to him.

Dobell's error in both cases probably arose from the name copy.

The mixed version of the hymn as given by Dobell is in 9 stanzas as follows:—Heading, Ovationation, Cant. vii. 1, 11, No. as Perronet, st. 11 as Perronet, st. ii. as Perronet, st. iii. as Perronet, v. iv. as Perronet; st. v. v. as Rippon; st. vi. as Rippon; st. vii. as Rippon; st. viii. as Rippon; st. ix. as Rippon; st. x. as Rippon.

In Isaac Nicholson's "Col.," 1807, the hymn is given with Rippon's text, omitting Rippon's st. v., but the editor, copying Dobell, has ascribed the authorship to Duncan.

In 1819, when Thomas Young, Perronet's successor at Canterbury, compiled his " Beauties of Dr. Watts, &c.," he used Dobell's Sel., and, not knowing the author, repeated the ascription of "Exalted high" to Duncan, but correctly gives "All hail" to Perronet, from whose tract of 1756, and his occasional Verses, he quotes some other pieces. In the 3rd ed. of the "Beauties of Dr. Watts, &c.," 1817, and London, 1826, giving the latter verse, retaining the Perronet ascription to "All hail," omitted that of Duncan to "Exalted high," whereby implying that he had discovered his error with regard to Duncan.

Shrubsole's tune appears to have become popular, especially among the dissenters, soon after its publication, and the name "Miles Lane" was in all probability given it in use by a considerable number of Independents who met at a chapel in Miles Lane, London, 1765, where they were succeeded by a body of Scotch dissenters. This name, "Miles Lane," is found in Isaac Smith's "Collection of Psalm Tunes," 4th ed. [G. A. C.]

The use of this hymn in various forms and many languages is very extensive. In the number of hymn-books in which it is found in one form or another, it ranks with the first ten in the English language. A rendering in Latin, "Salve, nomen potestatis," is given in Bingham's "Hymnal. Christ. Lutin. 1871." [J. J.]

All hall, Thou great Redeemer, hail.

All hall, Thou Resurrection. W. H. Havergal. "Easter." Written in 1867, and first pub. in Spicke's "S. of G. & C.," 1872, No. 253, 3 at. of 8. 1. It was also included in "Life Echoes, 1883." (HAY, Mss.)

All hail, victorious Lord. B. Woolf. [Ps. cx.] This version of Ps. cx. in 4 st. of 6 l. appeared in the author's Psalms of David and other Portions of the Sacred Scriptures &c., undated, but pub. about 1810. This work was revised and republished as "A New Metrical Version of the Psalms," c. in 1821. This paraphrase, as found in the Islington Ps. & Hymns, and the New Conv. 1850, is composed of st. i. and iii. of the original. The full text is not found in any modern collection, and for collation must be consulted as above.

All hail ye blessed band. [Holy Baptism.] This cento appears in The Service of Song for Baptist Churches, Boston, U.S.A., 1871, No. 815. Its construction is peculiar, as the following directions for its use at the public administration of Holy Baptism to adults will indicate:

"Stanzas 3 to 8 inclusive of this hymn are designed to be sung during the intervals of a baptism; one verse as each candidate goes down into the water, or comes forth from it, according to choice. As it is generally found difficult for a congregation to sing unitedly and at the right time in the administration, it has been suggested that a choir sing these stanzas, the congregation unison in the first two and the last two, as indicated."

To meet these requirements the cento has been thus composed:

St. i. ii., "All hail ye blessed band," to be sung by the congregation, are from Mrs. Lydia Sigmoury's hymn, No. 515, in Winchell's Additional Hymns, U.S.A., 1832; st. iii. iv., "Saviour, thy law we love," to be sung by the choir, are also by Mrs. Sigmoury, and from the same source as st. i. ii. st. v. vi., "Here we behold the grave," to be sung by the choir, are by the Rev. C. H. Spurgeon, from his Hymns, 1846, No. 834. st. vii., "Oh! what if we are Christ," is by Sir H. W. Baker, from Murray's Hymnal, 1852, and, in common with st. vi., "Ashamed who now can be," (Anon.), has to be sung by the choir. The concluding stanzas, ix., x., "Come, sinners, wash away," are (Anon.) They are to be sung by the congregation. Taken together, it is the most dramatic hymn for Divine worship with which we are acquainted.

All hearts to Thee are open here. J. Montgomery. [Divine Worship.] Written for the special annual service of the Rev. Hill Sunday School, Sheffield, held May 12, 1837, and printed on a fly-leaf for the occasion. [M. mss.] It was included in Montgomery's Original Hymns, 1853, No. 116, in 6 st. of 4 l. In J. H. Thom's Hymns, 1858, st. v. is omitted.

All heaven was hush'd, Our risen Lord. G. Raveson. [Ps. cx.] Contributed to the Leeds H. Bk. 1853 No. 149, in 8 st. of 4 l., from thence it has passed into a few collections, but its use is not extensive. In the author's Hymns, Verses, & Chants, 1876, pp. 23-24, it is given with slight variations. This is the authorized text of the hymn.

All is bright and gay around us. J. M. Neale. [SS. Philip & James.] This Saints' day hymn is in the 3rd series of the author's Hymns for Children, 1846, No. xviii.

All is o'er; the pain, the sorrow. J. Moultrie. [Easter Eve.] The original, entitled "Hymn for Easter Eve," is dated "April 2nd, 1836." It is in 20 st. of 4 l., and was pub. in his work, My Brother's Grave and other Poems, 1837 (3rd ed. 1852, p. 262). In the Ps. & Hys. adapted to Pub. Worship, Rugby, 1839, commonly known as Buckell's Coll., a cento, composed of st. i., ii., iii. and xx., unaltered, was given as No. 2. This was repeated in later editions of the same work, and has passed from thence into many collections, both in G. Brit. and in America. In the American hymnals it is usually altered, as in the Hymnal of the Prot. Episcop. Ch. 1872, No. 92; Hys. & S. of Praise, 1874; Hys. of the Ch. 1869, and others. In the last-named collection it is attributed to "J. E. L." (i.e. Jane E. Leeson) in error. The closing lines of st. r. read in the original:

"Yet once more to seal His doom,
Christ must sleep within the tomb."

These lines have been omitted from Thring's Coll. 1882, No. 184, in favour of:

"Yet awhile, His own to save,
Christ must linger in the grave"—

by the Rev. J. Ellerton.

All knowing God! 'tis Thine to know. T. Scott. [Charitable Judgment.] This hymn is No. 115 in Enfield's Warrington Sel., 1772, in 5 st. of 4 l., and is headed "Charitable Judgment." It is found in a few modern collections, principally amongst the Unitarians, but usually as—"All seeing God, 'tis Thine to know,"—and abbreviated, as in Martineau's Hys., 1840, No. 496, and Courtauld's Ps., Hys., and Auths., 1860, No. 328. [W. T. B.]

All mortal vanities be gone. I. Watts. [Vision of the Lamb.] This is No. 25 of Bk. i. in his Hymns and Spiritual Songs, 1709, in 9 st. of 4 l., and based upon Rev. v. 6-9, "A vision of the Lamb." It is in use in G. Britian and America, although to a limited extent.

All people that on earth do dwell. [Ps. cx.] The memories which have gathered round this rendering of the 100th Psalm, together with the uncertainty of its authorship, require us to trace its history, to note its true text, and to determine, if possible, its author.

I. History.—It appeared for the first time in the Psalter, pub. in London by John Daye, in 1560-1, and in the Anglo-Genevan Psalter, printed at Geneva, in 1561. In the full English Psalter of 1562 it is not found, but in an appendix to the edition of 1564 (Brit. Mus.) it is given, and again in the body of the work in 1565 (Brit. Mus.). It was also included in the Scottish Psalter of 1564. From 1564 it reappeared in all editions of the English and Scottish Psalters, and is also found in most hymn-books published during the past 150 years.
II. Text.—The original text from the only copy of Daye's Psalter, 1560-1, known, and in which it is printed in the old black-letter text of the period, is as follows:—

"Psalm C.

All people y' on earth do dwell,
sing to ye' lord, with cheerful voice
Him serve we' fear, his praise forth tel,
come ye' before him and rejoice.

The lord ye' know is God in deed;
with out our aide, he did us make:
We are his flock, he doth us see,
and for his shepe, he doth us take.

Oh enter then his gates with praise
approaching, in his courts, your courses unto;
Praise, lauds, and blesses his name always,
for it is semyly so to doe.

For why? the lord our God is good,
his mercy is for ever sure:
His trueth at all times firmly stood
and shall from age to age endure."

[Orig. ed. 1560-1, London, J. Daye.]

In what form this text reached Geneva, whether in ms. or in a copy of Daye's edition, cannot be determined. Within a few months, if not simultaneously, the same text, varying only in the spelling of some words (the flock of Daye's ed. being spelt folke, &c.), was given in the Anglo-Genevan ed. of 1561, and again in many later editions of the English Psalter.

In the subsequent history of the text the following variations have crept in:

St. i, l. 3. "Him serve with fear," changed to "mirth." This is found in the Scottish Psalter of 1653, and is taken from the c.m. version of Ps. c. given in the older English Psalters.

St. ii, l. 1. "The Lord ye know is," changed to "Know that the Lord is," &c., is also in the Scottish Psalter of 1650, and is from the same c.m. version as in st. i.

St. iii, l. 3. "Folke" changed to "Flock." This was possibly a printer's error to begin with, caused by transposing the o and l. It is found as early as the Psalter printed by "The Assignes of Richard Day, London, 1555," and has continued in the text from that date to Thrags's Coll., 1882. In that work Mr. Thrall has appended the old text of 1560-1, and added thereto a doxology by Dr. Neal, based on Brady and Tate. This doxology is also found in II. A. & M., and other collections.

III. Authorship.—This is somewhat difficult to determine. The evidence is this:—

1. Daye's Psalter, 1560-1. No signature.
5. Daye's Appendix, 1564. No signature.
7. Daye's Psalter, 1566. No signature.
10. Daye's Psalter, 1587. "I. H."

These are all the Psalters known which have any value in determining the question. This evidence is certainly in favour of W. Kethe, and this is the more conclusive when we remember that the Britwell Psalter, 1561, and the Scottish Psalter of 1564, are reprints of the Anglo-Genevan Psalter, with such corrections in spelling as an English work printed on the Continent would call for, and constitute together (\*\) a distinct family from the Daye Psalters. The metre is also in Kethe's favour, and decisive against both Sternhold and Hopkins. Its correct subscription is therefore "W. Kethe, 1560-1."

The historical account of the Psalters here named is given in the English Psalters, the Scottish Hymnody, and the Old Version, iii., in which it is set forth.

Although the history of tunes forms no part of our work, a few facts concerning "The Old Hundredth" may not be unacceptable. It first appeared in the enlarged edition of the French Genevan Psalter, published in 1551, as the tune to Ps. cxxiv. The first half of the tune is a musical phrase which is found in various combinations both before and after that time; but the latter part of the tune, and the form of the whole of it, is the work of Louis Bourgeois, who, and not Guillaume Franck, is now known to be the editor of this edition of the French Genevan Psalter. Kethe's version of Ps. c. was doubtless written for this tune.

All powerful, self-existent God. [God unchangeable.] Pub. anonymously in B. Williams's Coll. of H. for Pub. Worship on the Genl. Principles of Natural and Revealed Religion. Salisbury, 1778, No. 8, in 6 st. of 4 l. and headed "The Immortality of God." It is based on Ps. cii. v. 27. In 1781 it was also included in his Bk. of Psalms, Salisbury, p. 286, as version vi. of Ps. cii. After passing through several Unitarian Collections, it appeared in Longfellow and Johnson's Amer. Hys. of the Spirit, 1804, No. 80, in 5 st., being st. i., ii., and vi. of the original in an altered form. Orig. text as above.

All praise to Him who dwells in bliss. C. Wesley. [Evening.] 1st pub. in J. Wesley's Coll. of Ps. & Hymns, 1741, as "An Evening Hymn," in 5 st. of 4 l. In the Scottish Psalter of C. Wesley, 1808-72, vol. ii. p. 27, it is repeated without alteration.

Although in somewhat extensive use both in Great Britain and America, it has never found a place in the Wes. H. Bk. In the Hymnary, 1872, No. 75, a doxology has been added. Usually it is given in its original form.

All praise to our redeeming Lord. C. Wesley. [Christian Fellowship.] No. xxxii. of his Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, 1747, in 3 st. of 8 l. and entitled, "At Meeting of Friends." It was not included in the Wes. H. Bk. until after the death of J. Wesley, and was added in one of the editions of that collection during its partial revision in 1800-1. It has become a favourite hymn amongst the Methodist bodies in all English-speaking countries, but its use, otherwise than by the Methodists, is limited. Orig. text in P. Works, 1808-72, vol. iv. p. 252.

All praise to the Lamb! Accepted I am. C. Wesley. [ Assurance.] Appeared in his Hymns and Sacred Poems, 1759, vol. i., No. 190, in 18 st. of 3 l. It is not in C. U.
ALL PRAISE TO THEE


All thanks to God. C. Wesley. [Thanksgiving.] One of the most celebrated open-air preaching places in Cornwall is the well-known Gwennap Pit, near Redruth. It is a circular hollow, covering an area of about 80 square yards, and sloping to a depth of some 50 feet. It has the appearance of a huge grass-covered funnel, with rings of seats formed out of the ground, and reaching from the bottom upwards. It seems to have had its origin in the running together of a mining shaft. In this amphitheatre the Wesleyan preachers frequently preached during their tours in Cornwall. In his journal C. Wesley notes under the date of Sunday, Aug. 10, 1746, that therein "for nearly two hours nine or ten thousand, by computation, listened with all eagerness" to him as he preached. The following day, being deeply impressed with the multitude, and the success of his work, he wrote the hymn: "All thanks to God," &c. In the following year it was given as No. 121 of Hymns for those that Seek and Those that Bare Redemption, &c., 1747, in 8 st. of 81, and entitled, "Thanksgiving for the Success of the Gospel." When included by J. Wesley in the Wes. II. Bk. in 1780, st. iv. was omitted, and some alterations were also introduced into the text. That arrangement has been retained in later editions, and is repeated in other collections. Its use is somewhat extensive both in G. Brit. and America. Orig. text in P. Works, 1868-72, vol. iv. p. 210. [J. J.]

All that I was, my sin, my guilt. H. Bonar. [Pardon through Grace.] 1st pub. in the Bible Hymn Book, of which Dr. Bonar was editor, 1845, No. 219, in 5 st. of 41, and based upon "Ps. 51, 1, 2. "He shall wash me in His blood," &c., and entitled, "By the grace of God I am what I am." It was repeated in subsequent editions of the Bible H. Bk., and again in the author's Hymns of Faith and Hope, 1st series, 1856, and later editions, with the title "Mine and Thine." Its use, both in G. Brit. and America, is somewhat extensive, and usually the text is unaltered, as in Stevenson's Hymns for Church and Home, 1873. The line, st. 1, l. 2, "Bade me in Christ believe," in his Hymn Ps. & Hymns, 1859 and 1880, and in the S. Cong., 1859, is from the former collection. The dox. as in Kennedy, 1863, is not in the original.

All that's good, and great, and true. Godfrey Thring. [Praise and Thanksgiving.] Written in 1863, and 1st pub. in his Hymns Congregational and Others, 1866, No. 24, in 7 st. of 41, and entitled "Nature's Harmony." It was repeated in his Hymns and Lyrics, 1874, pp. 108-9, and again in his Ch. of E. H. Bk., 1882, where it is given most appropriately as a hymn for children.

All the night and nothing taken. H. Alford. [MISSIONS—S. S. TEACHERS.] Contributed to his Year of Praise, 1867, No. 167, in 3 st. of 61, and appointed for the 5th Sun. after Trinity, being based on the Gospel of that day. It is repeated in Snepp's S. of G. & C., 1872, No. 771.


All the sacrifice is ended. S. J. Stone. [Easter.] Written for his Lyra Fidelium (on the article of the Creed, "He descended into Hell: the third day He rose again from the dead")., and 1st pub. therein, 1886, No. v., in 5 st. of 61. It was repeated in his Supplemental Hymnal, London, Macintosh, 1873: in the author's Ch. Service for Children, 1884; and in his Carmina Congervata, 1884.

All the world in sin was lying. S. Baring-Gould. [Redemption.] Printed in the Church Times, July 39th, 1864, and thence into the People's H., 1867, No. 453, in 8 st. of 41.

All things are possible to him. C. Wesley. [Concerning Holiness.] No. 10 of his "Hymnus for those that wait for full Redemption," which was given in the Hymns & Sacred Poems, 1749, vol. ii., in 8 st. of 61. (P. Works, 1868-72, vol. v. p. 300.) In the
All Things Are Ready

Wes. II. Bk. of 1780, and later editions, and also in other collections in which it is found, st. iii. and vi. are omitted, the statement in the former,

"I without sin on earth shall live,  
Even I, the chief of sinners!"

and in the latter,

"The unchangeable decree is past,  
The sure predestinating word,  
That I, who on the Lord am cast,  
I shall be like my sinless Lord:  
'Twas fix'd from all eternity:  
All things are possible to me:"

being evidently unacceptable both to J. Wesley, and those who have reprinted the hymn from his collection. Its use as a congregational hymn outside the Methodist bodies is almost unknown.

All things are ready, Come. A. Middle. [Invitation.] Written in July, 1800, and first pub. in The Ambassador's Hymn Book, 1861, No. 49, in 5 st. of 4 l. s.m., from whence it has passed into numerous collections both in G. Brit. and America. It ranks with the most popular of the author's productions. Orig. text, in Spurgeon's O. O. H. Bk. 1866, No. 504.

All things are ready! there's a place of rest. [Holy Communion.] This Eucharistic hymn, which is suited more to private devotion than public worship, we have failed to trace to its original source. It is known to us in three forms:—

1. All things are ready! Jesus waits to give.  
This is found in a collection of Hymns, pub. at Chipping Norton, 1859, in 3 st. of 4 l., and said to be Anon, showing that it had been copied from an earlier work.

2. All things are ready! there's a place of rest.  
This text in 4 st. is the same as the first four st. in Thring's Coln., No. 526, which were taken by Mr. Thring from a collection now to him unknown. It consists of the first form of the hymn as above, and another stanza which is given as the first.

3. The cento in Thring. This is No. 2, with a fifth st. and a new line, st. iv., 1, 4, by Mr. Thring.

All things bright and beautiful.  
Cecil F. Alexander, née Humphrey. [God, our Maker.] A successful and popular hymn for children, on the article of the Creed, "Maker of Heaven and Earth," which appeared in her Hymns for Little Children, 1848, in 7 st. of 4 l. It is usually given in an unaltered form, as in Thring's Coln., 1882.

All things praise Thee, Lord most high. G.W. Conder. [Praise.] Pub. in 1874, in his Appendix to the Leeds II. Bk. of 1833, No. 6, in 6 st. of 6 l. It is given in many collections, its popularity arising to some extent from its remarkable word-painting. This is a distinguishing feature of the author's compositions both in prose and verse. The hymn is sometimes abbreviated by the omission of one or more stanzas. In Thring's Coln., 1882, No. 249, st. iii. and iv. are thus omitted with advantage.

All ye that pass by. C. Wesley. [Invitation.] This "Invitation to Sinners" appeared in the Hymns and Sacred Poems, 1749, vol. i. No. xxii., in 7 st. of 6 l. In 1760 it was included, with the omission of st. iv., in M. Madan's Ps. & Hgs. No. xxi.; again in the collections of De Courcy, R. Convyer, and

All we like wandering sheep have strayed. [Passionate.] Thus Anon. hymn has not been traced beyond the Rev. T. M. Fallow's Sel. of Hgs. for Pub. and Prie. Use, Lond., Masters, 1847, No. 58, in 4 st. of 4 l., where it is appointed for Good Friday. In 1852 it was repeated in the English Hymnal, No. 103, with the addition of a doxology:—

"Yet still He uncomplaining stands," to "Yet uncomplaining still He stands" in Kennedy, 1863, No. 600.  

[W. T. B.]

All wondering on the desert ground. J. E. Bode. [Feeling the Multitude.] One of the most popular and successful of his Hymns from the Gospel of the Day, 1860, in 5 st. of 4 l., the Gospel being the 25th Sun. after Trinity, St. John vi. 5. It has passed into various collections at home and abroad, including Alford's Year of Praise, 1867, the New Zealand Hymnal, 1872, and others. Orig. text in Lord Selborne's Bk. of Praise, 1862.

All ye Gentiles, praise the Lord. J. Montgomery. [Ps. cvii.] 1st pub. in his Songs of Zion, 1822, in 3 st. of 4 l., and again in his Original Hymns, 1853, p. 91, where it is entitled, "Exhortation to Universal Praise and Thanksgiving." It is sometimes given as—

"All ye nations, praise the Lord," in both English and American hymnals. It was introduced into congregational use at an early date, and has attained to a fair position.

All ye that [who] love the Lord, rejoice. J. Watts. [Ps. cxvii.] 1st pub. in his Psalms of David, dec., 1719, in 8 st. of 4 l., and entitled, "Praise God, all His saints: or, The Saints judging the World." To it he appended a note in explanation of his rendering of verses 6-9, "Let the high praises of God be in their mouth," &c.

"This Psalm seems to be written to encourage the Jews in the wars against the heathen Princes of Canaan, who were divinely sentenced to Destruction: But the four last Verses of it have been too much abused in later Ages to promote Sedition and Disturbance in the State; so that I chose to refer this Honour, that is here given to all the Saints, to the day of Judgment, according to those Expressions in the New Testament, Mat. xix. 28, Ye shall sit on twelve Thrones, judging the Twelve Tribes of Israel, or. vi. 3, We shall judge angels; Rev. ii. 27 and iii. 21, I will give him a Throne over the Nations, he shall rule them with a rod of Iron," &c.

Notwithstanding this defence, the unsuitability of these stanzas for congregational use is emphasised by their omission in most collections in G. Britain and America.

All ye that pass by. C. Wesley. [Invitation.] This "Invitation to Sinners" appeared in the Hymns and Sacred Poems, 1749, vol. i. No. xliii., in 7 st. of 6 l. In 1760 it was included, with the omission of st. iv., in M. Madan's Ps. & Hgs. No. xxi.; again in the collections of De Courcy, R. Convyer, and
others in the Ch. of England; Williams and Boden, and others amongst the Congregationalists; and in the collections of various denominations: but not until the publication of the Supp. to the We. H. Bk. in 1830 was it added to that work, and thereby officially recognised by the Wesleyan Conference. It is retained in the revised ed. of the We. H. Bk. 1875, and is in extensive use in t. Brit. and America. Orig. text in P. Works, 1868-72, vol. iv. p. 371.

All ye who faithful servants are
Tate & Brady. [Holy Communion.] This is Hymn ii. of the three hymns for Holy Communion which were given in the Supp. to the N. V., 1699. It is based on Rev. xix., and is in 4 st. of 4 l. It is found in a few modern hymnals only, including Kennedy, 1863, No. 646, and the Sarum, 1868, No. 225, in both of which the change is in st. iv. of l. 1, “bless’d” to “best,” and l. 4, “Is call’d” to “Is made a welcome guest,” are given. The text is otherwise correct.

All ye who seek a rest above.
Godfrey Thring. [Holy Communion.] Written in 1863, and 1st pub. in his Hymns Congregational and Others, 1866, pp. 72-3, in 5 st. of 6 l. In 1874 it was republished in his Hymns and Lyrics, pp. 141-2; and again in his Coll., 1st ed., 1866, but not in the 2nd ed., 1872.

All yesterday is gone.
[Invitation.] This hymn, in 3 st. of 4 l., is found in a few English collections early in the present century, including Pratt’s Coll., 1829, through which it probably passed into the American collections. Its use in G. Brit. is very limited. In America it is found in several hymnals. It is an earnest and simple invitation to accept of present offers of salvation. Its authorship is unknown.

Alleluiarc singen gerne. xviii cent.
[Love to Christ.] Included as No. 593 in J. J. Gotschalk’s Universal Ges. 1767, in 11 st. of 12 l., and in the U. L. S., 1851, No. 294. Repeated altered (reading horen) as No. 514 in the Berlin G. B., 1829, in 4 st. of 8 l. The only tr. is, “All with Jesus are delighted,” by Dr. H. Mills, 1845 (ed. 1856, p. 114).

[J. M.]

Alleluia = Hallelujah. Hymns beginning with this word are arranged in this work according to the mode of spelling adopted by the authors and translators.

Alleluia (Greek, ἀλληλοοία; Hebrew, אֶלֶלְיוּאָ) An ascription of praise derived from two Hebrew words meaning “Praise Yah,” or “Praise the Lord.” It occurs frequently in the Book of Psalms, from Ps. civ. onwards, both in the text and as a heading (Vulgate); once in the Book of Tobit (xiii. 18), and four times in the Revelation (xix. 1, 3, 4, 6). It passed at a very early date into frequent and general amongst Christians. St. Jerome speaks of the Christian ploughman shouting it while at his work. [Ep. xviil. ad Marcellum.] Sidonius Apollinaris alludes to sailors using it as the “celeusma,” or exclamation of encouragement while plying the oar. [Lii. ii. Ep. 10.] Christian soldiers used it as a battlecry, as when the Britons under the guidance of St. Germanus of Auxerre won the “Alleluia victory” over the Picts and Scots a.d. 429.

Tradition says that when the early Christians met on Easter morning, they saluted each other with the exclamation, “Alleluia, the Lord is risen.” The word passed early into liturgical use, and (untranslated, like other Hebrew words, “Amen,” “Hosanna”) assumed a fixed position in the services of the Church. Its uses are:

1. In the Eastern Church it is closely connected with the Great Entrance. It occurs once at the close of the Chasubic Hymn in the Greek Liturgies of St. James (Hammond, ii. 296), and of St. Mark (Ibid. p. 178), and three times in the same position in the Liturgy of Constantineple (Ibid. p. 101). It occurs frequently in the Greek office for the Dead (Ibid. p. 226), and its use is not intermitted even in Lent (Ibid. p. 265). In the Greek Masses it occurs thrice at the end of the Hexapalms at the 13th antiphon after the Gloria Patri concluding the three opening Psalms of the first, the third, and the sixth Hours.

2. Its liturgical use in the Western Church has been varied.

1. In the Mozarabic liturgy its normal and invariable position was after the Gospel, at the commencement and conclusion of the “Lauda” (as its use begins to be recognized even in Masses for the Dead, and even on such featural occasions as the first day of Lent. It also occurs nearly as invariably in the “Sacrificium,” or “Glory.” According to original usage the “Alleluia” was retained in the Spanish Church all the year round, but its omission in Lent was ordered by Can. xi. 15 of the charter of Council of Toledo, and is witnessed to by Isidore of Seville (De Eccles. Off. l. 12). Such omission only commences after the First Sunday in Lent, on which day additional “Alleluias” were inserted in the Introit.

2. Gallican usage is unknown, but in this, as in other points, it was probably identical with the Spanish rite.

3. In the African Church the use of “Alleluia” was confined to Sundays and to Easter and Ascension-tide (Breviaries de Eccles. t. 1. 13).

4. In the Roman Liturgy it is used after the Gradual, before the Gospel. Originally its use was confined to Easter Day (Sozomen, Hist. Ecc. vii. 19), though some persons have supposed Pascha in this passage to mean Easter Day. It was used in Easter-tide, the year except from Septuagesima Sunday to Holy Saturday, and according to present rule it is also omitted on feasts, as Laetare, or on the Feast of the Assumption, if it falls on a week-day, and on all Vigils except those of Easter and Pentecost, in Masses for the Dead, and on Ember days.

5. In the Roman Breviary “Alleluia” is said after the opening “Gloria Patri” at all the Hours except from Septuagesima Sunday to Maundy Thursday, when “Laus tibi, Domine, Rex aeternae glorie” is substituted for it, and during Easter-tide it is added to all “Antiphons,” of which at other seasons it would not form a part. It is also added during Easter-tide to the verses following the Antiphons to the Psalms, and to the Responsory after Lessons before its following verse; and to the short Responsory after the Chapters at Terce, Sext, and None, being said twice here, and twice after the first verse instead of part of the Responsory, and once after the second verse.

iii. Beyond this enumeration we need not go, as the labour involved in tracing out the use of “Alleluia” in the hundreds of local Breviaries which exist, would yield little return in practical utility. Dr. Neale’s note on the use of Alleluia in his Mediaeval Hymns, 1851 and 1867, under “Alleluia dulce carmen,” is very beautiful, but too long for quotation.

iv. We will close with a short list of Hymns, Sequences and Processions commenced with the word “Alleluia,” or with the first two syllables of that word.
1. "Alleluia! best and sweetest. Of the hymns of praise above. By J. Chandler, 1st pub. in his _Hymns of the Primitive Church_, 1837, No. 59, in 4 st. of 6 l., and is the first of two renderings of the hymn. This _tr._ is found in a great number of collections. From the first two lines contain the _tr._ but usually with a few alterations in the rest of the hymn. In the _S. P. C. K. Ps. & Hys._, No. 37, it reads "Alleluia! peace instilling," and in the _Bapt. Ps. & Hys._, 1858, No. 633, "Hallelujah! high and glorious."

2. _Alleluia! song of sweetness, Voice of everlasting gladness._ By W. J. Blew, printed on a broadsheet for use in his church, cir. 1850 [E. MSS.], and then included in his _Ch. H. & Tune Bk._, 1852, from whence it passed into Rice's _Sel._ from that work, 1870, No. 23.

3. _Alleluia! song of sweetness. Voice of joy, eternal lay._ By J. M. Neale. It appeared in the 1st ed. _Med. Hys._, 1851, p. 130, in 4 st. of 6 l., and was "corrected for the _Hymnal N._" (Med. Hys. 2nd ed. p. 184), where it was given in its new form, in 1852, No. 46, and again in the 2nd ed. of the _Med. Hys._, 1863. This _tr._ equals in popularity that of Chandler, but it is more frequently and extensively altered. Without noticing minor instances, we find the following: "Alleluia, song of sweetness, Voice of joy that cannot die," in _H. A. & M._, 1851 and 1875, and many others. "Hallelujah! song of gladness, Voice of joy that cannot die," in Thring's _Coll._, 1882, &c. Of these altered forms of Neale's text, that of _H. A. & M._ is most frequently adopted.

4. _Alleluia! song of gladness, Utterance of perennial joy._ By J. A. Johnston, given in his _English Hymnal_, 1852, No. 75, and in later editions.

5. _Alleluia! song of gladness, Voice of everlasting joy._ This _tr._ appeared in Cooke and Denton's _Hymnal_, 1853, No. 44. It is based upon Chandler; but it has so much in it that is new, that practically it is a fresh _tr._ In 1857, it was included in the Winchester _Ch. Bk._, No. 247, and subsequently in Barry, Spoon's _Songs of Our _Ch._ Comp.,_ and _Stokoe Bk._, and others. It is also given, but somewhat altered, in the _Parish H. Bk._; the R. T. S.'s _Hys._, No. 337; and the _New Cong._, No. 714. In some of these it is ascribed to Dr. Neale in error.

6. _Alleluia! song of sweetness._ By J. D. Chambers, in his _Lauda Sola_, 1857, p. 120, and from thence, in an altered form, into the _Welling- ton College H. Bk._, 1860, p. 95.

7. _Alleluia, sweetest anthem, Voice of joy that may not die._ By J. Keble. This _tr._ is based upon Dr. Neale's, and was contributed to the _Salisbury H. Bk._, 1857, No. 63, and repeated, with alterations, in the _Salisbury, 1868_. It was also included in Keble's _Misc. Poems_, 1869, p. 149.

8. _Alleluia! song of sweetness._ No. 61 in Pott's _Hymns_, &c., 1861, is the _H. A. & M._ text, slightly altered; and No. 102, _Ch. Hys._, 1871, is st. i., ii. and iii., from Pott's _Hys._ and st. iv. from Neale direct.

9. _Alleluia, song of sweetness, Strain of everliving joy._ By R. C. Singleton, made for, and 1st pub. in his _Anglican H. Bk._, 1868. It was re-written for the 2nd ed., 1871.

The close resemblance of these _tr._s to each other has made the annotations a task of some difficulty. By far the greater number of compilers have worked with second-hand materials, and these, when re-arranged, have produced complications in the text of the _tr._ that is embarrassing, and as the omission made good by adopting Neale's original _tr._ of that stanza. The text of Thring and others is equally complicated.

Translations not in _C. U._—

1. 0. _Glorious is the song._ J. Chandler (2nd _tr._), 1837.

2. _Hallelujah! note of gladness._ W. L. Alexander, 1849.

3. _Alleluia, sweetest lay._ R. Campbell, 1850.
Alleluia nunc decantet. [Common of Apostles.] According to Mone, No. 667, this hymn is found in a Reichenau ms. of the 14th cent. among the Notkerian sequences, and marked as for SS. Philip & James. It is also in the Sarum, York and Hereford Missals. Dr. Neale included it in his Seq. ex Miss., p. 214, as a “Seq. for the Com. of Apostles”; Daniel, v. 353, repeats the text, readings, and references; similars of whose title is “Dei Apostoli” (troparium). It is also in Kehrlein, No. 374. The sequence is 27 lines of varying length. Of these 26 lines end in the latter “a.” It will be noticed that in the hymn no reference is made to St. Paul; possibly, as suggested by Mone, because he was not an eye-witness of the life and sufferings of our Lord. The tr. in C. U. is:


Alleluia psalms ed. laudibus. This anonymous hymn, Mone, 1853, i. p. 87, assigns to the 5th cent., on the ground that it was included in the Mozarabic Brev., in which no hymns were admitted which are of later date than the 8th cent., and that the shortened endstrophe indicated that date. He gives the text from a Munich ms. of the 10th cent., and adds numerous readings and a few notes. Daniel, 1855, vol. iv. pp. 63–65, repeats this text, with slight changes, together with Mone’s various readings with additions.

It is the Hymn at Vespers in the Mozarabic Brev. (Toledo, 1502, f. 80) for the first Sunday in Lent, and the Saturday preceding. See Migne’s Patrol., tom. 86, col. 259, also col. 806; where it is described as the Hymn on the occasion of hearing the “Vespers in Carnes teneundae.” The Hymn on Ash-Wednesday itself, however (Verid quiris in Capite Jejuniti: the head or beginning of the fast), is Bemignitatis fons Deus, the same as at Lauds and Vespers on the three days’ fast which precedes the Feast of the Epiphany in that rite (excepting the Vespers of the third day, or Eve of the Epiphany), Patrol., col. 149.

The text is also in the Hymn. Sarisc., Lon., 1831, pp. 60, 61, where it is given as the hymn at Matins on Septuagesima Sunday and through the week, and as from a ms. (date 1064), formerly belonging to Worcester Cathedral; which ms. professes to contain Ambrosian Hymns for the different Hours, according to the Constitutions of our Father Benedict, and to have St. Oswald as its compiler.

In the Hymn. Sarisc., various readings are also given from three old ms. of the 10th or 11th centuries, which have interlinear Anglo-Saxon versions. The refrain of this hymn—"Alleluia perenne"—is an allusion to the fact that the Alleluias of heav’n are continuous, whilst those of earth are broken.

In addition to the works noted above, the text is in Neale’s Hymns Ancient & Modern, 1851, p. 102; and the Latin Hymns of the Anglo-Saxon Church (Suttre’s Society), 1851, p. 57, from an 11th cent. ms. at Durham. In the British Museum it is found in three mss. of the 11th cent. (Harl. 2961, f. 235 b; Vesp. D. xii. f. 47; Jul. A. vi. f. 43.) For the Eze of this and similar hymns see Alleluia.

[W. A. S.]

Translations in C. U.:

1. Alleluia sound ye. In strains of holy land. By J. D. Chambers, 1st pub. in his Lauls Synon, 1857, in 9 st. of 6 l., including the refrain. In 1858, st. i., ii., iv., v., and viii. were included, with slight alterations, in Sarum, as No. 185.

2. Alleluia! now be sung. By J. Skinner, made for and 1st pub. in his Daily Service Hymnal, 1864, No. 75, in two parts, part ii. being: “Bright and lovely morning star.” This tr., although somewhat elaborated, is suited to congregational use, and is worthy of being better known.

3. Sing Alleluia forth in duteous praise. By J. Ellerton. 1st pub., with an explanatory and historical note, in The Churchman’s Family Magazine, 1865. In 1866 it was embodied in the Rev. R. Brown-Borthwick’s Suppl. Hymn and Tune Bk., and again, after revision by the translator, in the App. to H. A. & M. of the same year. It was revised a second time for Ch. Hym., 1871, and has also been printed elsewhere with the alteration of a word or two, but usually with the translator’s consent. Orig. tr. as above; authorised tr. in Ch. Hym. Since its publication in H. A. & M., 1868, it has been included in almost every hymnal of note in G. Britain, and most English-speaking countries. It is the most vigorous, musical, and popular rendering of the “Alleluia psalms edite” which we possess.

Translation not in C. U.:

Alleluia! let the holy sounds of cheerful praise ring. Crippen’s Anc. Hymn., 1864, p. 25. [J. J.]

Alleluia, sing to Jesus. W. C. Dix. [Holy Communion.] Written about the year 1866, the author’s design being to assist in supplying a then acknowledged lack of Eucharistic hymns in Church of England hymnals. It was 1st pub. in his Altar Songs, 1867, No. vii., in 5 st. of 8 l., and appointed especially for Ascension-tide, with the title “Redemption by the Precious Blood.” From Altar Songs it was later unaccreditedly included in the App. to H. A. & M., 1868, No. 320, and subsequently into numerous collections both in G. Brit. and America, sometimes in a slightly altered and abbreviated form.

Alleluia! With a diadem of beauty. W. T. Brooke. [Saints’ Days.] This verseification of Rev. J. M. Rodwell’s prose translation of the Song of the Saints from the Abyssinian hymnal of Jared was 1st pub. in the Monthly Packet, Nov. 1871. in a series of articles on the “Songs of Other Churches,” by the Rev. L. C. Biggs. In 1882 it was included in Mr. Brooke’s Churchman’s Manual of Private and Family Devotion, and is in 8 st. of 7 l. [W. T. B.]

Allen, Elizabeth-Lee. [Smith, E. L.]

Allen, Henry. [Allison, H.]

Allen, James, b. at Gayle, Wensleydale, Yorkshire, June 24, 1734, and educated with a view to taking Holy Orders, first with E
ALLEN, Jonathan. Concerning this hymn-writer, to whom is credited the hymn, "Sinners, will you scorn the message?" we can only say that this hymn appeared in Hys. adapted to Pub. Worship, collected from various Authors, Exeter, S. Woolmer, 1801, edited by Richard Pearse Allen, Minister of Castle Street Meeting, Exeter; and that in D. Sedgwick's marked copy of John Dobell's New Selection, &c., 1806, it is attributed to Jonathan Allen. What authority Sedgwick had for this ascription we cannot determine. It is, however, true that his manuscript containing Allen's hymn, "Sinners, will you scorn," &c., is sometimes given with st. i. and ii. transposed, as "Hear the heralds of the Gospel," as in the Amer. Hap. Praxis Bk., N. Y. 1871.

[ W. T. B. ]

Allen, Oswald, s. of John Allen, banker, of Kirkby Lonsdale, Westmoreland, and great-nephew of James Allen (q.v.): b. at Kirkby Lonsdale, 1816, and educated in that town. After residing for a time in Glasgow, he returned to Kirkby Lonsdale, and joined the staff of the local bank; d. October 2, 1878. In 1861 (Preface, Oct. 1861), he pub. Hymns of the Christian Life, Lond., Nisbet. It contains 148 hymns, a few of which are in C. U.

Allen, William, d.d., b. at Pittsfield, Mass., 1784, graduated at Harvard, 1802. He became Pastor of Pittsfield, 1810; President of Dartmouth University, 1817, and of Bowdoin College, 1820-1829. He d. at Southampton, 1868. He published the American Biographical and Historical Dictionary, 1859; Psalms and Hymns, 1833. The latter contains versions of all the Psalms, and 200 original hymns. Some of the hymns, especially those about slavery, are curious. Five are found in Campbell's Comprehensive H. Bk., Lond., 1837. His compositions have almost entirely passed out of use.

[ F. M. B. ]

Allendorf, Johann Ludwig Conrad, b. Feb. 9, 1693, atJosbach, near Marburg, Hesse, where his father was pastor. He entered the University of Giessen in 1711, but in 1713 passed on to Halle to study under Francke, and then, in 1717, became tutor in the family of Count Henkel of Odersberg. In 1721 he became tutor to the family of Count Erdmann v. Promnit at Soran, and in 1724 was appointed Lutheran Court preacher at Göthen, when one of the Count's daughters was married to the Prince of Anhalt-Göthen. After the death of his first wife the Prince married her younger sister, but the latter dying in 1750, the need for a Lutheran Court preacher ceased, he being of the Reformed Confession. Allendorf was then summoned by Count Christian Ernst v. Stiroben to Wernigerode, where a sister of his former patronesses was the wife of the Count's eldest son. There he was assistant in two churches till 1755, when he was appointed pastor of the Lieder Church, and a member of the Consistory. In 1760 he became pastor of St. Ulrich's Church in Halle, and successfully laboured there till, on June 3, 1773, "As a Simeon of eighty years he received his peaceful summons home to rest in the arms of Jesus" (Koch, iv. 411-416; Ally. Deutsche Biog., i. 349, &c.). His hymns, which are "hymns of love to Christ, the Lamb of God, and the Bridegroom of the believing soul," appeared principally in the Einige gutz neue auserlesene Lieder, Halle, 1736, and the Einige gautz neue Lieder zum Lobe des Dresdeinigen Gottes und zur gewünschten reichen Erbahrung vieler Menschen. The latter, known as the Cäthnische Lieder, contains hymns of the Pietists of the younger Halle School, such as Lehri, Allendorf, Wotiersdorf, Kunth, &c.; and to its first ed., 1736, Allendorf contributed 45 hymns, while the 4th ed., 1744, contains in its second pt, 46, and the 5th ed., 1768, in its third pt, 41 additional hymns by him—in all 132.

Four of his hymns have been tr., viz.:

1. Das Brünnelein quillt, das Lebenswasser geliesset. [H. Communion.]
   Founded on Ps. lxv. 1st pub. in 1753, p. 14, and included, in 1736, in a different ed. of 8 1., as a "Brunnenlied.
   Repeated as No. 1570 in the Berlin G. L. ed. 1863. The only tr. in C. U. is:

   The Fountain flows!—its waters—all are needing, omitting st. iv., vi., by H. Mills in his House Grammar, 1845 (ed. 1856, p. 43). The tr. of st. i.—iii., vi., altered to "The Fountain flows! waters of life bestowing," were included, as No. 819, in the Luth. General Synod's Coll. 1850.

2. Die Seele ruht in Jesus Armen. [Eternal Life.]
   Founded on an anonymous hymn in 5 st. beginning, "Ich ruhe nun in Gottes Armen," included as No. 655, in pt. ii., 1714, of Freylinghausen's G. B. ; but not in the Einkuert . . . . Lieder, Dresden, 1694 [Leipzig Town Library]. According to Lauermann in Koch, viii. 689, Allendorf's hymn was first printed separately. In pt. ii. of the 4th ed., 1744, of the Cäthnische Lieder, as above, p. 264, in 13 st. of 101. entitled, "Of a soul blessed there with the beauteus vision," Rev. xxi. 4. Written in the spirit of Canticles, it is included in full in the Neue Sammlung, Wernigerode, 1752, No. 92, but is generally abridged, Knapp, in his Ec. L. S., 1850, No. 3059 (ed. 1865, No. 3123) altering it and omitting st. vi.,ix.,x. Lauermann relates that Dionysus Schlypalias, of the Holy Cross Church in Dresden, told his wife on Jan. 1, 1764, while he was yet in perfect health, that he would die during the year. He comforted her apprehensions with st. vi.—xi. of this hymn, which consoles herself shortly before his death on April 6 of that year. The only tr. in C. U. is:

   Now rests her soul in Jesus' arms. A good tr. of st. i., ii., viii., xii., xiii., in the 1st Ser., 1855,
of Miss Winkworth's _Lyra Gecr_, p. 250 (later eds. p. 252). Thence, omitting st. xii., as No. 362 in E. H. Bickerdike's _Ps. & Hgs._, 1858. Another tr. is, "In Jesus' arms her soul doth rest," by Mrs. Beran, 1858, p. 42.

3. _Jesus ist kommen. Grund eigener Freude._ [Adoed.] First pub. in 1736 as above (ed. 1738, p. 192), in 23 st. of 6 l., as a hymn of triumph on the Coming of the Saviour to our world, St. John iii. 31. In the Sporer _G. B._, 1859, 11 st. are selected, and in the _Württemberg G._, 1842, 6 st. are given as no. 94. The only tr. is, "Jesus ist kommen, O je heiland!" by Miss Warner, in her _H. of the Church Militant_, 1858 (ed. 1861, p. 433).

4. _Unter Lilién jener Freuden._ [Longing for Heavens.] A beautiful hymn on the Joys of Heaven, more suited for private than for Church use. It appeared as, "In den Auen jener Freuden," in the _Sammlung Geist- und lichlicher Lieder_, Herrnhut, 1731, No. 1094, in 8 st. of 6 l. When repeated in 1733, p. 67, and in 1738, in the _Götische Lieder_, as above, Ps. xxxiv. 3, was given as a motto, and the first line as _Unter Lilién_. Included in this form as No. 241 in the Berlin G. L. S. ed. 1833. Laumann, in _Koch_, viii. 847-869, relates that it was repeated on her death-bed by the first wife of Jung-Stillings, and that it was a favourite hymn of Wilhelm Hofacker, a well-known Württemberg clergyman. The only tr. is, "Glorious are the fields of heaven," by Mrs. Beran, 1859, p. 131. [J. M.]

Alles ist an Gottes Bogen. Anon. xvii. cent. [Trust in God.] This hymn on Christian faith and patience is mentioned by Koch, v. 605, as anonymous and as dating c. 1673. In the _Nürnberg G. B._ of 1676 it is No. 943 (ed. 1690, No. 949), in 6 st. of 6 l., marked "Anonymous." Included as No. 488 in the _Un. L. S._, 1851.

Translation in C. U.:—

All things hang on our possessing. Good and full in the 2nd Series, 1858, of Miss Winkworth's _Lyra Gecr_, p. 189, and thence, as No. 130, in her _C. B. for England_, 1863, and in full in the _Ohio Luth. Hymnal_, 1880, No. 326. [J. M.]

Alline, Henry [Allen], b. at Newport, R. I., June 14, 1748, was sometime a minister at Falmouth, Nova Scotia, and d. at North Hill, N.S., Feb. 7, 1784. Alline, whose name is sometimes spelt _Allen_, is said to have founded a sect of "Allenites," who maintained that Adam and Eve before the fall had no corporeal bodies, and denied the resurrection of the body. These peculiar views may have a place in his prose works, but they cannot be traced in his 457 _Hymns and Spiritual Songs_, in five books, of which the 3rd ed., now rare, was pub. at Dover and Boston, U.S.A., 1797, and another at Stonington, Conn., 1802. Of these hymns 37 are found in Smith and Jones's _Hymns for the Use of Christians_, 1805, and some in later books of that body. The best of these hymns, "Amazing sight, the Saviour stands," from the 1st ed. of _Hymns and Spiritual Songs_ (1790 ?), is preserved in Hatfield's _C. H. Bk._, 1872, No. 569, where it is given anonymously from Netleton's Village _Hymns_; also in the _Bapt. Praise Bk._, and others. Alline's hymns are unknown to the English collections. [F. M. B.]

Allon, Henry, D.D., an Independent Minister, b. at Welton, near Hull, October 18, 1818, and educated at Checlosed Coll., Herts. In 1844 he became co-pastor with the Rev. T. Lewis of the Union Chapel, Islington, and succeeded to the sole pastorate on the death of Mr. Lewis in 1852. In 1865 Dr. Allon became co-editor with Dr. Reynolds of the _British Quarterly Review_, and in 1877 the sole editor of this journal. _Memoir of the Rev. J. Sherman_, pub. in 1860, and his Sermons on _The Vision of God_, 1876, are well known. As a composer of hymns he is represented by one hymn only, "Low in Thine agony," a good hymn for Paschal tide, contributed to his _Suppl. Hymns_, 1868, No. 24. His services to Hymnody, especially in the musical department, have been of value. In addition to acting as co-editor of the _New Cong. H. Bk._, 1859, he pub. _Supplemental Hymns_, 1868, enlarged ed. 1875; _Children's Worship_, 1878; and _The Congregational Psalmist Hymnal_, 1888. His musical compilations are the _Congregational Psalmist_, London, 1858, in conjunction with Dr. Gauntlett, in which his Historical Preface and Biographical Notes display considerable research and accuracy (various eds. 1868, 1875, 1883, raising the original 330 to 650 tunes); _2nd sect. of the same_. _Chant Book_, 1860; _3rd sect_. _Anthems for Congregational Use_, 1872; _4th sect._, _Tunes for Children's Worship_, 1879. These musical works, together with his essay, "The Worship of the Church," contributed to Dr. Reynolds's _Ecclissia_, 1870; and his most valuable lectures delivered in connection with the _Y. M. C. A._ in Exeter Hall:— _Church Song in its Relation to Church Life_, 1861-2; and _Psalmdy of the Reformation_, 1863-4,—have done much toward raising the musical portion of Nonconformist worship to a higher and more cultured position. [J. J.]

Allsop, Solomon S., b. 1824; resided in Jamaica, where his father laboured as a missionary, from 1827 to 1830, when he returned to England. Joining the Nonconformist ministry he has been successively Pastor at Whittlesea, Longford, March, and Burton-on-Trent. In 1879 he was President of the Baptist Annual Association. When at Longford, 1864-68, Mr. Allsop wrote several hymns for the local Anniversary. Of these, "Our hymn of thanks we sing to-day" was included in Stevenson's _Sch. Hymnal_, 1880, No. 323, in 5 st. of 6 l.

Alma Redemptoris Mater quae per via coeli. [B. V. M.] One of four Antiphons to the B. V. M. used at the termination of the Offices, the remaining three being the _Are Regina_, the _Regina coeli_, and the _Salve Regina._ It is ascribed to _Hermannus Contractus_, who d. 1054. In _Daniel_, ii. p. 318, the text is given in full, together with a note setting forth its use, with readings from a Munich ms. probably of the 13th cent. It is also in a 14th cent. _Sarum Breviary_ in the _British Museum_ (ms. Reg. 2 A., xiv.f. 235 B):
in the Roman Breviary: Modena, 1480, f. 512; the York Breviary, 1493, (reprint, 1883, ii. 494), &c. Concerning its use we may add from Daniel and other authorities:—

That it is appointed to be said at the end of Compline from the Saturday before the first Sunday in Advent to the end of Ordinary, inclusively, and that in the old Franciscan Breviary, dated 1497, it is to be sung till Quinquagesima Sunday. In the Breviaries of Rome, Paris, &c., it is to be said at the end of Compline from the 1st Vestry of the 1st Sunday in Advent to the Feast of the Purification, inclusively; also after Lauds during this time, if the choir where the office is read be left, or other Hours, shall be said immediately after Lauds, then this Antiphon should be used at the end, once for all. Should the Feast of the Purification be transferred, on account of some privileged day (as S-Pauperes Majoris Sunday) falling on the same time, then the Alma Redemptoris Mater is not to be continued beyond Feb. 2, according to decrees of the Roman Congregation of Rites, 1681, 1693, 1765.

How well this Antiphon was known in England in the Middle Ages we may judge from the use which Chaucer made of it in his "Princess's Tale," where the whole story is associated therewith. In the tale it is introduced in the following lines:—

"This litel child is his litel book leering, As he sate at the schole at his prime, Alma Redemptoris herde singe. As children lered his antiphonere: And as he dorst, he drew him nere and nere, And hearken at the wordes and the note, Til he the firste vers coude al by rote."

The Poet then explains the way in which the child mastered the Antiphon, together with the music to which it was set; and describes his singing it in the public streets, his murder by the Jews for so doing, and the subsequent results. This Antiphon is distinct from the Sequences, Alma Redemptoris Mater quam de codis miat pater," given in Daniel, v. 113; Mone, ii. p. 200; Neale's Sequ. Missallius, p. 72, and others. The Sequence Mone quotes from a ms. of the 13th cent. Of this there is, so far as we are aware, no tr. into English. From the constant use of the Antiphon, both in public and private, by all Roman Catholics, translations, either in prose or verse, are in nearly all their devotional manuals. It is only necessary to specify the following:—

Translation in C. U.:—

Mother of Christ, hear thou thy people's cry.

Ben. E. Casswood, 1st pub. in his Lyra Catholica, 1849, p. 38, and in his Hymns & Poems, 1873, p. 22. Its use is confined to the Roman Catholic collections for schools and missions.

Translations not in C. U.:—

2. Sweet Mother of our Saviour blest. J. Wallace, 1874.

Almighty Father of my frame.

Anne Steele. [Praise.] The first hymn of her Poems on Subjects chiefly Devotional, 1760, vol. i. pp. 1–2, in 5 st. of 4 l., and entitled "Desiring to praise God." It was repeated in the new ed. of the same, 1780, pp. 1–2, and again in Sedgwick's reprint of her Hymns, &c., 1863. It came into C. U. through the Bristol Bap. Coll. of Hgs. of Ash and Evans, 1769, No. 40. Its modern use, except in America, is very limited.

Almighty Father, bless the word.

[After Sermon.] This hymn appeared customary in Dr. W. A. Muhlenber's Church Poetry, Phila., 1823. It was repeated in the Amer. Prayer Book Coll., 1828, as No. 39, in 2 st. It is found in several American collections, but is not in C. U. in Great Britain.


Almighty Father, gracious Lord.

Anne Steele. [Prautoricet and Grace.] "Praise to God for the Blessings of Providence and Grace," is the title of this hymn in 16 st. of 4 l. in her Poems, &c., 1760, and 2nd edit. 1780. A cento therefrom in Dr. Alexander's Augustine H. Bk., 1849–63, is composed of st. 1, ii, vii–ix, xv, and xi. It is also found in some American collections. Another arrangement of stanzas beginning with the first st. was included in Cotterill's Sel., 1810. Of this, st. iii., ii. 5–8, is altered from Cowper.

Almighty Father, heaven and earth.

E. A. Dayman. [Offertory.] 1st pub. in the Sarum Hymnal, 1868, No. 292, and appointed as an "Offertory Hymn." Together with 2 st. as a "General Heading," and 2 st. as a "General Ending," it embodies two parts of 4 st. of 4 l., and a doxology. In the Hymnary, 1872, No. 522 it assumed the form of a single hymn, embracing the "General Heading," "Part i.," the 1st st. of the "General Ending," and the dox., thus omitting one stanza of the latter, and the whole of pt. 2. Some slight alterations are also introduced therein.

Almighty Father, let Thy love.


Almighty Father of mankind. M. Bruce. [Providence.] We attribute this hymn to M. Bruce on grounds stated in his Memoir in this work. It was written probably about 1764, and 1st pub. in J. Logan's Poems, 1781, No. 3, in 3 st. of 4 l. Its use is not extensive in G. Brit., but it is found in many of the American hymnals. Text from Logan in Dr. Grosart's Works of Michael Bruce, 1865.

Almighty Father! robed with light.


Almighty Father! Thou hast many a blessing.

Almighty God, be Thou our Guide.  

[Security in God.]  
Anon., in Holy Song for all Seasons, Lond., Bell & Daldy, 1869, No. 336, in 5 st. of 4 l.

Almighty God, Eternal Lord. [Before a Sermon.]  
A cento mainly from hymns by C. Wesley as given in the We, H. Bk. 1780. The 1st st. is from “Come, O Thou all victorious Lord,” st. 1, the 2nd, from “Thou Son of God, Whose flaming eyes,” st. v., the 4th, from “Father of all in whom alone;” and the 3rd and 5th, possibly by the compiler. As the cento has not been traced to an earlier date than Cotterill’s Sel., 1810, No. 96, it was probably compiled by Cotterill from the We. H. Bk. To modern collections in Great Britain it is almost entirely unknown, but its use in America is somewhat extensive. The concluding line, “And faith be lost in sight,” anticipated Dr. Neale’s “Till hope be lost in sight,” in H. A. & M., 1875, No. 226, st. iv., and other hymnals. The history of the hymns from which this cento is compiled may be found under their respective first lines.

Almighty God, in humble prayer.  
J. Montgomery. [For Wisdom.]  
This hymn is in the “m. mss.” but undated. It was pub. in Montgomery’s Christian Psalmist, 1825, No. 498, in 6 st. of 4 l. and entitled “Solomon’s Prayer for Wisdom.” It is repeated, without alteration, in his Original Hymns, 1833, No. 70. In modern collections it is usually given in an abbreviated form, as in Windle’s Metrical Psalter & Hymnal, 11, Harland’s Ch. Psalter, No. 199, the Amer. Sobb. H. Bk., &c.

Almighty God of love.  
C. Wesley. [Missions.]  
A cento composed of Nos. 1157, 1158, and 1159 of his Short Hymns, &c., 1762, vol. i. p. 391. In this form it was given in the We. H. Bk. 1780, and has been retained in all editions of that work. It has also passed into numerous collections, specially of the Methodist bodies, both in G. Brit. and America. Orig. in P. Works, 1868-72, vol. ix. p. 469.

Almighty God, the pure and just.  
E. Oster. [Lent.]  
1st pub. in the Mist H. Book, 1838, No. 1, in 4 st. of 4 l. and again with slight variations in the Author’s Church and King, July 1837. In Kennedy, 1863, No. 631, it is subject to further alterations which are repeated in detail from Cooke & Denton’s Hymnal, 1853, No. 69, but with the omission of their doxology.

Almighty God, Thy Name I praise.  
Dorothea A. Thrupp. [God the Father.]  
Conributed to her Hymns for the Young (1st ed. in. o. c. 1830, 4th ed. Lond. 1836), No. 63, in 3 st. of 4 l. and entitled, “Praise to God for Mercies.” From thence it passed into MRS. Herbert Mayo’s Sel. of Hys. & Poetry, &c., Lond., E. Suter (1st ed. 1858, 4th ed. 1849), with the signature “D. A. T.” It is found in several collections for children, including the Ch. S. S. H. Bk., 1868, and others.  
[W. T. B.]

Almighty God, Thy piercing eye,  
I. Watts. [ Omniscience.]  
1st pub. in his Divine Songs, 1715, in 6 st. of 4 l. and entitled, “The All-seeing God,” and again in all subsequent editions of the same work. It is given in various collections in Great Britain and America, principally in those for children, and sometimes in an abbreviated form. Orig. in the Meth. S. S. H. Bk., 1879, No. 298. In one or two American collections it is attributed to Bedelone in error.

Almighty God, Thy sovereign power.  
J. Julian. [Alms giving.]  
Written for and 1st pub. in St. Mary’s Ch. S. S. H. Bk., Preston, Lancashire, 1874, in 5 st. of 4 l.

Almighty God, Thy word is cast.  
J. Caseed. [After Sermon.]  
Written about 1815, and 1st pub. in Cotterill’s Sel., 5th ed. 1819, No. 208, in 5 st. of 4 l., and given for use “After a Sermon” [s. mss.]. It was reprinted in Montgomery’s Christ. Psal., 1825, No. 252. From that date it grew in importance as a congregational hymn, until its use has become extensive in all English-speaking countries, in some cases with the omission of one or more stanzas, and in others, with the addition of a doxology. Two texts, purporting to be the original, are extant. The first is that of Cotterill as above, from which the hymn has been taken in a more or less correct form until 1802, when the second was given from the original ms. in Lord Selborne’s Bk. of Praise, 1862, p. 470, and Lyra Brit., 1867, p. 131. One of the best arrangements of the hymn is a slightly altered form of the latter in Thring’s Coll., 1882, No. 151.

Almighty God, to-night.  
J. M. Neale. [Evening.]  

Almighty God, whose only Son.  
Sir H. W. Baker. [Missions.]  
Contributed to the App. to H. A. & M., 1868, No. 357, in 7 st. of 4 l., and repeated in the revised edition of 1875, and other collections.

Almighty King, whose wondrous hand.  
W. Cooper. [Grace and Providence.]  
No. 81, Bk. iii., of the Olney Hymns, 1779, in 5 st. of 4 l., and entitled “Grace and Providence.” It has not attained to the position of many of Cowper’s hymns, and is found in a few collections only, including Martineau’s Hymns, &c., 1810 and 1873.

Almighty Lord and King. [God unchangeable.]  
An anonymous hymn in Dr. Alexander’s Augustine H. Bk., 2nd ed. 1858.

Almighty Maker, God!  
I. Watts. [Praise.]  
1st pub. in his Horae Lyricae, 1706, in 11 st. of 4 l., and entitled “Sincere Praise.” In its complete form it is unknown to the collections, but centos differing in length and arrangement, but all opening with the first stanza, are found in numerous hymnals in G. Brit. and America.

Almighty Maker, Lord of all. [Holliness.]  
This hymn is given in J. H. Thom’s Unitarian Hys., Chants & Anthems, 1858, No.
433, as from "Rees's Col," i.e. Kippis's Coll. of which Abraham Rees was one of the editors, 1755: No. 206, where it is given as from "Select Collection of 1756."

Almighty Ruler of the skies. I. Watts. [Ps. viii.] His l. m. parap. of v. 1, 2, of Ps. viii., 1st pub. in his Psalms of David, 1719, in 5 st. of 4 l., and entitled "The Hosanna of the Children; or, Infants praising God." His explanation of the opening stanzas is given in a note thus:—"These two first verses are here paraphrased and explained by a history of the Children crying unto Christ, Matt. xxxi. 15, 16, where our Saviour cites and applies those words of the Psalmist."

Although not of the first importance, it might be utilized as a hymn for Palm Sunday. Its use is limited. The New Cong., copying from the Leeds H. Bk., 1833, omits st. iii. and v.

Almum flamen, vita mundi. [Whitsuntide.] This hymn is of unknown origin and date. It is in the Corolla Hymnorum, Cologne, 1806, p. 40. Daniel, ii. p. 386, gives it in 7 st. of 9 l., without note or comment. It is not known to be in use in any liturgical work. [W. A. S.]

Translation in C. U.:—

Lord of Eternal Sanctity. By E. Caswall, 1st pub. in his Masque of Mary and other Poems, 1858, in 7 st. of 10 l., and again in his Hymns and Poems, 1873, p. 131. In this form it is not in C. U., but a cento, beginning with st. ii., "Come Thou, who dost the soul endue" (Veni, Spiritus Creator), was compiled for the Hymnary, 1875, No. 329, and received the sanction of Mr. Caswall, shortly before his death (t. mss.). Another tr. not in C. U. is "Genial Spirit, earth's emotion," by Dr. Rynasten in his Occasional Hymns, 1862.

Alone! to land alone upon that shore. F. W. Faber. [Death.] Pub. in his Hymns, 1862, No. 148, in 10 st. of 6 l. From two it cent are in C. U., both beginning with the same first line as above, and altered throughout; the first being No. 6 in the Scottish Hymnal, 1871, and the second, No. 909, in the Bapt. Hymnal, 1879.

Altenburg, Johann Michael, b. at Alach, near Erfurt, on Trinity Sunday, 1584. After completing his studies he was for some time teacher and preceptor in Erfurt. In 1605 he was appointed pastor of Ilversgehegn and Marbach near Erfurt; in 1611, of Trochtelborn; and in 1621 of Gross-Sommern or Sommerda near Erfurt. In the troubles war he was forced, in 1631, to flee to Erfurt, and there, on the news of the victory of Leipzig, Sept. 17, 1631, he composed his best known hymn. He remained in Erfurt without a charge till, in 1637, he was appointed diaconus of the Augustine Church, and, in 1638, pastor of St. Andrew's Church. He d. at Erfurt February 12, 1640 (Koch, iii. 115-117; Allg. Deutsche Biog., i. p. 363, and x. p. 766—the latter saying he did not go to Erfurt till 1637). He was a good musician, and seems to have been the composer of the melodies rather than of the words of some of the hymns ascribed to him. Two of his hymns have been tr. into English, viz.:—

1. Aus Jakobs Stamm ein Stern sehr klar. [Christmas.] Included as No. 3 of his Christliche dice Beichte und andächtige neue Kirchen- und Haus-Gesänge, pt. i., Erfurt, 1820, in 3 st. of 5 l. According to Wetzel's A. H., vol. i., pt. v. p. 41, it was first pub. in J. Fürstner's Hohen Festtags-Schrölein, 1811. In the Une. L. S., 1851, No. 24 he has been tr. as "From Job's root, a star so clear," by Miss Manington, 1864, p. 13.

2. Versage nicht du Hauselein klein. [In Trouble.] Concerning the authorship of this hymn there are three main theories:—i. that it is by Gustavus Adolphus; ii. that the ideas are his and the diction that of his chaplain, Dr. Jacob Fabricius; and iii. that it is by Altenburg. In tracing out the hymn we find that:—

The oldest accessible form is in two pamphlets published shortly after the death of Gustavus Adolphus, Leipzig, x.v. but probably in the end of 1632 (Royal Libr., Berlin): and in Martin Lange's Blätter Sieg-Crone, Leipzig, 1633 (Town Library, Hamburg). In the Episcopon the hymn is entitled, "Königlicher Hymnus, den er in der Wohnung der Magens zeichnen Treffen imlichen zu Gott gesungen"; and in the Sieg-Crone, p. 73, "Der S. König. Mayt. zu Schweden Lied, der von der Wur Schlauch gesungen.

In both cases there are 3 st.:—

i. Versage nicht, du Hauslein klein.
ii. Träste dich dees, dass deine Sach.

But God gieb in deis dein Gnad above, and—

iv. Ach Gott gieb in deis dein Gnad

v. Hillfluff dass wir nach deinem Wort.

No author's name is given. In the Bayreuth G. B., 1664, p. 232, are marked as an addition by Dr. Samuel Zehner; and by J. C. Olearius in his Lieder-Schatz, 1765, p. 141, as written in 1633 (1633?), when the Crets had partially burnt Schlesiengau, where Zehner was then superintendent.

The third form of importance is that given in Jerome Weber's Leipzig G. B., 1636, p. 651, where it is entitled "A soul- relieving hymn of Consolation upon the watchword—God with us—used by the Evangelical army in the battle of Leipzig, 7th Sept., 1631, composed by M. Johan Altenburg, pastor at Alachen, in his Dringen," (i.e. Sämmera in Thuringia.) It is in 5 st., of which st. i.-iii., are the same as the 1633, and are marked at Altenburg. St. iv., v., iv.

iv. Drifmey getreus des kleinen Heer

v. Amen, das hillf Herr Jesu Christ.

are marked "liturantiumentum," as such is the form in C. U. as in the Berlin G. L. S. ed. 1863, No. 1242.

In favour of Altenburg there is the explicit declaration of the Leipzig G. B., 1634, followed by most subsequent writers. The idea that the hymn was by Gustavus Adolphus seems to have no other foundation than that, in many of the old hymn-books it was called Gustavus Adolphus's Battle Hymn. The theory that the ideas were communicated by the King to his chaplain, Fabricius, after the battle of Leipzig, and by Fabricius, while he was maintained his title of Altenburg's Hymnologische Forschungen, 1832, pt. ii. pp. 55-98, but rests on very slender evidence. In Koch, v. 134-141, there is a copy of the original tune and striking words, etc. If, then, we must deny to the hymn Albert Knapp's characterization of it as "a little feather from the eagle wing of the philosophers," so much the more its original title as his "Swan Song" remains true. It was on the morning of the 2. Nov. 1632, that the Cret's army, under the dragon and the evangelical under Gustavus Adolphus stood over against each other at Lützen ready to strike. As the morning dawned Gustavus Adolphus summoned his Court preacher Fabricius, and commanded him, as also the other chaplains of all the other regiments, to hold a service of prayer. During this service the whole host sung the pius king's battle hymn.

"Versage nicht, du Hauslein klein."
It was his knees and prayed fervently. Meanwhile, a thick mist had descended on the field so that nothing could be distinguished. When the host had now been set in battle array he gave them as a sign for the fight the saying, "God with us," mounted his horse, drew his sword, and rode along the lines of the army to encourage the soldiers for the battle.

First, however, he commanded the tunes Ecce Rawy and Ec waUd was teQo1 grunmg lieu to be played by the kettle-drums, trumpets, and the soldiers joined as with one voice. The mist now began to disappear, and the sun shone through. "Then, after a short prayer, he cried out: "Now will we set to, please God," and immediately after, very loud, “Jesus, Jesus, help and today for the honor of Thy Holy Name." Then he attacked the enemy at full speed, defended only by a leathern gorget. "God is my banner," he said to the servant who wished to put on his cloak and aiding armor. About 11 o'clock in the evening the fatal bullet struck him, and he sank, dying, from his horse, with the words, "My God, my God!" Till twilight came on the fight raged, and was doubtful. But at length the Evangelical host obtained the victory, as it had prophetically sung at dawn.

This hymn has ever been a favourite in Germany, was sung in the house of P. J. Spener every Sunday afternoon, and of late years has been greatly used at meetings of the Gustavus Adolphus Union—an association for the help of Protestant Churches in Roman Catholic countries. In translations it has passed into many English and American collections.

Translations in C. U.:


2. Be not dismay'd, th' little flock. A good tr. of st. i.-iii. of the 1638 text in Mrs. Charles's V. of Christian Life in Song, 1858, p. 248. She tr. from the Swedish, which, in the best text, Petri-Boman, Carlstadt, X.D. (1866), is given as No. 378, "Forfars ej, du lilla hop!" and marked Gust. II. Adolf. Her version is No. 204 in Wilson's Service of Praise, 1865.

3. Thou little flock, be not afraid. A tr. of st. i.-iii. from the 1638 text, by M. Loy, in the Ohio Luth. Hymnal, 1880, No. 197.

Other trs. are all from the text of 1638.

(1.) "Be not disheart'nd, little flock," by Dr. H. Mills, 1864, p. 121. (2.) "I respond not, little band, although," by J. G. Walker, 1860, p. 41. (3.) "Be not dismay'd, th' little flock," by E. Massie, 1866, p. 143. (4.) "O little flock, be not afraid!" in J. D. Burton's title and remains, 1869, p. 226.

[J. M.]

Althus Proctor, Vetuslius. St. Columbia. This very curious hymn was first made known to modern scholars by the late Dr. J. H. Todd, in Fear, ii, p. 205 of the Liber Hymnorum edited by him in 1869 for the Irish Archceological and Celtic Society, where it is given with a prose translation by the editor. A physical version of this by Dr. W. MucllLaine is given in his Lyra Hibemica Sacra, Belfast, 1875, commencing, "The Father exalted, solemn of days, unbegetten," and the Latin text is reprinted in the Appr. thereto. In 1882 the Marquess of Bute issued a prose version, together with the original text and valuable notes thereon as The Altus of S. Columbia, edited with Prose Paraphrase and Notes by John, Marquess of Bute, Edinb. Blackwood, 1882.

[W. T. B.]

Alway in the Lord rejoice. J. S. B. Monsell. [Joy in the Lord.] Written in Italy and 1st pub. in his Spiritual Songs, 1857 and 1875, in 8 st. of 4 l. It is based on the Epistle for the 4th S. in Advent. It has not come into C. U. in G. Brit. In the Amer. College Hymn., Y. N. Y., 1876, No. 314. st. 1.-iv. and vii. are given with slight alteration.


Translation in C. U.:


Other trs. are:

(1.) "Now weaving at the grave we stand," by Miss Winkworth, 1858, p. 118. (2.) "Beside the dark grave reading," by R. Massie, 1866, p. 138. [J. M.]

Am I a soldier of the Cross? I. Watts. [Holy Fortitude.] Appended to his Sermons, pub. in 1721-24, in 3 vols., vol. iii., and intended to accompany a sermon on 1 Cor. xvi. 13. It is in 6 st. of 4 l., and entitled "Holy Fortitude." In Spurgeon's O. O. H. Bk., No. 571, st. vi. is omitted, but the rest are unaltered. Orig. full text in all editions of Watts's Works. In the New Cony. No. 623, it is given in an abbreviated and slightly altered form as — "Are see the soldiers of the Cross?" This is also found in Snepp's Songs of G. & G., 1872, and other collections. It dates as early as the Leeds H. Bk., 1853. The American use of this hymn is extensive.

Am I poor, do men despise me? [Contentment.] An anonymous hymn from the American S. S. Union Collection, given in the Meth. F. C. S. H. Bk., No. 268.

Amazing grace, how sweet the sound. J. Newton. [Grace.] No. 41, Bk. i. of the Olney Hymn., 1779, in 6 st. of 4 l., entitled "Faith's Review and Expectation," and based upon i. Chron. xvii. 16, 17. In G. Brit. it is unknown to modern collections, but in America its use is extensive. It is far from being a good example of Newton's work.

Ambrosius (St. Ambrose), second son and third child of Ambrosius, Prefect of the Gauls, was b. at Lyons, Arles, or Treves—probably the last—in 340 A.D. On the death of his father in 353 his mother removed to Rome, with her three children. Ambrose went through the usual course of education, attaining considerable proficiency in Greek; and then entered the profession which his elder brother Satyrus had chosen, that of the law. In this he so distinguished himself that, after practising in the court of Probus, the Praetorian Prefect of Italy, he was, in 374, appointed Consul of Liguria and Aemilia. This office necessitated his residence in Milan. Not many months after, Auxentius, bishop of Milan, who had joined the Arian party, died; and much was felt to depend upon the person appointed as his successor. The church in which the election was held was so filled with excited people that the Consul found it necessary to take steps for preserving the peace, and himself exhorted them to peace and order: when a voice suddenly exclaimed, "Ambrose is Bishop," and the cry was taken up on all sides. He was compelled to accept the post, though still only a catechumen; was forthwith baptized, and in a week more consecrated Bishop, Dec. 7, 374. The death of the Emperor Valentinian I, in 375, brought him into collision with Justina, Valentinian's second wife, an adherent of the Arian party: Ambrose was supported by Gratian, the elder son of Valentinian, and by Theodosius, whom Gratian in 379 associated with himself in the empire. Gratian was defeated in battle by a confederate of Maximus, and Ambrose was sent to treat with the usurper, a piece of diplomacy in which he was fairly successful. He found himself, however, left to carry on the contest with the Arians and the Empress almost alone. He and the faithful gallantly defended the churches which the heretics attempted to seize. Justina was foiled; and the advance of Maximus on Milan led her to flight, and eventually to her death in 383. He was probably the year before (387), that Ambrose received into the Church by baptism his great scholar Augustine, once a Manichean heretic. Theodosius was now virtually head of the Roman empire, his colleague Valentinian II., Justina's son, being a youth of only 17. In the early part of 390 the news of a riot at Thessalonica, brought to him at Milan, caused him to give a hasty order for a general massacre at that city, and his command was but too faithfully obeyed. On his presenting himself a few days after at the door of the principal church in Milan, he was met by Ambrose, who refused him entrance till he should have done penance for his crime. It was not till Christmas, eight months after, that the Emperor declared his penitence, and was received into communion again by the Bishop. Valentinian was murdered by Arbogastus, a Frank general, in 392. The murder and his puppet emperor Eugenius were defeated by Theodosius in 394. But the fatigue of the campaign told on the Emperor, and he died the following year. Ambrose preached his funeral sermon, as he had done that of Valentinian. The loss of these two friends and supporters was a severe blow to Ambrose: two unquiet years passed, and then, worn with labours and anxieties, he himself rested from his labours on Easter Eve, 397. It was the 4th of April, and on that day the great Bishop of Milan is remembered by the Western Church, but Rome commemorates his consecration only, Dec. 7th. Great he was indeed, as a scholar, an organizer, a statesman: still greater as a theologian, the earnest and brilliant defender of the Catholic faith against the Arians of the West, just as Athanasius (whose name, one cannot but remark, is the same as his in meaning) was its champion against those of the East. We are now mainly concerned with him as musician and poet, "the father of Church song" as he is called by Grimm. He introduced from the East the practice of antiphonal chanting, and began the task, which St. Gregory completed, of systematizing the music of the Church. As a writer of sacred poetry he is remarkable for depth and severity. He does not warm with his subject, like Adam of St. Victor, or St. Bernard. We feel," says Abp. Trench, "as though there were a certain coldness in his hymns, an aloofness of the author from his subject." A large number of hymns has been attributed to his pen; Daniel gives no fewer than 92 called Ambrosian. Of these the majority (including one on himself) cannot possibly be his; there is more or less doubt about the rest. The authorities on the subject are the Benedicentiae ed. of his works, the Pauline and the Pauline ed. of his hymns, and the Theaurus Hymnologicus, of Daniel. The Benedicentiae editors give 12 hymns as asassignable to him, as follows:

1. Asterna Christi munera.
2. Aeterne rerum Conditor.
3. Consors Paterni lumina.
4. Deus Creator omnium.
5. Fiat porta Christi pervia.
6. Illuminans Altissimus.
7. In medio turris surgit hora terra.
8. O Lux Beata Trinitas.
10. Sommo refectis artibus.
11. Splendor Paternae gloriae.
12. Veni Redemptor gentium.

Histories of these hymns, together with details of the into English, are given in this work, and may be found under their respective first lines. The Bolandists and Daniel are inclined to attribute to St. Ambrose a hymn, Gratias tibi Jesu nucos, on the finding of the relics of SS. Gervasius and Protasius. These, we know, were discovered in 386, and it is by no means unlikely that the bishop should have commemorated in verse an event which he announces by letter to his sister Marcellina with so much satisfaction, not to say exultation.

A beautiful tradition makes the Te Deum laudamus to have been composed under inspiration, and recited alternately, by SS. Ambrose and Augustine immediately after the baptism of the latter in 387. It should, however, be noticed that the story rests upon a passage which there is every reason to consider spurious, in the Chronicon Dacius, Bp. of Milan in 550. There is no hint of such an occurrence in the Confessiof of St. Augustine, nor in Paulinus' life of St. Ambrose,
American to all that God hath said.

C. Wesley. [Divine Holiness, and Human Depravity.] Appeared in Hymns and Sacred Poems, 1742, in 36 st. of 4 L, in three parts, and entitled "Unto the Angel of the Church of the Laodiceans." In 1780, J. Wesley compiled the following centes therefor from the Wes. H. Bk.:


2. O let us own works forsake. Composed of st. iii, viii, ix, x of Part ii.

3. Saviour of all, to Thee we bow. Composed of st. l-xvi. of Part iii.

American Hymnody. Psalmody rather than Hymnody was the usage of America prior to 1800. The famous Bay Psalm Book, or New England Version of 1640, published at Cambridge, New England, by Stephen Day, was the first volume printed in those Colonies; and from its rarity the few extant copies of the first edition are very highly valued. Isaiah Thomas, the founder of the American Antiquarian Society, supposed that "not less than seventy editions were printed in Boston, London, and Edinburgh." The revision of that version by Thomas Prince in 1757 met with less favour (and is scarcer) than the original, which about that time began to be superseded by the Version of Tate & Brady. The Tate & Brady Version, with Supplement of Hymns, mostly by Watts, were printed at Boston between 1750 and 1800. Towards the end of the century numerous editions of Watts's Psalms and Hymns appeared, chiefly in New England, and continued to appear after the publication of the amended versions of Watts's Psalms, by Joel Barlow, in 1785, and Timothy Dwight, in 1800. Hymn-compiling began after the Revolution, and its course can best be followed under the headings of the several religious bodies.

1. Protestant Episcopal Church. The Episcopal Church issued, in 1789, the Version of Tate & Brady with twenty-seven hymns, to which thirty more were added in 1803. These were superseded by an abridged version of the Psalms, mostly from Tate & Brady, in 1833, and a Collection of Hymns, also by Tate & Brady, published anonymously in 1827. The latter, entitled II. of the Prot. Episc. Ch. at forth in General Convention in the years 1829, 1808, and 1826, and commonly known as the Prayer-Book Collection, except for its originals, hardly deserved the repute it long enjoyed. It continued to be used exclusively in the Sunday services for 35 years, and was bound up with the Prayer Book till 1871.

After 1831, in some dioceses Hymns Ancient and Modern, or one or two Selections from it or other sources, were allowed. In 1856, sixty-six Additional Hymns were put forth; and in 1871 the present Hymnal. This, although a great advance upon the Prayer Bk. Collection of 1826, does not compare favourably with the leading Anglican books of to-day. It was slightly revised, and not materially improved, in 1874. The voluntary system of the English Church with regard to Hymnody has unfortunately not been permitted to her American daughter, who is in consequence left behind in the march of scholarship, activity, and taste. Of private collections which might be used at week-night services, &c., we may mention Dr. C. W. Andrews's Church Hymns, of 1844 and 1857, and Hymns for Church and Home, 1859-60. The latter did much in preparing the way for the Hymnal of 1871.

II. Presbyterian.-This body, in common with the Congregationalists, for a long time used Watts and Brady. Their first official Psalms and Hymns appeared in 1828-29, and amended editions of it in 1830-1834, and in 1843. The Church Psalms of 1843, with the Supplement of 1847, was long the chief manual of the New School body. Among prominent extant collections, the Presbyterian Hymnal, of 1874, is to be distinguished from the inferior Hymnal of the Presbyterian Church of 1867. Of books not put forth by authority, nor strictly denominational, and which have been used by Congregationalists and others as well as by Presbyterian, Leavitt's Christian Lyre of 1820-1 contained originals, and is of historic importance. The same is true of Thomas Hastings's Spiritual Songs, 1831, 2, 3, in which the hymns of the three leading American writers—Hastings, Hay Palmer, and S. F. Smith—first appeared. Dr. C. S. Robinson's Songs for the Sanctuary, 1843, and his Spiritual Songs, 1878, aim rather at popular usefulness than literary accuracy, and have won great success. On the other hand, The Sacrifice of Praise, 1863, was carefully edited with notes. The late Dr. E. F. Hatfield, one of the leading hymnological scholars of America, produced in The Church Hymn Book, 1872, a work exceptionally trustworthy for texts, dates, and ascriptions of authorship. No less valuable in these respects is Hymns & Songs of Praise, published in 1874 by Bros. Hitchcock, Eddy, and Schauff; these three eminent compilers having expended on it much care, skill, and taste. These two books, though not so widely circulated as some others, are essential to every hymnic library.

III. Congregationalists.—The first Congregational compilation which shewed thought and research was the Hartford Selection of 1720—by Dr. Benjamin Prince, a work of unusual merit for its day. It contained many originals, as did also Nettleton's Village Hymns, 1824, which was long and widely used, and exerted an influence of considerable importance. Its Missionary Hymns, then a new feature, were numerous, and drawn largely from Hymns for the Monthly Concert, Andover, 1823, an important but
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almost unknown tract by L. Bacon (q. v.), Worcester’s Watts’s, and Select Hymns, 1823, long held a prominent place. So did Mason and Greene’s Church Psalmody, 1831. Bacon’s Supplement to Dwight, 1835, kept Dwight’s Watts in use till the Connecticut Congregational Psalms and Hymns appeared in 1845. Abner Jones compiled Melodies of the Church in 1832, and his son Darius E. Jones, Temple Melodies, in 1851, and Songs of the New Life, 1869. Mr. H. W. Beecher’s Plymouth Collection, 1855, represented the original mind of its composer, and has many points of excellence. The Sabbath Hymn Book, 1858, prepared by Professors Park and Phelps of Andover, though careless in authorship and texts, was the most attractive and valuable of American hymnals to its date. Elias Nason’s Congregational Hymn Book, 1857, and sundry others of lesser note, appeared in Boston. The year 1880 marks the reaction from the excessive bulk of 1200 to 1500 hymns to about 600 in the Hymn Book of the Rev. H. Richards’s Songs of Christian Praise, and Hall and Lazar’s Eclectic Hymnal. The last named shows a new departure; no less in its large use of recent material and following of English models, than in the admirable carelessness of its editing, and in a biographical index, covering thirty-three double columns, of authors, translators, and composers. The index is based upon that compiled by Major Crawford and the Rev. J. A. Eberle for the Irish Ch. Hymnal, 1876.

IV. Baptists.—The Baptists soon abandoned the exclusive use of Psalms, and commenced the compilation of independent collections of hymns. A Philadelphia Collection of theirs, published in 1790, cites one of Newport, Rhode Island, still earlier. Of Joshua Smith’s Divine Hymn, a ninth edition bears date 1798. In New York, too, John Stanford issued a collection of 200, chiefly from Rippon, in 1792, and gave authors’ names. The Boston Collection, 1808, Parkinson’s, 1809–17, and Macdougal’s, 1815, were of note, and Winchell’s Arrangement of Watts, with Supplement, 1817–32, had a great sale. The Psalmist by Baron Stow and S. F. Smith, published in 1843, was an exemplary work, and met with general acceptance throughout the north, as did Manty’s Baptist Psalmody, 1850, in the south. The Baptist Harp, 1849, and Devotional Hymnal of 1864, are of some importance. A great many 32mos. and 48mos. of revivalistic character—the Virginia Selection, Doer Selection, Mercer’s Chester, &c.—have been in use. Of more sober type is Linsley and Davis’s Select Hymns, 1836. The leading books to-day are the Baptist Hymn Book, Praise Book, and the Service of Song, all of 1871. In addition to purely Baptist collections, editions of the chief Congregational Collections for the use of Baptists have had an extensive sale. These include the Church Psalmody of Mason and Greene, the Plymouth Collection of H. W. Beecher, and The Sabbath Hymn Book of Park and Phelps. Collections by Free Will Baptists appeared in 1832 and 1838, and by The Old School, or Primitive Baptists in 1836 and 1838. The older of the two Baptist sects calling themselves Chris-

TANS, made a large beginning in 1805 with the collection of Elias Smith and Abner Jones. Of their later collections the most noteworthy is the Christian Hymn Book, Boston, 1863. The other body of this name has its strength in the South and West. It has used a book compiled by its founder, Alexander Campbell, and another published at Dayton, Ohio.

V. Methodists.—American Methodists used at first a Pocket Hymn Book (a reprint of that by Spence, which was attacked by J. W. West in the 10th of which Hymns appeared in 1790, and the 27th in 1802. In 1802 it was revised by Coke and Asbury. The latter issued a Supplement to it in 1810. In 1836 an official book, excluding all others for Sunday services, was issued, and another in 1849. These were displaced by the Methodist Hymnal, 1878. The Southern Methodist Episcopal Hymns of 1847 took less liberties with the texts, and adhered more closely to John Newton’s and Wesley’s general views in the one Northern successor. The Methodist Protestant body has had three hymn-books, published respectively in 1837, 1859, and 1871. The Wesleyan Methodists and the African Methodists also use compilations of their own. Many books, Methodist in character if not in name, and adapted to camp-meetings and the like, came out after the beginning of the century and later, containing excursions, not a few of which had certain rude and tervid elements of poetic merit. Eminent among these was a Baltimore Collection of about 1800, several pieces from which are still in use. This type is now represented by the numerous Gospel Songs, &c., of America, and Sacred Songs and Solos (Sankey) in England, which are indeed spiritual songs, rather than hymns; having immense temporary popularity and influence, but are rather Joshua’s gourds than plants of permanent standing in the song-garden. The splendid provision, both in quantity and quality, made by Charles Wesley, seems, here as in England, to have deterred those who followed his views and methods from attempting to produce serious hymns after his pattern in any considerable measure.

VI. Universalists.—The Universalists have been very active, and their activity began very early. In 1792 they issued two collections, that of Richards (q. v.) and Lane, in Boston, and one in Philadelphia. In 1808 appeared 415 Hymns composed by different authors (Hosea Bullon, Abner Kneeland, and four others) at the request of the General Convention of Universalists, an inferior work, as works produced under such circumstances usually are. Among later books are those of Bullon and Turner, 1821; and R. Stretcher, 1829: Hosea Bullon, second collection, 1837; Adams & Chapman, Christian Devotion, 1846; J. G. Adams, 1861; and Prayers and Hymns, 1868. All these contain originals.

VII. Unitarians.—The Unitarians have been still more prolific in compiling, and in composing nearly as much so, but not in the same perfunctory way, and with far greater success. Possessing a large share of the best blood and brain in the most cultivated section of
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America, they exhibit a long array of respectable hymnists whose effusions have often won the acceptance of other bodies, and must be largely represented in these pages. Special service has been done at home by Dr. A. P. Putnam, of Brooklyn, whose admirable Singers and Songs of the Liberal Faith (1875), through a large volume, does not exhaust the subject, but is to be supplemented by another. Amongst their most notable collections, usually from Boston, are Belknap's, 1795; Sewall's (New York), 1827; Greenwood's, 1830-35; that of the Cheshire Association (Conn.), 1844; Dr. J. F. Clarke's, 1844-55; Drs. Hodge & Huntington's, 1855; S. Longfellow and S. Johnson's Book of Hymns, 1844-48, and Hymns of the Spirit, 1861; and the Unitarian Hymn Book, 1829. The last is the most widely used, but is by no means the one of most marked character, careful editing, or general literary merit.

VIII. Roman Catholic.—The Roman Catholic Church in the United States has done nothing worthy of mention, unless the reprint, with additions, of E. Caswall's Lyra Catholica of 1849 be regarded as a selection for congregational purposes.

IX. Lutherans.—Such Lutherans as in the latter part of the 18th cent. used the English tongue were supplied by the pious efforts of Dr. Kuhn, 1763, of Strobeck, 1797, and of Williston, 1806; and later by the various collections of the Tennessee, Ohio, and General Synods; by those of the New York Ministerium 1814-34; and by the Ministerium of Pennsylvania, 1865. The latter, prepared with unusual care, was revised in 1868 as the Church Book of the General Council.

X. Reformed Dutch.—The Reformed Dutch, now the "Reformed," body, had their own version of the Psalms as early as 1707, and issued successive collections of Psalms and Hymns, in 1789, 1814, 1831, and 1850. These were superseded and greatly improved upon by their Hymns of the Church, 1869.

XI. German Reformed.—This body, which in common with the Reformed Dutch has of late dropped from its title all that indicated its distinctive origin, has produced or included one or two hymnists, but no collection of note.

XII. The productions of several small denominations—Adventists, United Brethren, &c.—offer no special claim to notice beyond the fact that the collections of the Moravians are mainly based upon those of England; and that those of Mormons might fill a chapter as literary curiosities, but cannot be considered here.

XIII. Comparatively few American hymnists have collected their verses in book form. Thus, in many cases, the only way, and that an insecure one, of indicating the original text of any hymn is by referring to the place of first publication so far as known. The number of such authors of hymns, and it may be added, of compilers, is far greater than would be supposed by those who have not carefully studied the subject, and licterto it has been inadequately treated. C. D. Cleveland's Lyra Sacra Americana, 1868, by no means covers the ground. This is the more to be regretted, as that work has become the text book for the higher American hymnody of the hymnal compilers of Great Britain. Mr. Rider's Lyra Americana is but a meagre and random selection. In the present work it is designed to mention, though with inevitable baldness and brevity, all writers and hymns that have made any extended mark, including some lyrics, out of a number unduly large, that unfortunately are anonymous. The books chiefly, though by no means exclusively, taken as a basis for this survey, are the following; together with the number of hymns in each, and the number embraced in each total of hymns of a purely American origin, the percentage being about one in seven.

<table>
<thead>
<tr>
<th>Hymnals</th>
<th>Total Hymns</th>
<th>American Hymns.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prayer Book Coll., 1726</td>
<td>212</td>
<td>21</td>
</tr>
<tr>
<td>Episcopal Hymn., 1741</td>
<td>520</td>
<td>40</td>
</tr>
<tr>
<td>Methodist Episcopal H., 1849</td>
<td>1148</td>
<td>50</td>
</tr>
<tr>
<td>Methodist Hymn., 1878</td>
<td>1117</td>
<td>74</td>
</tr>
<tr>
<td>Baptist Psalms, 1847</td>
<td>1180</td>
<td>75</td>
</tr>
<tr>
<td>Baptist Hymn Bk., 1871</td>
<td>1180</td>
<td>62</td>
</tr>
<tr>
<td>Baptist Hymn Bk., 1871</td>
<td>1311</td>
<td>24</td>
</tr>
<tr>
<td>Baptist Hymn Bk., 1871</td>
<td>1129</td>
<td>16</td>
</tr>
<tr>
<td>Plymouth Collection, 1855</td>
<td>1574</td>
<td>256</td>
</tr>
<tr>
<td>Sabbath Hymn Bk., 1859</td>
<td>1129</td>
<td>233</td>
</tr>
<tr>
<td>Robinson's New for January, 1845</td>
<td>1244</td>
<td>24</td>
</tr>
<tr>
<td>Hafeld's Ch. Hymn Bk., 1872</td>
<td>1464</td>
<td>160</td>
</tr>
<tr>
<td>Hitchcock's Collection, 1774</td>
<td>1416</td>
<td>190</td>
</tr>
<tr>
<td>Presbyterian Hymn., 1874</td>
<td>972</td>
<td>108</td>
</tr>
<tr>
<td>Reformed Hymns. of the Ch., 1869</td>
<td>1007</td>
<td>146</td>
</tr>
<tr>
<td>Oberlin Manual, 1880</td>
<td>955</td>
<td>110</td>
</tr>
<tr>
<td>C. H. Richardson's Coll., 1860</td>
<td>660</td>
<td>140</td>
</tr>
<tr>
<td>Evang. Hymnal, 1868</td>
<td>613</td>
<td>28</td>
</tr>
</tbody>
</table>

XIV. The English use of American hymns has been, until recent years, very limited, and mainly confined to the older collections of the English Nonconformists, and the Unitarian Hymnals. In the two hundred and fifty hymns of the higher order of merit in American hymnody, which are now in common use in Great Britain, are found choice selections from all the leading denominations in the States, and ranging from the earliest productions of Presbyter Davies to the latest of Dr. Bay Palmer and Bishop Cox. The marked success which has attended the few translations from the Latin and German that have been embodied in English Hymnals attests their merit, and indicates a wealth of hymnic power in our midst which should be more fully developed and utilized. In Great Britain the noblest forms of American Hymnody are known to the few; whilst the Gospel Songs of our reviviscial schools are the mainstay of similar efforts in the mother country. Our review is materially increased by this extensive use of the ephemeral form of our hymnody; success compelling attention where literary merit has failed to do so.

XV. The alphabetical arrangement required by a Dictionary precludes that grouping of the American work which would best set forth its nature and extent. In this Dictionary the hymns are annotated under their respective author's names. To assist, however, in ascertaining the full extent of American Hymnology, the subjuncted synopsis, arranged in Denominational and Chronological order, has been compiled:—
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SYNOPSIS OF AMERICAN HYMNODY.

1. Protestant Episcopal Church.

Alexander Viets Griswold, D.D. 1766-1843
Francis Scott Key 1779-1843
John De Wolf 1786-1862
Henry Ustic Onderdonk, D.D. 1789-1858
Sarah J. Haie 1785-1878
Wm. Augustus Muhlenberg, D.D. 1796-1879
James Walsh Eastburn 1797-1819
George Washington Doane, D.D. 1799-1859
William Rosewell, D.D. 1804-1851
William H. Whittingham, D.D. 1805-1879
Roswell Park, D.D. 1807-1869
George Burgess, D.D. 1809-1866
Chester F. B. Wheeler, M.A. 1814-1877
Harriett E. R. Stowe 1817
Christopher Christian Cox, M.D. 1816-1882
John Williams, D. D. 1817
Arthur Cleveland Coxe, D.D. 1818
Edward A. Washburn, D.D. 1819-1881
Frederick D. Huntington, D.D. 1819
Eliza Seudder 1821

2. Presbyterians.

Samson Occom 1723-1792
Samuel Davies 1723-1761
Thomas Hastings, Mus. Doc. 1752-1817
Josiah Hopkins, D.D. 1766-1862
Henry Mills, D.D. 1786-1867
Nathan S. S. Boazan, D.D. 1786-1871
Isai Nelson, M.D. 1793-1844
Jane L. Gray 1796-1871
James A. Alexander, D.D. 1804-1859
Edwin F. Hatfield, D.D. 1807-1883
Joseph A. Alexander, D.D. 1809-1860
Alfred A. Woodbull, D.D. 1816-1836
Charles Dutton, Jun. 1816-1832
Thomas Mackellar 1817
George Duffield, Jun., D.D. 1818
Elizabeth Lee Smith 1817
Elizabeth Prentis 1818-1878
Robert Morris, LL.D. 1818
Philip Schaff, D.D. 1819
Aaron P. Randolph 1820
Aaron Robarts Wolfe 1821
Charles S. Robinson, D.D. 1829
Hervey Doddridge Gaine 1822
Catherine H. Johnson 1824

3. Congregationalists.

Mather Byles, D.D. 1706-1788
Nathan Strong, D.D. 1746-1816
Tunbridge Dwight, D.D. 1752-1817
Joel Barlow 1755-1812
Phoebe Hindsale Brown 1783-1861
Abigail Nettleton, M.D. 1783-1843
William Allen, D.D. 1784-1849
Charles Jenkins 1786
Thomas H. Gallaudet, LL.D. 1787-1851
Emma C. Williams 1787-1870
Leonard Withington, D.D. 1789
Eleazar T. Fitch, D.D. 1793-1859
Augustus L. Hillhouse 1792-1859
William Mitchell 1793-1867
William B. Tappan 1794-1849
John G. C. Bannard 1796-1829
Joseph Seward cire. 1799
Abby Bradley Hyde 1729-1837
Thomas C. Upham, D.D. 1799-1872
Jared B. Waterbury, D.D. 1784-1872
William Cutter 1801-1867
Leonard Bacon, D.D. 1802-1851
Nehemiah Adams 1807
George Barrett Cheever, D.D. 1807
Ray Palmer, D.D. 1807-1881
Daniel G. Cooleyworth 1810
Russell Sturgis Cook 1811-1864
Eliza Nason 1811
George N. Allen 1812-1877
Samuel Wilson, D.D. 1813-1845
Charles Beecher 1815
Zachary Eddy, D.D. 1815
Napoleon Tarry 1815-1869
James Henry Bancroft 1819-1844
Leonard Swain, D.D. 1821-1869
Henry Mathey Irig President, D.D. 1821
Jeremiah E. Rankin, D.D. 1826
Horatio R. Palmer, Mus. Doc. 1834


Philip Bliss 1826-1876
Caroline Smith 1829-1862
Thomas Baldwin, D.D. 1753-1826
John Leland 1754-1841
Oliver Hilden 1765-1844
Robert Daniel 1767-1840
Adoniram Judson, D.D. 1788-1850
Lydia Sigourney 1791-1865
Benjamin Clews, D.D. 1793-1864
Joseph Beichler, D.D. 1794-1859
Nathaniel Cowper, D.D. 1794-1870
James Davis Knowles 1794-1870
Salamon Judson 1803-1845
John Newton Brown, D.D. 1803-1868
George Barton Ide, D.D. 1806-1872
Sallie Fair Smith, D.D. 1814-1877
Lydia Baxter 1819-1874
Robert Turnbull, D.D. 1841-1877
Henry S. Washburn 1847
Sewell S. Cutting, D.D. 1833-1892
Sidney Dyer 1834
Jacob B. Scott 1838-1861
Edmund Turrey, D.D. 1816-1872
Sylvanus D. Phelps, D.D. 1816
James N. Wintcheil 1819
Maria A. Anderson 1819
Basil Mauy, Jun., D.D. 1820
William McDonald 1820
Edward W. Walker, D.D. 1821
Robert Lowry, D.D. 1826
Enoch W. Freeman 1829-1839
Christopher R. Blackall, M.D. 1830
West T. Gane 1831
Joseph Henry Gilmore 1834
Stephen P. Hill 1836
George Robinson 1836-1883
H. C. Ayres 1849
Will. E. Witter 1854
Mary Ann Baker 1882

5. Methodists.

Hannah Flagg Gould 1789-1865
George Perkins Morris 1802-1864
Thomas H. Stockton, D.D. 1808-1868
Samuel Y. Peabody, D.D. 1811-1877
William Hunter, D.D. 1817-1877
David Creamer 1812
Thomas O. Summers, D.D. 1812-1882
Edwin Hall 1817
Fanny J. Van Alystne 1823
Robert A. West 1849
Harriett Phillips 1860

6. Universalists.

James Freeman, D.D. 1759-1835
George Richards 1759-1816
Hossa Ballou 1771-1852
Abner Knocland 1774-1844
Joseph C. Chief Adams 1816
Edwin Hubbell Chapin, D.D. 1777-1840
J. H. Hanford 1860

7. Unitarians.

John Quincy Adams 1767-1848
James Flint, D.D. 1779-1855
John Pierpoint 1786-1866
Andrews Norton, D.D. 1786-1853
Eliza Lee Folien 1787-1840
Sarah White Livermore 1789-1874
Samuel Gilman, D.D. 1791-1858
Nathaniel L. Frothingham, D.D. 1793-1870
Henry R. Waterbury, D.D. 1794-1843
Caroline Gilman 1794
William Cullen Bryant 1794-1878
William B. C. Peabody, D.D. 1798-1847
William H. Furness, D.D. 1802
Ralph Waldo Emerson 1803-1882
Thomas Grosvenor, Jun., M.D. 1819
William P. Lunt, D.D. 1826-1857
Frederick H. Hedge, D.D. 1826
Henry W. Longfellow 1827-1883
Seth E. Mills 1827
Stephen G. Bulfinch, D.D. 1829-1870
Oliver W. Holmes, M.D. 1829-1876
Emanuel S. Sears, D.D. 1829-1876
Sarah M. Marchesa Osoli 1830-1850
Theodore Parker 1830-1860
Clara Robinson, D.D. 1830-1882
James F. Clarke, D.D. 1831
Abiel Abbot Livermore 1811
AMERICAN HYMNODY

Robert Cowper Waterston 1812
William H. Burleigh 1825-1871
Joses Very 1813-1850
Charles Timothy Brooks 1821
Lucy E. Akerman 1821-1874
Samuel Longfellow 1810
James Russell Lowell 1819
Samuel Johnson 1822-1882
Octavius R. Frothingham 1822
Edward Everett Hale 1822
Thomas W. Higgison 1823
William H. Humbert 1827
William J. Loring 1822
Joseph P. Hartman 1822

8. Reformed Dutch.

George W. Bethune, D.D. 1805-1862
Sarah E. York 1819-1831
Alexander R. Thompson, D.D. 1822

9. German Reformed.

Edwin H. Nevin, D.D. 1841
Henry Harbaugh, D.D. 1847-1867

10. Various.

Henry Alline 1745-1784
Samuel J. Smith 1771-1835
Lucas M. Sargent 1796-1867
William Russell 1794-1873
John Gilborne Lyons, LL.D. 1800-1868
Erastus C. Benedict, LL.D. 1800-1860
Charles Dexter Cleveland, LL.D. 1802-1869
John Greenleaf Whittier 1807
Martha Cooke 1839-1874
William G. Clark 1810-1841
Mary S. B. Sheddler (Dana) 1810
Alice Cary 1811
Anna Warner 1822
Phoebe Cary 1824-1871
Robinson Porter Dunn, D.D. 1826-1867
Lucy Larcom 1826
Grace Webster Hillsdale 1832
Emily Miller 1833
Annie Hawks 1835
Caroline W. Sewall [or Seward] c. 1836
Margaret Elizabeth Winslow 1836
Isaac Beavler Woodbury 1819-1855
Emma Campbell 1843
Frances Mace 1852
Harriet McEwan Kimmel 1856
Ellen E. Gates 1864

To any one desirous of grasping the whole subject of American Hymnody, the foregoing synopsis will be of value. By reading the various articles in the chronological order given, the rise and growth of the hymnological literature of the various denominations may be determined, and the relative importance of each writer can be ascertained.

XVI. In conclusion I would add that nothing like an adequate survey of the field of American Hymnody has been attempted, within my knowledge, until now. I have aimed to mention every hymn of native origin which has come into at all extended use, and to give some account of the writer of each. The material has been gathered from all quarters, and, of course, under difficulties. I cannot hope to have attained absolute accuracy or completeness, though the effort in their direction has been strenuous. The limits assigned to the American portion of this Dictionary necessitated severe compression, and gave room for little beyond the dryest facts, names, dates, titles, and first lines. But these annotations when taken together can hardly have failed to notice any author or hymn whose merit has been generally or widely recognized; and they will make it apparent that the subject is larger than would be supposed by those by whom it has not been studied.

AMPLEST GRACE


Amidst the mighty, where is he.

John Morison. [Cross and Consolation.] 1st appeared as No. 29 in the Draft Scottish Translations and Paraphrases, 1781, as a version of Lam. iii. 37-40, in 4 st. of 4 lines. The only variation in the public worship edition issued in that year by the Ch. of Scotland and still in use is from pine to clothes in st. ii., 1, 2. In the markings by the eldest daughter of W. Cameron (q.v.) ascribed to Morison. From the 1781 it has passed into a few modern hymnals, and is included as No. 286 in Kennedy, 1865, slightly altered. [J. M.]

Amidst Thy wrath, remember love.

I. Watts. [Ps. xxxviii.] 1st pub. in his Psalms of David, 1719, in 10 st. of 4 l., with the title "Guilt of Conscience and Relief; or Repentance and Prayer for Pardon and Health." Various arrangements of stanzas are given in modern hymnals, no collection repeating it in its full form. In America it is generally known as "Amid Thy wrath," &c.

Amidst us our Beloved stands.

C. H. Spurgeon. [Holy Communion.] Written for and 1st pub. in his O. O. H. Bk. 1866. It is in one or two American collections.

Amilie Juliane. [Emilie Juliane.]

Among the deepest shades of night.

Ann Gilbert, née Taylor. [A Child's Hymn.] Appeared in Hymns for Infant Minds, by J. and A. Taylor, 1810, in 5 st. of 4 l., and entitled "Thou God seest me." It is found in various collections for children. Orig. text in Stevenson's H. for Ch. and Home, with "to hell" for "in hell," st. iv., l., 1. It is sometimes given as "Amongst the deepest shades."

Amplest grace with Thee I find.

A. M. Toplady. [Christmas.] 1st pub. in his Poems on Sacred Subjects. Dublin, 1759, pp. 73-4, in 8 st. of 4 l., and headed "On the Birth of Christ." Although not in C. U. in G. Britain, it has passed into a few American collections, and usually in an abbreviated form. Orig. text in Selwyn's reprint of Toplady's P. Works, Lond., 1860.

[W. T. B.]
'Αναστάσεως ήμέρα. This is the first of eight Odes which form the great hymn commonly known as "The Golden Canon, or The Queen of Canons," of St. John of Damascus. The Odes alternate with those of St. Cosmas in the Greek Office for Easter Day in the Pentecostarion, and each is sung in order in the service as appointed therein. The date of its composition was probably the middle of the eighth century. St. John having died about A.D. 780. The design of the series of Odes which constitute the Canon is to set forth the fact of the Resurrection, its fulfilment of ancient types and figures and prophecies, and the benefits which it has brought to mankind: out of which arises the call for praise and thanksgiving. This is accomplished in the following manner:—

Ode I. The fact of the Resurrection; a new Passover; therefore rejoice. 11. This is the New River from the rock: and the New Light. 1v. This is the Salvation seen by Habakkuk, the male that opens the womb, the yearling Lamb, the Antitype of the law. 2. Here are praises, irising praises, not ointments; haste to meet the Bridegroom. vi. He has broken from Hades, and with it has brought freedom to man, vii. He came down from the pure and fountain-like Three, the Holy Women found Him, therefore keep the Festival-viii. Yea, on this morning of praise, taste the vine's new fruit, and let the Festival be from this morning of praise Him, thou New Jerusalem. He is ours to the end; we therefore praise Thee, "O Christ, our Pascha."

Although a complete Greek Canon consists of nine Odes, only eight are given in this Canon for Easter, and in other Canons of the great Festivals. By a rigid rule the Odes must follow the order and keynote of nine Scripture Canticles, one, for example, being drawn for the morning, and another Jonah's prayer. No. ii. Canticle is of a severe and threatening character, and is therefore omitted from Festival Canons. Hence the omission of an Ode based thereupon in this Canon for Easter; and why (as in the Canon for Christmas Day) Ode ii. is also missing. (See Greek Hymnody, § xvi. 11, and Χριστός γεννάται for the series of Canticles.)

The complete Office, as sung in the Greek Church every Easter Day, was included by Dr. Littledale in his Offices from the Service Books of the Holy Eastern Church, 1863, pp. 86-224. The Canon is also found in the Abbé Migne's Patrologia, tom. xcv. p. 839. Dr. Neale introduces his tr. in his Hymns of the Eastern Church with the quotation of a most striking and eloquent description of an Easter morning in Athens, when, with great rejoicing, this Canon is sung:

"As midnight approached, the Archbishop, with his priests, accompanied by the King and Queen, left the church, and stationed themselves on the platform, which was raised considerably from the ground, so that they were distinctly seen by the people. Everyone now remained in breathless expectation, holding their unlighted taper in readiness when the glad moment should arrive, while the priests still continued murmuring their melancholy chant in a low hall-whisper. Suddenly a single report of a cannon announced that twelve o'clock had struck, and that Easter day had begun; then the old Archbishop, elevating the cross, exclaimed in a loud exulting tone: "Χριστος ανεστη, Χριστος εστιν!" and instantly every single individual of all that host toiled with countenance broken through and dispelled for ever the intense and mournful silence which they had maintained so long, with one spontaneous shout of indescribable joy and triumph, "Christ is risen! Christ is risen!" At the same moment, the oppressive darkness was succeeded by a blaze of light from thousands of torches, which, communicating one to another, seemed to send streams of fire in all directions, rendering the minutest objects distinctly visible, and casting the most vivid glow on the expressive faces, full of exultation, of the rejoicing crowd; bands of music struck up their gayest strains: the roll of the drum through the town, and further on the pealing of the cannon announced far and near these welcome tidings of great joy: while from hill and plain, from the seashore and the far olive grove, rocket after rocket ascending to the clear sky, answered back with their mute eloquence, that Christ is risen indeed, and told of the angels whoforetold repeating those blessed words, and other hearts that leap for joy; everywhere men clasped each other's hands, and congratulated one another, and embraced: the place was illuminated with delight, as though to each one separately some wonderful happiness had been proclaimed;—and so in truth it was,—and all the while, rising above the mingling of many sounds, each one of which was a sound of gladness, the aged priests were distinctly heard chanting forth a glorious old hymn of victory in tones so loud and clear, that they seemed to have regained their youth and strength to tell the world how 'Christ is risen from the dead, having triumphed death beneath His feet, and henceforth the tomb' had everlasting life.'"

Mr. Hatherley, in his annotated and musical edition of the Hymns of the Eastern Church, 1882, has pointed out that this writer was wrong in regarding this Canon as the "glorious old hymn of victory." The glorious old hymn in one stanza is: Χριστάνι ανάστησι εκ νεκρών (Littledale, p. 87), which Dr. Littledale has rendered:

"Christ has risen from the dead, Death by death hath done He tread, And on those within the tombs He bestoweth life." (p. 210.)

It is after this has been repeated several times, and certain ceremonies are performed, that the great Canon of St. John of Damascus is sung. The eight Odes of this Canon, the first of which has taken a permanent position in the hymnals of most English-speaking countries, are:—

Ode i. 'Αναστάσεως ήμέρα. 'Τις της Ημέρας της Επανάστασης. By J. M. Neale in Hymns of the E. Church, 1862, p. 42, in 3 st. of 8 l. (3rd ed. p. 306) as the First pub. as a hymn for congregational use in the Parish Hymn Book, 1863, No. 52, beginning, "The Day of Resurrection." From that date it grew in general esteem and has been extensively adopted, sometimes with the opening line as above, and again as by Dr. Neale. Orig. tr. in H. E. Church, p. 42. Blank verse tr. in Dr. Littledale's Offices, &c., p. 211. The break in the refrain, st. iii., is copied from the original.

Ode iii. Δείξτε πόμα νίκης. Come and let us drink of that New River. By J. M. Neale, from his Hymns of the E. Ch., p. 44; also blank verse tr. in Dr. Littledale's Offices, &c., of the H. E. Ch., p. 212.

Ode iv. 'Εις τῆς θέας φωλαξίαν. Stand on thy watch-tower, Habakkuk the prophet. By J. M. Neale, Hymns of the E. Church, p. 45; also blank verse tr. in Littledale's Offices, &c., p. 213.

Ode v. Ὅρθρωσιμών ὑπὸν Βασίλειον. Let us rise in early morning. By J. M. Neale, from Hymns of the E. Church, p. 46; also blank verse tr. in Littledale's Offices, p. 214. Of Dr. Neale's tr., st. i.-iii. are given as No. 266 in Willing's bk. of Common Prayer, 1872.

Ode vi. Καταρακάς έν τοις καταρακτίοις. Into the dim earth's lowest parts descending. By J.
And are we yet 63

And am I born to die? [C. Wesley. [Death and Eternity.] This hymn, similar in character to the above, appeared in the same work—Hymns for Children, 1763, in 6 st. of 6 l. In 1780 it was included in the Wes. H. Bk., and from there it has passed into all the collections of the Methodist bodies, and several others, in G. Britain and America. Stevenson gives some interesting details of circumstances attending the singing of this hymn, in his Meth. H. Bk. Notes, 1883, p. 54. Orig. text in P. Works of J. & C. Wesley, 1868–72, vol. vi. p. 432.

And are we now brought near to God? P. Doddridge. [Nearness to God.] In the “p. sec.” this hymn is undated, and the text differs from that pub. by J. Orton in Doddridge’s Hymns, 1755, but whether the alterations were by Doddridge or Orton cannot be determined. The hymn is in 5 st. of 4 l., and entitled, “Nearness to God thro’ Christ.” In 1809, it was republished by J. Doddridge Humphreys, in Scripture Hymns, by the Rev. Philip Doddridge, D.D., new and corrected ed. The hymn in full is not in C. U.; but a cento, composed of 2 st. i., ii. of the 1755 text, and two additional stanzas, based upon Doddridge’s hymn, “High let us swell our tuneful notes” (q.v.), is in somewhat extensive use in America. It appeared in the Amer. Prayer Bk. Coll., 1826, No. 95, and from thence passed into later hymnals, including the Hymnal of the Prot. Episco. Church, 1871.

And are we wretched yet alive? I. Watts. [Lent.] This somewhat uncommon and strongly worded hymn has passed out of use in G. Britain, but is still found in several modern American hymn-books of importance. It appeared in Watts’s Hys. and S. Songs, 1709, Bk. ii., No. 103, in 5 st. of 4 l., and entitled, “Repentance flowing from the patience of God.”

Ancient of ages! humbly bent before Thee. Sir J. Bowring. [Mission.] A short hymn on behalf of missions, of more than usual merit. It appeared in his Hymns, 1825, in 2 st. of 7 l. In Miss Courtault’s Unitarian Ps., Hys. and Anthems, Lond., 1860, it is given as No. 16.

And am I born to die? C. Wesley. [Death and Eternity.] 1st pub. in his Hymns for Children, 1763, No. 59, in 6 st. of 8 l. J. Wesley included it in the 1780 ed. of the Wes. H. Bk. and it is retained in the revised ed. of 1875. From the Wes. H. Bk. it has passed into numerous hymnals both in G. Britain and America, and sometimes in an abbreviated form. Orig. text, P. Works, 1808–72, vol. vi. p. 425.

And am I only born to die? [C. Wesley. [Death and Eternity.] This hymn, similar to the above, appeared in the same work—Hymns for Children, 1763, in 6 st. of 6 l. In 1780 it was included in the Wes. H. Bk., and from there it has passed into all the collections of the Methodist bodies, and several others, in G. Britain and America. Stevenson gives some interesting details of circumstances attending the singing of this hymn, in his Meth. H. Bk. Notes, 1883, p. 54. Orig. text in P. Works of J. & C. Wesley, 1868–72, vol. vi. p. 432.

And are we joys so quickly fled? C. Wesley. [Christ walking on the sea.] A long hymn of 14 st. of 6 l., on St. Matt. xiv. 23–33. (Christ and Peter.) 1st pub. in Hymns and Sacred Poems, 1749, under the heading “The Tempest.” In its full form it is unknown to the collections; but a cento, “Oft when the waves of passion rise,” was given in the Leeds H. Bk., 1853, No. 291, and repeated in various hymnals, including Bapt. Ps. & Hys., 1858; Sir J. Mason’s Orphanage H. Bk., and others. It is composed of st. iv., v., vii., viii., xiv., slightly altered. Orig. text in P. Works, 1868–72, vol. iv. p. 454.

And are we wretched yet alive? C. Wesley. [Meeting of Friends.] From his Hymns and Sacred Poems, 1749, vol. ii., No. 256, in 4 st. of 8 l., and entitled, “At Meeting of Friends.” The 3rd st. is usually omitted, as in the 1780 ed. of the Wes. H. Bk., and the revised ed., 1875. It is commonly used as the opening
hymn of the Wesleyan Conference. In all English-speaking countries it is a favourite hymn with the Methodist bodies, and in America especially it is included in the collections of various denominations. Orig. text, P. Works, 1868–72, vol. v. p. 496.

And art Thou, gracious Master, gone? T. Kelly. [Reproach of the Cross.] 1st pub. in the 3rd ed. of his Hymns, &c., 1809, No. 124, in 5 st. of 6 l., as the first of a series of hymns on the "Reproach of the Cross." It is also found in all subsequent eds. of the same work. In 1812, Dr. Colyer gave it in his Sel.; it was repeated by Montgomery in his Christ. Psalms, 1823; and by Bickersteth in the Christ. Psalmody, 1833, thus coming into C. U. The hymn, "Shall I to gain the world's applause," is a cento therefrom, composed of st. 1 of st. ii., iv. and iii., in the order named and slightly altered. This cento in Mr. W. appeared in Nettleton's (Amcr.) Village Hymns, 1824, No. 411, and from thence has passed into a few American collections.

And art thou with us, gracious Lord? P. Doddridge. [In trouble.] Not in the "Mess," and 1st pub. in J. Orton's ed. of his Hymns, &c., 1755, No. 98, in 5 st. of 4 l., with the heading, "The timorous Saint encouraged by the Assurance of the Divine Presence and Help." Is. xii. 10." The same text was repeated in J. D. Humphreys's ed. of Doddridge's Hymns, 1839. Its use is limited, and in Spurgeon's O. O. H. Bk., st. ii. is omitted. In a few collections, including Lat. Carpenter's Unitarian H. Bk., Bristol, 1831, and others, a cento is given as, "Art thou still with us, gracious Lord?" It is composed of st. i., ii., and iv., slightly altered.

And can it be that I should gain C. Wesley. [Thanksgiving for Salvation.] Written at Little Britain, in May, 1738, together with the hymn, "Where shall my wondering soul begin?" on the occasion of the great spiritual change which C. Wesley at that time underwent. His diary of that date gives minute details of the mental and spiritual struggles through which he passed, evidences of which, and the ultimate triumph, are clearly traceable in both hymns. It was 1st pub. in J. Wesley's Ps. and Hymns, 1738, and again in Hymns and Sacred Poems, 1739, p. 171, in 6 st. of 6 l. When included in the Wes. H. Bk., 1780, st. v. was omitted, the same arrangement being retained in the revised ed. 1875, No. 201. It has passed from that hymnal into numerous collections in G. Britain and most English-speaking countries. Stevenson's note on this hymn, dealing with the spiritual benefits it has conferred on many, is full and interesting (Meth. H. Bk. Notes, p. 135). Orig. text in P. Works, 1868–72, vol. i. p. 103.

And can my heart aspire so high Anne Steele. [Submission.] 1st pub. in her Poems, &c., new ed., 1780, vol. iii. p. 132, in 4 st. of 4 l., headed, "Fillet Submission," and based on Heb. xii. 7. It was included in Sedgwick's reprint of her Hymns, 1863, p. 147. Its use is mainly confined to American collections of various denominations.

And did the Holy and the Just. Anna Steele. [Redemption.] A more than usually successful hymn by this writer. It appeared in her Poems, &c., 1790 and 1860, vol. i. p. 175, in 6 st. of 4 l., entitled, "The wonders of Redemption." It is based on 1 Pet. iii. 18. It was also included in Sedgwick's reprint of her Hymns, 1863, p. 108. It was first brought into C. U. by Ash and Evans in their Bapt. Bristol Coll., 1763. Its use in G. Britain is limited, but in America it is found in many collections.

And did the Son of God appear J. Montgomery. [Christ our Pattern.] This hymn was written for J. H. Gurney's Coll. of Hys., Lutterworth, 1838, No. 7. Respecting it Gurney says in the Preface, "One hymn, No. 7, in this collection, written upon a subject suggested to him [Montgomery] by the Editor, has never before been published." This hymn was repeated in the Mary-le-bone Ps. & Hys., 1851, and in Montgomery's Original Hys., 1853, No. 126, in 6 st. of 4 l. The title is "Christ Jesus our Pattern in doing and suffering."

And dost Thou fast, and may I feast J. B. Monsewll. [Holy Communion—Lent.] 1st pub. in his Hymns of Love and Praise, 1863, in 9 st. of 4 l. It is appointed for the 1st Sun. in Lent, and based on the words, "Can God furnish a table in the wilderness?" Ps. lxxxviii. 19. In Allon's Supp. H., 1868 and 1875, 1. iv. and vii. are given as No. 198.

And have I, Christ, no love for Thee. S. Stennett. [Holy Anxiety.] Contributed to Rippon's Bapt. Sel., 1787, No. 252, in 5 st. of 4 l. It has passed into several hymn-books. It is also found in his Memoir by W. Jones, 1824. Orig. text, Spurgeon's O. O. H. Bk., 1866, No. 610.

And have I measured half my days C. Wesley. [Pleading for Pardon.] Appeared in Hymns & Sacred Poems, 1749, vol. 1, in 16 st. of 4 l., and again in the P. Works, 1868–72, vol. iv. p. 322. In 1780, J. Wesley included st. xiii. and xvi. in the Wes. H. Bk. as: "God is in this and every place." The same is retained in all subsequent editions of that work, and has passed into general use amongst the Methodist bodies, and also in a few American collections of other denominations.

And is it so? A little while. [Death and Eternity.] An anonymous hymn in the American Tract Soc. Songs of Zion, 1864, the Presb. Ps. & Hys., Richmond, 1867, and others.

And is it true, as I am told? Amelia 7. Hull. [Child's Hymn.] Contributed to Miss H. W. Soltas's Pleasant Hymns for Boys and Girls, n.d., but pub. in 1862. It consists of 6 st. of 6 l. It is usually found in an abbreviated form, and sometimes with alterations. The hymnals which number it amongst their contents include the Hy. Comp., No. 421; Snopp's Songs of G. & G., No. 929; Major's Bk. of Praise, &c. [W. T. B.]
And is my soul with Jesus one?
Joseph Irons. [Union with Christ.] From his Zion's Songs, &c., 3rd ed., 1825, No. 191, into Snav's Songs of G. & G., 1872, unaltered except in first line, which reads in the original,"And is my soul and Jesus one?"

And is salvation brought so near?
P. Doddridge. [Salvation.] Not found in the "p. ass," and 1st pub. by J. Orton in his ed. of Doddridge'sHymns, &c., 1755, No. 262, in 4 st. of 4 l. on Rom. x. 6-10, and repeated in J. D. Humphreys's ed. of the same, 1839.

And is the gospel peace and love?
Jane Steele. [Example of Christ.] 1st pub. in her Poems on Subjects chiefly Devotional, 1760-80, vol. 1. pp. 122-123: and repeated in Sedgwick's reprint of her Hymns, &c., 1863, pp. 75-76. It is in 7 st. of 4 l. and entitled, "The Example of Christ." In 1787 it was introduced into congregational use by Dr. Rippon, in his Bapt. Sel. of Hymns., No. 109. This was followed by the Bapt. New Sel., 1828, No. 121, and others to modern collections. In Snav's Songs of G. & G., 1872, No. 555, st. i., ii., iii., and vi. are given unaltered. It is also in American use.

And is the time approaching?
Jane Borthwick. [Anticipation of Heaven.] Appeared in her Thoughtful Hours, 1859, in 8 st. of 4 l. and entitled "Anticipations." It is not in C. U. in G. Britain, but is found in several American hymnals.

And is there in God's world so dear a place?
John Keble. [Happiness.] 1st pub. in his Christian Year, 1827, in 14 st. of 6 l. and appointed for the 2nd Sun. in Lent. The heading is:—

"And when Esa heard the words of his father, he cried with a great and exceeding bitter cry, and said unto his father, Bless me, even me, O my father. Genesis xxv. 19. (Compare Hebrews xii. 17. 'He found no place of repentance, though he sought it carefully with tears.')"

The poem is based upon these quotations, and is accompanied by the following note:—

"The author earnestly hopes, that nothing in these stanzas will be understood to express any opinion as to the general efficacy of what is called a death-bed repentance. Such questions are best left in the merciful obscurity with which Scripture has enveloped them. Esa's probation, as far as his birthright was concerned, was quite over when he uttered the cry in the text. His despondency, therefore, is not parallel to anything on this side of the grave."

This poem as a whole is not in C. U. A cento therefrom composed of st. i., ii., viii., was given in the Gainsborough Hymn. for the Christian Seasons (1st ed., 1854), No. 116.

And is there, Lord, a cross for me?
H. Addiscott. [Submission.] 1st pub. in The New Cong: H. Bk., 1850, No. 630, and entitled "Take up the Cross." It is appropriated to the "Trials of the Christian Life."

And is this life prolonged to me?
L. Watts. [Decision for Christ.] Appended to his Sermons, 1721-24, vol. iii., and later eds., vol. ii., No. 39, in 6 st. of 4 l. It is based on his Sermon 39 on 1 Cor. iii. 22, "Whether Life or Death.—All are yours," to which he gave the title, "The Right Improvement of Life." The hymn is not in extensive use. It is sometimes abbreviated. The text in the New Cong. No. 498, is slightly altered.

And let our bodies part. C. Wesley. [Parting.] From Hymns & Sacred Poems, 1749, vol. ii., No. 233, of 10 st. in two parts. The first part, in 6 st., was included in the Wes. H. Bk., 1780, and is retained in the revised edition, 1875, No. 535. In some collections a shorter version compiled from this is given. Orig. text, P. Works, 1868-72, vol. v. p. 462. From this hymn, and another, a cento has been formed, "O let our heart and mind," thus, st. i.-iv., st. i., ii. of the above, st. v., vi., from st. viii. and v. of "Saviour of sinful men" (q. v.) This is found in Bapt. Ps. & Hymns, 1838 and 1880. The original hymn is also found in a few American collections. A second cento from this hymn alone was given in Martineau's Hymns, &c., 1840, and again in his Hys. of Praise & Prayer, 1873, No. 694. It begins, "And what though now we part," and is composed of st. i., 1-4, st. i., 4-8, and st. 1, 4-14, as in the Wes. H. Bk. but somewhat altered.

And let this feeble body fail.
C. Wesley. [Burial.] From his Funeral Hymns, 1759 (2nd Series), No. iii., in 9 st. of 8 l. In 1830, 7 st. were included in the Supp. to the Wes. H. Bk. as hymn 734, and as hymn 948 are retained in the revised ed., 1875. Orig. text, P. Works, 1868-72, vol. vi. p. 216. In America it is used somewhat extensively, and by various denominations.

And live I yet by power divine?
C. Wesley. [Recovery from Sickness.] This hymn, in 17 st., on 2 Kings xx. 1-11, was written in 1738 by C. Wesley during his residence at Oxford, and as a thanksgiving after a dangerous sickness. It was pub. in Hymns and Sacred Poems, 1739. In 1780, the hymn "God of my life, what just return" was compiled therefrom, and included in the Wes. H. Bk., as No. 149. It is also found in many other collections, being held by the Methodist bodies in much esteem. Orig. text in P. Works, 1868-72, vol. i. p. 74.

And may I hope that when no more.
Joseph Swain. [Trust in God.] Printed in his Walworth Hymns, 1792, in 10 st. of 4 l. In its full form it is not in C. U., but selections appear in Denham's Saints' Melody, 1837, &c., and also in the Amer. Bapt. Praise Book. Orig. text in the 1869 reprint of Swain's Hymns. [W. T. B.]

And must I be to judgment brought?

And must I part with all I have?
B. Beddome. [Self Dental.] Given in Rip-
AND MUST THIS BODY

pon's Sel., 1787, No. 281, in 4 st. of 4 l. It is
almost unknown to modern collections in G. Brit., but in America it is found in several
yhymns, including the Bap. Hy. & Tune Bk.,
1871; Songs for the Sanctuary, 1863; the
Dutch Reformed Hys. for the Church, 1869;
Hatfield's Ch. H. Bk., 1872; and others. In
all of these, the arrangement of the stanzas
and the text varies, both from each other, and
from the original. Orig. text in modern ed. of
Rippon, and in R. Hall's ed. of Beddome's
Hymns, 1817, No. 225, in 4 st. of 4 l.

And must this body die? I. Watts.
[Triumph over Death.] 1st pub. in his
Hymns, &c., 1707, in 6 st. of 4 l. and entitled
"Triumph over Death in Hope of the Resurrec-
tion" (Bk. ii., No. cx.). In an altered form it
was given by J. Wesley in his Ps. and
Hys. pub. at Charleston, South Carolina, in
1736-7. It was not included in the Wes. H. Bk.
in 1780, but added in the Suppl. of 1830;
Wesley's text of 1736-7 being retained, with
st. iii., 1, 1, "And ever" for "And often" (the
original reading of Watts) being omitted. In
the revised ed. of 1875, this has again been abridged by the omission of the last stanza.
The text of the Wes. H. Bk. is thus by Watts
and J. Wesley. In other collections it is
usually Watts unaltered. Its use in America
is very extensive.

And now another day is gone, I'll
sing, &c. I. Watts. [Evening.] "An
Evening Song," in 4 st. of 4 l. from his
Divine Songs, &c., 1715, in a few modern
collections for children, including Major's Bk.
of Praise for Children, No. 288, and others.

And now, 'mid myriad worlds en-
throned. Godfrey Thring. [Saturday.]
Written in 1868, and 1st pub. in his Hymns &
Sacred Lyrics, 1874, pp. 19-20, and subse-
quentlv in various hymnals. Authorized text,
Thring's Coll., 1882, No. 79.

And now, my soul, another year.
S. Browne. [New Year.] In his Hymns &
Spiritual Songs, &c., 1720, Bk. i., pp. 34-5, in
8 st. of 4 l, and entitled "New Year's Day." Its
use is very limited in G. Britain, but some-
what extensive in America. As given in
modern hymn-books it is generally in an
abbreviated form, as in Major's Bk. of Praise,
No. 293, Snipp's Songs of G. & G., No. 915.

And now the wants are told that
brought. W. Bright. [Close of Service.]
Written in 1865, and 1st pub. in his Hymns and
other Poems, 1866, entitled "Hymn for the
close of a Service," p. 36. In 1868 it was
republished in the Appendix to H. A. & M.,
with the addition of a doxology.

And will the Eternal King. P.
Doddridge. [Personal Dedication.] Written
according to the "p. mss," Jan. 3, 1736, and
1st pub. by J. Orton in his ed. of Doddridge's
Hymns, 1755, in 3 st. of 4 l., and again in J.
D. Humphreys's ed. of the same, 1839. Found
in various collections. Orig. text in Bap. Ps.
& Hys., 1858, No. 396.

AND WILL YE GO

And will the great Eternal God?
P. Doddridge. [Opening of a Place of Worship.] Written for the opening of a new place of
worship at Oakham. In the "p. mss" it is
undated. In 1753 it was included by J. Orton
in his ed. of Doddridge's Hymns, &c., No. 49,
in 6 st. of 4 l., and repeated in J. D. Humphreys'
ed. of the same, 1839. In 1826 it was
embodied in an altered form in the Amer.
Prayer Bk. Coll., as, "And wilt Thou, O
Eternal God." This arrangement, in common
with the original, is in extensive use in
America. A cento from the original is also
given in the Wes. H. Bk., 1875, No. 994, as
"Great God, Thy watchful care we bless."
It is composed of st. iii., iv., and vi., slightly
altered.

And will the Judge descend? P.
Doddridge. [Judgment.] This hymn is not in
the "p. mss" and was 1st pub. by J.
Orton in Doddridge's Hymns, &c., 1755, No.
189, in 7 st. of 4 l. It is based upon St. Matt.
xxv. 41, and entitled "The Final Sentence, and
Misery of the Wicked." In its full form it is
not usually given in the collections. The
most popular arrangement is st. i., iv., vi.
This is found in various collections in G.
Britain. Its greatest use is in America,
where it ranks in popularity with the best
of Doddridge's hymns.

And will the Lord thus condescend?
Anne Steele. [The Love of Christ.] 1st pub.
in her Poems, 1769, vol. i. p. 67, in 6 st. of 4 l,
based on Rev. iii. 20, and entitled "The
Heavenly Guest." In 1759 it was included in
the Bristol Bapt. Coll. of Ash and Evans,
and came thus into C. U. It was also re-
peated in a new ed. of the Poems, 1780,
and in Sedgwick's reprint of her Hymns,
1863, p. 42. At the present time its use is mainly
confined to America.

And will the majesty of heaven?
P. Doddridge. [Condescension.] This hymn
on Ezek. xxiv. 31, is in the "p. mss," but
undated. It was 1st pub. by J. Orton in his ed.
of Doddridge's Hymns, &c., 1755, No. 144, in
5 st. of 4 l., with slight differences from the
ms. and with the ms. title of "God, the Shep-
herd of Men," expanded to "God's Condesc-
ension in becoming the Shepherd of Men." It
was also republished in J. D. Humphreys'
ed. of Doddridge, 1839.

And will ye go away? S. Deacon
[Falling away from Christ.] This is No. 273
of his Barton Hymns, 1787, in 6 st. of 4 l.,
and is headed "A Serious Question." It was
probably in the 1st ed. of those hymns, 1785,
but we have not been able to ascertain.
In 1804 it was repeated, without alteration, in
John Deacon's New and Large Coll. of Ps. and
Hys. No. 461. As known in a few modern
collections, specially amongst the Baptists, it
is re-written and enlarged to 9 st. This form
was given to it in Rippon's Sel., 27th ed.,
1827, No. 439, pt. ii., and retains only a few
lines of S. Deacon's text. Its signature is
"Anon., Rippon's Sel., 27th ed. 1827, based
on S. Deacon, 1797."
And wilt Thou now forsake me, Lord? [Confession.] An anonymous hymn which appeared in vol. ii. (called Ps. i. & iv.) of a Sel. by the Countess of Northesk, entitled The Sheltering Vine, 3rd thousand, 1823. A slightly different version is in the American Sabbath H. Bk., N. Y., 1858, No. 761, and other American collections.

And wilt Thou yet be found? C. Wesley. [Resignation.] 1st pub. in Hymns and Sacred Poems, 1740, in 22 st. of 4 l., and entitled “Resignation.” It was repeated in subsequent editions of the same, and in the P. Works, 1868-72, vol. i. p. 266. In its full form it is unknown to the collections, but a portion therefrom, consisting of st. ix.-xx., and beginning “When shall Thy love constrain,” was given in the Wes. H. Bk. 1780, No. 133, and continued in all later editions. It has also passed from thence into other collections, and especially in those in use amongst the Methodist bodies.

Another cent., beginning with st. x., “Ah! what avail my strife,” is also in limited use; whilst a third, “And can I yet delay,” opening with st. xv., is given in a large number of American hymnals.

Anderson, John, s. of Andrew Anderson, a miner, was b. near Yoker, Renfrewshire, in 1801, and educated at the University of Glasgow, and at the Divinity Hall of the Associate Burghers, at Perth. In 1827 he became the first minister of the Associate Burgher Church, at Helensburgh, Dumbartonshire. The congregation which he succeeded in gathering together passed with him into the communion of the Established Church of Scotland in 1839. In 1843, both minister and people made a second change, in joining the Free Church movement of that year. d. at Helensburgh, Jan. 10, 1867. In the ecclesiastical controversies of his day he took a prominent part, specially in the Voluntary controversy, the Free Church movement, and the Reformation of 1858. His prose works were somewhat numerous, and included a Life of Christ, 1861. He also wrote some poetical pieces, and translations. He is known to hymnology as the first to publish a complete tr. of Luther’s hymns as Hymns from the German of Dr. Martin Luther, 1846. In 1867, a short memoir, by John Oatt, together with extracts from his prose and poetical writings, appeared at Glasgow (T. Murray & Son) as Notes of an invalid. [J. J.]

Anderson, John, b. in 1820 at Dunbarton, Perthshire, of which parish his father, Dr. John Anderson, was some time minister, and educated at the University of St. Andrew’s. In 1844 he was licensed as a Proctor in the Scotch Church, and subsequently was appointed to St. John’s parish, Dundee; the East Church, Perth, 1845; and Kilmarnock, 1853. He has pub. The Pleasures of Homer; The Legend of Glencoe; and Bible incidents and their Lessons, 1861.

Anderson, Maris Frances, b. in Paris, France, Jan. 30, 1819, and married to G. W. Anderson, Professor in the University of Lewisburg, Pennsylvania. Two of her hymns are given in the Baptist Harp, 1849. Of these:—

“Our country’s voice is pleading,” has come into C. U. [F. M. B.]

Andreás, Johann Valentin, son of Johanes Andreás, afterwards Prelate of Königsbronn, b. Aug. 17, 1586, at Herrenberg in Württemberg. After completing his University studies, and acting for some time as a travelling tutor, he was, in 1614, appointed diaconus at Villingen, in 16.0 Decan at Calw, in 1639 Court-preacher at Stuttgart, in 1650 Prelate of Heidelberg, and in March, 1654, Prelate of Adelberg with his residence in Stuttgart : d. at Stuttgart, June 7, 1654. Distinguished as a man of high and deep piety, as a church reformer, as a philanthropist, and as a theological writer, poetry was not one of the serious employments of his life, though he was admitted in 1646 a member of the Fruitbearing Society (Koek, iii. 151-167: Allg. Deutsche Biog., i. 441-447). He wrote few hymns, and only any of these have kept a place in the German Hymn-Books. The only one translated into English is:

Edele Lieb, wo bist dir bei uns verstecket. [Love forgotten.] First pub. in his Geistliche Kurzaus, Strassburg, 1619, p. 135, in a vol. of 6 l.—a poem rather than a hymn. Tr. as “Generous Love! why art thou hidden so on earth?” by Miss Winkworth, 1869, p. 235. [J. M.]

Andrew, St., of Jerusalem, Abp. of Crete. (660-752). b. at Damascus; he embraced the monastic life at Jerusalem, whence his name, as above. He was duly elected on the death of Theodore, Patriarch of Jerusalem, to attend the 6th General Council at Constantinople (860). He was there ordained deacon, and became Warden of the Orphanage. “During the reign of Philippus Bardesanes (711-714) he was raised by that usurper to the Archiepiscopate of Crete; and shortly afterwards was one of the Pseudo-Synod of Constantinople, held under that Emperor’s auspices in 712, which condemned the Sixth (Ecumenical Council and restored the Monothelite heresy. At a later period, however, he returned to the faith of the Church, and refused the error into which he had fallen.” (Neale). He died in the island of Hierissus, near Mitylene, about 732. Seventeen of his homilies are extant, the best, not unnaturally, being on Titus the bishop of Crete. He is the author of several Canones, Triodion, and Iliomela; the most celebrated being The Great Canon. [Greek Hymnody, § xvii. 7.] Whether he was the earliest composer of Canones is doubtful, but no earlier ones than his are extant. Those ascribed to him are:—1. On the Conception of St. Anne; 2. On the Nativity of the Mother of God; 3. The Great Penitential Canon. 4. On the Raising of Lazarus. 5. 6, 7, 8. On the First Days of Holy Week. 9. On the 26th Fast-day between Easter and Pentecost. Fuller biographical details in Dict. Christ. Biog., vol. i. pp. 111-12. [H. L. B.]

Andrews, Lancelot. [User, James.]

'Aνέστης τρίημερος. St. Joseph the Hymnographer. [Ascension.] This Canon for
Ascension Day is found in the Pentecostarion, and was written about the middle of the ninth century. It is commonly regarded as St. Joseph's greatest production, and places him high amongst the Greek sacred poets. Dr. Neale remarks that "This is the crowning glory of the poet Joseph; he has here with a happy boldness entered into the lists with St. John of Damascus, to whom, on this one occasion, he must be pronounced superior." (H. of the E. C., 1st ed., p. 141.) The finest points of this Canon, such as the lower angels shouting to the higher as the Lord ascends (Ode iii.); the wonder at the Human Body of the Lord: (Ode iv.); and the rejoicing of angels and of nature, have their origin in the earlier Canons; but their dramatic treatment by Joseph is of greater majesty. In common with all the festival Canons it consists of eight Odes only. [Greek Hymnody, § xvi. 10, and xviii. 3.] These Odes are as follows:—

Ode i. 'Αγίας τριμορφος 
"After three days Thou didst rise."

Ode ii. Ἐξαιρέτης πλάσμος 
"Exalt, exalt, the heavenly gates."

Ode iii. Ιησοῦς ο ζωδής 
"Jesus, Lord of Life Eternal."

Ode iv. Νεκρώσας τὰν θάνατον 
"Now that death by death hath found." 

Ode v. Πάραστασις ἡ δύναμιν 
"Rain down, ye heav'n, eternal bliss." 

Ode vi. Θυγατερὰς σε, φασι 
"Waiting Him up on high." 

Ode vii. Τίν ἐν οὐδὲν ταίς φωσι 
"Of twofold natures, Christ, the Giver." 

Ode viii. Ων τῶν δορυφορί 
"Holy gift, surpassing comprehension!"

The only tr. of this Canon into English is the above by Dr. Neale, which appeared in his Hymns of the Eastern Church, 1862. The acrostical arrangement of the original, derived probably from the alphabetical Psalms, and adopted to assist the memory, is reproduced by the translator. Odes v.—ix. have not come into C. U. Of the rest, i. and iii. are given in I. a Meminisation, 1884; iii. in Schaff's Christ in Song, 1870; iv. in the People's, 1867; and other collections. In the Hymnary, Ode iv. has an additional stanza by the Editors.

In Dr. Neale's tr. the Theotokion (address to the B. V. M.) is omitted. Mr. Hatherley, in the 4th ed. of the Hymns of the Eastern Church, 1882, gives the various readings of the several editions of the work, together with music for each Ode. He also draws attention to the fact that Ode viii. is not by St. Joseph, but by John the Monk (St. John of Damascus), whose Canon for the Ascension is also in the Office, and is sung together with that of St. Joseph.

Angel of God, what'er betide. C. Wesley. [Personal Consecration.] Pub. in Hymns and Sacred Poems, 1740, in 5 st. of 4 l., and entitled "At setting out to preach the Gospel." It is not given in the Wes. H. Bk., but st. i., iv., li. in the order named are in C. U. in America to a very limited extent, including the Hymn of the Spirit. Boston, 1864, No. 418. Orig. text in P. Works, 1868-72, vol. i. p. 294.

Angel voices over singing. F. Pott. [Choir Festival.] Appeared in his Hymns fitted to the Order of Common Prayer, 2nd ed., 1866, in 5 st. of 7 l., and from thence has passed into Harland, Snape, Thringham, Church Hymns, and others. It is one of the author's most successful and popular efforts. Its original title is "For the Dedication of an Organ, or for a Meeting of Choirs." Its use has extended to America, and other English-speaking countries.

Angel voices sweetly singing. H. Bonar. [Heaven.] 1st pub. in the 2nd Series of his Hymns of Faith and Hope, 1863, in 12 st. of 4 l. As given in Snape's S. of G. and G., 1872, st. ii. and vii. are omitted. Otherwise it is unaltered.

Angelice Patrone, Beate Spiritus. [Guardian Angels.] This hymn, of unknown authorship and date, is in the Corolla Hymnorum, Cologne, 1806, p. 67. Daniel gives it without note or comment in ii. p. 376. It is also found in Smarrock, p. 338; Bässler, No. 137, and others. [W. A. S.]

Translation in C. U.:

Sweet Angel of mercy. By E. Caswall. It appeared in his Masque of Mary and Other Poems, 1858, in 8 st. of 8 l., and in his H. and Poems, 1873, p. 180. It is given in a few Roman Catholic collections for Schools and Missions.

Angels, assist to sing. [Ps. cxlvii.] This version of Ps. 148 appeared in the Christian Guardian, 1848, with the signature "Thelphilus." From thence it passed into a few collections, including the Leeds H. Bk., 1853, in 4 st.; Hatfield's Amer. Church H. Bk., 1872, in 2 st. (i., ii.) and others; but its use is limited.

Angels from the realms of glory. J. Montgomery. [Christmas.] This hymn, which ranks as one of the most popular of the author's compositions, first appeared in his Iris newspaper [Sheffield], Dec. 24, 1816, in 5 st. of 6 l., and entitled "Nativity." In the 8th ed. of Cotterill's Sel., 1819, it was repeated without alteration, and again in the 9th ed., 1820. On its republication by Montgomery in his Christian Psalmist, 1825, No. 487, the title was, "Good tidings of great joy to all people," and the following changes were introduced:—

<table>
<thead>
<tr>
<th>St.</th>
<th>Change</th>
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<tbody>
<tr>
<td>i.</td>
<td>&quot;Rock&quot; to &quot;rock.&quot;</td>
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<tr>
<td>ii.</td>
<td>&quot;Watch&quot; to &quot;Watching.&quot;</td>
</tr>
<tr>
<td>v.</td>
<td>&quot;Revels&quot; to &quot;revolve.&quot;</td>
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These changes (together with the new title) were retained in his Original Hymnus, 1835, No. 239; and must be regarded as the authorised text. By many compilers the closing stanza:—

"Sinner, with true repentance,
Doom'd for guilt to endless pain," &c.

has been, in some instances, omitted, and in others a doxology has been substituted. That given in A Hymn Book for the Services of the
ANGELS FROM YOUR

Church, &c., by the Rev. Isaac Gregory Smith, 1855, reads:—

"Lord of heaven, we adore Thee,
God the Father, God the Son,
God the Spirit, One in glory,
On the same eternal throne.

Hallelujah:

Lord of heaven, Three in One."

Another found in the Salisbury Hymn Book, 1857, and others, including the S. P. C. K. Church Hymns and Thring's Coll., is:—

"Saints and angels join in praising
Thee, the Father, Spirit, Son!
Every more their voices raising
To the eternal Three in One.

Come ye, worship;
Worship Christ, the new-born King."

Of the first four stanzas a rendering into Latin:—Angeli sancta reginse lucis, by the Rev. R. Bingham, appeared in his Hymno Christ. Lat., 1871, pp. 79-81.

The use of this hymn in various forms in English-speaking countries is extensive, abbreviations being the rule. Amongst American Hymnals, the Hymn of the Church, 1869, and the Bap. Praise Bk., 1871, give the full revised and authorised text of 1825 and 1828.

[J. J.]

Angels from your blissful stations.
W. H. Bathurst. [The Second Advent.] Printed in 1819 in his Metrical Musings, entitled "The Second Advent," pp. 34-35. It is in 5 st. of 6 l., and was included unaltered in Spepp's S. of G. & G., 1872, where it is dated 1831 in error.

[W. T. B.]

Angels roll the rock away. T. Scott. [Resurrection and Ascension.] Contributed to Ash & Evans's Bristol Baptist Col., 1769, No. 158, where it is headed "The Resurrection and Ascension." It is in 6 st. of 4 l., each st. being followed by "Hallelujah," and is signed "G," the signature of Thomas Gibbons; in the 2nd ed. it was signed "U," i.e. "unknown," but in later editions, the 3rd, 1778, the signature was Dr. S., and the 5th 1786, Dr. S—ft. In this form it passed through Rippon's Bapt. Sel., 1787, into C. U. both in G. Britain and America, and these st., more or less altered, are still in extensive use. In 1773, T. Scott republished the hymn in his Lyric Poems, &c., as No. 14, with a new first verse:

"Trembling earth gave awful sign,"

and the "Hallelujah" following each line of the 1st st., and with several alterations. Hafield (Amer.) follows this 1773 text.

In 1775, Dr. Thomas Gibbons sent an altered version of the hymn to the Gospel Mag., where it appeared in the Sept. number in 9 st. of 4 l. This with further alterations was included in 1784 in his Hymns adapted to Divine Worship, as No. 60, where he notes it as—"Altered and enlarged from an H. in Mercer's, Ash & Evans's Col. p. 109." The confusion which has arisen respecting the authorship of this hymn is thus accounted for. Its use in one or another of its various forms is very extensive, and especially in America. An altered form of st. i., iv., and v. has been rendered into Latin — "Angeli,

rupem removete; magnam," by the Rev. R. Bingham, and pub. in his Hymnol. Christ. Lat., 1871, p. 109. As Scott's original text is most difficult to acquire, we reprint it from the 1768 ed. of Ash & Evans:—

"Hymn 4. Peculiar Measure."

"The Resurrection and Ascension."

"Angels, roll the Rock away,
Death, yield up thy mighty prey.
See! He rises from the Tomb,
Glowing with immortal Bloom.

"Hallelujah."

"Tis the Saviour, Angels, raise
Fame's eternal Trump of Praise;
Let the Earth's remotest Bound
Hear the Joy-inspiring Sound.

"Hallelujah."

"Now ye Saints, lift up your Eyes.
Now to glory see Him rise.
In long Triumph up the Sky,
Up to waiting worlds on high.

"Hallelujah."

"Heaven displays her Portals wide,
Glorious Host, through them ride,
King of Glory, mount Thy Throne,
Thy great Father's and Thy Own.

"Hallelujah."

"Praise Him all ye heavenly Choirs,
Praise, and sweep your golden Lyres;
Shout, O Earth, in rapturous Song,
Let the Strains be sweet and strong.

"Hallelujah."

"Every Note with Wonder swell,
Sin o'erthrown, and captiv'd Hell;
Where is Hell's once dreaded King?
Where, O Death, thy mortal Strug.

"Hallelujah."

[W. T. B.]

Angels round the throne are praising. Elizabeth Parson. [Praise.] A beautiful hymn of praise for children. It is No. xvi. of her Willing-Class Hymns, written in 1840-44, and afterwards printed for private circulation.

Angels that high in glory dwell. I. Watts. [Against swearing, &c.] 1st pub. in his Divine Songs for Children, 1715, in 6 st. of 4 l., and entitled "Against swearing and cursing, and taking God's name in vain." Its modern use is limited, and in the Meth. F. C. S. S. B. Bk., No. 228, it is slightly altered.

Angels where'er we go attend. C. Wesley. [Ministry of Angels.] Two centos beginning with this stanza are in C. U. as follows:—(1) Mercer, Ox. ed. App. 1873, No. 322. This is compiled from the hymn: "Which of the petty Kings of earth," by C. Wesley, which was included from his ms. in Dr. Leifeld's Orig. Hymns, 1842, in 12 st. of 4 l., and again in the P. Works of J. & C. Wesley, 1868-72, vol. xiii. pp. 118-119, in 6 st. of 8 l., and based on Heb. i. 14. The arrangement in Mercer is—st. i. is Wesley iii., 1. 1-4; ii. is Wesley i., 1. 5-8; iii. and iv. are Wesley v.; and v. and vi. are Wesley vi. (2) The second cento is in the American Dutch Reformed Hym. of the Church, N. Y. 1869, thus: st. i. and ii. as in Mercer, slightly altered: iii. is Wesley i., 1. 1-4; and iv. is lines 5-8 of st. vi. of Wesley's hymn, "Ye simple souls that stray." (q. v.) 1747.

Angelus Silesius. [Scheffer, Johann.]
Anima Christi sanctifica me. [Holy Communion.] The author of this hymn is unknown, and the earliest date to which it has been assigned is the 14th cent. It is found in the very rare Heures a Lusage de Lengres. Imprime a Troyes chez Jean le Coq, without year or pagination. It is also in the Hortulana Animarum, Lyons, 1516, and 1519; Rambach, i. p. 360, and Daniel, i., No. 498.

In the last it is included among the hymns written by unknown authors, before the 16th cent., and not inserted by authority in the Office of any Breviary or Missal. Daniel also gives an additional interpolation from the Lenguas Horas, which has been ascribed to Ignatius of Loyola. As he was born in 1491, and did not embrace a religious life until 1521, this ascription is certainly an error.

Translations in C. U.:

1. Prose tr. of both forms as in Daniel are given in many Roman and Anglican books of devotion. Of the first form there is — "A Soul of Christ, sanctify me," in the Treasury of Devotion, 1891, p. 89; and of the second, with the same first line, in Shipley's Divine Liturgy, 4th ed., 1876, p. 1.

2. Soul of Jesus, make me holy. This is a metrical paraphrase and expansion of the original in 60 lines. It appeared anonymously in the Old Porch, April, 1855, and passed through the Lyra Eucharistica, 1863, p. 106, into a few Roman Catholic Collections for Schools and Missions, but usually in an unattributed form. Given in the Irvingite Hymn, for the Use of the Churches, 2nd ed., 1871, No. 301, as "Heart of Jesus, make me holy," and is here attributed to "J. W. Chadwick." Chadwick's, however, is the shorter form noted below. Another arrangement of this tr. is, "Blood of Jesus; stream of life," No. 85 of Hymns for use at St. Ethelburga's, Bishopsgate, London, 1875.

3. Soul of Jesus, once for me. By M. Bridges. This is also a paraphrase of the original. It was pub. in his Hymns of the Heart, 1849, in 8 st. of 6 l. It was included in Shipley's Divine Liturgy, 1862; Lyra Eucharistica, 1863, p. 171; and, reduced to 4 st., in the People's H., 1867.

4. Soul of Jesus, make me pure. By J. W. Chadwick, pub. in the People's H., 1867, No. 558, in 2 st. of 6 l.

5. Soul of Christ, my soul make pure. By E. A. Dayman, made for and 1st pub. in the Hymnary, 1872, No. 443, in 2 st. of 6 l. It is translated somewhat freely from the original.


This hymn has also been rendered into German, and thence again into English:


Anna Sophia, dau. of the Landgrave Georg II. of Hesse-Darmstadt, was b. at Marburg, Dec. 17, 1838. Carefully educated, especially in Holy Scripture and the Christian Fathers, she was in 1857 elected Probstin of the Lutheran Fürsten-Tochter-Stift at Quedlinburg, where she became Abbess 1868, and died Dec. 13, 1883 (Koch, iii. 549-554; Stromberger's prefacce, &c.).

Her hymns, contemplations on the union of the soul with Christ, in the spirit of the Canticles, mostly appeared in her devotional work:—

Der treue Selen-Freund Christus Jesus mit nach denklichen Sinn-Gemahlen, anmutigen Lehr-Gedichten und neuen geistreichen Gesängen, abgedruckt und vorgedruckt, Jena, 1863. The only one tr. into English is Wohl dem der Jesus liebet (Holy Scripture), her best hymn, 1858, App. p. 26. The trs. are: (1) "How happy they, who know such joy," by Dr. G. Walker, 1860, p. 97. (2) "What joy to love the Saviour," in the British Heral, Nov. 1866, p. 363, repeated as No. 433 in Reid's Praise Bk., 1872. [J. M.]

Anni peractis mensibus. [Whitsuntide.] In the Lat. Hymn of the Anglo-Saxon Ch. (Surtees Society), 1851, p. 95, it is quoted from the Durham ms. of the 11th cent. as a hymn for Pentecost, at Minster, in 5 st. of 4 l. It also is in an 11th cent. ms. in the Brit. Mus. (Vesp. D. xii. *f. 81). Tr. by J. D. Chambers, in his Laudis Sion, 1857, in 5 st. of 4 l., as "A year's swift mouths have passed away." It was repeated in Skinner's Daily Service Hymnal, 1861, No. 146.

Anne Christi saeculorum Domine. [Common of Apostles.] This hymn is of unknown authorship. Its full form consists of four general stanzas, and nine stanzas proper of saints.

It is found in three uss. of the 11th cent. in the Brit. Museum (Harl. 2961, f. 248, ff.; Jul. A. vi. 60, b. f. Vesp. D. xii. *f. 96). In the Durham ms. of the 11th cent. (printed as Lat. Hymn. of the Anglo-Saxon Church, 1851, p. 124), the four general stanzas are added to "Jam bone poster Petra" (pt. of "Anna Christi"). The full form is in Don, No. 666, from a 15th cent. ms. beginning with the stanza to St. Andrew, "Andrea peia," followed by 5 st. proper of the festivals of SS. James and John; Philippus; Bartholomew; Thomas; Matthew; Simon and Thaddeus; and Matthias; and concluding with 4 general stanzas of "Anna Christi." are given as the hymn at Vespers at the Festival of an Apostle or Apostles, except in Eastertide. Also at Vespers and Matins occasionally, in the forms Bres or bres with the same exception. Daniel, l. No. 294, given only four times. The St. John Bres. text is also in Card. Newman's Hymn Rec., 1846. [J. M.]
Translations in C. U. —
1. O Christ, then Lord of worlds. Thine ear.
   By J. M. Neale. Pub. in the enlarged ed. of the
   Hymns N., 1854, No. 75, in 4 st. of 8 l., from
   whence it has passed into a few collects.
   In the St. Raphael’s Coll., 1860, special stanzas
   were introduced after the Sarum manner (these
   added stanzas are all original) for SS. Andrew,
   Thomas, John and James, Matthias, Peter, Bar-
   tholomew, Matthew, and Simon and Jude, and
   some of these were repeated in Skinner’s Daily
   Service (Hymns N., 1864, with additional ver.
   for St. Barnabas and for SS. Philip and James,
   the latter altered from Bp. Wordsworth’s hymn
   on that festival in his Holy Year, “Blest be, O Lord,
   the grace of Love.” It is altered in the Hymnary,
   1872, to “O Christ, Thou Lord of all.”

2. Ruler of the ages, Christ, we now implore
   Thee. By R. F. Littledale, made for and 1st pub.
   in the People’s H., 1867, No. 196, in 4 st. of 4 l,
   and signed “F. R."

3. Ruler of ages, Christ, vouchsafe to bow Thine
   ear. From the Antiphoner and Grad, 1880, and
   repeated in the Hymner, 1882. In the same
   book the varying verses of Sarum use are also
   translated.

Translations not in C. U. —
2. O Christ, Thou Lord of worlds, Bestow, &c.
   J. D. Chambers, 1867.

"Ἀνώθεν, παρθένοι, βοήθεσθι γερσί-
νερος θυσος. St. Methodius. This hymn
   is found in The Banquet of the Ten Virgins,
   and is printed in the Anth. Gr. Car. Christ.
   1871. From the latter work it was trans-
   lated by A. W. Chatfield, for his Songs and
   Hymns, &c., 1870, pp. 141-149, where it is
   given as “The Virgins’ Song.” No portion
   of this fine rendering has come into common
   use. A cento or two might be compiled there-
   from with ease. Its structure, character, &c.,
   are fully described in Greek Hymnody, § 2
   q.v. The opening line of Mr. Chatfield’s tr. is
   “The Bridesmaids come, overhead.”

Another called, another brought, &c.
   Frances R. Hassey. [Praise.] Written
   at Leamington, June 30, 1872. This hymn
   literally expresses F. R. H.’s thrill of praise,
   when her own prayers and conversations
   received in her friend (A. B.) enrolling ‘on our
   Captain’s side.’ “Another life to live for,
   when another song is sung.” (“Hay. Miss.”)
   It was first printed in The Christian, July 11,
   1872, and then pub. in her Under the Surface,
   1874, and Life Mosaic, 1879, in 11 st. of 4 l.

Another day begun! J. Ellerton.
   [Tuesday.] Written Feb. 13, 1871. Appeared
   in the Parish Magazine for May, 1871, as one
   of three “Week Day Hymns,” in 5 st. of 4 l.,
   and appointed for Tuesday. During the same
   year it was included in Church Hymns, No. 56,
   with st. ii., 1, 3, “sinful soul” changed to
   “guilty soul,” and st. v. altered from the
   original, which read —

   “Another day of grace!
   To bring us on our way,
   One step towards our resting-place.
   The endless Sabbath-day.”

   In 1882 the revised text was repeated in

Another day has past along. J. Ed-
   miston. [Sunday Evening.] In his Cottage.
   Minstrel, 1821, a hymn of 4 st. appeared with
   the above first line, as No. 2, and headed
   “Lord, touch us to pray,” while, in No. 10,
   “The Cottager’s Refections upon the Sabbath
   Evening,” another hymn of 5 st., “Sweet is
   the light of Sabbath eve,” was given. In
   Hatfield’s Amer. Church H. Bk., 1872, a cento
   from these was given as No. 48, consisting of
   st. i. of the first-named hymn, and st. i., ii.,
   iii. and v. of the latter, with slight altera-
   tions.

   [W. T. B.]

Another portion of the span. Char-
   lote Elliott. [Saturday Eve.] From her
   Hymns for a Week, 1839, in 9 st. of 6 l., into
   Snapp’s Songs of G. and G., 1872, No. 905.

Another six days’ work is done. J.
   Stennett. [Sunday.] This poem “On the
   Sabbath” appeared as one of his “Miscellany
   Poems,” in his Works, 1752, vol. iv. pp. 231-
   234, in 14 st. of 4 l. In its full form it is
   unknown to any hymnal; but centos therefrom
   are in modern collections, nearly all begin-
   ning with the first stanza as above:

1. A cento in 6 st. in the Bristol Baptist Coll. of
   Ash and Evans, 1769, from whence it has passed
   through a series of Baptist Hymnals to the Bapt. P. a
   nd Hymns, 1868, No. 410, and other modern collec-
   tions. It is composed of st. i., x., xii., xiii., and
   xiv., and with an added st. introduced as the second,
   “Come, bless the Lord, whose love assigns,” &c.,
   the authorship of which has not been traced.

2. Another which was given in Williams and
   Boden’s Coll., 1801, No. 451, and thence through
   various collections to the Leeds H. Bk., 1853, the
   New Coll., No. 153, and others. It is the above cento
   with the omission of the original st. xii., “With joy,” &c.

3. A third cento, in Bickerstaff’s Christian
   Psalmody, 1823, No. 290, in 4 st., being i., x., xii.,
   and xiii., of the original, and the added st. “Come, bless
   the Lord,” &c., as in No. 1, is sometimes repeated
   in modern collections.

4. A fourth is given in Hardman’s Ch. Praller, No. 32,
   Windle’s Metrical Praller, &c., No. 19, and others.
   It is composed of Stennett’s st. i., v., xii., and

5. The last cento is repeated in the Ibbington P. and
   Hym., 1862, No. 387, with the omission of st. xii. of
   the original.

6. A sixth cento, beginning, “Again our weekly
   labours end,” and consisting of st. i., x., xii., xiii.,
   and xiv. of Stennett, re-written for Catterills’s Coll., 1810,
   No. 97, is given in several collections, old and new.

7. The seventh cento begins, “Another work its
   course has run,” It is a slightly altered form of Sten-
   nett’s st. i., x., xii., and xiii., and is included in the
   Harrow School Coll.

Most of these centos are in C. U. in America
and other English-speaking countries.

[ J. J.]

Another week begins. T. Kelly. [Sun-
   day.] 1st pub. in his Hymns, 2nd ed., 1806,
   and again, 3rd ed., 1809. In 1812 it was
   transferred to his Hymns adapted for Social
   Worship. Subsequently, in common with the
   rest of the hymns therein, it was again
   embodied in the original work. It is in 8 st.
   of 4 l., and based upon Ps. ex. viii. 24.

In the American hymnals it is re-written, the change
being from s.m. to c.m. It also varies con-
iderably in the number of stanzas used from
3 in the Church Praise Bk., N. Y., 1881, to
Another week for ever gone. [Sunday.] An anonymous hymn in Rippon's Comprehensive Ps. and Hymns., 1844, No. 345, pt. iv., in 3 st. of 4 l.

Another week has passed away. W. H. Botkhurst. [Sunday.] 1st pub. in his Ps. and Hymns, &c., 1831, No. 123, in 5 st. of 4 l, and entitled “Saturday Evening.” It is also in Bickersteth’s Christ, Psalms, 1833 and 1841, and others. As given in Kennedy, 1863, No. 865, slight alterations have been introduced. Orig. text as above. It has also been rendered into Latin as, Nobis nunc iterum praeferenti hædomas, by the Rev. R. Bingham, and included in his Hymns, Christ. Lat. 1871.

Another year has now begun. C. Wordsworth, Bp. of Lincoln. [New Year.] 1st pub. in his Holy Year, 1st ed., 1862, No. 14, for “New Year’s Day,” and consists of 9 st. of 4 l. Orig. text in later editions. The cento in Snepp’s Songs of G. & G. is composed of st. i., ii., v., vii., and ix., and that in Barry’s Ps. & Hymns, 1867, of st. i., iii., v., viii., ix.

Another year has passed away. [O. and N. Year.] An anonymous hymn in the Meth. S. S. H. Bk., 1879, Meth. Free Ch. S. S. H. Bk. and others. In some collections it is attributed to “Allen,” and in others it is said to be “American.” We have failed in securing authority for either statement.

Another year hath fled, renew. A. T. Russell. [O. and N. Year.] Written Nov. 20, 1850 (s. miss.), and 1st pub. in his Psalms and Hymns, &c., 1851, No. 63, in 3 st. of 8 l. In 1863 it was republished in Kennedy, No. 146, in a slightly altered form, but in Thrang’s Coll., 1882, No. 130, the original text is restored with the exception of st. i., 1, l.l., has for hath, and the repetition of the last line of each stanza which was repeated in the original to suit the tune to which the hymn was written. With the first line as “Another year hath fled, renew,” it is also in use in Canada, and other English-speaking countries.

Another year is dawning. Frances R. Haverghal. [New Year.] Written in 1874 for the ornamental leaflets and cards pub. by Caswell, 1875. It was subsequently included in her work, Under the Surface, 1874, and Life Chords, 1880. It is in 6 st. of 4 l. [Hav. miss.]

Antiphon (Gr. ἀντιφώνος; Lat. Antifona.), i. This word now ordinarily denotes a short versicle said at the beginning and close of a Psalm or Psalms in the Breviary Offices. But it has also borne the following meanings, which are not yet entirely obsolete:

1. A Hymn or Psalm sung antiphonally—that is to say, alternately by two sides of a choir, instead of being recited by a single voice, or sung responsorially by the Priest and choir or congregation. Ignatius, third bishop of Antioch in Syria, is said to have first introduced this mode of singing into the Church’s services, after a vision in which he heard and saw angels praising the Blessed Trinity (Amalarius, De Yoga. Offic. iv. 7). The custom was transferred thence into Western Christendom by St. Ambrose, into his own diocese of Milan, whence it spread into more general use (Rabanus Maurus, De Inst. Clerici. ii. 50).
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3. A sentence of Holy Scripture, or an original composition, sung by itself without reference to any Psalm. The sentence, "I heard a voice from heaven," &c., in the Anglican Breviary Office, may be referred to as an instance of this, and similar examples occur in the Ambrosian and Mozarabic Offices for the Dead. (Brevisar. Gk., p. 662.)

3. Certain portions of Psalms, or Sentences, generally but not always taken from Scripture, and introduced into the Liturgy. The ancient name for the Introit was "Antiphon adIntroitum," the last two words being frequently understood and not expressed. The "Offertorium" and "Communio" were likewise regarded as Antiphons. So were the short sentences introduced before the Gospel, as "Glória in excelsis Deo, et in terra paix. Alleluia, Alleluia!" before the Gospel on Christmas day in the Milanese and some French Uses, and in the English Uses for the Confession of the Faith, &c., in the Book of Common Prayer. Various Com- munion Sentences or Antiphons are provided in the mystical Antiphonaries, e.g., "Ad te levavi," from the first words of the Antiphon, "to ad Introitum," for the First Sunday in Advent (Leofric Missal, p. xxii.). Vespers for the Dead were called Placebo, from the corresponding Antiphon in the Psalter, and Matins for the Dead were called Dirige, from the corresponding Antiphon in the Psalter, and other days and weekdays were called after the opening words of their Intros, as the First Sunday in Advent was called "Veni, veni, vobis nomen sanctum," and the Second Sunday after Christmas was called "Ave Regina." The Antiphons which have been rendered into English for use in public worship are the above seven greater Antiphons for use at Vespers in Advent. These tr. are usually confined to the first seven, and are both in prose and metre. Taking the prose renderings first, we have the following:

i. Prose Translations.

Of the Antiphons to the Magnificat in the Roman Breviary, prose versions into English exist in the Vesper Books and Primers of that communion; and an adaptation of these has been issued for the use of English Churchmen.

Of the Sarum Antiphons, translations of those to the Benedictus, Magnificat, and Ave Verum, will be found in the Antiphoner and similar parts i. and ii., 1850, and with the addition of those to the Psalms in J. D. Chamber's Psalter, and in his Order of Household Devotion, 1854; and also in the Day Hours of the Church of England, and other books issued for the use of sisterhoods and other communities. Much information on the whole subject may be found in Dr. Neale's Essays on Liturgyology, 2nd edition, 1869, and in Neale and Littlefield's Commentary on the Psalms, 1860-74, 4 vols.

Of the seven greater Antiphons, or the Os, the earliest tr. for Anglican use was made by Cardinal Newman for Tracts for the Times, No. 75, in 1837, but this is not in C. U. Another tr., given in the St. Saviour's (Leeds) Sacred Hymns and Anthems, 1846, met with more favour, being repeated in R. Campbell's St. Andrews' Hymnal, 1850; Murray's Hymnal, 1852; in H. and Itrails in the same year; and with the alteration of a word or two, and the addition of No. viii., in the enlarged ed. of the Hymnal Note, 1854. The seven are in Murray's are retained in the Itrails prefixed to some editions of Hymns A. & M.
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1. An early metrical rendering of the separate Antiphons was made by Canon William Cooke, and appeared in the Cooke and Denton Hymnal of 1853. Canon Cooke's account of the same is: "Where it was possible, the translator and arranger (who was William Cooke), took the words of Mr. A. J. Beresford Hope's tr. of the hymn 'Veni, veni, Emmanuel, in the Hymnal N.; retaining the prayer of the Prose Anthem for the Advent of Christ.'" The opening line of each Antiphon is as follows: (1) "O Wisdom! spreading mightily;" (2) "Ruler of Israel, Lord of Might;" (3) "O Root of Jesse! Ensign Thou!" (4) "O Israel's sceptre! David's Key!"; (5) "O Day Spring, and Eternal Light;" (6) "O King! Desire of Nations! come;" (7) "O Law-giver! Emmanuel! King!" These were directed to be sung separately, or as one hymn, as desired.

2. A second tr. by Earl Nelson appeared in the Sarum Hymnal, 1868, as "The Advent Anthems." The opening line of each is as follows: (1) "O Wisdom! spreading mightily;" (2) "Ruler of Israel, Lord of Might;" (3) "O Root of Jesse! Ensign Thou!" (4) "O Israel's sceptre! David's Key!"; (5) "O Day Spring, and Eternal Light;" (6) "O King! Desire of Nations! come;" (7) "O Law-giver! Emmanuel! King!" These were directed to be sung separately, or as one hymn, as desired.

3. These Antiphons were also tr. by W. J. Blew, and included in his Church H. & Tune Bk, 1852.

4. Some time Dr. Neale suppose the 12th century, an unknown author took five of these Antiphons, and wove them into a hymn in the following order:—st. i. O Emmanuel; ii. O Ruler of Israel; iii. O Wisdom; iv. O Root of Jesse; v. O King. This hymn began with the line:—

"Veni, veni, Emmanuel"

and adding to each verse the refrain, which is not found in the original prose:—

"Gaude, gaude, Emmanuel
Nascetur pro te, Israel."

Daniel has given the full text in his Thea. Hymn. ii. 336 (1844). From Daniel's text Dr. Neale translated his:

5. Draw nigh, draw nigh, Emmanuel, and pub. it in the 1st ed. of his Mediatoral Hymns, 1851, p. 119, in 5 st. of 6 st. That tr. he altered for the 1st ed. of the Hymnal N., 1852, the same altered text being repeated in the enlarged ed. of 1854; and the 2nd and 3rd eds. of the Mediatoral Hymns, 1862 & 1863. The altered text is found in the People's H., 1867, and also, with alterations by various hands, in the Hymnary, 1872; H. Comp., 1876; Thring's Coll., 1882, and others. It is from the original tr. of 1851 that parts ii.—v. and vii. of No. 74 in Church Hym. are taken, parts i. and vi. being from Canon Cooke's tr. from the original prose (see above). In the trial copy of H. A. & M. in 1859, an altered version of Neale's tr. was given beginning:—

6. O Come, O Come, Emmanuel. This was included in the 1st ed. of 1861, and again in the new ed. 1875; and is repeated in Kennedy, 1893; Allon's Sup. 1866; Wes. H. Bk., 1875; and others. Another tr. is:—

7. O Come, Emmanuel. O come! This is in the Anglican H. Bk., and was made by the editor.

Tr. as:—

Leave all to God. A good tr. (omitting st. iv.) by Miss Winkworth in the 1st Series, 1855, of her Lyra Ger., p. 145, omitting st. ii., iii., vi. In the second ed. p. 146, tr. of st. ii., iii., vi., were added. Repeated thus as No. 118 in her C. B. for England, 1863.

Other trs. are, all omitting st. ii., iii., vi.: (1) "O Lord, I long Thy face to see," by Miss Cox, 1841, p. 97 (1864, p. 115); (2) "My soul is thirsting, Lord, for Thee," by Lady Eleanor Fortescue, 1843 (1847, p. 36); (3) "Call me, O God; I come; for I", by Dr. G. Walker, 1860, p. 7.


The trs. are, (1) "Once more from rest I rise again," by Miss Winkworth, 1865, p. 220 (1876, p. 222). (2) "From best, unconscious sleep I wake again," by Miss Cox, 1864, p. 185.

iv. Wer Geduld und Demuth liebet. [Patience and Humility.] Appeared in 1665, p. 92, and 1867, p. 135, as above (ed. Wendebooc, 1856, p. 43), in 11 st. of 4 l. Tr. as Patience and Humility, by Miss Winkworth, 1869, p. 225.

(J. M.)

Apelles von Lüwenstern. [Lüwenstern.]

"Αφραστον θαύμα. St. Cosmas. From the Office for Easter Eve in the Triodion, i.e. the Lent volume which commences with the Sunday before Septuagesima, and goes down to Easter (see Greek Hymnody, xiv. 7). It is Ode 7 of the Canon, and is based on the Canticum, "The Song of the Three Children." Several Canons during Lent are composed of these Odes only; hence the name of the Lent volume "Triodion." The tr. of this Ode, "Christ, Who set free the Children three," was made by Dr. Littledale for and first pub. in the People's H., 1867, No. 110, signed "L.," and appointed for Easter Eve. The original dates from the early part of the eighth century, and is found in modern Greek Service Books. The hymn "The Sepulchre is holding" is a tr. by Dr. Littledale of θάφεος αφραστον from the same Office as the above. The author of the original, and the date are unknown. Dr. Littledale's tr. was made for and first published in the People's H., 1867, No. 111, signed "L.," and appointed, with the above, for Easter Eve. It is repeated in the Irvingite Hymns for the Use of the Churches. 2nd ed., 1871.

(J. J.)

Apostle of our own dear home. J. E. Millard. [St. Augustine.] Written for the
festival of St. Augustine, and 1st pub., with a second hymn for the festival of St. Mary Magdalene, in the Ecclesiastici, c. 1849, and again in Lyra Sacrament, 1850, p. 92. From this later work it was transferred to the People's H., 1867, and signed "J. E. M."

Apostles of the risen Christ, go forth. H. Bonar. [Missions.] Printed in the second series of his Hymns of Faith & Hope, 1863, pp. 114-3, where it is headed "The Great Message," and the motto is prefixed:—

"Quo vos magistri gocia, quo salus
Invicta orbis, sancta cibos vei
Portate verbum." Old Hymn.

It is in 5 st. of 6 l. Its use is mainly confined to America. [W. T. B.]

Apparuit repentina dies magna
Domini. Amon, cir. 7 cent. [Advent.] The earliest reference which we have to this hymn is in Iles's De Metris (672-735). It is an acrostic, the first verse commencing with A, the third with B, the fifth with C, &c. Dr. Neale speaks of it as "a rugged, but grand Judgement Hymn," dates it "as early as the 7th century," and declares that "it manifestly contains the germ of the Dies Irae." The text is given in Casabianca's Hymn, in Ecclesiastici, Col. 1556; Thomasius, vol. ii, p. 433; Rambach, Anthologia, i. p. 121; Daniel, 1841; vol. i. No. 161; Du Merci, Poésies Populaires Latin, 1843, p. 135; Trench's S. Lat. Poetry, 1849 and 1873, and others. [W. A. S.]

Translation in C. U.:

1. That great day of wrath and terror. By J. M. Neale, in his Med. Hymns, 1851, p. 9. From this tr. a cento has been given in the Camden H. Bk., 1863, No. 235. Mrs. Charles has also rendered it as: "Suddenly to all appearing the great day of God shall come," in her Voice of Christian Life in Song, 1858, p. 142, but it is not in C. U.

Apparuit benigntas. [Christmas.] A beautiful poem on the Incarnation quoted by Mone, No. 51, from a 15th cent. ms. at Karlsruhe in 92 lines. There is no tr. of the whole poem, but a cento beginning with L. 5, 0 amar
quum extasias was tr. by the Rev. J. M. Neale, for the Hymnal N., 1854, in 8 st. of 4 l., the doctrine being an addition to the original text. This tr., considerably altered in some instances, has passed into the Salisbury H. Bk., 1857; H. A. & M., 1861; People's H., 1867; the S. P. C. K. Church Hymn., 1871; the Hymnary, 1872; Thring's Coll., 1882, and others. It begins in each hymnal:—"O Love, how deep, how broad, how high!" The original lines tr. are given in L. C. Biggs's Annotated H. A. & M., 1867, p. 177.

Appleton, Sarah [Miser].

Approach, my soul, the mercy seat. J. Newton. [Lent.] 1st pub. in the Olney Hymns, 1779, bk. iii., No. 12, in 6 st. of 4 l., and again in all later editions of the same work. It came into early use in the hymnals and has attained to a foremost position as one of the most popular of Newton's productions. In the Olney Hymns it is the second of two hymns headed, "The Effort." The first hymn by Newton on this same subject begins:—

"Cheer up, my soul, there is a mercy seat."

No. 11, in 6 st. of 4 l. as above. Its similarity to "Approach, my soul," has led some to suppose it to have been written by an unknown compiler. In the American College Hymnal, N. Y. 1876, st. ii., iii. and iv. are given as No. 280, "Lord, I am come, Thy promise is my plea." The use of this hymn in any form is very limited.

Aquinas, St. Thomas. [Thomas of Aquinas.]

Are there not in the labourer's day? C. Wesley. [Duty.] 1st pub. in Hymns & Sacred Poems, 1749, vol. i. 124, in 5 st. of 6 l., and entitled, "The way of duty the way of safety." In 1790 it was embodied in the Wes. H. Bk., and from thence has passed into most of the hymnals of the Methodist bodies in G. Britain and America. It was introduced into the collections of the Ch. of England by Toplady, through his Ps. & Hymn., 1776. Orig. text in P. Works, 1868-72, vol. v. p. 17.

Are we doing as we should do? T. Kelly. [Missions.] Contributed to a ed. of his Hymns, &c., between 1838 and 1853, 4 st. of 8 l. In the 1853 ed. (9th) it is given as No. 585, and headed "Questions for Conscience." Its use is limited.

Are we not sons and heirs of God? I. Watts. [Gravity and Decency.] 1st pub. with his Sermons on Various Subjects, &c., 1721, and was composed on the subject of his sermon on Phil. iv. 8. It was also repeated in 6 st. of 4 l. in later eds. of the Sermons. In Rippon's Sel., 1787, it was given, No. 229, as:—

"Behold the sons, the heirs of God," and as such is known to modern hymnals.

Are your souls the Saviour seeking? [Peace.] This anonymous hymn was given by Mr. Denham Smith in his Times of Refreshing, 1860, in 4 st. of 8 l. It has passed into several collections, including Com. Praise, 1880; Hymns for the Ch. Catholic, 1882, &c.; but in all cases as "Anon."

Arends, Wilhelm Erasmus, s. of E. F. Arends, pastor at Langenstein, near Halberstadt, was b. at Langenstein, Feb. 5, 1677. He became, in 1707, pastor at Crottorf, near Halberstadt, and in 1718, pastor of the church of St. Peter and St. Paul in Halberstadt. He d. at the latter place, May 16, 1721 (Koch, iv. 389; Allg. Deutsche Biog., i. 516: ms. from Pastor Spierling, Halberstadt, and Pastor Schaufl, Langenstein). He is said to have contributed three hymns to pt. ii., 1714, of Freylinghausen's G. B. Of these No. 118, 393, are ascribed to him at p. 3 of the Grischow-Kircher Nachr., 1771, to Freylinghausen's G. B., while the other is left anonymous. It is:—

Rüstet euch ihr Christenleute. [Christian Warfare.] First pub. as No. 360 in 1714 as above, in 4 st. of 11 l. Dr. Jacobs of Wernigerode informs me that Count Christian Ernst of Wernigerode (d. 1771), a well-known German hymno-
ARGLYWYDD, ARWAIN

"A Favourite Hymn,
sung by
Lady Huntington's Young Collegians.
Printed by the desire of many Christian friends.

Lord, give it thy blessing!

i. Guide me, O Thou great Jehovah,
Pilgrim through this barren land;
I am weak, but Thou art mighty.
Hold me with Thy powerful hand;
Bread of heaven, bread of heaven,
Feed me till I want no more.

ii. Open now the crystal fountain,
Wherein the healing stream doth flow;
Let the fire and cloudy pillar
Lead me all my journey thro';
Strong Deliverer, strong Deliverer,
Be Thou still my strength and shield.

iii. When I tread the verge of Jordan,
Bid my anxious fears subside;
Death of deaths, and hell's destruction,
Land me safe on Canaan's side:
Songs of praises, songs of praises,
I will ever give to Thee.

iv. Musing on myhabitation,
Musing on my heav'nly home,
Fill my soul with holy longings;
Come, my Jesus, quickly come;
Vanity is all I see;
Lord, I long to be with Thee."

This leaflet was undated, but was c. 1772.
During the same or the following year, it was included in the Lady H. Coll., 5th ed., Bath, W. Gye, No. 94. Stanzas i.—iii. had previously appeared in The Coll. of Hys. sung in the Countess of Huntington's Chapels in Sasser, Edinburgh: Printed by A. Donaldson, for William Balcombe, Augmoring, Sasser, No. 202. This is undated; but Mr. Brooke's copy contains the autograph, "Eliz.. Featherstonehaugh, 1772," the writing and ink of which show it to be genuine. We can safely date it 1771. It was repeated in G. Whitefield's Ps. & Hys., 1773, in Congers, 1774, and others, until it has become one of the most extensively used hymns in the English language. There are diversities of text in use the origin of which in every case it is difficult to determine. The most widely known are:

1. Where the 5th line in each stanza reads respectively, "Bread of heaven," "Strong deliverer," and "Songs of praises," the arrangement is from the Lady H. Coll., 1771. This form is given in nineteen out of every twenty hymnals which adopt the hymn, including H. A. & M., etc.

2. Where the 5th line reads respectively, "Lord of glory," "Strong deliverer," and "a strong deliverer," the text is from Cotterill's Sel., 1810 to 1819, where it is changed to the plural throughout.

3. Where the 5th line reads respectively, "Of Thy goodness," "Strong Deliverer," and "Glorious praises," the changes were made in Stallwood's Ps., 1816.

4. The original, with the omission of lines 5 and 6 in each stanza, thereby reducing it to 4 T's, given in many American hymnals, appeared in the Figuer D. H. Coll., 1826.

5. Where there are altered texts, as follows:

6. Where there are added texts, as follows:

7. Where there are only the 5th line, as follows:

These stanzas are a tr. of st. i., iii., v., W. Williams himself adopted the tr. of st. i., ii., iii., and iv. into English, added a fourth stanza, and printed them as a leaflet as follows:
ARISE, AND FOLLOW

This hymn in one form or another has been rendered into many languages, but invariably from the English. These trs. included the Rev. R. Bingham's rendering into Latin, "Magnum specto, Jovis," of the 3d st. arrangement, given with the English text, in his Hymns. Christ. Lat., 1871. [J. J.]

ARISE, and follow me. II Aford. [St. Matthew.] This hymn is No. 201 of his Year of Praise, 1867. In his Poetical Works, 1868, p. 308, it is dated 1844; but it is not in his Ps. & Hys., 1844, nor in his School of the Heart, &c. 1845. We have not traced it in a printed form beyond Johnston's English Hymnal, 1852, No. 205, where it is given with a doxology.

ARISE, and hail the happy [sacred] day. [Christmas.] Pub. anonymously in the Liverpool Liturgy, 1763, p. 155, in 5 st. of 6 l. In 1769 it was given in the Bristol Baptist Coll. of Asch & Evans, No. 96, and subsequently in several of the older hymn-books. In modern collections it is sometimes found as, "Arise and hail the sacred day," as in Hall & Laser's Evangelical Hymnal, N. Y., 1880. The chorus, "O then let heaven and earth rejoice," is not in the original. It appeared in some collections early in the present century. [See Scott.]

ARISE, in all Thy splendour, Lord.
Sarah Stein. [Mission.] In J. Dobell's New Selection, &c., 1803, No. 452, pt. 2, in 6 st. of 4 l., 5 st. of which are from No. 47 of J. Griffin's Sel. of Missionary & Devotional Hys., Porcia, 1797. The hymn "Though now the nations sit beneath," was re-written for American use, by L. Bacon (q. v.) from Dobell.

ARISE, my soul, arise, Shake off, &c. C. Wesley. [Christ the Mediator.] 1st pub. in Hymns & Sacred Poems, 1742, p. 204, in 5 st. of 6 l. and entitled "Behold the Man." (P. Works, 1868-72, vol. ii. p. 323.) In 1750 it was included in the Wes. H. Bk. as No. 194 in an unaltered form, and has been repeated in all subsequent editions (ed. 1875, No. 202). From the Wes. H. Bk. it has passed into all the collections of the Methodist bodies in all English-speaking countries, and also into many hymnals outside of Methodism both in G. Britain and America. It has also been rendered into various languages. One in Latin, by the Rev. R. Bingham:—"Surge, surge, Mens mea," is given in his Hymnol. Christ. Lat., 1871. Mr. Stevenson has collected in his Meth. H. Bk. Notes, 1883, numerous illustrations of the direct value which this hymn has been to many.

ARISE, my soul, arise, This earth, &c. J. Gabb. [General.] Contributed to the English Sacred Songster, 1873, together with his tune "Heavenward," No. 37, and re-published, unaltered, in his Wellborn Appendix, 1875, No. 93, but set to another tune (Leypen) also by Mr. Gabb.

ARISE, my soul, arise, Thy [The] Saviour's sacrifice, &c. C. Wesley. [On the Titles of Christ.] Appeared in Hymns and Sacred Poems, 1739, in 15 st. of 6 l. In 1780, when included in the Wes. H. Bk., it was given as one hymn in two parts (No. 187), but as early as 1809 the parts were numbered as separate hymns, and they are given thus in the revised ed., 1875, Nos. 194, 195; and in most collections of the Methodist bodies. The second part or hymn is, "High above every Name." In Kennedy, 1863, the second line of part I, as above, begins, "The Saviour's sacrifice." Outside of the Methodist collections the use of both hymns is limited. (Orig. text, P. Works, 1868-72, vol. i. p. 146.)

ARISE, my soul, in songs to own.
Joseph Irms. [Praise to God the Father.] From his Zion's Hymns, &c., 3rd ed., 1825, No. 15, in 6 st. of 4 l., into Snepp's Songs of G. & G., 1872, unaltered.

ARISE, my soul, my joyful powers.
I. Watts. [Redemption.] 1st pub. in Hymns and Spiritual Songs, 1709, bk. ii., No. 82, in 6 st. of 4 l., and entitled "Redemption and Protection from Spiritual Enemies." Its use, generally in an abbreviated form, has been and still is limited, in G. Britain, but is somewhat extensive in America.

ARISE, my soul, nor dream the hours.

ARISE, my tenderest thoughts, arise.
P. Doddridge. [Sorrow because of Sin.] Written, June 10, 1739, on the text, Ps. cxix. 158 ["He will not cast me out." and 1st pub. in J. Orton's ed. of Doddridge's Hymns, &c., 1755, unaltered, in 5 st. of 4 l. and headed, "Behold Transgressors with Grief." Also repeated in J. D. Humphreys's ed. of Doddridge, 1839. It came into C. U. at an early date, both in the Ch. of England and amongst the Nonconformists, and is still retained in numerous collections in G. Britain and America. It is a powerful and strongly worded hymn of the older type, and is suited for use on behalf of missions.

ARISE, ye people, and adore.
Harriet Auber. [Ps. xciii.] 1st pub. in her Spirit of the Psalms, 1829, in 4 st. of 4 l., "Hallelujah" being added to the last st. only. It is in many American Colls., and is more popular there than in England. [W. T. B.]

ARISE, ye saints, arise.
T. Kelly. [Christ the Leader.] 1st pub. in the 3rd ed. of his Hymns on V. F. of Scripture, 1809, No. 77, in 7 st. of 4 l., and headed, "He teacheth my hands to war," Ps. xviii. 34. In 1820 it was taken out of the above, and included in Kelly's Hymns adapted for Social Worship, No. 88, but subsequently it was restored to the original work. Full text in Hymns, M. Moses, Dublin, 1853, No. 233. As in C. U. both in G. Brit. and America, it is in an abbreviated form, but the arrangement of stanzas differs in various collections.

ARISE, your voices all unite.
Arm of the Lord, awake, awake.
The Jerrors, &c. C. Wesley. [Missions.]
A cento composed of stanzas from three of the Hymns of Petition and Thanksgiving for the Promise of the Father, pub. by J. & C. Wesley in 1745. Stanzas 1, from hymn 18, st. 1; 2, from hymn 21, st. 2; and 4, from hymn 22, st. 1 and 4. It was embodied in the Supp. to the Wes. H. Bk. in 1830, No. 696. In the revised ed. of that Coll., 1875, No. 443, the last stanza is omitted. Orig. text, P. Works, 1868-72, vol. iv. p. 186.

Arm of the Lord, awake, awake.
The Dove, &c. C. Wesley. [Missions.]
This hymn was included in the first three editions of Hymns & Sacred Poems, all of which were pub. in 1739 (p. 222), but omitted in the fourth and fifth editions. In 1749 it was included in another series of Hymns & Sacred Poems, as the second part of a paraphrase of the 51st Psalm in 10 st. of 4 l. In 1780, 6 st. were included in the Wes. H. Bk., No. 313, and are retained in the revised ed. of 1875, No. 366. The same arrangement is also found in several collections both in G. Brit. and America. Orig. text, P. Works, 1868-72, vol. iv. p. 362. Another hymn opening with the same first line, and of a similar character, was pub. in C. Wesley’s Hymns written in the time of the Tumults, June 1780, No. ix., Bristol, 1780. The Tumults referred to took place in London. It is not in C. U. Orig. text, P. Works, 1868-72, vol. viii. p. 273.

Armstrong, Florence Catherine, daughter of William Armstrong, m.d., of Collanery, Co. Sligo, Ireland, b. March 18, 1843. Her well-known hymn:—

0 to be ever yonder [Longing for Heaven] was written in 1862, and pub. without her consent in the British Herald, Feb. 1863, p. 24, and dated “June, 1863.” It soon attained an extended circulation, and was given in several collections. In 1875 Miss Armstrong acknowledged the authorship in her work, The King in His Beauty and Other Poems.

Arndt, W. E. [Arndt, W. E.]
Arndt, Ernst Moritz, son of Ludwig Nicolaus Arndt, estate manager for Count Patras, in the island of Rügen, was b. at Schortitz in Rügen, Dec. 26, 1769. After studying at the Universities of Greifswald and Jena, where he completed his theological course under Paulus, he preached for two years as a candidate, but in 1798 abandoned theology. After a pedestrian tour through South Germany, Hungary, Northern Italy, France, and Belgium, he became, at Easter 1800, lecturer at the University of Greifswald, and in 1805 professor of history there. But in 1806, lamenting over the tyranny of France, he wrote his fiery Geist der Zeit (pt. ii. 1809, iii, 1818, iv. 1818) which awakened the patriotism of his countrymen, but drew on him the hatred of Napoleon, so that he had to flee to Sweden, and was not able to return to Greifswald till 1810. He again left Greifswald in 1812, and found a home with Baron v. Stein at St. Petersburg. After various wanderings, during which he wrote many pamphlets inciting his countrymen, as none else could, to deeds of valour, and composed his well-known songs (all of date 1813),

“Der Gott der Eltern wachse hier.
O du Deutschland, ich muss marschieren.
Was blesen die Trompeten?
Was ist des Deutschen Vaterland?”

which were said to have done more to inspire the troops than a victory won, he settled for some time at Cologne as editor of a patriotic newspaper. In 1818 he was appointed professor of history in the newly-founded University of Bonn. Being accused by the Conservative leaders then in power of teaching Republicanism, he was, in 1820, unjustly deposed though his salary was continued to him, and was not restored till the accession of Friedrich Wilhelm IV. to the throne of Prussia in 1840. In token of respect he was elected Rector of the University 1840-1841, and lectured as professor till 1854. He continued his tranquil life at Bonn, varied by delusive hopes of better things from the Revolutionary periods of 1848 and 1855, till after having passed his ninety-first birthday (when he received some three hundred messages of congratulation which he personally answered) he departed to the Heavenly Fatherland, Jan. 29, 1860.

A man of learning, a true patriot, a distinguished poet, and a man greatly revered and beloved of the people, he was a worthy modern representative of the “old Arndt,” author of the True Christianity, a man of deep religious feeling, and a true-hearted and earnest witness for the Evangelical Faith. By his well-known songs the spirit of the Christian Church was roused. He was one of the prime movers in the reaction which has now rescued most of the German lands from the incursion of the xviith cent. Rationalistic hymnotherapy. To one pamphlet he annexed 300 hymns, his best known. Of the remaining 56 he wrote 37 appeared in his geistliche Lieder, Berlin, 1848, and the rest in the Frankfurt, 1849, and later editions of his Gedichte—the so-called complete edition of which, pub. at Berlin 1866, contains 427 sacred songs and sacred poems, ranging from 1767 to 1859, with a preface dated in Christmas week 1859.

The following 14 hymns by him have been tr. into English:—

i. Der heilige Christ ist kommen. [Christmas.] 1st pub. in 1818, vol. i. p. 319, and tr. as “The blessed Christ is coming,” by C. T. Astley, 1860, p. 24, in 4 st. of 8 l.


iii. Die Welt that ihre Augen zu. [Child’s Evening Hymn.] 1st pub. 1819 (vol. i. p. 285), as above, in 4 st. of 8 l. Tr. by J. Kelly, 1885, p. 109, “The busy world its eyes doth close.”

iv. Es lebt ein Geist, durch welchen alles lebt. [The Spirit of God.] 1st pub. 1818 (vol. i. p. 281) as above in 5 st. of 4 l., and tr. as:—

vi. Goeth nun hin und grabe mein Grab. [Burial of the Dead.] Written in 1818, and 1st pub. 1819 (No. 19) as above in 9 st. of 6 l., and included in Bunse's Versuch, 1833, and since in many other editions, e.g. Uwe L. S., 1851, No. 815. It is the most popular of his hymns and was sung at his own funeral at Bonn, Feb. 1, 1860 (Koch, vii. 147). The tr. in C. U. are:

(1) Go and dig my grave to-day: A good and full tr. in the 1st Series, 1855, of Miss Winkworth's Lyra Ger., p. 241 (ed. 1876, p. 243), and repeated as No. 188 in her C. B. for England, 1864, in Schaff's Christ in Song, ed. 1879, p. 536.

(2) Weary now of wandering here. A tr. of st. i., iv., ix., signed "F. C. C.", as No. 280, in Dr. Pagenstecher's Col., 1864. Other trs. are: (1) "Go! and let my grave be made," by Miss Cox, 1841, p. 83 (1867, p. 83); (2) "Prepare me now my lowly bed," by Isaac F. O. Westmead, 1843 (1847, p. 28); (3) "To now my friends, and dig my grave," by Dr. G. Walker, 1860, p. 109; (4) "Now go forth and dig my grave," by A. M. Jeaffreson, in Hidden Hours, 1873, p. 53.


viii. Ich weiss, woran ich glaube. [The Rock of Salvation.] Written in 1818, and 1st pub. 1819 (No. 28) as above in 6 st. of 8 l. In Knapp's Ec. L. S., 1837, No. 1396 (ed. 1865, No. 1349), it begins "Ich weiss, an wen ich glaube." The tr. in C. U. are:


(2) I know Whom I believe in. From Knapp, omitting st. ii., iii., as No. 289 in the Ohio Luth. Hymnal, 1880.


x. Und klinget du immer Liebe wieder. [The Love of Christ.] 1st pub. 1855, as above, p. 57, in 5 st. of 6 l. By J. Kelly, 1865, p. 34, "And thou always love proclaim."

xi. Und willst du gar versagen. [Trust in God.] Written in 1854, and 1st pub. as above, 1855, p. 81, in 6 st. of 8 l. It is tr. as "And art thou nigh despairing," in the Family Treasury, 1877, p. 110.

xii. Was ist die Macht, was ist die Kraft. [Holy Scripture.] Written in 1818, and 1st pub. 1819 (No. 30) as above in 6 st. of 6 l., and included in Hofer's Pilgerhafte, Basel, 1863, No. 31. Tr. (1) "What is the Christian's power and might?" by R. Massie, in the British Herald, April, 1865, p. 61. (2) "What is the Christian's might, What is," by R. Massie in the Day of Rest, 1878, vol. viii. p. 335.
the King of Prussia interfered and sent two commissions in 1787 and 1788 on Arnold's behalf.

Now came the turning point in his life. A thief who had broken into the house of the Spiegel was apprehended at Alletsch about 50 miles south. To bring the thief to justice, Spiegel's wife and her youngest daughter, Anna Maria, went thither under Arnold's care.

Before preaching, the young widowed Duchess of Sachsen-Coburg, Arnold was summoned by her to become preacher at her court at Allet, and before entering on his duties was, on May 4, 1770, married in Church at Quedlinburg to Anna Maria Spiegel—a union productive of the happiest results, and which in great measure cured him of his Separatist tendencies, but which brought the ridicule of his enemies upon him, and caused his expulsion from the Angel Brotherhood.

Entering upon his duties at Allet, in 1772, he encountered many oppositions, and thus, in 1776, gladly accepted the call of the Principality of Nassau, where he occupied a position of great importance in the public service, being appointed pastor and inspector of Wertheim in the Altmark (near the junction of the Elbe and Havel), communicated to his father-in-law, who had married the daughter of the King of the district, beginning his labours on the 22nd Sunday after Trinity, 1767, by a sermon on St. Matt. xiii. 45. Unquestioned in word and work, by preaching, by house visitation, and by the composition of devotional manuals (one of which, entitled Praktischer Lieferspiegel, 1773, reached a third ed. in 1776), he sought the good of his flock and won universal love and esteem. His excessive devotion to study (publishing more than 200 works, some being folios, within 20 years) and his sedentary habits, brought on a severe attack of scurvy. On Whitsunday, 1774, when barely recovered from his illness, a recruiting party burst into the church and impressed some of the young men who were in the act of receiving Holy Communion. This outrage was declared by Arnold, and was then removed to bed. In earnest, he was not allowed to his friends to full remuneration of self and of the world and complete dedication to God, in peaceful communion with God not unnointed with the bitterness of an early age, the days passed till, on May 30, 1774, after he had raised himself in bed and exclaimed, "Blessed are those who hunger and thirst after righteousness! for they shall be filled," his spirit peacefully passed away, his mortal body being consigned to the grave on June 1—accompanied by a weeping multitude comprising nearly all the inhabitants of the place.

As a poet Arnold holds a high place, though few of his hymns (mostly written at Quedlinburg) are entirely fitted for use in public worship. Eichmann characterizes his poems as full of originality, as pervaded with a deep sense of meritification and the fear of God, and as full of glowing devotion and intensity of love for Christ. All are tinged, in some very deep, with his mysticism, dealing largely in theosophic language with the marriage of the soul to God. They found admission into the hymn-books of the Separatists and the Pietists, and many of them in modern times are included in Knapp's works. [1]

As these works contain a good many hymns

by other authors, the task of discrimination is not easy, and thus it comes to pass that in the collected editions by Albert Knapp (Stuttgart, 1843), and by K. C. E. Steinsbeck (Stuttgart, 1843) a number of pieces are included which are not really by Arnold. Somewhat curiously, Miss Winkworth, in her Christian Singers of Germany, 1863, has selected three pieces, and only three, as favourable specimens of Arnold, and as it happens, not one is really by him. Knapp frequently abridges and alters, while Eichmann gives a valuable introduction, the unaltered text of 129 hymns, and, as an appendix, a selection from the poems not in regular form (Koch, vi. 1:38-159; Eichmann's Instruction, Almg. Deutsche Bögen, i. 587-588). The hymns here noted are arranged thus: I. Probably by Arnold; II. Possibly by Arnold; III. Not by Arnold, but not found earlier than in the works mentioned above. Of these the following have been rendered into English:

I. Hymns probably by Arnold, 1-9.

1. Überzeugt, Jesu Christe. [Love to Christ.] Founded on Canticles viii. 6, and 1st pub. 1703 as above, No. 66 (Eichmann's ed. 1846, p. 121, in 8 st. of 4 l. and included as No. 504 in Freytaghauzen's G. R. 1704, Tr. as "Christ, thou'rt Wisdom unto me," No. 663 in pt. 1 of the Moravian H. Bk. 1734.

2. Holdenligt Gottes-Lamm. [Victory of Love.] 1701 p. 61, as above (Eichmann's ed. 1846, p. 172, in 11 st. of 4 l. and included as No. 554 in Freytaghauzen's G. R. 1704, Tr. as "One, God's beloved Lamb," as No. 829 in pt. 1. of the Moravian H. Bk. 1734. In 1799 altered to "Thou, God's most holy Lamb," and in 1801 and later eds. as "Jehovah! holy Lamb." [Love to Christ.] Founded on Canticles iii. 11, and 1st pub. 1700 as above, No. 41 (Eichmann's ed. 1846, p. 197), in 12 st. of 4 l. Included as No. 716 in the Herrnhut G. R. 1735. Tr. as "Daughters of Zion, who're no more," No. 695 in pt. 1. of the Moravian H. Bk. 1754.


4. Mein König, schreib mir dein Gesetz. [Brotherly Love.] Founded on Ps. cxlvii. 8, and James i. 8, and 1st pub. 1699, No. 125, as above (Eichmann's ed. 1846, p. 55), Knapp, 148, p. 119, in 16 st. of 4 l. Included as No. 37 in Freytaghauzen's G. R. 1704, Tr. as "Thy law, O Lord, be my delight," as No. 479 in the Moravian H. Bk. 1779, and repeated in later eds.

5. O Durchbrecher alter Bande (v. w.).

7. O stilles Lamm, ich euch ein sanfter Wissen. [Love to Christ.] A poem 1st pub. 1696, No. 34, as above (Eichmann's ed. 1846, p. 276), in 21 lines, entitled "Thou art the Virgin, these are they which follow the Lamb," Rev. xiv. 4. In pt. II. 1714, of Freytaghauzen's G. R., a recast beginning "O stilles Gottes-Lamm," in 12 st. of 4 l., was included as No. 478. Texts are—from the second form: (1) "Merk, patient Lamb of God, to Thee," by J. Wesley, in Ps. 22. Hymn, 1747 (P. Wordsworth, 1852-62, vol. II. p. 14), repeated as No. 546 in pt. 1. of the Moravian H. Bk. 1754; (2) "Merk, patient Lamb of God, impart," as No. 434 in the Moravian H. Bk. 1759, and later eds.

8. So führt du doch recht selig, Herr, die Deimung. [Trust in God.] 1st pub. 1698, No. 135, as above (Eichmann's ed. 1846, p. 69), in 12 st. of 4 l., entitled "The best Guide," included as No. 219 in Freytaghauzen's G. R. 1704, and recently as No. 1 in the Fre. L. S. 1841. Dr. Schaff, in his Deutsches G. R., twice, says of it: "It was the favourite hymn of the philosopher Schelling. It is, however, more suited for private use than for Public Worship." It is a beautiful hymn, marked by profundity of thought and depth of Christian experience. The only tr. in C. U. is How

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ARNOLD, GOTTFRIED

AROUND THE THRONE

Arnswanger, Johann Christoph, son of Georg Arnswanger, merchant in Nuremberg, was b. at Nuremberg Dec. 28, 1623. He entered the University of Altdorf in 1644, and that of Jena in 1647, where he graduated M.A. Aug. 9, 1647. After short periods of residence at Leipzig, Hamburg, and Helmstadt he returned to Nuremberg in 1659. There he was successively appointed Stadt-rat in 1651, Diaconus of the St. Agnien Church 1652, Morning Preacher in St. Walpurgis's 1654, and Diaconus of the Church of St. Lorenz 1659, where he became Senator 1674, and Archidiakon 1680. He d. at Nuremberg Dec. 10, 1696. (Koch, ib. 517-520 ; Albg. Deutche Bldg., I. 397.)

A lover of music and poetry, he was the correspondent of Anton Ulrich (q.v.), and a member of the Fruitbearing Society (1675). He did not join the Nuremburg Pergnitz Shepherds' Order, seeking in his poetical work simplicity and fitness for popular use rather than their somewhat affected "learnedness." The best of his hymns, some 400 in all, the most important being those pub. in 1659, appeared in his:

1. Neumusische Lieder, Nuremberg, 1659, in two books, each containing 70 hymns, set to music by the best organists and choirmasters in Nuremberg.

2. Reifliche Psalmen und Christliche Pfalmen, Nuremberg, 1663, with 150 hymns in three divisions, with melodies by the musicians of Nuremberg.

Of these hymns the only one tr. into English is:


Around the throne of God, a band [in circling band]. J. M. Neale. [Children's Hymn.] This hymn appeared in Dr. Neale's Hymns for Children, 1st Series, No. xxxi., 1842, in 3 st. of 4 l. (with Bp. Ken's doxology), for Michaelmas Day. Two forms have been the outgrowth. The first, beginning with the same first line, is found, somewhat altered, in Harland's Ch. Psalter, &c., No. 248; Thring's Coll., 1862, in 4 st., with "Thine" for "Thy," st. 3, l. 1, H. A. & M., 1875, No. 333, and other hymnals, and the second, "Around the throne in circling band," in the Sarum Hymnal, 1868, No. 312, and others.

Around the throne of God in heaven

Thousands of children. Anne Shepherd. [Children's Hymn.] Pub. in her Hymns adapted to the Comprehension of Young Minds. No. 29, in 6 st. of 5 l. The date of the 1st ed. of this work is undetermined. Dr. Moffatt tr. this hymn into the Bechuana language for his Kuruman Coll., 1838. In 1853, 4 st.
were transferred to the Leeds H. Bk., No. 877, and from thence passed into later collections.
Orig. text in the Meth. S. S. H. Bk., 1879, No. 448, with the change in st. v., l. 3, "that precious, purple flood" to "that purple, precious flood." It is in very extensive use in America and other English-speaking countries. Orig. text in Lyra Brit., 1867, p. 495.

Around the throne of grace we meet,
J. Montgomery. [Divine Worship.] This hymn seems from its character and construction to have been written for one of the great Whit- sun tide gatherings of S. School children in Sheffield, or for an occasion of a somewhat similar kind. No record, however, is found amongst the "ms." we trace its first publication to his Original Hymns, 1833, No. 323, in 5 st. of 4 l., with the title, "Unity in Faith, Hope, and Feeling." Its use is limited.

Around Thy grave, Lord Jesus, J.
G. Deck. [Holy Baptism.] 1st pub. in Ps. & Hys., Lon., Walther, 1842, pl. i, No. 277, in 4 st. of 8 l. It is given in an unaltered form in Spurges's O. O. H. Bk., 1866, No. 921; and in the Baptist Ps. & Hys., 1838, No. 699, with alterations made for that collection by Mr. George Ramson. The American collections, however, usually follow the original text.

Around Thy table, Holy Lord. Mary Peters, wit.
Bawley. [Holy Communion.] 1st pub. in Ps. & Hys., Lon., Walther, 1842, pl. i, No. 255, in 7 st. of 4 l. In 1847, it was included, with alterations by Mrs. Peters, in her Hymns Intended to Help the Com. of Saints, No. 85. The form in C. U. is in Dr. Walker's Cheltenham Coll. and others, is that of 1842. In the Amer. Bapt. Praise Bk., N.Y., 1867, No. 795, the Ser. of Songs for Bapt. Churches, Boston, 1871, No. 857, and others, there is a cento composed of the opening stanza of this hymn, together with st. v. and vi., from T. Cotterill's "Bless'd!" with the preface of their God, slightly altered. [W. T. B.]

Around Thy table, Lord, we meet.
[Holy Communion.] The hymn beginning with this line in the 15th ed. of Swell's Sel. (1877) is a cento the greater portion of which is an alteration and rearrangement of Mrs. Peters's hymn as above.

Arrayed in majesty divine, What power, &c. J. Merrick. [Ps. civ.] A cento from his paraphrase of Ps. civ. The original was pub. in his Psalms, Translated or Paraphrased in English Verse, 1765, in 140 lines beginning, "Awake, my soul, to hymns of praise," and repeated, with alterations and additions by the Rev. W. J. Tattersall, in his Coll. of Hys., &c., 1795, and later editions, as are one or two modern collections, is slightly altered from the original.

Arrayed in robes of virgin white.
G. Moullins. [ Martyrs.] 1st pub. in the Church Times, June 10, 1865, under the signature "G. M. and again in the Author's Hymns & Lyrics, 1867, in 6 st. of 6 l., with the heading, "Hymn for Festival of Martyrs,

p. 157. In 1867 it was included in the People's H., No. 210, with the substitution of the refrain for the last three lines of the original concluding stanza, thereby attaining uniformity throughout.

Art thou acquainted, O my soul? C. Elliott. [Despondency.] 1st printed in 1834, in the Appendix to the Invalid's H. Bk., the entire Appendix being from Mi's Elliott's pen. It is No. vi., is headed "Under Depression of Spirits," and based onJob xi. 21. It is in 8 st. of 4 l., and is retained in subsequent editions.

[ W. T. B.]

Art thou, Lord, rebuking nations. W. H. Havergal. [In time of war.] Written in September 1831, and printed for the Ch. Miss. Soc. Anniversary in Astley Church, Sept. 25, 1831, the text on that day being Amos viii. 11. It was in 5 st. of 6 l. Included in Life Echoes, 1883. [Hav. ms.]

Art thou, sinner, sighing, weeping.
A. M'dlane. [Invitation.] Written on Dec. 4, 1779, and 1st pub. in the Joyful Tidings H. Bk., 1860, No. 4, in 5 st. of 4 l. [Hav. ms.], is in the metre of "Art Thou wany, &c." and is frequently used in Mission services.

As birds their infant brood protect.
W. Cooper. [Divine Protection.] Appeared in the Oney Hymns, 1779, Bk. i, No. 72, in 5 st. of 4 l. It is based on Ezek. xlivi. 35. It is found in several of the older hymnals, including Cotterill's, 1810 to 1813, Bickersteth's, 1833, and others, but its modern use is confined mainly to America.

As Christ our Saviour's gone before.
G. Thring. [ Ascension.] Written in 1863, and 1st pub. in his Hymns Congregational and Others, 1866, p. 42, and from there has passed into the Uppingham School H. Bk., the Hy. Comp., Thring's Coll., &c. It is based upon the Collect for Ascension Day.

As for Thy gifts we render praise.
[National Hymn.] Licensed to Christopher Barker in 1578 and appended to the subsequent editions of the Accession Service in Q. Elizabeth's reign. It is headed "Anthem or Prayer for the preservation of the Church, the Queen's Majesty & the Realm, to be sung after evening prayer at all times." It has a chorus:

"Save, Lord, and bless with good increase
Thy Church, our Queen and Realm, in peace."

After this chorus, which heads the Anthem, come 4 st. of 6 l. and the chorus added above. The hymn has been reprinted in full in the Parker Society's edition of Liturgical & Occasional Forms of Prayer in the reign of Queen Elizabeth, Cambridge, 1847, p. 560, but the original spelling is not retained. In 1863 Dr. Kennedy gave in his Hymns. Christ., No. 735, a slightly varying form in the original spelling, but whether the variations are by him, or are due to differences in the early copies is unknown. [W. T. B.]

As helpless as the [a] child who clings. J. Dr. Burns. [Trust.] 1st pub. in his
little book of prayers and hymns, The Evening Hymn, 1836, No. 9, in 3 st. of 8 l., and headed "Childlike Trust." It is given in the Appendix to Dr. Walker's Cheltenham Coll., the new ed. of Stowell's Coll. (1st ed., 1881), and others. It is a tender, childlike hymn, for private use, and is sometimes given as a hymn for children.

As high as the heavens, and as vast. J. Conder. [Ps. xxxvi.] The earliest date to which we have traced this version of Ps. xxxvi. is Conder's Hymns of Praise, Prayer, &c., 1856, p. 13, in 5 st. of 4 l. In 1859 it was reprinted in the New Cong., 1859, No. 49, in an unaltered form.

As many as in Adam die. C. Wesley. [Holy Communion.] This cento as in the Meth. Free Ch. II. Bk., No. 711, is compiled from two of C. Wesley's Short Hymns, 1792, vol. ii., thus: st. i. from No. 248, on Matt. xxv. 46; st. ii. from No. 88, on Matt. viii. 2, Full text in P. Works, 1866-72, vol. x. pp. 201 and 400.

As morn to night succeeds. W. C. Diz. [Victory through Suffering.] 1st pub. in the People's H., 1867, No. 459, in 9 st. of 4 l.

As much have I of worldly good. J. Conder. [Contentment.] Appeared in his Star in the East, and Other Poems, 1824, pp. 60-61, in 4 st. of 6 l., and entitled "The Poor Man's Hymn, 'Hath not God chosen the poor of this world, rich in faith, and heirs of the kingdom,' James, ii. 5." In 1856 it was repeated in his Hymns of Praise, Prayer, &c., p. 147, and headed with the text, "The disciple is not above his Master," Luke vi. 40. The congregational use of this hymn began with Bickersteth's Christ. Psalm. 1833, and Conder's Cong. H. Bk., 1839, No. 433. It was repeated by the N. Cong., 1839, No. 348, and Snepp's Songs of G. & G., 1872, No. 740.

As nigh Babel's streams we seate. G. Wilber. [Ps. cxxxvii.] A rendering of Ps. cxxxvii. in 6 st. of 6 l. from his Hymns of the Psalms, 1752, into the Anthologia Davudiana, 1846, pp. 479-81. [English Psaliers, § 10.]

As oft with worn and weary feet. J. Edmeston. [Symphony of Christ.] This is No. iv. of his Fifty Original Hymns, Northampton, 1833, pp. 7-8. The hymn is founded on Heb. iv. 15, and is in 4 st. of 6 l. Orig. text, Lyra Brit., 1867. Its use, which is somewhat extensive, is mainly confined to America. In the Amer. Bap. Prayr Bk., N. Y., 1871, No. 984, it is attributed to "Wilberforce" in error. [W. T. B.]

As panting, in the sultry beam. John Bowdler. [Ps. xii.] A metrical rendering of Ps. xii. from his Select Pieces in Verse and Prose, 1814, p. 60, in 2 parts, each containing 4 st. of 6 l. The first part is found in some of the older collections, including Elliott & Ps. & Hps., 1835, and others, but has almost entirely fallen out of use in G. Brit. It is still found in a limited number of American hymnals. Orig. text, Lyra Brit., 1867, p. 89.

As pants the hart for cooling springs. J. Merrick. [Ps. xxii.] This metrical paraphrase of Ps. xxii. appeared in Merrick's Psalms Tr. or Paraphrased in English Verse, 1765, in 16 st. of 4 l. Various compilations have been made therefrom, as in Collyer's Sel. of 1812, the Islington Coll. of 1830, and others.

As pants the hart for cooling streams. Tate and Brady. [Ps. xxxii.] Appeared in the New Version of the Psalms, 1696, in 6 double stanzas of 4 l. From it numerous compilations have been made extending from three stanzas to six, with T. & B.'s C. M. doxology sometimes added as in H. A. & M., but usually without alterations, save in some special instances to be noted. A copy of the Book of Common Prayer with the New Version appended thereto being within the reach of all, full details of these arrangements from the original are uncall for (see Eng. Psaliers, § 13). The principal texts which have been altered are:

1. That by the Rev. H. F. Lyte, which appeared in his Spirit of the Psalms, 1834, in 4 st. of 4 l., the third stanza being rewritten from T. & B. It is found in several collections both in G. Brit. and America, and may be recognized by comparing any given text with the N. Cong., 57, or Snepp's Songs of G. & G., 513.

2. Another version is found in Hall's Mitre, 1836. From Hall's MS. Notes in his copy private of the Mitre, we find the alterations were made by E. Oder, who assisted Hall in compiling that collection. This arrangement is limited in use.

As pants the hart for water-brooks. [Ps. xiii.] This L. M. version of Ps. xiii., of more than usual merit, is given anonymously in the Peru. Hymnal, Philadelphia, 1874.

As pants the wearied hart for cooling streams. G. Gregory. [Ps. xiii.] 1st pub. in 1787 in George Gregory's translation of Bp. Lowth's Praelectiones Sacrae. It is a tr. of the Bishop's Latin Version of Ps. xiii. It was given in an altered form in Cotterill's Sel., 1819, p. 25, in 9 st. of 4 l., and repeated in Montgomery's Christian Psalmist, 1823, p. 58, with, in the latter case, the signature in the Index—"Bp. Lowth." It has come into C. U. in its altered form, both in G. Britain and America, but abbreviated. It is found in the Amer. Prot. Epis. P. Bk. Coll. as early as 1826. [W. T. B.]

As showers on meadows newly mown. T. Gibbons. [Divine Influence.] Printed in 1784 as No. 28 in Bk. i of his Hymns adapted to Divine Worship, in 6 st. of 4 l. It is founded on Ps. lxxxi. 6, and headed "The Divine Influences resembled to Rain." In 1787 Dr. Rippon included it in his Sel., No. 203. It was repeated in later editions, and thence passed into many collections.
In America specially it has long been in C. U. in various forms, the most popular being st. iv. v. vi. as:— "As in soft silence, vernal showers"—sometimes altered to—"As when in silence, vernal showers."—[W. T. B.]

As some tall rock amidst the waves.

J. Newton. [St. Stephen.]—On "The Death of Stephen," in 6 st. of 4 l., and 1st pub. in the Olney Hymns, 1779, Bk. i. No. 120, and republished, without alteration, in later eds. It was in C. U. as early as Cotterell's St., 1819. It is seldom found in modern collections.

As the dew from heaven distilling.

T. Kelly. [Divine Worship.]—This hymn is given in the collections in two forms:—(1) The original, which was pub. by Kelly in the 1st ed. of his Hymns, &c., 1804, p. 58, hy. xci., in 2 st. of 14 l., and is found in modern editions of Rippon's St., in Spence's St. of G. & G., and others, and may be detected at once by the third line of st. i., reading "Richly unto all fulfilling," for the orig. "And revives it, thus fulfilling." In this form the ascription is to T. Kelly, 1804. J. Bulmer, 1835.—[W. T. B.]

As the hart, with eager looks.

J. Montgomery. [Ps. xi].—1st pub. in his Songs of Zion, 1822, in 4 st. of 4 l., and subsequently in various editions of his Poetical Works. It is only in limited use in G. Britain, but is given in several American collections including Songs for the Sanctuary, 1805, and others. Also in Martin and C., 1840 and 1873.

As the sun's enlivening eye.

J. Newton. [Paraph.]—Bull, in his life of Newton, p. 222, gives the following account of the origin of this hymn:—

"In November 1746 Mr. Newton underwent an operation for a tumour in his thigh. He was excruciatingly afflicted, and was very soon to resign his ordinary duties. On this occasion he composed the 1st St. 8 l. in the Olney Hymns."

As intimated, the hymn appeared in the Olney Hymns, 1779, in 7 st. of 4 l., and headed "Paraph." It came into use in the older collections, and is still found in a few hymnals both in G. Britain and America. The hymn, "For a season called to part," which is given in the New Gen., 1859, No. 448, and other collections, especially in America, is composed of st. iv., v., and vi. of this hymn.

As thy day thy strength shall be.

Frances Havergall. [Daily Strength.].—Written Jan. 1, 1839, and pub. in the Sunday Magazine, July 1847. It was also inscribed by the author in the Album of her sister (Miss M. V. G. Havergall), and from that has been lithographed in facsimile in Miss Havergall's Memorials of her. Miss Havergall's note on the hymn is:—

"The New Year's Bells were ringing in St. Nicholas' Church close to our Rectory (Worcester). I was sleeping with my sister Miss A; she rose and came to hear them, and quoted the text. 'As thy day thy strength shall be,' as a New Year's Motto. I did not answer, but presently returned it to her in rhyming the two first verses (I think). She was pleased, so I finished it the next day and gave it her. The last verse, with a slight alteration, was placed by my cousins on Aunt A's tomb, 1865, thus:—

"Now thy days on earth are past,
Christ hath callest thee home at last."—[H. F. C.]

This hymn is not in C. U. in G. Brit., but it has been adopted by various American compilers, and is given in Hymns and Songs of Praise, N. Y., 1874, Songs of Christian Praise, N. Y., 1890, &c.

As to his earthly parents' home.

H. Alford. [Epiphany.]—Composed in 1865 for and 1st pub. in his Year of Praise, 1867, No. 56, in 4 st. of 4 l., and appointed for the 'First Sunday after Epiphany.' In 1879 it was transferred from thence to the Meth. S. S. H. Bk., No. 114, in an unaltered form. It is also in other collections, including the latter. Hymns for the Church, N. Y., 1869, No. 130.

As various as the moon.

T. Scott. [Changes in Life.].—Contributed to Dr. Eunfield's Hymns for Public Worship, Worthington, 1772, No. 138, in 6 st. of 4 l., and headed "The changes of human life appointed by God." In common with all the hymns in that collection it was unaltered. In 1795 it reappeared in the Unitarian hymn-book known as "Kippis's Collection, 1795," No. 579, with the signature "Scott." From the foregoing collections it has passed into various hymnals in G. Brit. and America, sometimes slightly altered, as "As changing as the moon." Orig. text as above. It is somewhat curious that Scott did not include this hymn in his Lyric Poems and Hymns, 1773.

As when the deluge waves were gone.

Sir J. Bowring. [Joy after Sorrow.].—1st pub. in the 3rd ed. of his Matins and Vesper, 1841, in 3 st. of 4 l., and entitled "Joy after Sorrow." In 1869 it was included unaltered in Miss E. Courtland's Ps., Hymns and Anthems, 1860, No. 370.

As when the weary traveller gains.

J. Newton. [Nearest Heaven.].—Included in the Olney Hymns, 1779, Bk. iii., No. 58, in 6 st. of 4 l., and entitled "Home in View," and continued in later editions of the same. It was given at an early date in the old collections, and is still in somewhat extensive use both in G. Britain and America, especially in the latter. In great many cases the text is altered and abbreviated. The Bapt. Ps. & Hymns, 1838, No. 576, is an exception in favour of the original. The Rev. R. Burgham has given a Latin rendering of the original with the omission of st. ii. in his Hymnol. Christ. Lat., 1871, p. 67:—"Ut quando fessus longa regione visis."—[W. T. B.]

As with gladness men of old.

W. C. Dix. [Epiphany.].—"Written about 1860 during an illness" (E. M. E.) and first printed in a small collection of hymns for private circulation, entitled Hymns of Love and Joy, and
then in the trial copy of H. A. & M. In 1861 it was pub. in 5 st. of 6, almost simultaneously in the St. Raphael's Hymnal, Bristol, and in H. A. & M. From that date it has been incorporated in nearly every new hymnal and in new editions of the older collections in all English-speaking countries. Very slight variations in the text are sometimes found, as in the revised ed. of H. A. & M., 1875. The author's authorized text is in Ch. Hymns, 1871, and Thrang's Coll., 1882. This hymn was brought into great prominence by Sir Roundell Palmer (Lord Selborne) in his paper on English Church Hymnody, at the Church Congress at York in 1869:—

"Of writers still living, the names of many, and of some very eminent, will at once occur to my hearers; I do not feel called upon to make myself, in this place, either the critic or the eulogist. But I may be permitted to say, that the most favourite hopes may be entertained of the future prospects of British Hymnody, when among its most recent fruits is a work so admirable in every respect as the Epiphany Hymn of Mr. Chatterton Dix; than which there can be no more appropriate conclusion to this lecture, 'As with gladness men of old':"

An anonymous hymn—"As in Eastern lands afar"—given in Holy Song for all Seasons, Lon. Bell & D. Jdy, 1869, in 4 st. of 8 L, is based upon, and is an imitation of "As with gladness men of old." We have not met with it elsewhere. [J. J.]

Ascend Thy throne, Almighty King. B. Beddome. [Missions.] A short hymn in 3 st. of 8 L, on behalf of Missions, which was given in Rippon's Sel., 1787, No. 370, and repeated unaltered in all subsequent editions of the same. It was also included in B. Hall's ed. of Beddome's Hymns, 1817. The use of this hymn in G. Brit. has almost ceased, but in America it is given in a great number of collections, and is most popular.

Ascended Lord, accept our praise. Bp. W. W. How. [Thursday.] Appeared in the Parish Magazine, as the first of three "Week-day Hymns," March, 1871, in 5 st. of 4 L, and appointed for Thursday. The same year it was included in Ch. Hymns, No. 58, with one change only, at st. iii. 1, 1, "And week" for "Yet week," &c. This latter text, with the omission of st. ii., was also given in Thrang's Coll., 1882.

Aschenfeldt, Christoph Carl Julius, b. March 5, 1792, at Kiel. After studying at Göttingen he became, in 1819, pastor at Windbergen in Holstein. In 1821 he was appointed diaconus, and in 1829 chief pastor of St. Nicholas's Church in Flensburg; as also, in 1890, Prob-t of the district of Flensburg, and in 1851 Superintendent of the German-speaking portion of the Duche, when he resigned the last of those offices in 1854, being appointed oberconsistorialt. He d. at Flensburg, Sept. 1, 1856. His 150 hymns, elegant in form, but marked with some of the eighteenth century coldness, were contributed to various works and appeared in collected forms as:—

(1) Prekerhyme. Geistliche Lieder und Gebete auf die Sonn- und Festtage, Lübeck, 1823, containing 263 pieces, of which 136 are by A, and the rest by his brother-in-law, Heinrich Schmidt, pastor in Eidsbek, Holstein.

2) Geistliches Saatwesen, Schleswig, 1846, including 112 hymns, some of them altered versions of earlier pieces (Ahow, viii. 156-159; Alle. beischten Hymn.-l. 618).

Of his hymns the only one tr. into English is:—

Aus ethischem Geümmel. [Following Christ.] Founded on St. John xiv. 6, and contributed to Wehner's Christophoryncbes (G. D., Kiel, 1819, No. 49, in 3 st. of 8 L, entitled, "Jesus—the Way—the Truth—the Life," and being marked A—dt, has been erroneously ascribed to E. M. Arnot. Included in the Newtons, 1824, p. 269, and in various hymn-books, e.g. the Berlin G. L. S., ed. 1863, No. 623. The trs. of this in C. U. are:—


2. Amid this world's commotion. A good and full tr. by Mrs. Findlay in the 4th Series, 1862, of the H. L. L. (ed. 1862, p. 298; 1884, p. 218). Unaltered as No. 192 in Jellome's Coll., 1877, and as No. 501 in Wilder's Coll. [J. M.]

Ash, John, LL.D., b. at Stockland, Dorsetshire, cir. 1725, and studied for the Bap. Ministry under the Rev. Bernard Foskett, pastor of Broadmead, Bristol. He received a call from this congregation in 1748, moving to Pershore, on the death of Mr. Cooke, in 1751, d. at Pershore, Ap. 11, 1779. His works include an English Dictionary; Dialogues of Eunuchus; and Grammatical Institutes. In conjunction with Dr. C. Evans, q. v., he edited the Bristol Bap. Collection of Hymns adapted to Public Worship, Bristol, Pine, 1763, referred to in this Dictionary as the Bristol Bap. Coll. of Ash & Evans. Dr. Ash was not a writer of hymns. [Bapt. Hymnody.]

Ask, and ye shall receive. J. Montgomery. [Prayer.] Written Sept. 16, 1832, and, according to notes by Montgomery on the original ms., sent in ms. to several persons at different times (m. ms.). It was included by him in his Original Hymns, 1853, No. 67, in 5 st. of 4 L, and entitled, "Asking, Seeking, Finding." It is based upon Matt. vii. 7, 8. It is in C. U. both in G. Brit. and America, but in each case to a limited extent.

Ask, and ye surely shall receive. [Prayer.] A cento in the Hymns for the Chapel of Harrow School, 3rd ed. 1866, No. 243, in 5 st. of 4 L. The st. i. v. we have been unable to trace, but st. vi. is from Montgomery's "Prayer is the soul's sincere desire," q. v.


"Sleeping in Jesus. By Mrs. MacKay, of Hedgefield. This simple but expressive sentence is inscribed on a tombstone in a rural burying ground in Devonshire and gave rise to the following version."
In reprinting it at p. 1 of her Thoughts Redemed, 1854, Mrs. Mackay says the burying ground adjacent is that of Pennycross Chapel. She adds:

"Distant only a few miles from a bustling and crowded seaport town, reached through a succession of the lovely green larches for which Devonshire is so remarkable, the quiet aspect of Pennycross came soothingly on the mind. 'Sleeping in Jesus' seems in keeping with all around."

From the Amethyst it has passed into numerous hymnals in Eng. Brit. and America, and was recently included, in full, and unaltered, as No. 242 in the Scottish Presb. Hymn., 1876, and as No. 31 in the Free Church H. Bk., 1882, in Thring's Coll. 1882, No. 557, we have a cento composed of the first stanza of Mrs. Mackay's hymn, and st. ii.-vi. from Thring's "Asleep in Jesus, wondrous sleep," as noted below, but somewhat altered. This cento is unknown beyond Thring's Coll. [J. M.]

Asleep in Jesus, wondrous sleep. G. Thring. [Burial.] Written in 1871, and 1st pub. in Presb. Hutton's Lincoln Suppl., 1871; again, with music, in Hymn Tunes, 2nd ed. by Henry Hugo Pierson, 1872, and in the minor as Hymns and Sacred Lyrics, 1874, in 6 of 4 l. In 1880 it was included in the 1st ed. of Thring's Coll., No. 233, but in the 2nd ed. it was superseded by the cento noted above.

"Asseiep πνεύματος λαοῦ. St. John of Damascus. The Canon for St. Thomas's Sunday (i.e. Low Sunday), is based, in common with all the Greek Canons, upon the ninth Canticles of the Greek Service, with the omission of the second, in the case of Christmas and Easter Days (see Greek Hymn., § xvii. 2, and American Hymn. It was written probably about the middle of the eighth century (St. John died about 780): and the Canons are found in the Pentecostarion in the service for St. Thomas's Sunday, commonly known in the Anglican Church as Low Sunday. The translations of the first four Odes are:

Ode. i. "Aspee πνεύματος λαοῦ. Come, ye faithful. Raise the strain... This Ode is based upon the is by J. M. Neale, and appeared in an article on bracer, April, 1859; and again in his Hymns of was included, for the substitution of a doxology and repeated in the revised edition of 1875. The Hymnary text, 1871-2, is, however, unaltered, abbreviated, but all cases the translation is used as an Easter Hymn. In the original there is a refrain to every verse.

Ode. iii. Προκαταλείπω μνήμην Χριστοῦ. On the rock of Thy commandments... This Ode is based upon the Canticle, "The Song of Hannah," 1 Sam. ii. 3. Tr. by J. M. Neale as above. The tone of the is greater than the original. Not in C. U.

Ode. iv. "Νῦν τε μουστ ἔχουσιν Χριστόν. Christ, we turn our eyes to Thee... This Ode is based upon the Canticle, "The Song of Habakkuk," 12 Hab. i. 2. Tr. by J. M. Neale as above, omitting st. iv. Not in C. U. as a congregational hymn, but is found in Lyra Eucharistica, 1863, p. 42.
cause of a portion in the Collegiate Church of St. Andrew in that city; that of the Crown of Thorns, in Paris and other places in France, to be observed on August the 15th, the anniversary of the day on which the relic was brought to Lyon by Gaultier, Archbishop of that city, after having been obtained from the Venetians by the King of St. Louis, afterwards deposited in the Saint-Chapelle in Paris; that of the Five Wounds occurs in the modern Paris Breviary on the Friday after Ash-Wednesday. A relic of the Lance being preserved at Prague, Pope Innocent IV. (1244-1254) instituted the Office for observance in the German Empire, in the following terms: " Granted that the Lance and Sails, and other instruments used in the Lord's Passion, procuring our salvation, are everywhere to be venerated by the faithful in Christ; and year by year solemn offices are celebrated in the church, and take place, having respect to the Passion itself; nevertheless we consider it worthy and fitting if a solemn and special Feast should be celebrated and take place with reference to the special instruments of that Passion, and particularly in those regions in which the instruments are preserved." We see how the observance has extended. (See Guye, Morteley, Lib. I. &c., Cavallari, Comment. in Sacra Rituum Congregationalis Secreta, Lib. I. Cap. iv. Decret. vii.).

W. A. S.

Translations in C. U.:

1. See from on high, arrayed in truth and grace.

by E. Caswall, first appeared in his Lyra Catholica, 1849, and again in his Hymns & Poems, 1873, p. 33, in 6 st. of 4 l., and entitled, "Prayer of Our Lord on Mount Olivet." The hymn:

2. See from on high, the Source of saving Grace.

in the Hymnary, 1872, No. 240, is an altered version of Caswall's translation.

Assembled at Thy great command.

W. B. Collyer. [Missions.] 1st pub. in his Hymns Partly Coll. and Partly Orig., 1812, No. 945, in 6 st. of 4 l., and entitled, "A Missionary Hymn for the Opening of the Service." It was repeated in later editions of the same collection, and also was adopted by several of the older compilers. It is rarely found in modern hymnals in G. Britain, but its use in America is extensive. Usually it is abbreviated to four or less stanzas.

Assembled in Thy house of prayer.

J. Montgomery. [Divine Service.] Written for the Sheffield S. S. Union, Whitsuntide gathering, 1810, and first printed on a fly-sheet for use at that time. The same year it was sent to Dr. Leifchild, and in 1812 it appeared as No. 31, in 8 st. of 4 l., in his collection of Original Hymns, and headed, "For a divine blessing on the ministry of the word." (M. 188.) In Montgomery's Original Hymns, 1858, it reappeared with the same title as No. 98.

Astley, Charles Tamberlane, son of John William Astley, of Dukinfield, Cheshire, born at the Lichfielding, near Mawley, near Widnes, 12 May, 1825, and educated at Jesus Coll., Oxford (of which he was a Scholar), graduating B.A. 1847, M.A. 1849. Taking Holy Orders in 1849, he was Evening Lecturer, Bideford, 1849. Incumbent of Holwell, Oxford, 1850-54. Vicar of Margate, 1854-1864, and Rector of Brasted, 1864-78. Mr. Astley is the author of Songs in the Night, 1869. This work is composed partly of original hymns and partly of tuns from the German. The latter are noted in part under their first lines in German. Of the original hymns, "O Lord, I look to Thee," a hymn for Private Use, in 10 st. of 4 l., is given in Stevenson's H. for the Ch. and Home, 1873, with the omission of st. viii. It was "written at Pisa, during illness, about December, 1858."

Astonished and distressed. B Bedone. [Lent.] Contributed to Rippon's Sel., 1787, No. 40, in 4 st. of 4 l., and headed "The evil heart." From Rippon it has passed into several selections, and is found in use at the present time both in G. Britain and America, sometimes in an altered form. Orig. text as above. A revised version of the text was given in the posthumous ed. of Bedone's Hymns, edited by R. Hall, 1817, No. 469. This is not in C. U. In some collections the hymn is attributed to Toplady. This error arose out of the fact that Walter Riew included it in his unsatisfactory ed. of Toplady's Works.

W. T. B.

At even o'er the sun was set. H. Twells. [Evening.] Written for and 1st pub. in the Appendix to H. A. & M., 1808, in 7 st. of 4 l. It was originally in 8 st. The omitted st., No. iv., which has since been reinstated in Church Hymn, 1871, Thring's Coll., 1882, and others, reads:

"And some are pressed with worldly care, And some are tired with sinful doubt, And some such grievous passions tear, That only Thou canst cast them out."

Since the first publication of the hymn in H. A. & M. in 1808, it has been included in almost every collection published from that date both in G. Britain and America. It ranks with the most popular of evening hymns. The text which has the widest acceptance is that of H. A. & M. These changes, however, in the opening line are found in the collections:

1. "At even, o'er the sun did set;"
2. "At even, when the sun was set."
3. "At even, when the sun did set.

The last reading is adopted in Thring's Coll. and, together with the second, is based upon the passage in St. Mark i. 32. "At even, when the sun did set, they brought unto him all that were diseased," &c., in preference to the reading in St. Luke iv. 40, "Now, (reviced.) When the sun was setting." This preference has the support of the majority of commentators both ancient and modern, the ground taken being the acknowledged unlawfulness (with the Jews) of such a gathering of diseased persons on the day of rest. The Sabbath was ended. The question was discussed by Mr. Twells and another in the Literary Churchman, June 9 and 23, 1852. The weight of evidence given there was strongly in favour of the amended reading. Authorized text in Church Hymn. [J. J.]

At evening time let there be light.

J. Montgomery. [Evening.] This hymn on Zech. xiv. 7, in 3 st. of 6 l., was written at Conway, N. Wales, in Sept. 1828, and is referred to by Holland in his Memoirs of Montgomery, vol. iv. p. 273. It was pub. in his Poetical Portfolio, 1835, pp. 181-2, and in his Poetical Works, 1841 and 1854. It is in extensive use in America. In 1858, the hymn "At evening time, when day is done," appeared
AT EVERY MOTION

in the Bap. Ps. & Hymns, No. 196. This is represented in later eds. of that collection, in the Bap. Hymnal, 1879, and other hymnals. It is this hymn rearranged by George Rawson, and its right ascription is, "J. Montgomery, 1828, written by G. Rawson, 1858,"

At every motion of our breath. J. Montgomery. [Value of Time.] Pub. in his Christian Psalmsist, 1825, No. 512, in 5 st. of 4 l, and headed, "The Value of a Moment." In 1833 it was repeated in his Original Hymns, No. 224, but is not among the "M. MSS." It is usually given in an abbreviated form. In J. H. Thom's Hymns, Chants, &c., 1858, it is in 3 st., and in the Scottish Evang. Union Hymnal, 1878, there are 4 sts.

At God's right hand in countless numbers. [Anticipation of Heaven.] This hymn, which is No. 1247 of the Moravian H. Bk. of 1849, and No. 403 of the Irish Church Hymnal, 1874, is thus composed: st. 1 is a single verse written by Ignatius Montgomery as the opening of an "Ode" compiled for the funeral of the Rev. Christian Gottfried Clemens, who died at Bristol 14th Aug. 1813. st. 2 is a tr. of Wern's enct. die angenehmsten Stunden, and st. 3 is a tr. of Angenehme Anwesenblicke (1766). These trs. are by Bishop Molitor (cir. 1774), from the German of Christian Gregory. They appeared as single verses in the (Moravian) Brethren's H. Bk., 1819, and were subsequently, in the edition of 1820, united by its editor, Bishop Foster, to the above stanza, "At God's right hand," &c., thus constituting the complete 8 cents of 3 st. as in the Irish Ch. Hymnal. For these details we are indebted to Major Crawford's Reg. Index of that Hymnal.

At length the worst is o'er, and Thou art laid. J. Keble. [Easter Eve.] 1st pub. in his Christian Year, 1827, as the poem for Easter Eve, and continued in all subsequent editions of the same. It is in 8 st. of 8, in the Harrow School Coll. (var. dates), No. 113, the first stanza only is given.

At length this restless heart is still. T. Davis. [Private Use.] 1st pub. in his Devotional Verses for a Month, 1855, and from there it passed into the Bap. Ps. & Hymns, 1863, in 5 st. of 4 l. To adapt it more fully for public worship the author re-wrote it for his Hymns, Old & New, &c., 1864, as, "Lord, I would count each moment Thine," No. 336. It was repeated in his Annae Sacrae, 1877, and is appointed for Nov. 16, and entitled "Walking at Liberty."

At the tomb where Christ hath been. G. Montrésor. [Easter.] Pub. in his Hymns and "Love is stronger than death." In the same year it was included in the People's H., No. 129. In 1872 it was given in a revised form as "Near the tomb," in the Hymnary, No. 294.

At Thy command, our dearest Lord. J. Watts. [Holy Communion.] This is No. xxi. of his hymns. Prepared for the Holy Ordinance of the Lord's Supper," in his Hymns & S. Songs, 1769, Bk. ii., in 4 st. of 4 l. It is headed "Glory in the Cross; or, Not ashamed of Christ crucified." In G. Britain its use is not equal to that to which it has attained in America.

At Thy feet, O Christ, we lay. W. Bright. [Morning.] 1st appeared in the Monthly Packet for October, 1867, and again in Canon Bright's Hymns and Poems, 2nd ed. 1874, in 5 st. of 6 l. In the revised ed. of H. A. & M., 1875, it is given in full as No. 6, with the alteration in st. iii. 1 of "on Thy grace" to "in Thy grace." [W. T. B.]

At Thy feet, our God and Father. J. D. Burns. [New Year.] Printed in the Eng. Presb. Ps. & Hys., 1867, No. 92, and in his Remains by Dr. J. Hamilton, 1889, pp. 224-5, in 6 st. of 4 l, and headed "New Years Hymn," with the text, Ps. lxvi. 2, prefixed. It has attained to a fair position in the hymnals of G. Britain, Canada, and America. The opening line sometimes reads, "At Thy feet, O God our Father."

At Thy transfiguration, Lord. C. Wordsworth, Bp. of Lincoln. [The Transfiguration.] Appeared in his Holy Year, &c., 1869, No. 24, in 12 st. of 4 l, and again, with slight alterations, in later editions of the same, No. 29, but divided into two parts.

Atechinson, Jonathan Bush, b. at Wilson, New York, Feb. 17, 1840, and "licensed as a Methodist Preacher," Sept. 6, 1874. Of his hymns the following are the best known:

1. Behold the stone is rolled away. [Eastcr.] This was Mr. Atechinson's first hymn. It appeared in the S. School Times, Dec. 1874. It is not in use in Great Britain.

2. Fully persuaded, Lord, I believe. [Faith.] Written in 1874 or 1875, and 1st pub. in Gospel Hymns, No. 1. It is given in J. D. Sankey's Sac. S. & Solos, No. 149, with music by W. W. Sherwin.

3. I have read of a beautiful city. [Heaven.] Written about the same time as the former, and published in Gospel Hymns. It is given in J. D. Sankey's Sac. S. & Solos, No. 403, with music by O. F. Presbrey.

4. O crown of rejoicing that's waiting for me. [The Reward.] This hymn is also in J. D. Sankey's Sac. S. & Solos, No. 174, where it is set to music by P. Bliss. [F. M. B.]

Atkins, Lucy. [Wilson, L.] Atechinson, John, D.D., b. at Deerfield, New Jersey, Sept. 6, 1835, and educated for the Ministry, which he now exercises in the American Methodist Episcopal Church. His very popular hymn, "We shall meet beyond the river," was written in Jan., 1867. It appeared in Bright Jewels (to music composed for it in Feb. 1867 by Hubert P. Main), in 1869, No. 43, in 4 st. of 8 l. From the use of both words and music passed into J. D. Sankey's Sac. S. & Solos, No. 109.

Attend, and mark the solemn fast. John Logan and John Morrison. [True Fast-
ATTEND, MY EAR

AUBER, HARRIET

ing.] 1st appeared as No. 28 in the Draft Scottish Translations and Paraphrases, 1781, as a version of Isaiah viii. 3-9, in 6 st. of 4 l. In the public worship ed. of that year issued by the Church of Scotland and still in use unaltered save st. vi., i. i. In the marking by the eldest daughter of W. Cameron (q. v.), given as the joint production of Logan and Morison. From the 1781 it has passed into a few modern hymnals, and is included as No. 65 in Robin's H. adapted to the Ch. Services, 1859. In the Amer. Sab. H. Bk., 1858, st. i.-vi., beginning, “Do I delight in sorrow’s dress,” were included as No. 1148, while st. ii.-vii., beginning, “Let such as feel oppression’s load,” were included as No. 759 in Campbell’s Comp. H. Bk., 1837. [J. M.]

Attend, my ear, my heart rejoice.

P. Doddridge. [Reward of the Righteous.] This hymn is not in the “H. mss.” It was pub. by J. Orton in Doddridge’s Hymns, c., 1755, No. 187, in 6 st. of 4 l., and headed, “The final Sentence, and Happiness of the Righteous.” Its use is limited.

Attend, while God’s exalted Son.

I. Watts. [New Creation.] 1st pub. in his Hymns & S. Songs, 1709, Bk. ii., No. 130, in 6 st. of 4 l., and entitled, “The New Creation.” It is in limited use in G. Britain and America. The hymn, “Mighty Redeemer, set me free,” found in a few collections including the New Cong., 1859, is composed of st. iv.-vi. of this hymn.

Attend, ye tribes that dwell remote.

John Morison. [The Hope of the Just.] 1st appeared as No. 22 in the Draft Scottish Translations and Paraphrases, 1781, as a version of Isaiah xxxiii. 13-18, in 5 st. of 4 l. In the public worship ed. of that year, issued by the Church of Scotland and still in use, it is No. 21, with st. i. ii. 2-4, and iii. ii. 3-4, rewritten. In the markings by the eldest daughter of W. Cameron (q. v.) ascribed to Morison included in a few modern hymnals, as recently in Flatt’s Coll. Paisley, 1871, No. 296. Compare a recast of this beginning, “Attend, ye people, far and near,” by Miss Leeveon her Par. & Hys. for Cong. Singing, 1853, No. 47. [J. M.]

Attolle paullum lumina. [Passiontide.]

The text of this hymn is in Daniel i. 435; Simrock, p. 110: the Corolla Hymnorum, Cologne, 1806, p. 17, and is of unknown authorship and date. Baudler, i. p. 493, cites it as in the Stierns Symphoniarum, 1678. Dr. Neale dates it, in common with “Exitio Sion filiae, Videte, &c.” as being:

“Clearly of the very latest date: certainly not earlier than the sixteenth, it may be the beginning of the seventeenth, century. Their intensely subjective character would be a sufficient proof of this: and their rhyme equally shows it. Feminine double rhymes, in almost all mediaval hymns, are reserved for trochaic measures:—their use, elsewhere, in iambs, gives a certain impression of irreverence which it is hard to get over. Notwithstanding the wide difference between these and mediaval hymns, they possess, I think, considerable beauty, and perhaps will be more readily appreciated by modern readers.” Med. Hys., 2nd ed., 1867, p. 214 [W. A. S.]

Translators in C. U.:


2. O Sinner, lift the eye of faith, is the above translation, in an altered form, made by the Compilers of H. A., and M., and included in that collection in 1861. Concerning the alterations, Dr. Neale says in his 2nd ed. of the Med. Hys., 1863, that “the alteration of the two trochaic into iambic lines” is “an improvement on the original metre.” Although thus commended by Dr. Neale, the use of this form is almost exclusively confined to H. A. and M.

3. O Sinners, lift your eyes and see. By F. Pott, in his Hymns, c., 1861, No. 189, in 5 st. [J. J.]

Atwood, Henry Adams Bergison, M.A., b. Jan. 13, 1800, educated at Queen’s Coll., Oxford, graduating in 1822. He was successively Curate of Kenilworth, Chaplain to the Bishop of Lichfield, and Vicar, in 1839, of Ashleworth, Gloucestershire. In 1837 he published Hymns for Private or Congregational Use, for every Sunday in the year. He d. in 1877.

Auber, Harriet, daughter of Mr. James Auber, b. in London, Oct. 4, 1773. During the greater part of her quiet and secluded life she resided at Broxbourne and Hoddesdon, Herts, and died at the latter place on the 20th Jan., 1862. Miss Auber wrote devotional and other poetry, but only a portion of the former was published in her Spirit of the Psalms, in 1829. This collection is mainly her work, and from it some useful versions of the Psalms have been taken and included in modern hymn-books, about 20 appearing in Spurgeon’s O. O. H. Bk., 1866. Miss Auber’s name is widely known, but it is principally through her exquisite lyric, “Our blest Redeemer, ere He breathed,” and the Epiphany hymn, “Bright was the guiding star that led.” (For criticism of her work, see English Psalmers, § 17.) In addition to these and other hymns by Miss Auber, which are annotated under their respective first lines, the following are also in C. U., but principally in America:

1. Arise, ye people, and adore. B. aster.
2. As Thy chosen people, Lord, Ps. Ixix.
3. Can guilty man indeed believe? Ps. xcv.
4. Delightful is the task to sing. Ps. cxiv.
5. Father of spirits, Nature’s God. Ps. cv.
7. Hasten, Lord, the glorious time. Ps. cxvii.
10. Jesus, Lord, to Thee we sing. Ps. cx.
11. O all ye lands, rejoice in God. Ps. cxv.
12. O God, our Strength, to Thee we sing. Ps. cxvi.
13. O praise our great and gracious Lord. Ps. cxvii.
15. Sweet is the work. O Lord. Sunday.
17. The Lord, Who hath redeemed our souls. Ps. cxix.
18. When all esteems a Father’s love above all. Ps. cv.
20. Who, O Lord, when life is o’er. Ps. cv.
21. Whom have we Lord, in heaven, but Thee. Ps. cvii.
Auctor Beate Saeculi.

[Love of Jesus]

This hymn is of unknown authorship and date. It is for the Feast of the Sacred Heart of Jesus; for which Feast in some ed. of the Roman Brev. later than 1755 there are two distinct offices with different hymns; the day of observance being that following the octave of Corpus Christi (viz. Monday before the 3rd Sunday after Whitsunday). Auctor beate saeculi is the hymn set second Vespers in the first office when the Feast is kept on its own day, and with the rank of a greater double; and at both Vespers when the Feast is transferred, or kept with the rank of a double of the first or second class, the reason being that in the former case the first Vespers are assisted by the second Vespers of the Octave of Corpus Christi. In England the first office is appointed to be said on the Sunday after the octave of Corpus Christi, with the rank of a double of the second class; religious orders, as a rule, observing it on the Friday succeeding that octave, thus the hymn occurs at both Vespers. In addition to modern ed. of the Roman Brev. the full text is given in Daniel, iv. p. 811, but without note or comment. [W. A. S.]

Translations in C. U. —

1. Father of mercies, hear Thy pious, &c. By Bp. W. G. Dune, 1st pub. in his Songs by the Way, 1824, from whence it passed into Hall's Hymnal, 1836; Cookie & Denton's Hymnal, 1853; the Sarum, 1868; New Hymn, 1875; Kennedy, 1863, No. 384, and others. (Orig. fr. Songs by the Way, ed. 1875.) This br. is sometimes attributed, as in Miller's Singers & Songs, p. 12, to Dr. Neale, in error.

2. Thou loving Maker of mankind. By E. Caswall, from the Roman Brev. text. Appeared in his Lyra Catholicus, 1849, p. 70, in 5 st. of 4 l., and again in his Hymns & Poems, 1873, p. 39. It is given in several Roman Catholic and other collections, and altered as "O loving Maker of mankind," in the Hymnary, 1872, No. 211.

3. Begin the work, give ear. By J. M. Neale. Appeared in the Hymnal N., 1852, from whence it passed into Murray's Hymnal, 1852, and several later collections.

4. Father of mercies, hear, Before Thy throne, &c. By J. A. Johnston. Contributed to his English Hymnal, 1852 to 1861, in 5 st. of 4 l.

5. A Merciful Creator, hear, Regard us, &c. By J. D. Chambers, in his Land's Hymns, 1857, i. p. 129, in 5 st. of 4 l. This has been repeated in the ed. of 1868; in Dr. Irons's Hymns, 1868; the People's H., 1867, &c.

6. O Merciful Creator, hear, Te us in pity, &c. This rendering in H. A. & M., 1861 and 1875, Pott's Hymns, 1861, Ch. Hys., 1871, &c., is a cento from the trs. of Neale, Chambers, and others. It is said in the Index to H. A. & M. to be by the "Rev. J. M. Neale, D.D., and Compilers: from the Latin." It seems from Mr. Kelton's note in Ch. Hymns, that the Rev. F. Pott was one of those "Compilers," and that to him this arrangement is mainly due.

7. O gracious Father, bend Thine ear. Two hymns, beginning with the same stanza, are in C. U. (1) in the Parish H. Bk. 1863; and (2) in Chope's Hymnal, 1864. The latter is the Parish H. Bk. text, with another st. (i.).

Translations in C. U. —

2. Thou gracious Author of our days. J. Chandler, 1837.
3. Hear, our all-gracious Father, hear. Mont, 1837.
7. O merciful Creator, heed. Hewett, 1859. [J. J.]

The text was repeated by Daniel, iv. p. 171, with reference to Du Méril. It is a Pilgrim's song, and as such it might be used as a Processional. Dr. Neale has printed Du Méril's text (without the various readings) in his Hymni Ecclesiæ, 1851, p. 227; and Mr. Ellerton (with the readings) in his Notes on Church Hymnals, 1881, No. 440, where he falls into the error of giving the date of the first, 1843, instead of the second, 1847, volume of Du Méril's work.

Translations in C. U.:

1. **O Christ, our King, give ear.** By J. M. Neale, 1st pub. in his Med. Hymns, 1851, in 8 st. of 31, including the chorus. The S. P. C. K. Ch. Hymns, 1871, No. 440, omits the chorus and st. ii.

2. **O blessed Trinity.** No. 269, in the Hymnary, is Dr. Neale's rendering expanded into 7 st. of 61. It was designed as a Processional for the Rogation Days.

**Audimur: almo Spiritus. C. Coffin. [Whitsuntide.** From his Hymni Sacri, Paris, 1736, p. 57, as a Hymn for Whitsuntide. In the revised Paris Breviary, 1736, it is the Hymn for Lauds at Whitsuntide; as also in Lyons and other modern French Breviaries. Text in Card. Newman's Hymni Ecclesiæ, 1838 and 1863. The tr. in C. U. is:

Le, the Father hears our prayer. By C. S. Calverley, made for and 1st pub. in the Hymnary, 1872, No. 321.

Translations not in C. U.:

1. Our prayer is heard; the holy Dove. J. Chandler, 1867.
2. Now our prayers are heard on high. J. Williams, 1839.
3. We are heard; the gentle Spirit. Bower, 1862.
4. Our prayers are heard; the Spirit blest. Chambers, 1867.

**Auf, auf, ihr Reichsgenossen. Johann Rist. [Advent.** 1st pub. in his Subtactische Sederlinth, Lüneburg, 1651, p. 4, in 12 st. of 8 1, entitled, "On the Gospel of the First Sunday in Advent, which is written by the Holy Evangelist Matthew in his Gospel at the 21st Chapter." Included as No. 16 in the Leipzig Vorruuth, 1673, and recently as No. 1 in the Univ. L. S., 1851.

Translations in C. U.:

1. Arise, the Kingdom is at hand. A tr. of st. i., ix., xii. by Miss Winkworth in the 2nd series, 1858, of her Lyra Ger., p. 4, and repeated as No. 22 in her C. R. for England, 1863. Included in full as No. 499, in J. L. Porter's Coll., 1876. The tr. of st. i. 1-4 of st. i., xii. were included as No. 66 in Boardman's Coll., Philadelphia, 1861, and an adaptation in 7 st. of C. M., as No. 115 in the Pennsylvania Luth. Ch. Bk., 1868.

2. Arise, ye heirs of glory. A tr. of st. i., iii., xii., signed F. C. C. as No. 7 in Dr. Pagenerstecher's Coll., 1864.

3. Awake! sons of the Kingdom, the King, &c. A tr. of st. i., iii., x., xii., based on Miss Winkworth's tr. of the same, as No. 16 in the Ohio Luth. Hymnal, 1880.


Translations in C. U.:

1. Wake! the welcome day appears. A good tr., omitting st. vii., vii., by Miss Cox in her Sacred Hymns, 1841, p. 23, and repeated with st. ix. slightly altered in her Hymns to the German, 1864, p. 27. "Their tr. of st. i., iv., xi., were included as No. 17 in Rosinon's Coll. of 1854; of st. i., ix., x., as No. 233, in Hodge and Huntington's Coll., 1853, and Robinson's Songs for the Sanctuary, 1865, No. 1176; and of st. i., iv., xi., in J. L. Porter's Coll., 1876, No. 404.

2. Wake, oh wake, the day arises. A tr. of st. i., iv., xi., by A. T. Russell, as No. 31 in his Ps. & Hymns, 1851.

**Auferstehn, ja auferstehn wirst du. F. G. Klopstock. [Burial of the Dead.** This beautiful little poem, hardly to be called a hymn, on the Resurrection of the Body, was written after the death, on March 22, 1783, of his first wife, Meta Moller, and 1st pub. in his Geistliche Lieder, vol. 1., Copenhagen, 1788, No. 80, in 5 st. of 5 1. It was sung by the assembled thousands when, on March 22, 1803, he was laid to rest at Meta's side in the churchyard of Ottensen, near Altona. Commonly used also at Easter. Included as No. 1512 in the Berlin G. L. S. ed. 1863. The tr. in C. U. is:

Thou my dust awakening from the dust, by A. T. Russell, as No. 257 in his Ps. & Hymns, 1851, in 5 st. Rather based on the German than an exact translation. Included, beginning "Thou wilt raise our bodies from the dust," as No. 744 in Kennedy, 1863.

Translations not in C. U.:


3. "Rise again! yes, thou shalt rise again, my dust,"
AUGUSTA, JOHANN


"Rise again! yes, rise again with them," by Miss Winkworth, 1849, p. 333.

[J. M.]

Augusta, Johann, seems to have been born at Prag about the year 1560. He was consecrated Bishop of the Bohemian Brethren in 1532, became president of their "select council" in 1537, and d. at Jung-Bunzlau, Bohemia, Jan. 13, 1572. Two of his hymns, written in Bohemian, have passed into English through the German as follows:—

1. A jak jsou mili tvoji příbytkové. [The Christian Church.] Founded on Ps. lxxiv. In the Bohemian Brethren's H. Bk., 1859, f. 164. In 1 st. Pr. into German by J. Gelett in the Kirchengegen, 1864, and thence in Wackernagel, iv. p. 263, beginning "Gott se mir, wo deine leben, ihre heimarliche und all ihren Wohnung." Pr. into German by J. Gambold as No. 369 in pt. 2 of the Moravian H. Bk., 1754 (1849, No. 163), beginning, "Here ample Thy habitations are.


[A. L.]

Aurea luce et decore rosae. [SS. Peter and Paul]. This hymn is probably of the 8th cent. It has generally been ascribed to Elpis, wife of the philosopher Boethius; but Mose, on the ground that it is not in classical metres, thinks that this is improbable. Mose's text, No. 684, is from ms. of the 11th and 12th cent. Daniel, 1., No. 137, gives the text in 6 st., along with the Roman Brevis version; with further notes at iv. pp. 164, 571, including readings from a 9th cent. ms. at Horn. Among the British Museum ms., it is found in two of the 11th cent. (Vesp. D., xii. f. 85 b.; Jul. A., f. 55). The text of an 11th cent. ms. at Durham is given in the Lat. Hym. of the Anglo-Saxon Ch., 1851, p. 105.

This hymn is found in many Brevisaries, e.g., the older Roman, and the Sarum, assigned to the vigil of St. Peter and Paul, etc. St. iii. for St. Peter, beginning, "Jesu bosco pastor Peter," was used separately for the festivals of St. Peter's Chair and St. Peter's Church, etc. St. iv. for St. Paul, beginning, "Doctor egregia Pauli," was used separately for the festivals of this Convent, etc.

In the revised Roman Brevisary, 1632, it was considerably altered, st. i., beginning, "Decora bisterni aures," st. iii., beginning, "Bosco pastor Petri," and st. iv., beginning, "Doctor egregia Pauli." This form is also in Daniel, 1., No. 137.

Translations:—

1. Aurea luce et decore rosae. This has been tr. by J. D. Churster in his Latin Sonym, pt. ii., 1661, as "With golden splendour bright." This, in a form so altered as almost to constitute a new tr., was given in the Antiphoner and Grad, 1860, and the Roman Missal, 1882, No. 116; as "With golden splendour, and with roseate loveliness."

2. Decora bisterni aures. [SS. Peter and Paul]. This has been tr. by E. Cawall in his Lyra Catholica, 1849, p. 159, and his Hymns, 1873, p. 87, as "Bathed in the splendour of the beauteous beam," and by P. W. Fyler in his Jesus & Mary, etc., 1849, as "It is no earthly summer's ray." This latter tr. is adopted by some Roman Catholic hymn-books for Missions and Schools, and is also in the Marques of Bute's ed. of the Rom. Brevisary, 1879.

3. Beato pastor Petri foras. [SS. Peter and Paul]. This tr. is adopted by the Marques of Bute, Rom. Brevisary, 1879, as "Peter, blest Shepherd, hearken to our cry."

4. Egregiae doctora Pauli foras. [SS. Peter and Paul]. This tr. is adopted by the Marques of Bute, Rom. Brevisary, 1879, as "Our great teacher Paul, in wisdom's ways." Also adopted by the Marques of Bute.

[A. L.]

Aurora jam spargit polum. [Saturday Morning.] This hymn is ascribed to St. Ambrose; but, not being quoted by early writers, it is not received as certainly genuine by the Benedictine editors; it may be his nevertheless. It is the Hymn at Lauds on Saturdays in the Roman Brevisary, 1632, when the Feriae Epiphaniae are said, from the Sunday after the Octave of the Epiphany to the first Sunday in Lent, and from the Octave of Corpus Christi to Advent. For the text in the Rom. Brevisary, placed in juxtaposition with the original version, see Daniel, 47. See also the editions of St. Ambrose (Migne's Patrologia, tom. 17, the fourth and last of the works of that Father). Also in Thomassin, ii. p. 413, Chloctevoces, and others.

In the Mozarabic Brevisary, ed. 1775, it is given among the hymns as "A hymn to be said on Saturdays in Lent at Matins." (Migne's Patrologia, tom. 36, ed. 897.) In the Hymnarium Sarisburniense, Lond., 1851, p. 58, it is given as the hymn for Feriae Offices on Saturdays at Lauds from the Sunday after the Octave of the Epiphany to Lent, and from the Octave of Corpus Christi to Advent. York, Hereford, Evesham, etc., appear to have had the same use. (See p. 45, where the Sunday after the Octave of the Epiphany is called the Sunday of the Sundays of the Lord, ne in ort., from the beginning of the responds after the first Lesson at Matins: so the Sunday Deus sussurrimus is named from a respond at the Matins in the Sunday after the Octave of Corpus Christi.) The variations of York, Worcester, Evesham, etc., are also given in that work. It is also in three ms. of the 11th cent. in the British Museum (Harl. 2961, f. 25 b; Vesp. D., xii. f. 25 b.; Jul. A., f. 30 b.), and in the Latin Hymn. of the Anglo-Saxon Church, 1851, from an 11th cent. ms. at Durham.

Mose, i. p. 372, cites it as in a ms. in the Town Library at Trier, probably of the 8th century; and Daniel, iv. p. 40, refers to a Rheinian ms. of the 10th cent. now at Zürich, in which it is also found.

The text of this hymn is also given in Card. Newman's Hymni Ecclesiæ, 1838 and 1865; Maclure's Songs of the Christian Creed and Life, Lond., 1876; Sinnemann, p. 8; and by others.

Translations in C. U. :—

1. The morn has spread its crimson hue. By R. Campbell, from the Rom. Brevisary, made for and 1st pub. in his St. Andrews' Hymnal, Edin., 1850, p. 73, in 6 st. of 4 l., and given in later Scottish Episcopal collections.
AURORA LUCIS DUM

2. Dawn sprinkles all the east with light. Contributed to the Hymnal N., 1852, on st. of 4. It is also No. 13 of "Skinner's Daily Service Hymnal;" and as "Dawn sprinkles all the east with light," in the Hymnal of the American Protestant Episcopal Church, 1872. From the fact of its appearing in the Hymnal N. it has usually been attributed to Dr. Neale. On his own authority this is an error. ("S. Mrs."

3. Now morn is o'er the earth spread. By J. D. Chambers, from his Lauds Syon, 1857, p. 33, into the People's H., 1867, No. 432, in 4 st. of 4 l.

Translations not in C. U.:

1. With dawn's first streaks the heaven, &c. Mant, 1837.
4. The dawn is sprinkling in the east. Cowper, 1800.
5. The dawn is dappling o'er the sky. Copeland, 1848.
6. Now morning sprinkles all the sky. Macquill, 1876.

[A. J.]

Aurora lucis dum novae. N. Le Tourneaux. [Easter.] In the revised Paris Breviary, 1736, this hymn is appointed as the hymn at Lauds on the Sunday after Easter-day, and afterwards at Lauds in the Ferial Office from Easter to the Ascension. The text is given in Carl. Newman's Hymni Ecclesiæ, 1838 and 1863. It is tr, as:

1. Morn's rosy hues have decked the sky.
   By Wm. Cooke, written for the Hymnary, and included therein, 1872, No. 267. From the Hymnary it passed into Thring's Coll., 1895, No. 293. The refrain is not in the original.


Translations not in C. U.:

1. The new morn hath risen. 1. Williams, 1839.
2. The orient beams of Easter Morn. J. D. Chambers, 1857.

[A. J.]

Aurora lucis rutilat. [Easter.] This hymn is ascribed to St. Ambrose, but was not received among his undoubted works by the Benedictine editors. (See Migne's Patrol, tom. 17; the 4th vol. of the works of St. Ambrose.) It may be his; but is not specially referred to as such by any early writer.

The text is in Daniel, 1. No. 79 (the revised Roman Breviary version being given side by side with the original), who says it may be found everywhere in old Breviaries, but for the most part mutilated. It is No. 19 of the Junius ms. of the 8th cent., and Mone, No. 144, has it from a ms. of the Abbey of Reichenauf the beginning of the 9th cent., and from later mss. at Karlsruhe, &c. Amongst the British Museum mss. it is in two of the 11th cent. (Vasp. D. xii., f. 79; Jul. A. vi., f. 49); and in the Latin Hym. of the Anglo-Saxon Ch., 1851, p. 84, it is printed from an 11th cent. ms. at Durham.

It will be found in the Hymn. Saris. Lond., 1851, pp. 94, 95; headed "Ad Matins, Quondam usque ad Ascens. Dom."

"At Matins, daily, to the Ascension of the Lord" (i.e. commencing on Low Sunday, the octave of Easter). This part ends at line 20. Then follows, at Lauds, Sermone blando Angelus (to end). So the York use. At Canterbury, St. Albin's, St. Andrews de Bromholm (Norfolk), it would appear that Aurora lucis was sung at Lauds entire. Worcester says "Sermone blando Angelus diciter cum Aurora:" the two hymns are said one with the other: one, it may be, at Matins, the other at Lauds.

In the Mozarabic Breviary (Toledo, 1502, f. 297) it is given as the Hymn in the "Ono Primi" in Easter-tide.

The revised version of this hymn, made for the Roman Breviary, 1539, begins Aurora coelum purpurat: and is therein divided as follows: (1) Lines 1-16 of the original became in a revised form the hymn for the Ferial Office at Lauds on Low Sunday (exclusively) the Ascension; (2) Lines 17-32 of the entire hymn, Tristes erant Apostoli (with doxology of eight lines) are assigned to the Common of Apostles and Evangelists in Easter-tide (Tempore Paschali) at 1st and 2nd Vespers and at Matins; (3) Lines 32 to end, Passuale mundo gaudia (in the original Clarus Paschali gaudia), to Lauds of the same Common of Apostles and Evangelists. This division of the latter part for the Common of Apostles and Evangelists, was made by Pope Pius V. (Gavanti, Thes. Sacrorum Rituum.)

[W. A. S.]

In annotating the translations of this hymn, for the sake of unity and clearness, two divisions are given: (i.) Trs. of the Original Text (sometimes with variations), and (ii.) those trs. which are from the Roman Breviary.

I. The Original Text.

In rendering the hymn into English some translators have given the text in full, whilst others have taken a part only. Those in full, together with their use in modern hymnals, are:

1. 1. Aurora lucis rutilat. "Light's glittering morn bedecks the sky."

2. Sermone blando Angelus. "With gentle voice the angel gave."

This tr. by Dr. Neale, in two parts, was published in the Hymnal N., in 1852, and continued in later editions. Pt. i. consists of lines 1-20, and 4 lines, and a doxology not in the original, but in the Sarum Brev., pt. ii. of lines 21-44, and the closing lines of pt. i. repeated.

In 1861, the Compilers of H. A. & M. gave this rendering in that collection with rather extensive alterations, and rearranged in three parts, thus:

1. Aurora lucis rutilat. "Light's glittering morn bedecks the sky."

2. Tristes erant Apostoli. "The Apostles' hearts were full of pain."

3. Clarus Paschali gaudio. "That Eastertide with joy was bright."

To these were added a stanza, and doxology as in the Sarum Brev., to be sung at the end of each part:

Quae sumus. Auctus omnium. "O Lord of all, with us abide."

Gloria Tibi Domine. "All praise be Thine. O rise Lord!"
II. The Roman Breviary text.

As the divisions of the text in the Roman Breviary have been strictly adhered to by translators, it will simplify our work by annotating those translations in the same order.

1. Aurora coelestis purpurea.

1. This holy morn, so fair and bright. By J. C. Copeland, in his *Hymns for the Week*, 1848, pp. 89–90. This was given in Stretton’s *Church Hymns*, 1850, No. 46; in *Murray’s Hymnal*, 1852, No. 59, and other collections.

2. When Christ, by His own servants wept. By J. A. Johnston, 1st pub. in his *English Hymnal*, 1852, ed. No. 107. It was replaced in the editions of 1856 and 1861 by: “Than.”

3. As mourne a widowed bride. By Archbishop Benson, written for and first published in the *Wellington College H. Bk.*, 2nd ed., 1863, where it is appointed for St. Philip and St. James’s Day evening.

4. Paschalae mundo gaudium.

1. A fairer sun is risen on earth. By W. J. Copeland, in his *Hymns for the Week*, 1848, pp. 91–92. It was included in Stretton’s *Church Hymns*, 1850, No. 50; in *Murray’s Hymnal*, 1852, No. 58, and other collections.

5. The dawn was purple o’er the sky. By J. A. Johnston, in his *English Hymnal*, 1852, ed. No. 107. It was replaced in the editions of 1856 and 1861 by: “Morn’s glittering light decks the sky.”

6. The morning purples all the sky. By A. K. Thompson, of New York, contributed to Schaff’s *Church in Song*, 1870, p. 193. This is a free rendering, with an original refrain of four lines to each stanza.

Translation not in C. U.;——

Now morning purples all the skies. *Murray*, 1876.

3. Now shines the sun with brighter ray. By J. A. Johnston, in his *English Hymnal*, 1852, No. 112. For the edition of 1856 it was rewritten by the translator as, "Bright rose the sun on that Easter-day." This latter rendering was repeated in the ed. of 1861.

**III. Centos.**


In this collection, No. 85, "The Apostles wept with hearts forlorn" is thus composed: st. i.-iii., Copeland as above (Tribsc cantus) altered; st. iv.-vi. by Dr. Rosam.


In this collection there are three centos from various translations:

(1) "In accents blend the Angel blest," No. 115.

It is thus composed: st. i., ii., iii., v., vi., Chambers’s *Lauda Sing.* altered; st. iv. and viii., J. M. Nene, from *Hymnal Noted*; st. vii., Chope’s *Hymnal*, 1857, No. 83; later editions, No. 211, altered.

(2) "The Apostles’ hearts with grief were sore," were altered. St. i., editors; st. ii.-v., Chambers, as above altered; st. vi., Chope’s *Hymnal*, as above altered; st. vii., J. M. Neale, as above.

(3) "In this our bright and Paschal day," St. i. and vii., J. M. Neale, *H. Noted*; st. ii., iii., Chambers altered; st. iv., J. A. Johnston, altered.

**Aurora vails her rosy face.** Ralph Erskine. [*The Joy of Heaven.*] 1st pub. in his *Gospel Sonnets* (2nd ed., Edin., 1726), as section 6 of part v., entitled "The Song of Heaven desired by Saints on Earth," in 20 st. of 4. Of this 11 st., beginning with st. ii. "Happy the company that’s gone," were included in the *Sac. Songs of Scotland*, 1860, (Edin., A. Elliott, p. 42). Rewritten 1785 by John Berridge as No. 143 of his *Siom’s Songs*, beginning "O happy saints, who dwell in light." (See Lord Selborne’s *Bk. of Praise*, No. exii. and note thereto.)

**Aus Lieb’ verwundert Jesu mein.** xvi. cent. [Holy Communion.] This appears in the *Christ. Cathol. G. B.* Nach der Paderbornischen Edition, 1726, p. 263, in 16 st. of 4.; among the hymns for Corpus Christi, as "A Sigh of Love to Jesus." In the Geistreiches G. B., Berlenburg, 1720, No. 90, it has 9 st. In the *Trier G. B.* (R. C.), 1845, p. 120, it is in 6 st. It has been tr. as—

0 Jesu, pairst for love of me. In full from the Trier G. B., signed "Sister M." in *Lyra Eucharistica*, 1863, p. 352 (ed. 1864, p. 298), and thence as No. 555 in the *People’s H.*, 1867.

**Aus tiefer Noth schrei ich zu dir.** Martin Luther. [*Ps. cxv.*] This beautiful, though free, version of Ps. cxv. was written in 1523. Ps. cxv. was a great favourite with Luther, one of those he called Pauline Psalms—the others being Ps. cxxix., li., and cxxii. With its versification he took special pains, and the final result ranks with the finest of German Psalm versions. It first appeared in 4 st. of 7 lines in *Ellig. christian. lieder*, Wittenberg, 1524, and in *Eyn Euchristion*, Erfurt, 1524. The form was in use considerably altered, and with st. ii. rewritten as li., iii. appeared in the *Geistliche gesangb. Buchlein*, Wittenberg, 1524, in 5 st., was included as No. 1 in Luther’s *Christliche Gesang* zum Gebrihm, Wittenberg, 1542 and since in almost all German hymn-books, as recently in the *Univ. L. S.*, 1851, No. 302. Both forms are included in Wackernagel’s *D. Kirchenlied*, iii. pp. 7-8, and in Schirrick’s ed. of Luther’s *Geist. Lieder*, 1854, pp. 66-68.

The fine melody in the *Irish Ch. Hymnal* called *De profundis*; elsewhere, Luther’s *130th.* &c., is possibly by Luther, and first appeared, with the 5 st. form, in 1524.

The hymn was sung, May 9, 1525, at the funeral of the Elector Friedrich the Wise in the Court church at Wittenberg; by the weeping multitude at Halle when, on Feb. 26, 1546, Luther’s body was being taken to its last resting-place at Wittenberg; and again as the last hymn in the Catholic at Strasburg before the city was captured by the French in 1861. St. v. comforted the last hours of Christian, Elector of Saxony, 1591, of Johann Georg I., Elector of Saxony, 1686, and of King Friedrich I. of Prussia, 1723 (Koch, viii. 211-216).

**Translations in C. U.:**

1. *Out of the deep I cry to Thee.* My. A free tr. of st. i.-iii., v., by B. Luttrell, as No. 231 in the *Moravian H. Bk.*, 1789 (1849, No. 287). In 1848, it was given, slightly altered from the edition of 1826, and beginning "Out of the depths I cry to Thee, Lord, seek," as No. 4 in the *Dulston Hospital H. Bk.* The text of 1826, unaltered save st. ii., ll. 3-4, was included as No. 440 in the *Irish Ch. Hymnal*, 1873.

2. *From deep distress to Thee I pray.* In full by Dr. H. Milles in his *Horae Germanicae*, 1845 (1856, p. 71). Thence as No. 70 in the Luth. Gen. Synod’s *Cod. 1850-52*, and as No. 464 in *Temple Melodies*, N. Y., 1851.

3. *Out of the depths, O Lord.* A paraphrase in 12 st. of 6 lines by Miss Fry in her *H. of the Reformation*, 1845, p. 141. The doxology is from the gloria to the version of Ps. i. by L. Oehler, 1525. This hymn is appended to Luther as No. 1558 in Burg’s *Brevisio G. B.*, 1746. Her st. vii., st. ix., st. v., in order beginning—"Lord, let Thy people be," were included as No. 100, and st. vi., st. iv., beginning — "Lord, Thou hast given Thy faithful word," as No. 97 in Whittmore’s *Suppl. to All H. B.*, 1869.

4. *Out of the deep I cry to Thee, O Lord God.* A good and full tr. by A. T. Russell as No. 74 in his *Ps. & Hymn.*, 1851. Included in full in Dr. Bacon’s ed. of *Luther’s Hymns*, 1884, p. 10, and, omitting st. iv., as No. 85 in the *New Zealand Hymnal*, 1872.

5. *From depths of woe I raise to Thee.* Good and full by R. Massie in his *M. Luther’s Spiritual Songs*, 1854, p. 73. Thence unaltered as No. 64 in the 1857 ed. of Metzer’s *C. P. & H. Bk.* (Or. ed., 1864, No. 156), and since in the *Scottish Hymnal*, 1870, the *Scottish Presb. Hymnal*, 1876 (omitting st. iv.), and the *Canadian Presb. H. Bk.*, 1880.
6. Out of the depths I cry to Thee, Lord God; oh hear my prayer. In full by Miss Winkworth in her *Lyra Hier.*, 1855, p. 65, and thence unaltered as No. 86 in the *West. H. Bk.*, 1875. The lines 1-4 of the former No. 584 in the Amer. Lutheran Hymn. [A Tune] Bk., Boston, 1898.

7. Out of the depths I cry to Thee, Lord God; O hear my wailing. A good but rather rare tr., as No. 15 in the *New Con.* 1859, and since as No. 103 in the *Meth. N. C.* 1863, as No. 42 in Dr. Thomas's *Augustine H. Bk.*, 1866, and No. 119 in the Appendix of 1874 to the *Leeds H. Bk.* of 1853. Of this tr. st. ii., v. are given in Dr. Dale's *English H. Bk.*, 1879, No. 483, as "Thy mercy grace and boundless love.


10. In deep distress I cry to Thee, O Lord; my God. A tr. of st. ii., v. signed F. C. C., as No. 184 in Dr. Paget's *Coll.*, 1834.

11. From lowest depths I cry to Thee. Full and good in E. Massie's *Sacred Odes*, vol. ii., 1867, p. 134, and thence as No. 251 in J. L. Porter's *Coll.*, 1876.

12. Out of the depths I cry to Thee, Lord, mark my lamentation, in full, based upon R. Massie as above, as No. 233 in the Ohio Luth. *Hymnal*, 1880.

Translations not in C. U.:

13. "Out of the deep cry to the " by Bp. Coverdale, 1589, or 1646, p. 577. (2) "Fare, O Lord, I call to thine " in the *Guide and godly ballads* (ed. 1666, folio 57; vol. i, p. 94). (3) "Out of the deep of long distress", by J. Isaac, 1722, pp. 61 (ed. 1732, p. 97, alt. and sing: "Out of the deeps of dark distress"). (4) "Most and vile; I call on Thee", by J. Anderson, 1848, p. 194 (ed. 1847, p. 84). (5) "From deep distress I cry to Thee", from Dr. J. Hunt, 1853, p. 19. (6) "From deep I cry to Thee", from Dr. J. Hunt, 1853, p. 19. (7) "From deep I cry to Thee", from Dr. J. Hunt, 1853, p. 19. (8) "From deep distress I cry to Thee", from Dr. J. Hunt, 1853, p. 19. (9) "In deep distress I cry to Thee", from Dr. J. Hunt, 1853, p. 19.


16. In E. W. Porter's *Coll.*, 1876, p. 101. (1) "From lowest depths I cry to Thee", from Dr. J. Hunt, 1853, p. 19. (2) "From deep I cry to Thee", from Dr. J. Hunt, 1853, p. 19. (3) "In deep distress I cry to Thee", from Dr. J. Hunt, 1853, p. 19.

17. Austin John, born at Walpole, Norfolk, and educated at St. John's, Cambridge (c. 1640). He became a Roman Catholic, entered Lincoln Inn to study for the Bar: subsequently became a tutor, and finally devoted himself to literature. Died in London, 1699.

18. *Early English Hymnology*, § 45. His works include the *Christian Moderator*, Reflections upon the Oaths of Supremacy, and:

Author of faith, we seek Thy face.

C. Wesley. [Intercession.] The original hymn appeared in the 2nd ed. of 1741, as No. 64, in vol. ii. of *Hymns & Sacred Poems*, 1749, and is repeated in the *P. Works*, 1868-72, vol. iv. p. 324. The abbreviated form in C. U. was included by J. Wesley in the *W. H. Bk.*, No. 446. It consists of st. 1. and ii. It is found in various collections in G. Britain and America.

Author of friendship's sacred tie.

C. Wesley. [Friendship.] 1st pub. in *Hymns and Sacred Poems*, 1749, vol. ii. p. 193, in 6 st. of 12 l. and again in the *P. Works*, 1868-72, vol. v. p. 408. In the *W. H. Bk.*, No. 510, a cento from this hymn was given, beginning, "Our friendship sanctify and guide." This has been repeated in various collections, and specially in those of the Methodist denominations both in G. Britain and abroad.

Author of life divine.

[C. Wesley. [Holy Communion.] This hymn for the Holy Communion is from J. & C. Wesley's *Hymns on the Lord's Supper*, 1st ed. in 1743, No. 40, in 2 st. of 4 l. In 1757 it was included without alteration in the revised edition of *H. A. & M.* and attributed to John Wesley. There is, however, no evidence that it was the composition of John as distinct from Charles. Wesley. In the absence of positive evidence either way the probabilities are in favour of Charles, rather than his elder brother. It is also in C. U. in America. Orig. text in *H. A.* and *P. Works*, 1868-72, vol. iii. p. 244.

Author of life, with grateful heart.

S. Pearce. [Morning.] Appeared at the end of his *Memoirs*, by Andrew Fuller, 1st ed., 1800, pp. 286-7, and again in the 2nd ed., 1801, in 5 st. of 4 l. and entitled "An Evening Song." The hymn beginning with this stanza in Major's *Book of Praise*, is a cento from S. Pearce, thus composed: st. i., the 1st st. as above; st. ii.-v. are st. iii.-vi. from Pearce's Morning Hymn in the same *Memoirs* as above, thus making a morning hymn. The text in Major is altered from the original.

Author of our salvation.

Thee. C. Wesley. [Holy Communion.] 1st pub. in *Hymns on the Lord's Supper*, 1743, No. 28, in 4 st. of 4 l., and based on the words, "As it is a sign and a means of Grace," being the first hymn on that division of the subject. It is now in many G. Brit. in the *Hymnal* of the *Method. Episcopal Church*, N. Y., 1878, No. 851, it is given in an unaltered form. Also in the *P. Works*, 1868-72, vol. iii. p. 236.

Author of peace unknown.

C. Wesley. [Friendship.] 1st pub. in his *Hymns and Sacred Poems*, 1749, vol. ii., No. 236, in 4 st. of 6 l., and again in the *P. Works*, 1868-72, vol. v. p. 426-7. It is one of several hymns composed by C. Wesley at the time of his marriage. In its original form it is not found in common use. In 1780, however, J. Wesley gave st. ii., iii., and iv. in the *W. H. Bk.*, No. 498, as, "Centre of our hopes Thou art," and from that collection it has passed into several hymnals, specially those of the Methodist denomination.

Ave Christi Corpus verum. Anon. [Holy Communion.] The text of this hymn is given in the *W. H. Bk.*, No. 446, from a Reichenau ms. of the 14th cent. with the title "In elevatone saugunia Christi," which shows it to be a devotion at the elevation of the Chalice in the Mass.

There are at least four hymns which commence with almost the same words, but must not be confounded."Ave Christi Corpus verum"; "Ave verum Corpus natum"; "Ave Christi Corpus Carum"; "Ave verum Corpus Christi."

[W. A. S.]

Translation in *C. U.*:

No. 8 Flesh of Christ Divine. By R. F. Littledale, 1st pub. in the *Altar Manual*, 1863; the *Lyra Eucharistica* the same year; and the *People's H.*, 1867, No. 176.

Ave! Colenda Trinitas. [Holy Trinity.] This hymn, of unknown authorship, is given in the Latin *Hymns of the Anglo-Saxon Church*, Lon., 1801, p. 146, from a Durham ms. of the 11th cent. It is also in a ms. of the 11th cent. in the *British Museum* (Jul. A. vi. f. 71); and in Biggs's *Annotated H. A.* and M., No. 192.

It is tr. as:

All hail, adored Trinity. By J. D. Chambers, in his *Lauda Sion*, pt. i., 1857, p. 218, in 4 st. of 4 l., and from thence into *H. A.* and M., 1861; the *Hymnary*, 1872, Snyp's S. of G. and G., 1872, and others, usually with slight alterations.

Ave! Jesu! Ere we part. C. H. Bateman. [Children's Evening Hymn.] Appeared in the *Hymn Class Magazine*, 1849, in 2 st. of 11 lines. In many collections, including Stevenson's *Hymns for Ch. & Home*, 1873, c. 13, a short hymn of 4 st. of 4 l., "Blessed Jesus, ere we part," has been compiled with alterations from this text.


Translation in *C. U.*:

Jesus! hail! Who, as Thou bledest. By E. B. Pusey. Appeared in 1846 in vol. ii. of his tr. the *Paradise of the Christian Soul*, and from thence it passed into the *Appendixes* to the *Hymnal N.*, 2nd ed., 1864, No. 248.

The original poem was written on the death of his mother, June 1, 1823. This fact supplies the key to the line of thought in the opening stanza:

"O, Thou Who dost'nt to sympathize
With all our frail and fleshly tears,
Maker, yet Brother dear,
Forgive the too presumptuous thought,
If, calming wayward grief, I sought
To gaze on Thee too near."

The poem as originally written was too personal for publication in the Christian Year, and, in 1823 (dated Mar. 9, 1826), the four concluding stanzas were omitted, and those beginning in that work, "Ave Maria, blessed Mad," to the end, were substituted, and the poem in its new form was first published then in 1827. The original was included with a special note in his Misc. Poems, 1869, pp. 230-35, and the cento, as a hymn, in the Appendix to the Hymnal N., 2nd ed., 1864, the People's H., 1867, No. 192, and others.

Are maris Stella. Anon. [B. V. M.] This hymn, so well known as to its words, is of uncertain authorship. It has been wrongly ascribed to St. Bernard, as it is found in a St. Gall ms. No. 93, of the 9th cent., and in Venantius Fortunatus (by M. A. Luchi, 1799), but on insufficient authority. The text is given in Daniel, i. No. 171, with various readings. (Other texts are given in vol. ii. p. 286, and vol. iv. p. 186.) Some gives five paraphrases of this hymn, Nos. 460-54; one line of the original is followed by several explanations and simplifications, a certain testimony to the popularity of the original.

It has been treated with so much respect as hardly to have been altered in the Roman Breviary, 1632, and was retained in the revised breviaries of French dioceses (Paris, Lyons, &c.), as one of the few exceptions of old hymns not supplanted. It is appointed for Vespers in the Little Office of the Blessed Virgin, Officium parem beatae Mariæ, Paris, Lyons, &c. Also, as Paris, Le Mans, &c., having it also in the Saturday Office of the Blessed Virgin, Officium beatae Mariæ in Solemnis, and in Fesitas which have no special Vespers.

In the Roman Breviary it is the Hymn for 1st and 2nd Vespers in the Fesitas of the Blessed Virgin Mary; also in the office of the B. V. M. on Saturdays, and in Little Office, Officium parem beatae Mariæ Virginis, at last Vespers, there being no 2nd Vespers in these two latter cases.

The hymn is found in three mss. of the 11th cent. in the British Museum (Harl. 2981, f. 343; Vesp. D. xii. f. 63; Jul. A. vi. f. 58); and in the Latin Hymns of the Anglo-Saxon Church, 1831, p. 741, it is printed from an 11th cent. ms. at Durham. It is also given in Basler, Klingsfeld, Simrock, Wackernagle, i. No. 82, and various modern Roman Catholic collections.

Translations in C. U.:

1. Hail, thee Star of Ocean. By E. Caswall, 1st pub. in his Lyra Catholica, 1849, p. 197, where it began "Gentle Star of Ocean," and again in his Hymns & Poems, 1873, p. 105, in 7 st. of 4 l. It is given in a large number of Roman Catholic collections in G. Britain and America, often in an altered form, and sometimes beginning, "Hail, bright star of ocean."

2. Hail, thee Star, we bless thee. This is by J. R. Beste in his Church Hymn. (R. Cath.), 1849. Its use is not extensive.

3. Hail, thou resplendent Star. In A Sel. of Catholic Hymns, Glasgow, H. Margery, 1861, No. 41, the St. Patrick's Catholic Bk., 1862, No. 60, and other collections this tr. is given without signature. It is based upon Caswall.

Translations not in C. U.:

2. The Star which o'er the sea. J. W. Hewett, 1859.

Ave, plena gratia, cujus. Anon. [The Purification.] In the revised Paris Missal of 1736, this hymn is given as the Sequence for the Feast of the Purification. The text is in Card. Newman's Hymns Ecclesiæs, 1838 and 1865.

Translations in C. U.:

1. Ave, Mary, full of grace. By W. J. Copeland, 1st pub. in his Hymns for the Week, &c., 1848, p. 111, in 10 st. of 3 l., and repeated in Rorke's Hymns and Anthems, 1854, and later editions, in 5 st. of 6 l.

2. Jesus, Son of Mary, hail, No. 73 in Murray's Hymnal, 1852, and some later collections, is Copeland's tr. slightly altered.

3. In His Mother's pure embrace. No. 346 in the Hymnary is the same tr. altered by the editors of that selection.

4. Hail, thou Mother, full of grace. In the Altar Hymnal, 1884, is also Copeland's tr. altered by C. R.

Ave regina coelorum. [B. V. M.] One of the four Antiphons to the B. V. M. (see "Alma Redemptoris mater"). Among the mss. in the British Museum it is found in the St. Alban's Book of the 13th cent. (ms. Reg. 2 A. x. f. 62), and a Sarum Breviary of the 14th cent. (ms. Reg. 2 A. xiv. f. 235 b). It is also in the York Breviary, 1493 (1883 reprint, ii. 493); in the Roman Breviary, Moderna, 1480, f. 512, &c. The text in Daniel, ii. 319, is from a Munich ms. probably of the 13th cent. and other sources.

Translation in C. U.:

Hail, O Queen of Heaven enthroned! By E. Caswall, in his Lyra Catholica, 1849, p. 39, in 8 lines; and again in his Hymns & Poems, 1873, p. 23. It is largely used in Roman Catholic collections for schools and missions. Another tr. is "Hail, thou mighty Queen of heaven," by J. R. Beste, in his Church Hymn, 1849, p. 66. It is not in C. U.

Ave verum corpus natum. Anon. [Holy Communion.] The text will be found in Daniel, ii. p. 327. Also as No. 213 in Mone's Collection, with the heading, In elevatione Corporis Christi, and the statement that a Reichenau ms. of the 14th cent. says "Pope Innocent composed the following salutation," (Salutationem sequentem composu

[...]

H 2
Innocentius (Papa), and this prayer has three years of indulgences granted by Pope Leo ("haec oratio habet tres annos indulgentiarum a domino Pape Leone"). Letus, Anecdota sacra, Turin, 1789, p. 107, gives the text with the variation Esto nobis praeventor virtus in examine, instead of Esto nobis praeventum mortis in examine. It is in J. M. Horst's Paradisum Animarum (ed. Cologne, 1644, p. 321), Sect. V., "De Sacrae. Eucharistiae," as a private devotion at the elevation of the Host in the Mass ("sub elevatione"). It is also in Kehrein, No. 137. See Ave Christi Corpus sernum, for a cognate hymn at the elevation of the Chalice.

[![W. A. S.]

Translations in C.U.:

1. Hail, true Body! By E. Caswall. 1st pub. in his Lyra Catholic, 1849, p. 249, in 10 lines; and again, slightly altered, in his Hymns & Poems, 1873, p. 162. In the Roman Catholic hymnals the original tr. is generally used. In the People's H., 1867, No. 177, we have a cento from this tr. of Caswall, that by J. R. Best, and others.

2. Hail, true Body, born of Mary. No. 214 in the Appendix to Hymnal N., 1864, is by H. N. Oxenham, from his Sententiae in latriis and other Poems, 1854 and 1867, somewhat altered.

3. Hail, true Body Incarnate, by W. J. Irons, is No. 67 of his Ps. & Hys. for the Ch., 1873 and 1883. This rendering is specially adapted for Good Friday. 1st pub. in Dr. Irons's Hymns, 1866, No. 113.

4. Hail, true Body! God of heaven. By J. R. Best, pub. with the Latin text in his Ch. Hymns. (Rom. Cath.) Lond., 1849. It may be added that in most of the modern Roman Catholic collections the Latin text is also given, as in this case.

Translation not in C.U.:

Hail, true Body, born of Mary. E. R. Passey, 1849. [J. J.]

Aveling, Thomas William Baxter, d.n. b. Castletown, Isle of Man, May 11, 1815; educated privately at and at Highbury College for the Congregational Ministry, and ordained to the pastoral of Kingsland in 1888, d. at Redhill, July 3, 1884. In 1875 he received the degree of d.n. from the Howard University, United States. His published works include The Irish Scholar, a Narrative, 1841; Narran, or Life's Shadows and Sunshine, 1853; Voices of Many Waters, &c., 1853; The Secret of the Sanctuary, &c., 1859, &c., including contributions to periodicals. Dr. Aveling was sometime editor of The Jewish Herald. In 1834 he published a small volume of poems and hymns. Those of his hymns which have come into C. U. were mostly written from year to year to be sung when he presented his New Year's Sermon to the young. Some of them are in the public through the Magazines. We are not aware that they have been collected. The best known are:—

4. Sing on your heavenly way,
Ye rescued sinners, sing,
Sing on, rejoicing, every day
In Christ, thy eternal King.

5. Soon shall ye hear him say,
Ye blessed children, come!
Soon will He call ye hence away,
And take His wandering home.

This cento was repeated by Dr. Conyers in his Coll. Ps. Hys., 1774, by De Courcy, in his Coll., 1775, and thence through numerous hymnals into Mercer's and Thrift's Cols., Lord Selborne's Bk. of Praise, and others in the Ch. of England; and through Lady Huntington's Coll., 1764, into a limited number of Nonconformists' hymn-books. In many of these reprints the ye of st. v., l. 3, is changed to you. Amongst modern American collections in which this cento is given in full are:—

4. Dutch Rev. Hymns of the Ch. N. Y., 1889; Hymn. Bk., N. Y. & Chicago, 1874; Hattiefield's Ch. H. Bk., 1872, and the Ch. Praise Bk., 1882; and, with the omission of st. iv., in the Episc. Hymns for Ch. & Home, Phil., 1869; Psalms, Ps. & Hys. Richmond, 1887; Ch.
AWAKE, AND SING

Pastoral, Boston, 1864; Preb. Hymn, Phil., 1874: and the new Episc. Hymnal, 1871. The signature to this cento is "W. Hammond, 1745; G. Whitefield, 1753; and M. Madan, 1760."

2. The third cento appeared in Toplady's Ps. Hys., 1776, No. 118, in the first five being Madan's text as above, with us for ye, in st. v., and the addition of the following:

"There shall our raptur'd tongue
Rise in a pleasing strain," and sing, in sweetest notes, the song
"Of Moses and the Lamb."

This stanza is from Watts's H. & S. Songs, 1769, Bk. i. No. 49, st. vi.:

"To our love and joy be full,
And fill our warmer flame,
And sweeter music tune the song
Of Moses and the Lamb."

This cento is the most widely adopted of any, both in G. Brit. and America. It is found in full in Spess's S. of G. & G., the Meth. E. Ch. S. N. H. Bk. and others; and with the omission of st. iii., "Sung till we feel our hearts, &c.," in the Ps. Bk., the Bap. Hymnal, &c. The collections are far too many to name, and any book can be tested by the text as above. The American modern hymn-books which adopt it in full include Hys. & Songs of Praise, N. Y., 1874, and the Evang. Hymnal, 1880, in full, with a slight alteration in st. vi.; Songs of Zion (A. R. T. Soc.), 1864; Sabbath H. Bk., N. Y., 1858; Bap. Ser. of Songs, Boston, 1871, &c.; and with omission of st. ii., in Bap. Ps. & Tune Bk., Phil., 1871; Manual of Praise, Oberlin, O., 1880; Evang. Hys. Cleveland, O., 1882; and in Canada, the Preb. H. Bk., Toronto, 1880. Its ascription is "W. Hammond, 1745; G. Whitefield, 1753; M. Madan, 1760; A. M. Toplady [with Watte], 1776;"

4. The fourth form appeared in Hall's Mitre H. Bk., 1836, No. 138. As a cento it has failed to gain a position: but one stanza, No. iv. of cento 2, above rewritten, is retained in cento 5, below. It reads in Hall:

"To pilgrims on the road
To Zion's city, sing:
Rejoicing in the Lamb of God
In Christ, our heav'nly King."

1 In the American New School Presb. Church Psalter, 1843, the arrangement of No. 3 above was given with the omission of st. iii., and the substitution of Halls's "Ye pilgrims," &c., with "Rejoice, ye," for "Rejoicing," for st. iv. This text is second in popularity only to cento 3. It is given sometimes in st. v. and again in 6, and is included, amongst other hymn-books, in the Bap. Ps. & Hys., 1858; New Cong. 1859; Windle: Hys. for the Ch. Catholic, 1882; late editions of Halleck's Sel., and others in G. Brit. and America, in the Meth. Episc. H. Bk., 1849; Songs for the Sanctuary, N. Y., 1865, &c. The ascription to this is, "W. Hammond, 1745; G. Whitefield, 1753; M. Madan, 1760; A. M. Toplady [with Watte], 1776; Hall's Mitre, 1836."

2 In the Parish H. Bk., 1863-1875, No. 105, we have st. i., ii., iv., v., vi., from Toplady, slightly altered, altogether with the addition of a stanza: This is "W. Hammond, 1745; G. Whitefield, 1753; M. Madan, 1760; A. M. Toplady [with Watte], 1776; Parish H. Bk., 1863."

The last arrangement we have to notice is

No. 335 of Church Hys., 1871. This is Toplady's text, st. i., ii., iv., v., vi., with alterations in the 1st:—

"Awake and sing the song
Of glory to the Lamb,"

which we meet for the first time, and st. v.:

"And sweeter voices swell the song
Of glory to the Lamb,"

of which the first line is Watts's (as above, No. 3) with swell for tune, and the second a fresh departure. It may be noted that this return to Watts was made by Cotterill in his Sel., 1810. The signature to this cento is: "W. Hammond, 1745; G. Whitefield, 1753; M. Madan, 1760; A. M. Toplady [with Watte], 1776; Ch. Hymns, 1871."

In Bingham's Hymno. Christ, Lat., 1871, there is a rendering into Latin of cento 5 in 5 st. slightly altered again, as:—"Jam cantilenam gratulantes tollite.

Beyond what we have here set forth in somewhat wearisome detail, other minute changes are to be found in collections of less importance than those noticed. These may be tested by the quotations given above, and a reference to the original text in Lyra Brit. 1867, pp. 263-5.

[J. J.]

AWAKE, AWAKE, MY SLEPPING SPOUSE.

O. Heginbothom. [Watchfulness.] 1st pub. in his Hymns, &c., 1794, in 6 st. of 4 l. and based upon St. Luke xii. 38-39. In 1842 it was transferred to Collyer's Coll., No. 633, unaltered, and thus came into C. U. In some American collections, st. v. and vi. are omitted. In America it is also given as "Awake, awake, each drowsy soul," as in the Bap. Psalter Bk., 1874, No. 558. In the Bap. Ch. Psalter Bk., N. Y., 1872, we have st. i., iii., and iv., and in Ch. Pastoral, Boston, 1864, st. i., iii., and vi.

AWAKE, awake, O Zion. B. Gough. [Second Advent.] Appeared in his Lyra Sibylliana, &c., 1863, p. 151, in 6 st. of 4 l., and entitled. "The coming Millennium," with the quotation of Isa. iii. 1. From that work it passed into the People's H., 1867; Allon's Impartial Hymns, 1868, in 5 st., and in other collections both in G. Brit. and America. It is also included as the opening hymn of Gough's H. of Prayer and Praise, 1875.

AWAKE, awake the SACRED SONG. Anne Steele. [Christmas.] 1st pub. in her Poems on Subjects Chiefly Devotional, &c., 1769, vol. i. p. 85, in 6 st. of 4 l. and headed "The Incarnate Saviour." It was also included in the 1780 ed. of the Poems, and in D. Sedgwick's reprint of her Hymns, 1839. It came into C. U. by being adopted by Ash and Evans in their Brit. Coll., 1763, No. 88 from whence it passed into a few hymnals. It is still in use in America, and is given in Hatfield's Ch. H. Bk., 1872, the Bap. Psalter Bk., 1871, and Songs for the Sanctuary, 1865, the first omitting st. vi. and the remaining two st. iv.

AWAKE, GLAD SOUL, AWAKE, AWAKE. J. S. B. Monsell. [Easter.] According to the Preface to his Spiritual Songs, this was one of his hymns "written amid the orange and olive
groves of Italy, during a winter spent (for the sake of health) upon the shores of the Mediterranean Sea. It was pub. in his *Hymns of Love and Praise*, 1863, p. 90, in 5 st., and in his *Spiritual Songs*, 1875, in 8 st. of 81, the new stanzas being II., III., and IV. Three stanzas therefrom are in C. U. (1) in the *Hy. Comp.*, No. 178, consisting of st. I., vi., and vii. (2) in the **Scottish Evang. U. Hymnal**, No. 40, of st. I., vi., and vii. (3) in the *Amer. College Hymnal*, N. Y., 1876, No. 145, beginning: “The shade and gloom of life are fled.” This is composed of st. vi. and vii. unaltered. Full text in Schaff’s *Christ in Song*, 1869-70.

_**Awake, Jerusalem, awake. C. Wesley.**_
_[Exhortation.]_ A paraphrase of Isaiah liii., which appeared in the *Wesley Psalms and Hymns*, 1741, in 28 st. of 41, c.m., divided into three parts. Two centos from this are in C. U. in America. (1) The Amer. Meth. Episc. Coll., N. Y., 1849, composed of st. I., ii., and iv. of Pt. i., and st. ii. of Pt. iii. (2) II. Bk. of the Evang. Assoc., Cleveland, O., 1882; the same stanzas with the addition of st. iv., Pt. iii. The poem as given in the *P. Works of J. and C. Wesley*, 1868-72, vol. II. pp. 168-173, has 4 st. in L. M. added to Pt. II. These stanzas were first published in the 1st series of *Hymns on God’s Everlasting Love*, 1741. Being a part of the same chapter in Isaiah they were omitted from the reprint of the *Hymns*, &c., and incorporated with this poem in the *P. Works*, vol. II., 1869.

_**Awake, my heart, arise my tongue. J. Watts.**_ [Spiritual Clothing.] 1st pub. in his *Hymns and S. Songs*, 1707 (1:69, Bk. i., No. 269), in 6 st. of 41, and again in later editions. It is based on Is. lxi. 10. It came into C. U. at an early date, and is still found in many collections in G. Brit. and America.

_**Awake, my love, awake, my joy. J. Mason.**_ [Morning.] This is cento adapted from Mason’s Songs of Praise for Morning and Evening, and consists of st. i. from the Evening and ii.-iv. from the Morning Hymn. It was included in the Rev. T. Darlington’s *Hymns for the Ch. of England*, new ed., 1874, No. 198. The original text appeared in Mason’s *Songs of Praise*, 1683, and in Sedgwick’s reprint, 1859, pp. 16-18.

_**Awake, my soul, awake, my tongue. Anne Steele.**_ [P. ii.] This version of P. ii. extends to 16 st. of 41. It appeared in her *Poems*, &c., 1760, vol. II. p. 206, and new ed., 1780. The cento given in Martineau’s *Hymns*, &c., 1840 and 1873; the Amer. Bap. Service of Song, Boston, 1872, and others, is composed of st. I., II., XI., and XVI., slightly altered. Orig. text in Sedgwick’s reprint of Miss Steele’s *Hymns*, 1859.

_**Awake, my soul, in (to) joyful lays. S. Medley.**_ [Love of God.] Appeared in J. H. Medley’s *Coll. of Hymns for Lady Huntingdon’s Chapel*, Cambrieland Street, Shore-ditch, 1782, and again in Medley’s *Hymns*, Bristol and Bradford, 1785, in 8 st. of 41. In 1878 it was included, with the omission of one stanza in Rippon’s *Bapt. Sel.*, 1877, No. 18, and again by the author in his *Hymns*, &c., 1890, with the addition of st. 4, and the transposing of st. v. and vi. The versions in common use are that in *Rippon*, 1787, in 7 st., and a selection therefrom, in 5 st. It is also in use in America. Orig. text in *Lyra Brit.*, 1867.

_**Awake, my soul, lift up thine eyes. Anna L. Bickersteth.**_ [Watchfulness.] Contributed to Dr. Enfield’s *Hymns*, &c., Warrington, 1772, No. 126, in 6 st. of 41, and headed “The Conflict.” In the following year it was repeated in her *Poems*, Lon., 1773, and again in her *Works*, &c., 1825, vol. I. p. 390. Its use has been and still is fairly extensive both in G. Brit. and America. Orig. text in *Lyra Brit.*, 1867, p. 34, and Lord Selborne’s *Bk. of Praise*, 1892, p. 485. In the latter the date, 1773, is given in error.

_**Awake, my soul, stretch every nerve. P. Doddridge.**_ [Confirmation.] This hymn is not given in the “D. mss.” It was 1st pub. by J. Orton in his ed. of Doddridge’s *Hymns*, &c., 1755, No. 296, in 5 st. of 41, and entitled “Pressing on in the Christian Race.” It was repeated in all subsequent editions of the *Hymns*, and also in Doddridge’s *Scripture Hymns*, edited by J. Doddridge Humphreys, 1829. One of the earliest collections in which it is found is Ash and Evans’s Bristol Coll., 1799, No. 281, with the omission of st. iv. “That prize,” &c. From that date it came into general use, sometimes in 4 st., and again in 5 st., until it became widely known both in Great Brit. and America. In modern collections it is held in greater favour by those of the Ch. of England than those of Nonconformists. Full orig. text in the *New Cong.* No. 617, and the 4 st. form unaltered, in *Hy. Comp.*, No. 452. In the latter collection the editor suggests that in Confirmation it be sung after the benedictory prayer, “Defend, O Lord, this Thy servant,” &c. This 4 st. arrangement has been rendered into Latin: “Sors sum, mens mea, strenua,” by the Rev. R. Bingham, and given in his *Christ. Lat.*, 1871, pp. 191-193. A slightly altered form of the hymn, as “Awake, our souls, awake from sloth,” is given in a few hymnals, including Walker’s *Cheltenham Coll.*, 1855 and 1881.

_**Awake, my soul, to grateful praise.**_ [Morning.] This hymn was given in J. H. Garnett’s *Lutterworth Coll.*, 1838, No. 15, in 5 st. of 41, as by “Gardiner.” It was repeated with the same ascription in the *Marylebone Pr. & Hy.*, 1851, and, without name or date, in *Kennedy*, 1863.

_**Awake, my soul, to meet the day.*_ P. Doddridge. [Morning.] This hymn is in the “D. mss.” but undated. In 1755, it was pub. by J. Orton in Doddridge’s *Hymns*, &c., No. 362, in 7 st. of 41, without alteration, the title being “A morning hymn, to be used at awakening and rising.” It was republished in J. D. Humphreys’s ed. of the *Hymns*, 1829, No. 389. It is not in C. U. in G. Brit. In the American *Hymnal of the Meth. Episco. Ch.*, 1878, st. i., ii., v., vii., are given, somewhat altered, as No. 96.
Awake, my soul, awake, my love.
I. Watts. [Gospel call to duty.] This may be called a musical paraphrase of his sermon on 1 Cor. iii. 22, "Whether Life or Death—All are yours. It was appended to other hymns, e.g., Sermons, 1721-4, in 5 st. of 8 l., and repeated in later editions. Its use is limited. In Hall's Mitre, 1836, it was given as "Awake our soul, awake our love," in 4 st. This also has almost passed out of use.

Awake, our drowsy souls. Elizabeth Scott. [Sunday.] 1st pub. in the Baptist Coll. of Ash and Evans, Bristol, 1769, No. 307, in 5 st. of 6 l., and appointed as "A hymn for Lord's Day Morning." From that collection it passed into several later hymnals, including Rippon, Dobell, and others; but it is almost entirely unknown to modern hymn-books except in America, having been superseded by "Awake ye saints, awake, and hail," &c., a rearrangement of the same by T. Cotterill, and given in the 1st ed. of his Section, 1810. This form of the hymn is thus somewhat unique: both in Britain and America, and is usually ascribed to "Elizabeth Scott and Thomas Cotterill." In many of the modern American hymnals, st. iv. is omitted; but the English generally give the text from Cotterill as in Baptist Ps. and Hymns, 1839; in this case the only alteration is in "bless" for "blest" in st. i., l. 5. Another form of the hymn is:

"Servants of God, awake." It consists of a. i.-iii. of Cotterill's recast, slightly altered. It appeared in the Harrow School Bk., 1832, and from thence passed into Church Ps. and Hymns, Vol. 1, No. 39. In the H. Bk. of the Evangelical Church, Cleveland, Ohio, 1882, No. 686, st. i.-iii. are given as "Children of God, awake!" and in the Marborough College Hymns, 1869, st. i.-iii. as "Come, sons of God, awake!"

W. T. B.

Awake, our souls, and bless His name. P. Doddridge. [Christ the Door.] This hymn is not in the "D. Miss." and was 1st pub. by J. Orton in his ed. of Doddridge's Hymns, &c., 1755, in 4 st. of 4 l. It is based on St. John x. 9. It is repeated in later editions of the Hymnal, and in J. D. Humphreys' ed. of the same, 1839. In Kennedy, 1855, No. 29, it is given as "Awake, my soul, and bless His name.

W. T. B.

Awake our souls, away our fears.
I. Watts. [The Christian Race.] 1st pub. in his Hymns and Songs, 1709, Bk. 1, No. 48, in 5 st. of 4 l.; and headed "The Christian Race." It has been repeated in later editions of the Hymnal, and may be found in all editions of Watts' Works. Its use in the original, and as altered, is as follows:

1. The original was included in various hymn-books as early as 1727, and is now in extensive use in all English-speaking countries.

2. The original was given in the note: "With the single change of "Thy matchless power" in st. viii., the whole is in extenso used in all English-speaking countries.

A. M. Toplady. [Christ's Intercession.] In the Clergy Magazine, 1774, this hymn was given in 10 st. of 6 l. From the G. Magazine it passed at an early date into various collections, but in an abbreviated form. These included Rippon's Select, 1787, to which possibly more than to any other hymnal, modern collections are indebted for their text both in G. and America. The full original text was included in Sedgwick's reprint of Toplady's Hymns, 1809, p. 150. It is curious to note that this hymn was omitted from Toplady's Ps. and Hymns, 1776, and from an ed. of his Hymns, pub. in 1856.

Awake, sweet gratitude, and sing.
H. F. White. [Heaven.] In Southey's ed. of H. F. White's Remains, 1807, this hymn is given in 7 of 4 l., with the title: "In heaven we shall be purified, so as to be able to endure the splendours of the Deity." Accompanied with the following note:

"The last stanza of this hymn was added extemporaneously by Henry one summer evening, when he was with a few friends on the Trent, and singing it he was used to do on such occasions."

In the few modern collections in which this hymn is found it is found in an abbreviated form. The orig. text is in Lyra Brit., 1867, p. 628.

W. T. B.

Awake, ye saints, and raise [lift] your eyes. P. Doddridge. [Exhortation.] This hymn is not in the "D. Miss.," and was 1st pub. by J. Orton in his ed. of Doddridge's Hymnals, &c., 1755, No. 294, in 4 st. of 4 l., and entitled "The near Approach of Salvation, an Engagement to Diligence and Love. Rom. xiii. 11." It was also repeated in J. D. Humphreys' ed. of the same, 1839. It came into C. U. at an early date, and is still found in a few important collections in G. and America. In R. Conyers' Ps. and Hymns, 1774, it was altered to "Awake, ye saints, and set your eyes," but this has died out of use. Orig. text in Lyra Brit., 1867, p. 394, and Lord Selborne's Bk. of Praise, 1862, p. 236.

Awake, ye saints, to praise your King. I. Watts. [Ps. 100xxx.] His c. m. version of Ps. 100xxx, in 8 st. of 4 l., 1st pub. in his Ps. of David, &c., 1719. In a note thereon he says: "In the 5th stanza 1 have borrowed a verse from Jer. xiv. 22, "Are there any among the reptiles that can cause rain?" This stanza begins "Which of the stars and stones thou trust?" As a whole the paraphrase is not in general use. A cento beginning "Great is the Lord, and works unknown," is given in N. Cong., No. 215. It is composed of st. ii.-v. and vii.
Away, dark thoughts, awake, my joy. J. Mason. [Christmas.] This is Mason's "Song of Praise for the Birth of Christ," and appeared in his Songs of Praise, 1803, in 4 st. of 8 l., and in later editions including Sedgwick's reprint, 1859. Its use as a congregational hymn is limited. It is quaint, and on the whole unsuited to modern taste.

Away from every mortal care. I. Watt. [Public Worship.] 1st pub. in his Hymns and Sacred Songs, 1763. Bk. ii., No. 123, in 6 st. of 4 l., and entitled, "The benefit of Public Ordinances." It has been republished in all later editions of the Hymns, &c., and in Watt's Works. G. Whitefield included st. i., ii., iii., and vi., in his Coll. 1753. This arrangement is often repeated in modern hymnals. In Hattifield's Amer. Church H. Bk., 1872, No. 122, the full text is given with "bears down," in st. iii., 1, 3.

Away, my needless fears. C. Wesley. [Submission.] In Hymns and Sacred Poems, 1749, 35 hymns were given as "For Christian Friends," of which this was No. 35, in 10 st. of 8 l. From this two cantos have come into C. U. as follows:—

1. In the Supp. to the Wes. H. Bk. 1838, st. i., vi., and ix. were given in 6 st. of 4 l., No. 615. This canto is also found in various collections of the Methodist body, and in the revised ed. of the Wes. H. Bk. 1873, No. 832.
2. In A. M. Toplady's Ps. & Hgs. 1776, No. 75, and later editions, st. i., v., and vi., were given with slight alterations, but this canto has almost entirely gone out of use.

Away, my unbelieving fear. C. Wesley. [Confidence.] Hab. iii., 17, 18, 19, is the subject of this hymn. It appeared in Hymns and Sacred Poems, 1742, in 4 st. of 8 l., and again in the P. Works, 1868-72, vol. ii. p. 198. It did not form part of the Wes. H. Bk. until the revised ed. 1873, although, through having been given in M. Madan's Ps. & Hgs., 1760, it had been in C. U. in the Ch. of England and amongst Nonconformists for more than one hundred years. Its modern use is limited.


Away with death, away. H. K. White. [Death.] This poem, entitled "Athanasius," was given by Southey in his ed. of H. K. White's Remains, 1807, and repeated in later editions, as also in the numerous reprints of H. K. White's Poems. It is unknown as a hymn, but 20 lines theretofrom slightly altered and beginning, "Hail the heavenly scenes of peace," are in Martin's Hymns, &c., 1840 and 1873.

Away with our fears. Our troubles and tears. C. Wesley. [Whiteunite.] This is No. 32 of his "Hymns for Whitesunday," which were pub. at Bristol in 1746 as Hymns of Petition and Thanksgiving for the Promise of the Father. It is in 5 st. of 8 l. In 1776 four stanzas, somewhat altered, were given in A. M. Toplady's Ps. & Hgs., No. 290, and these were used in C. U. It did not form part of the Wes. H. Bk. until the revised ed. of 1875. Orig. text in P. Works, 1868-72, vol. iv. p. 263.

Awhile in spirit, Lord, to Thee. J. F. Thrupp. [Lent.] One of the best known and most popular of Mr. Thrupp's hymns. It was written for and 1st pub. in his Ps. & Hgs. for Pub. Worship, 1854, No. 64, in 4 st. of 4 l. In 1861 the Rev. F. Pott included it in his Hgs., &c., No. 72, with st. ii., and iv. transposed, some minor alterations, and a doxology from the Latin. This form was repeated in Ch. Hgs., 1871, No. 105. Orig. text in Thring's Coll., 1882, No. 154, with st. i., 1, 2, "Into the desert would we flee," for "Would we unto the desert flee," an alteration from the Rev. F. Pott as above. The text of Hgs. & Songs of Praise: N.Y., 1874, is that of the Rev. F. Pott with a slight alteration, and the omission of the doxology.

Away with my [our] fears! The glad morning appears. C. Wesley. [Thanksgiving.] This hymn was written for use on the celebration of a Birthday, and in many respects it is eminently suited thereto. It was 1st pub. in Hymns and Sacred Poems, 1749, vol. ii., No. 190, in 14 st. of 6 l., and entitled "On his Birthday." Under the date "June 17, 1788," J. Wesley refers to this hymn in the following manner:—

"I this day enter on my eighty-fifth year; and what cause have I to praise God, as for a thousand spiritual blessings, so for bodily blessings also? How little have I suffered yet by the rush of numerous years! . . . Even now, though I find daily pain in my eye, or temple, or arm, yet it is never violent, and seldom lasts many minutes at a time. Whether or not this is sent to give me warning that I am shortly to quit this tabernacle, I do not know; but be it one way or the other, I have only to say:—

"My remnant of days I spend in His praise.
Who died the whole world to redeem:
My days are His due, Be they many or few.
And they all are devoted to Him."

When included in the Wes. H. Bk., 1780, No. 221, st. i., vi., and xi., were omitted. This form is repeated in the new ed., 1875, and also in numerous hymnals of the Methodist bodies at home and abroad. Orig. text in P. Works, 1868-72, vol. v. p. 449.
AYLWARD, JAMES AMBROSE

Ayward, James Ambrose, b. in 1813, at Leeds, and educated at Hinckley, the Dominican Priory of St. Peter, to which a secular college was attached. Particulars touching the stage of his monastic life may be found in the *Obituary Notices of the Friar-Preachers, or Dominican, of the English Province from the year of our Lord 1650*. He was ordained in 1838, and assisted in the college, taking the higher classical studies, in 1842. He became head of the college, and continued so till it was discontinued in 1852. At Woodchester he was made successively Lector of Philosophy and Theology, and Prior. He died at Hinckley, and was buried in the cloister-yard of Woodchester. His sacred poems have become his principal monument, and of these he contributed very many to the first three volumes of the *Catholic Weekly Instructor*, and other periodicals. His essay on the *Mystical Element in Religion* and on *Ancient and Modern Spiritualities*, was not pub. till 1874. Referring to him, said to his *ser. tr. of Latin hymns, a large number of which are incorporated by Mr. O. Shipley in Annae Sanctae*. 1884, Mr. Shipley says: "The second collection of *ser. comm. came from the pen of the late Very Rev. Father Ayward, of the Order of Preachers, a cultured and talented priest of vari'd powers and gifts, whose memory is held dear by all who knew and were influenced by him. He sent to his reward in the year 1872, after nearly forty years' profession as a Dominican, and was buried in the picturesque cloistered churchyard of Woodchester, of which model and peaceful religious houses he was the first Prior." [J. C. E.]

AYRES, H. C., b. about 1849, a member of the Baptist denomination, and a resident in Philadelphia, is the author of:

1. "Oh there in who loves thee." [Love of Christ.] A popular hymn and well known in G. Brit through D. Sankey's *Sacred & Sacred*. enlarged ed. No. 319. It was written during the Centennial Exhibition in Philadelphia, the theme having been suggested by the expression, "One there is who loves and waits to bless," used by Mrs. D. Doane (q. v.) in prayer at a meeting of friends at which Mr. Ayres was present. The ms. was presented to Mr. Doane a day or two afterward. It was set to music by Mr. Doane, and pub. forthwith. The orig. text and music are in M. Sankey's *S. & S. as above*. Mr. Ayres is also the author of:

2. "In other Name." [The Name of Jesus.] This hymn is unknown to the English collectors.

B.

BACON, LEONARD

Bacon, Leonard, D.D., was b. at Detroit (where his father was a missionary to the Indians), Feb. 19, 1802, and educated at Yale College, and at Andover. In 1827 he was ordained Pastor of the Centre Church, New Haven, and retained that charge till 1866, when he was appointed Professor of Theology in Yale Divinity School. This professorship he resigned in 1871; but till his death in 1881, he was Lecturer on Church Polity. He died Dec. 24, 1881. Dr. Bacon rendered important service to hymnology both as writer and compiler. While a student at Andover, he edited an important and now rare tract, entitled *Hymns and Sacred Songs for the Monthly Concert (or Prayer for Missions)*, Andover, Sept. 1823. This contained the three hymns following, which are his:

1. "Weep not for the shaft that ascends." Death of a Missionary.

2. "Land where the bones of our fathers are sleeping." Missions. This was brought into notice in G. Britain through its insertion in the *Evangelical Magazine*, March, 1824.

3. "Wake the song of jubilee." Missions.

Of these No. 1 is found in *Lyr. Soc. Amer.*, p. 6, and No. 3 was adopted, with alterations, by Pratt in his *J.* and *Hys.* (Lond., Seeley & Co., 1829), from which it passed into Greene and Mason's *Church Psalms*, 1831, and the Church *Psalms* of the Evangelical Christians (N. Y.)
4. Though now the nations sit beneath. Missions. This is based on a hymn by Sarah Slates, "Arise in all Thy splendour, Lord" (q. v.), which Dr. Bacon had partly rewritten for his Andover Tract, above noted. In the Appendix to Dwight he substituted new verses for what remained of her's in the Tract, and then justly claimed the whole as his own.

5. Thou hast hast to redeem us from hell. In 1845 Dr. Bacon was joint compiler with Dr. E. T. Fitch, and several others, of Psalms & Hymns of Christian Use and Worship; pub. by the General Association of Connecticut.

To this collection he contributed the four hymns following:


7. Here, Lord of life and light, to Thee. Institution of a Minister. This was written March 9, 1825, for his installation as pastor of the First Church, New Haven, and first pub. as above, No. 559, in 4 st. of 4 l., and headed "Ordination in an ancient New England Church."

8. God, beneath Thy guiding hand. American Anniversary Hymns. This is a favourite American Anniversary hymn. It is abbreviated and altered from his hymn, "The Sabbath morn is bright and calm," which he wrote for the dedication of New Haven, 1833. In this revised form it was first pub. as above, No. 615, in 5 st. of 4 l., and appointed "For the twenty-second of December."

9. God of Abraham, ever sure. Prayer on behalf of the Young. This was written as a substitute for Mrs. Hyde's 'Dear Saviour, if these lambs should stray,' the use of which was refused by the owners of the copyright of Nettleton's Village Hymns (1824). In the Ps. & Hymn, 1845, it is No. 635, in 4 st. of 4 l., and headed "Prayer for the children of the Church."

10. Hail, tranquil hour of closing day. Evening. This popular hymn was written under the same circumstances as the preceding, and as a substitute for Mrs. Brown's Twilight hymn, "I love to steal awhile away." It is No. 706 of the Ps. & Hymn, 1845, in 5 st. of 4 l., and entitled "Evening Twilight."

11. How sweet, thro' long remembered years. Evening. In the Church Praise Bk., N. Y., 1882, No. 15, is composed of st. iii.-v. of No. 10.

[F. M. B.]

Bahnmaier, Jonathan Friedrich, s. of J. C. Bahnmaier, Town Preacher at Oberstenfeld, near Biettwar, Wurttemberg, was b. at Oberstenfeld, July 12, 1774. After completing his studies at Tubingen, his first appointment was, in 1798, as assistant to his father. He became Discous at Marbach on the Neckar in 1806, and at Ludwigsburg in 1810, where he was for a time the head of a young lad's school. In 1815 he was appointed Professor of Education and Domestic Life at Tubingen, but in the troubled times that followed he had to resign his post. He received in 1819 the appointment of Dean and Town Preacher at Kirchheim-on-the-Trek, where he continued as a faithful, unwearyed, and successful worker for 21 years. He was distinguished as a preacher, and greatly interested in the causes of education, of missions, and of liberal societies. He was also one of the principal members of the committee which compiled the Wurttemberg G. B. of 1812. He preached his last sermon at Kirchheim, on the 10th Sunday after Trinity, Aug. 15, 1841. Two days later he held a visitation on Owen. While inspecting the school at the adjacent village of Brucker, he was struck by paralysis, and being conveyed back to Owen, d. there, Aug. 18, 1841 (Koch, v. 81-84; Allg. Deutsche Biog., i. 766-767). Of his hymns two have been tr. into English:

1. Jesus, du wiederkehrtest. [Schools:] 1st pub. in his Christliche Blatter aus Wurttemberg, pts. 9-12 for 1819, p. 55, in 2 st. of 8 l., entitled "Prayer after School," as one of 7 metrical prayers for Children, and for the School and House. Included as No. 2947 in Knapp's Ex. L., 1847 (1867, No. 524), and No. 513 in the Wurttemberg G. B., 1812. The only tr. in C. U. is:


2. Walte, fuerst, nah und fern. [Misison.] According to Koch. vii. 84, 1st printed separately 1827. Included as No. 97 in the Kirchenlieder der deutschen Liederschatze, Nurnberg, 1828, and as No. 260, beginning, "Walte, walte, nah und fern," in Bunsen's Versuch, 1833, in 7 st. of 4 l., and in the Wurttemberg G. B., 1842, and other recent collections. One of the best and most useful of hymns for Foreign Missions. The tr. in C. U. are:

1. Far and near. Almighty Word. A good and full tr. by Miss Cox in her Sacred H. from the German, 1841, p. 203, repeated, slightly altered, in her H. from the German, 1844, p. 223. Included in J. L. Porter's Coll., 1876, and in the Baptist Hymnal, 1879. In Hedge and Huntington's Hymn, Boston, U.S., 1853, and in Alford's Year of Praise, 1867, st. i. was omitted and the hymn thus began, "Word by God the Father sent."

2. Spread thy triumph far and nigh, by H. J. Buckoll. By omitting st. ii., iv. as No. 65 in the Rugby School H. Bk., 1859 (in the Rugby School H. Bk., 1870, No. 175, the tr. is complete). The tr. of st. iii., v.-vii. altered and beginning "Word of Him whose sovereignty will," were included in the Marybone Coll., 1851, and Burgess and Money's Ps. and Hymn., 1857. The Wellington College H. Bk., 1863, begins with the tr. of st. v., "Word of life, so pure and free."

BAILEY, EDWARD

Other tracts: —
1. “In his might, bearing God’s love光照,” by C. B. W.,
2. “Word of God, word of grace.”
3. “The right arm of the Heavenly Father.”
In H. & M., 1870, p. 169.

[J. M.]

Bailey, Edward, a Wesleyan local preacher, and a representative of a London firm, was b. at Brentford, Middlesex, Aug. 16, 1846. At 12 years of age, through the death of his father, he was compelled to work for his own livelihood, and to support his widowed mother, who was paralysed. His heavy labours were relieved by literary efforts, the first to appear in print being in 1869. Mr. Bailey is known chiefly as the author of 23 tracts in prose and verse, which have been published by the Wesleyan, the Tract, and other Societies, and of several hymns. Some of the latter were written for Anniversary Services at various Sunday Schools with which he was associated, and others in times of personal affliction. Of these hymns the following are in the Meth. 

S. E. B., 1875, and other collections:
1. Gracious God! Almighty Father, Miserere.
2. Tread, steadfast, crowned with immortality.
3. When our hearts are glad and bright. For Guidance.

Bailey, Philip James, b. at Nottingham, April 22, 1816. His father, a man of great ability and local celebrity as a politician and author, was for some time proprietor and editor of the Nottingham Mercury, a weekly newspaper. In his 16th year P. J. Bailey became a student at Glasgow University. He did not graduate, but after a time went to London to study for the legal profession. In 1835 he was called to the bar by the Society of Lincoln’s Inn. In the years that followed, whilst ostensibly engaged in legal matters, he was really absorbed in the study of literature and philosophy, and in the conception and elaboration of the remarkable poem in connexion with which his name is chiefly known. This was pub. in 1833, under the title of Festus, or a Poem, by Philip James Bailey. The Angel-Worid (1830); The Mystic and the Spiritual Legend (1833); and The Universal Hymn (1832), may all be considered as episodes of his chief work, and are in fact in later editions in substance incorporated with it. Mr. Bailey in the author of two other works of a different class,—The Age, a Satire, 1838, and a Brief Political Treatise on the International Policy of the Great Powers.

From 1864 to 1876 Mr. Bailey lived at the most part in Jersey. Of late years he has resided at a seashore village in North Devon.

Posters have passed through 10 editions in England, and 30 in America. One of the lyrics comprised in this poem—‘Is Heaven a place where pearly streams’—is composed by Mr. Bailey, and is included in his latest tracts—All who love Thee, Lord, and Thee (ed. 1838, p. 103)—has been expanded into a Hymn by G. Rawson (Rep. Hymnal, No. 524). Both compositions are extremely beautiful, and make one wish that Mr. Bailey had given us more of the same kind.

[B. R. S.]

Baker, A. A. [Jerusalem, my happy home.]

Baker, Sir Henry Williams, Bart., b. in London, May 27, 1821, and educated at Trinity Coll., Cambridge, where he graduated, B.A. 1844, M.A., 1847. Taking Holy Orders in 1844, he became, in 1851, Vicar of Monkland, Herefordshire. This benefice held to his death, on Monday, Feb. 12, 1877. He succeeded to the Baronetcy in 1851. Sir Henry’s name is intimately associated with hymnody. One of his earliest compositions was the very beautiful hymn, “Oh! what if we are Christ’s,” which he contributed to Murray’s Hymnal for the Use of the English Church, 1852. His hymns, including metrical litanies and translations, number in the revised ed. of H. A. & M., 33 in all. These were contributed at various times to Murray’s Hymnal; H. A. & M., and the London Mission H. Bk., 1876-7. The last contains his three latest hymns. These are not included in H. A. & M. Of his hymns four only are in the highest strains of jubilation, another four are bright and cheerful, and the remainder are very tender, but exceedingly plaintive, sometimes even to sadness. Even those which at first seem bright and cheerful have an undertone of plaintiveness, and leave a dreamy sadness upon the spirit of the singer. Poetical figures, far-fetched illustrations, and difficult compound words, he entirely eschews. In simplicity of language, smoothness of rhythm, and earnestness of utterance, he reminds one forcibly of the saintly Lyte. In common with Lyte also, if a subject presented itself to his mind with striking contrasts of light and darkness, he almost invariably sought shelter in the shadows. The last audible words which lingered on his dying lips were the third stanza of his exquisite rendering of the 23rd Psalm, “The King of Love, my Shepherd is”:

“Be patient and meek, often I strayed, But yet in love He sought me; And on Ever generous laid, And home rejoicing, brought me.”

This tender sadness, heightened by a soft calm peace, was an epitome of his poetical life.

Sir Henry’s labours as the Editor of H. A. & M. were very arduous. The trial copy was distributed amongst a few friends in 1859: 1st ed. pub. 1861, and the Appendix, in 1868; the trial copy of the revised ed. was issued in 1874, and the publication followed in 1875. In addition he edited Hymns for the Mission, 1874, and Hymns for Mission Services, n.d., c. 1876-7. He also pub. Daily Prayers for those who work hard; a Daily Text Book. In H. A. & M. there are also four (33, 211, 254, 472) the melodies of which are by Sir Henry, and the harmonies by Dr. Monk. [See Church of England Hymnody.] [J. J.]

Baker, Mary A. Miss Baker, who is a member of the Baptist denomination, and a resident in Chicago, Illinois, is an active worker in the temperance cause, and is also an author of various hymns and temperance songs. Her most popular hymn:—

Master, the tempest is raging. Peace, was written in 1874 at the request of Dr. H. D. Palmer, who desired of her several songs on the subjects of a series of Sunday School Lessons for that year. Its theme is "Christ stilling the tempest." During the same year it was set to
music by Dr. Palmer, and pub. in his Songs of Love to the Bible School, 1874. It is found in other collections, including L. D. Sankey’s Sacred, and Solos, Lond., 1881. Its home popularity was increased by its republication and frequent use during the illness of Pres. Garfield. It was sung at several of the funeral services held in his honour throughout the States.

2. Why perish with cold and with hunger! In conclusion, this is another of her hymns set to music by L. D. Sankey, and included in his Sacred and Solos, Lond., 1881. [J. J.]

Bakewell, John, b. at Brailsford, Derbyshire, 1721. At about the age of eighteen his mind was turned towards religious truths by reading Boston’s Foursfold State. From that time he became an ardent evangelist, and in 1744 (the year of the first Methodist Conference) he began to preach. Removing to London some short time after, he became acquainted with the Wesleyan, J. Madan, A. M. Toplady, J. Fletcher, and other earnest evangelical men. After conducting for some years the Greenwich Royal Park Academy, he resigned in favour of his son-in-law, Dr. James Eggon, and employed much of his time in preaching at various places for the Wesleyans. He d. at Lewisham, near Greenwich, March 18, 1810, aged 83, and was buried in the Wesleyan burying ground connected with the City Road Chapel, London. Mr. Bakewell was the author of a few hymns, the best known being, “Hail Thou once despised Jesus,” the abbreviations of the same, “Paschal Lamb, by God appointed,” and “Jesus, hail, enthroned in glory.” A short memoir of him was pub. by Mr. Stelfox, Belfast, 1814. [J. J.]

Bald sich ich mit dem Sterbekleid. Anon. [Eternal Life.] Included as No. 3508 in Knapp’s Ev. L. S., 1837, in 2 st. of 4 4, with the note “Found in the hymn-book of my deceased wife.” The only tr. in C. U. is:—

“Soon in the grave my flesh shall rest.” By Dr. H. Mills, in full, with 2 original st. added in his Horae Greg., 1817 (1866, p. 121), and thence, as No. 982, in the Lutheran General Synod’s Hymns, &c., 1852.

Another tr. is, “Soon all my sorrows I shall lay,” by Dr. E. A. Tholuck’s Hours of Christian Devotion, Edin., 1870, p. 541. [J. M.]

Balde, Jacob. He was b. at Ensheim, in Alsace, in 1663, and d. in 1668, at the age of 65. In the year 1620 he entered the order of the Jesuits, but it is rather as a patriot, deeply mourning over the miseries caused by the “Thirty Years’ War,” than as a priest, that he comes before us in his works. His reputation amongst his compatriots as a writer of Latin poetry could hardly have been greater than it is. With an exaggeration which, however pardonable, can scarcely be allowed to pass altogether unchallenged, he is extolled by such writers as Herder, and even more markedly by A. W. von Schlegel, though he was unapproached by any other modern Latin poet. There is, however, no doubt that his acquaintance and sympathy with the misfortunes of his country result in a realism, and in times an earnestness, founded upon deep religious feeling, in what he wrote, which is too often sought in vain in the works of other writers of the same class. He takes high rank, if not the first place, amongst such.

He was a prolific writer. His Odes and Salutatium Podagricum (the best known of his works) scarcely fall within the scope of a Dictionary of Hymnology; but, especially as it has been admitted by Archbishop Trench into his Sacred Latin Poetry, references may be made here to his “Chorea Mortuus sit discussus et mortis in humanas res imperius,” a dirge upon the death of the Empress Leopoldina, wife of Ferdinand III. In her first childhood, in 1649, and chased in her funeral procession, and commencing “Quid homines sumus?” (Trench, See Lat. P., 2nd ed., 1864, pp. 175-177). It is a noble poem, in which the author allows himself, as he very rarely did, to forsake the classical metre in which he usually wrote. However difficult to translate, and Archbishop Trench says that it “almost defies translation,” there is one translation into English, in the original metre, in the Southern Magazine, U. S., Jan. 1774; and D. T. Morgan has another, but not in the original metre, in his Hymns & other Poetry of the Latin Church. The original poem is given at length in Trench, as quoted from Balde, Coloniae, 1668, vol. iv. p. 424.

The merits of Balde’s productions consist rather in the grandeur and solemnity of his utterances and the boldness of his imagery than in the perfection of his classical style. Success in the latter is hardly claimed for him by his most ardent admirers. [D. S. W.]

Baldwin, Thomas, p. b. at Beavah, or Norwich, Connecticut, 1753, was representative for some time of his native State in the Legislature. In 1783 he was ordained to the Baptist ministry, and from 1790 till his death, in 1825, he was Pastor of the Second Baptist Church, Boston. His best known hymns are:

1. Almighty Saviour, here we stand. Holy Baptism. This hymn “For Immersion” was contributed to a Coll. of Sacred and Devotional Hymns, Boston, 1808, from whence it has passed into later collections, including the Baptist Praise Bk., N. Y., 1871, and others.

2. From whence does this union rise! Communion of Saints. First found in J. Asplund’s New Coll., Baltimore, 1793, beginning, “O whence does this union rise,” Formerly very popular, and still in use as in the Baptist Hymns, [.and Tune] Book, Phila., 1871, No. 638. In the Church Hymnary, Boston, 1864, No. 981, it is altered to “From whence doth this union arise!”

3. Ye happy saints, the Lamb adores. Holy Baptism. For Immersion, first appeared in a Coll. of Sacred and Devotional Hymns, Boston, 1808, from whence it passed into an altered form as—“Come, happy souls, adore the Lamb” in Winchell’s Hymns to Watts, 1812. It is found in Spurgeon’s O. O. H. Bk., 1866, and many modern American Baptist collections. [F. M. B.]

Balfern, William Poole, b. in 1818, at Haggerston; entered the Baptist Ministry in 1848, and has laboured chiefly in the suburbs of London, and in Brighton, where the author of Glimpses of Jesus and other prose works of similar character, has been a frequent contributor to Religious Periodicals, and has pub. the following vols. of poetry:—

(1) The Beauty of the Great King, and other Poems, 1871, Lond., Passmore and Alabaster. (2) Lyrics for the Heart, 1872. (Same pub.) (3) Hymns of the Pas-
Mr. Ballou's hymns have appeared in the
Bap. Hymnal; A. Hym. for the Young; the
Mel. S. S. Bk.; Songs of Gladness (S. S.
Union); Bk. of Hymns for S. School, Lond.,
Weeks & Co.; Treas. of Sacred Song,
Kirkwall, W. Penn; and in a few collections
of the Church of England. They include:—

1. Come unto Me, the Saviour speaks [said]: *Invit-
ation.*
4. O Lamb of God, most lovely [holy]. *Hymns of
Jesus.*
5. O morning star, whose distant ray, *Divine
Guidance.*
7. Shepherd of those sunlit mountains. *The Good
Shepherd.*

All these hymns were contributed to the S. S. Union
Hymns of Gladness, 1871, and from thence have passed
in other collections.

9. From his work, The Beauty of the Great King, 1871,
into the Bap. Hymnal, 1873.

Whilst these hymns do not take a high rank as poetry, they are characterized
by simplicity of expression, and by devout and
casual, often tender, Christian feeling.

[W. R. B.]

Ball, Thomas Isaac, b. 16 August, 1838.
On taking Holy Orders in 1865, he suc-
cessively became Curate of St. Salvador's,
Dundee Mission; Incumbent of St. Mary's,
The Cove, by Aberdeen; Domestic Chaplain
to the Earl of Kinnoull: Curate of All Saints,
Bringham Street, Edinburgh: Curate of St.
Columba's, Edinburgh; Priest of St. Michael's
Chapel, Edinburgh; and Examining Chaplain
to the Bishop of Argyll and the Isles. Mr. Ball
is the author of The Orthodox Doctrine of
the Church of England, 1877, and of numerous
tracts; and the compiler of The English Catho-
lic's Vade-mecum, 1880. In 1895 he con-
tributed various trs. from the Latin to the
Appendix to the H. Noted, for use in St. Al-
ban's, Holborn, London, of which he was co-
editor with the Rev. H. A. Walker. He was
also the sole editor of the Supp. thereto, 1882.
These trs. are annotated under their respective
original first lines.

Ball, William, a member of the Society of
Friends, some time resident at Glen Roth-
way, Byland, Westmoreland, author of: (1) The
New Sarum, or Psalms, Hymns, and Spiritual Songs,
Lond., 1825. (2) The Transcript and Other
Poesies; (3) Hymns, or Lyrics, 1854; (4) Verses
composed since 1870, &c., 1875; and other
works. From the above the following hymns have
come into C. U.:—

1. Praise to Jesus! Praise to God. *Praise to
Jesus.* This

is given in the Hymnary, 1871, as "Praise to Jesus,
Loved and Lost," and in the American Hymn and Songs
of Praise, N. Y., 1874, as "Hallelujah! Praise to
God." Orig. text in Lyra Brit., 1867, p. 643.

2. There is a pure and tranquil wave. *Hope.
From Wagner's Verse, 1825, into Lord Selborne's Bk. of
Praise, 1843; the Lyra Brit., 1867, p. 446; and the
Westminster Abbey H. Bk., 1883, &c.

Ballou, Hosea, a celebrated leader of the
sect of Universalists, was b. at Richmond,
New Hampshire, April 30, 1771. He was
entirely self-educated, and began to preach
when about 21. In 1807 he settled at Ports-
mouth, New Hampshire, passing to Salem,
Mass., in 1815, and to Boston in 1817. He
died in 1832. To the Universalist Hymns com-
posed by different Authors, pub. in 1808, he
contributed 199 hymns. A few of these are still
used by the Universalists, but one only, and
that probably his best, has passed beyond
their ranks. It is:—

When God descendeth with men to dwell. *The
Second Advent.* Ballou also edited with Turner
a second collection in 1821, and a third in his
own name, 1837. [See American Hymnody, § vi.]

[F. M. B.]

Bampfield, George Frederick Lewis, M.A.,
b. at St. John's Wood in 1827, and was a
pious member of Robert Westcott
Bampfield, surgeon, in Covent Garden, London.
In 1845 he entered Trinity College, Oxford,
whence he migrated to London College as a
scholar, and graduated in Arts in 1849. After
being curate successively of Shoreham, and of
St. Thomas's, Oxford, he was received into the
Roman Catholic Church by the Rev. F. W.
Faber, went through a noviciate of 18 months
at the Osterley, was ordained priest in 1857 by
Cardinal Wiseman in his private chapel, after
which he visited Rome, and, returning to
England, officiated as priest at Stratford and
Waltham Cross, and took part in various
missions. In 1868 the chief work of his life
began. This was the opening of schools for
children of the middle classes. He was
assisted by priests and others who lived in
community, under the title of "Institute of St.
Andrew." Ten years later it was confirmed
by authority. His hymn to "The Five
Wounds" was contributed to Mr. Orby Shir-
ley's Annus Sanctus, 1884. It begins: "Ye
priestly hands, which on the cruel cross,

[J. C. E.]

Bancroft, Charlie Lees, née Smith, dr. of the Rev.
Sydney Smith, b.b., Rector of
Durnagh, County Tyrone, Ireland; was b. at
Bloomfield, Merion, in the county of
Philadelphia, June 21, 1841; and married, in 1869, to
Arthur E. Bancroft. Her hymns have appeared in
periodicals, Lyra Brit., Bishop Ryle's Spiritual
Songs, and other collections, and also as leaf-
lets. The following have come into C. U.:—

1. O for the [a] robes [robe] of whiteness. *Hea-
en Desired.* This favourite children's hymn was
1st pub. as a leaflet in 1860. In 1867 it was
included in Lyra Brit., and hence has passed into
several collections in G. Britain and America.

2. The King of glory standeth. *Christ the
Saviour.* Contributed in 7 st. of 8 l. to the Lyra
Brit., 1867, and entitled "Mighty to save." In
the Hymns of Praise, N. Y., 1874, No. 1196, it begins
with st. iii., "He comes in bloodstained
garments."

3. Before the throne of God above. *The Ad-
vocate.* Dated 1863, and given in Spurgeon's O. O.
H. Bk., 1866, London Domini, N. Y., 1884.

In 1867 Mrs. Bancroft's hymns were collec-
ted and pub. as Within the Veil, by C. L. S.

Bancroft, James Henry, b. at Boston,
1819, graduated at Amherst College, 1839,
and Andover, 1842. Ill-health prevented his
ordination as a Congregational minister. He
d in Boston, Aug. 25, 1844. His hymn—

Brother, though from yonder sky [Burial],
was written in 1842, for the funeral of Dudley
Leavitt, a classmate at Andover, who died there
suddenly Jan., 7, 1842. It was given in The
Psalms and Hymns are to be sung by such
only as God has fitted thereby to the help of
His Spirit; that by congregational singing
instruction is prevented, for “when all speak,
one can hear” ; that singing other men's
words “opens a gap for forms of prayer”; that
“once permit the singing by art pleasant
tunes, and you will bring music and even
instruments back again into public worship,
and then, farwell to all solemnity.” Twelve
years later, in the General Baptist Assembly of
1859, the question of “promiscuous singing”
was considered, when the persons holding
the affirmative were desired to show “what
Psalms they made use of for the matter,
and what rules they did settle upon for the
manner.” Thereupon was produced, not the
version of Sternhold and Hopkins, but “a
book of metres composed by one Mr. Barton,
and the rules for singing these Psalms secun-
dum artes, viz., as the musicians do sing
according to their gamut, sol, fa, la, my, rag,
de; all which appeared to strangely foreign
the evangelical worship that was not
conceived anywise safe for the churches to
admit such carnal formalities.” And
this opinion was endorsed with the general
approval of the Assembly.

(2) In the Calvinistic, or Particular Baptis-
tist, section of the denomination, congrega-
tional singing seems to have been regarded
with more favour. In the records of the
Breadmead Church, in Bristol, reference to
this part of worship are frequent. Thus, in
the year 1771, it was a complaint made
against them by “old Mr. Wright, that had
been Sheriff,” that he could hear them sing
Psalms from their meeting-place at his hose
in Hullier's Lane. There was a second Baptis-
tist community in Bristol, known as “Mr.
Gifford's people,” who, though willing to sing
Psalms with others besides the church,
scrupled to “sing in metre,” and pleaded for
permission to keep their hands off during this
part of the service, or “to go first,” John
Bunyan, who belonged to this section of the
Baptists, not only in his famous Allegro
frequently represents his pilgrimage as singing,
but also in his Solomon's Temple Spiritualized
(A.D. 1688) speaks of this part of worship as
belonging by tie's appointment to the
Church of the new covenant. But it is mem-
bers of the church only—sion's sons”—that
arc to sing. He says—

“To sing to God is the highest worship we are
capable of performing in heaven, and it is much of
sinner's on earth, without grace, should be capable
of performing it according to His institution acceptably.
I pray God that it be done by all those that nowadays
get into churches with spirit and with understanding.
Early English Hymnody, § xiii. 11, in his 

Tropes & Figours (1682) and his Tretise on Baptism (1689), had followed in the same train. But in 1690 one Isaac Marlow, an influental lay member of the church in Mile End Green, in a Discourse concerning Singing, entered the lists on the other side. Keach replied in his Breach Repaired, and presently others joined in the fray. As stated (l.c.), the General Assembly of Particular Baptists intervened in the interests of peace, and a truce followed; but the practice of congregational singing more and more prevailed.

These Baptists of the 17th century sang the Psalms in their ordinary worship. At length, however, the custom was introduced (by Keach, in 1673), in supposed imitation of the example of Christ and His Apostles, of singing a hymn at the close of the Lord's Supper. Next, hymns were sung on Thanksgiving Days, at Baptisms, and on other special occasions. These appear to have been composed either by the minister himself or some gifted friend. Thus, in connection with the controversy above named, it is stated that on one occasion, at Mr. Keach's place, when a brother minister was officiating, "a hymn was given up to him which he read and sang, and the people with him." For use at these times were prepared both the earlier hymns of Benjamin Keach, and the Sacramental Hymns of Joseph Stennett, a Presbyterian, and of Joseph Boyce, a minister in Dublin, who appears to have been a Baptist in principle, pub. eighteen Sacramental Hymns, to which he appended a hymn on Baptism, and another on the ministry (Dublin, and again London, 1693).

(For further details see Ivimey's History of the English Hoapists, vol. i. Sympathy in Baptist History, by J. Jackson, Quarterly Review, vol. 174, on "The Non-Conformists," by J. Spencer Curwen.)

II. The Eighteenth Century.

1. The first half of the 18th century was well known as that in which the General Baptists, for the most part, retained their non-conformist character. Thus, in 1738, a case was presented from Northamptonshire to the General Assembly of General Baptists complaining that some churches in that district had "fallen into the way of singing ... with humble notes, and a mixed multitude." It is, however, an indication of a change of feeling that the Assembly, unlike the one in 1689, while admitting the fact of the innovation, desired to leave the matter open for the middle of the century, partly as a result of the great Methodist movement, many new congregations of General Baptists sprang up in the midland counties and the West Riding of Yorkshire, and these all, like their Methodist neighbours, believed in Christian Song. In the year 1770, the New Caution of General Baptists was formed, and soon afterwards a Collection of Hymns prepared for their use. In 1785 Samuel Beeson (q.v.), of Barton, near Market Bosworth, in Leicestershire, pub. a volume of original hymns known as Barton Hymns. These hymns were homely in style, but full of genuine fervour. They had for a time considerable local popularity and reached a second edition in 1797. In 1791 the General Baptist Association sanctioned the preparation of a new Collection of Hymns, the former being very imperfect and nearly out of print. Accordingly in 1793 appeared a Selection edited by John Wesley, of Leicester, and another entitled Hymns and Spiritual Songs selected from various authors, the latter vol. being known by the name of John Wesley's Hymns. Nevertheless, in some of the older General Baptist churches the prejudice against congregational singing still survived, and, in 1797-8, a rather warm controversy was waged between Gilbert Boyce, a much-respected Lincolnshire minister, who in two pamphlets condemned the practice, and Daniel Taylor, then of London, who defended it. A gentleman now living (1886) tells how he has heard from his mother of the songs as worship of the General Baptists, at Moreton, in Rutland, and of the gladness expressed when one day, through the influence of his pastor part of the congregation, the old custom was broken through, and a hymn heinately sung. By the close of the 18th century, however, singing, as part of public worship, had become universal among the General Baptists.

2. Returning to the Particular Baptist section of the denomination, and going back to the beginning of the century, we recall the name of Joseph Stennett, the elder. He may be regarded as the connecting link in Baptist Hymnody between the 17th and 18th centuries. His Hymns for the Lord's Supper belong to the former period (1697), those on Believers' Baptism to the latter (1712). He deservedly holds a front place among Baptist hymn-writers, not only as being among the first in order of time, but also from the sterling quality of some of his compositions. One of these, "Another six days' work is done," is a favourite Sunday-morning hymn in many Non-conformist congregations to this day. After his death, in 1723, it was long before a worthy successor appeared. Indeed, until nearly the middle of the century, the only Baptist hymn-writer of whom we know anything is Anne Dutton (1734), wife of the Baptist minister at Great Gransden, Huntingdonshire. J. A. Jones, who, in 1833, republished her hymns, styled her "the justly celebrated." Mrs. Dutton's compositions, however, are now (except by antiquarians) wholly forgotten. In 1747 appeared Institutes, Hymns, and Other Poems, by Samuel Turner, M.A., of Abingdon; and in 1759, Evangelical Hymns and Songs, by Benjamin Wallin, pastor of Maze Pond. The hymns of neither of these writers possess any great merit, though of the two those of Turner have the more melody and true "poetic fire." To their names must be added that of John Neeld, author of the well-known harvest hymn, "To praise the ever-bounteous Lord." His Hymns Devotional & Moral were printed at Bristol in 1768. Here, too, may be mentioned Edmund Jones, pastor at Exeter, who died in 1766, at a comparatively early age, the author of a hymn very popular for many years, "Come, humble sinner, in whose breast." But by far the most gifted Baptist
hymn-writer of this period was Anne Steele, the accomplished daughter of the Rev. Wm. Steele, Baptist minister, at Brightholm, in Hampshire. Adopting the signature T.-in full Theodoria—she wrote a large number of hymns which were not only introduced into the Bristol hymn-book of Ash & Evans in 1769, and Dr. Rippon's Sel. in 1787, but are in common use at the present time. We have indeed now entered upon the pulpy days of Baptist Hymnology, the thirty years or so which followed the first publication of Miss Steele's hymns. To this period belong Benjamin Beddome, a most prolific hymn-writer; the brothers Stennett (grandsons of the Joseph Stennett already named), who contributed largely to Rippon's Sel.; Benjamin Francis, a native of Wales, but pastor for many years of a Baptist church in Gloucestershire; Robert Robinson; and John Fawcett, D.D., who in (1772) on deciding to remain with his attached people at Walmsley in Yorkshire, wrote, "Bliss be the tie that binds," and in the course of the next few years composed several other hymns still in frequent use. Less known writers of this date are Wm. Tucker, of Chalk; a Baptist layman, who in 1772 began to publish in the Gospel Magazine hymns strongly Calvinistic in sentiment; and James Newton, Classical Tutor to the Bristol Education Society, who about the same time wrote a few useful hymns, especially one for baptismal occasions. A much greater name is that of Dr. John Ryland, of Northampton, who at the age of 20, in 1773, wrote the first of a series of 100 hymns, most of which were composed to be sung in connexion with his sermons. John Adams, originally one of Ryland's members, about this time printed in the Gospel Magazine a few hymns now almost forgotten. John Fellows, most of whose works date from Birmingham, pub. hymns in 1773 and 1776, the former collection relating chiefly to the subject of Baptism. Richard Burnham, minister of Grafton Street Chapel, Soho, put forth in 1783 New Hymns on divers subjects, a volume which passed through several editions. Samuel Medley, the popular and useful minister of Byram Street, Liverpool, began in 1786 to print hymns on broadsides as they were composed, and afterwards pub. them in two small volumes. In the following year (1787) John Dracup, of Spoff Lane, in Yorkshire, pub. his Hymns & Spiritual Songs, and, in 1789, Charles Cole, of Whitchurch, put forth his Threefold Alphabet of New Hymns. In 1792 Joseph Swan, a young minister whose short and bright career at Walworth closed in four years afterwards, printed a collection of original hymns, several of which have a place in the principal Baptist hymn-books of the present day; and Samuel Penrice, of Birmingham, whose ministerial course both in brevity and fair promise greatly resembled Swan's, wrote a few hymns which were published with his life by Andrew Fuller in 1800. These were introduced into the later editions of Rippon's Sel. The history of the century closes not unfavourably with the name of Job Hulton, minister at Claxton, in Norfolk, author of a fine hymn, beginning "Come ye saints and raise an anthem," altered by Dr. J. Mason Neale into a form more familiar to modern ears, "Come ye faithful, raise the anthem." In regard to the hymn-books used by the Particular Baptists during the 18th century, they were undoubtedly at first single collections for special occasions, such as those of Boyce and Joseph Stennett, and Wallis, and were used as supplementary to the Psalms in one or other of the metrical versions. But in 1769 a volume was brought out popularly known as the Bristol Hymn Book, compiled by the Rev. John Ash, LL.D., of Pershore, and the Rev. Caleb Evans, D.D., of Bristol. This contained 412 hymns by various writers. An 8th ed. of this collection, valuable for its prefacing and list of authors, was pub. by Isaac James, at Bristol, 1801; and a 10th ed. with a small supplement, Norwich, 1827.

In 1787 Dr J. Rippon, of Carter Lane, and afterwards at New Park Street, London, pub. a Selection of Hymns from the best authors, intended to be an Appendix to Dr. Watts's Psalms & Hymns. It soon became the popular Baptist Hymn-Book, was enlarged from time to time, and passed through more than 30 editions. It was intended, as indicated in the title, to be supplementary to Dr. Watts's Psalms and Hymns. Therefore the only hymns contained in it from Watts are from his Lyric Poems, Sermons and Miscellanies. All editions contain the names of most of the authors. Prominent among these are those of Steele, Beddome, S. Stennett, Doddridge, Fawcett, Newham and D. Turner. A few hymns are taken from J. Stennett, E. Francis, J. Ryland, Gubin and others. The 10th ed., 1800, and the 27th, 1827, were enlarged. No further change was made by Dr. Rippon, but on the expirations of the copyright of the 1st ed. in 1841 rival editions appeared with additions and alterations.

III. The Nineteenth Century.

But few hymn-writers of eminence appeared among the Baptists of either sect during the present century; though there were many who have written one or two hymns of merit. The first name that presents itself is that of John Burton, of Nottingham and Leicester, who wrote chiefly for Sunday Schools. Then comes the name of Mrs. Alice Flower, a member of the old General Baptist Church in Worship Street, London, and author of a well-known hymn on the seasons, pub. in 1811. John Mann, a bookseller, and rector of the G. B. Church in the Commercial Road, London, in 1828 published a volume of Hymns and Poems. The Rev. John Howard Hill, M.A.—a minister of great influence in his day—composed a large number of hymns on the subjects of his sermons, and in 1835 published a collection therefrom. The Rev. John Eustace Grieve, formerly of Leeds, several missionary hymns of great excellence on the subject of Baptist Missions, and Mrs. Sahy, wife of a Baptist minister at Salisbury, wrote many hymns for special occasions, and in 1834 published a work of Poems on Sacred Subjects. The John Harrington Evans, M.A., of John Street Chapel, Gray's Inn Lane, in 1818 pro-
a selection of 179 hymns for use in his own place of worship and introduced therein a few of his own compositions. This collection reached the 5th ed. in 1838 with 451 hymns. The Hon. and Rev. Baptist W. Noel, m.a., about the same time pub. a selection of hymns which passed through several editions. Of these a few were originals. About the year 1834 Dr. Amos Sutton, a distinguished General Baptist missionary, on the occasion of a visit to England, composed a hymn which has ever since been popular at "farewell Services," "Hail, sweetest, dearest tie that binds." Miss Leslie, of Caleutta, the accomplished daughter of another Indian missionary, is the author of a volume of poems and of the beautiful hymn, "They are gathering homeward from every land." Edward Motte, a Baptist hymnian of the strongly Calvinistic school, published, in 1836, "Hymns of Praise." David Denham, in 1837, published a Selection, including many of his own compositions. Later hymn-writers include the Revs. Cornelius Elwen, Charles Haddon Spurgeon, F. W. Godby, m.a., Thomas Godby, b.a., Edward Hall Jackson, Dawson Burns, d.b., W. P. Balter, T. Virgine Tymms, J. T. Wigner, Walter J. Mathews, Charles Clark, J. W. Wigner, E. H. Parkes, B. Provis, and others.

It remains to mention the principal hymn-books in use in Baptist congregations from 1860 to the present time. Many have been prepared for the service of particular congregations. These, as being of little more than local and temporary interest, we pass over, confining ourselves to hymn-books which have been adopted by a large number of churches.

(1) Toward the end of the last century (1793) John Dunlop pub. a hymn-book for the use of General Baptist Churches, of which a large Appendix, the whole including 716 hymns, was pub. in 1804. At that date it is said to have been "principally in use in the General Baptist Connection." In 1890 this book, having been revised by a committee appointed by the General Association, was formally adopted as the General Baptist Hymn Book. In 1851, another book was substituted, entitled "The New Hymn Book." The compilers were two brothers, the before formal adoption, was revised by a committee. In course of time an Appendix was prepared containing about 80 modern hymns. But in 1875 it was deemed expedient by the compilers to include a large number of the best hymns of the present day. This book was pub. in 1875, under the title of "Baptist Hymn Book." The Rev. W. R. Stevenson, m.a., Baptist minister of Nottingham, was editor, nine other General Baptist ministers co-operating. It contained from the title, partly from the fact stated at the commencement of this article, that the word "General" was omitted from the title, partly from the fact stated at the commencement of this article, that the almost identical in Christian doctrine and practice of the Denomination are now in force, and partly from the expectation, that a certain number of congregations in what has been known as the Particular Baptist section would adopt this Hymnal. In 1886, by direction of the General Baptist Association, the School Hymnal, containing 343 hymns for the young, was prepared for the use of Sunday Schools and Families by the Rev. W. R. Stevenson, assisted by a committee.

(2) We have seen that at the close of the 18th century the hymn-books chiefly in use among the Particular Baptists were the Collections of Dr. Rippon and of Drs. Ash and Evans. In 1828 a book was prepared by Mr. John Haddon, jun., and revised by Doctors Murch, Price and Steane, with other ministers, to which was given the name of The New Selection. This was revised and enlarged in 1838 and again in 1871 by the addition of a Supplement, called Prize Waiteth, and in both forms it has had a considerable circulation. Originally prepared by Mr. John Haddon, jun., the collection entitled Psalms and Hymns, which has been extensively used by important churches for 26 years past, was first pub. in 1852. The principal compilers were Drs. S. G. Green and N. Haycroft and the Revs. W. F. Burell and J. T. Wigner. It contained, until 1880, just 1000 hymns; but in that year a Supplement was added, under the editorship of the Rev. J. T. Wigner, containing 271 additional hymns, chiefly modern. In 1882 a companion book was put forth under the same editorship, entitled Psalms and Hymns for the Young, intended chiefly for use in Sunday Schools.

In 1886, the Rev. C. H. Spurgeon published a collection of hymns prepared under his direction and entitled Our Own Hymn Book. It contains 1129 psalms and hymns, and is used not only at the Metropolitan Tabernacle, but also in many other congregations presided over by ministers who were once students under Mr. Spurgeon.

Three other collections of hymns, used exclusively by the more highly Calvinistic of the Particular Baptist churches, are: (1) Mr. J. M. Gadsby's Selection of Psalms and Hymns, pub. in 1814. A new ed. with a Supplement appeared in 1838. Successive alterations and additions have been made from time to time (most of J. Hart's hymns having been incorporated), until it now contains 1130 hymns. (2) The Selection, 1837, of David Denham, formerly of Unicorn Yard Chapel, Tooley Street, London, containing nearly 1200 hymns, and said to be used by upwards of 100 churches in Great Britain. (3) The Selection of John Stevens, formerly of Mend's Court Chapel, London Enlarged and re-arranged by J. S. Anderson, of New Cross Road, S.E., it now contains 970 hymns.

[W. R. S.]
Barclay, John. [Scottish Hymnody, § VIII.]

Barlet, John. [Barnaby, Sir Nathaniel, c.m., of Naval Construction in Her Majesty's b. at Chatham in 1829, has been 6 years interested in Christian education. He is Superintendent of the Bap. S. at Lee, in Kent. He is the author of hymns composed for use in the school. Of these, one beginning "To Je Captain, to Jesus, our King," and

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Barclay, John. [Scottish Hymnody, § VIII.]
The soldier keeps his watchful eye, composed to the German tune, "The Rhine Watch," are in W. R. Stevenson's School Hymnal, London, 1881. His hymns are spirited and popular.

Barnard, Edward William, M.A., of Trinity College, Cambridge, third s. of H. B. Barnard, of Cavc, Castle, Yorkshire, was b. March 15, 1791. He was Vicar of South Cave, Yorkshire, from 1816 to his premature death in 1828. His pub. works include:

1) Prof. on Institution of the Chaste Style of Me-Me, 1814. (2) The Protestant Hymnman, Hvington, 1817. (3) Poems, 1827, as a series of short poems, original and translated. (4) Fifty Select Poems of Marc-Antonio Flaminius, published Chester, Fletcher, 1839. This posthumous vol. was pub. by his father-in-law, Archdeacon Warbham. This vol. contains some few of Mr. Barnard's lyrics, but by far the largest part of these compositions remain in his Misses Milford, in her work, My Literary Life, 1840 speaks of Mr. Barnard as a master, for scholarship, and of his poetry as "remarkable, not only for grace and beauty, but for the vigour of thought, a felicity, a holy vehemence in occasional verses." His Protestant Hymnman consists of a short account of each of the same whom the Church of England commemorates in her service, during the course of the ecclesiastical year, with original hymns for each Festival. These hymns number 22 in all, are marked with much sweetness and pleasing devotional feeling, and are worthy of attention.

Barth, Christian Gottlob, s. of C. F. Barth, house painter in Stuttgart, was b. Stuttgart, July 31, 1739. He studied at Tubingen, where he was the principal founder of the Missionary Society, and was only restrained by later restrictions from offering himself as a missionary. He became, in 1821, assistant at Neckarweiligen and Dornham, and in 1822, curate in charge of Effingen and Schoenbrunn, near Naugold. In 1824 he was appointed pastor of Mottingen, near Calv, but resigned his charge in 1830, and settled in Calv, receiving in the same year the degree of D.D. from the University of Gieussalad. He d. at Calv of apoplexy, Nov. 12, 1852. At Calv he devoted himself as a writer and preacher to children, as a preacher and writer in the cause of missions to the heathen and to the Jews, and as the founder and writer of the Tract Society of Calv. One of his books, the Bible History, reached its 10th edition in 1872, and had then been translated into 21 European, 18 Asiatic, 7 African, and 8 South Sea languages. He frequently attended the meetings of the Religious Tract Society of London, and was a member of the Evangelical Alliance (Kock, xxx, 199-210; Alle, Deutsche Bibl., ii, 91-93). Of his hymns there have been tr. into English:


Barth, Alfred, D.D., second s. of Sir C. H. Barry, b. Jan. 13, 1826, and educated at King's Coll., London, and Trinity College, Cambridge, graduating in classical and mathematical honours in 1848 and obtaining a Fellowship the same year. Taking Holy Orders in 1850, he has held many important appointments, including the Sub-Wardenship of Trinity College, Glenalmond, and the Headmastership of Leeds High Sch. In 1862 he passed from Leeds to Cheltenham as Principal of the College; thence in 1868 to King's College, London, as Principal; and in 1884 to Australia as the Bishop of Sydney and Metropolitan of Australia. In addition to these appointments, Dr. Barry was Boyle Lecturer 1875, Chaplain to the Bp. of Bath and Wells, and Chaplain in Ordinary to the Queen. His pub. works include Introduction to the Old Testament, Notes on the Gospels, Notes on the Catholicism: Life of Sir C. Barry, The Teacher's Prayer Book, and various volumes of Sermons. Also a contributor to Smith's Dict. of the Bible. His hymns are few, and include that for Sunday, "As Thou dost rest, O Father," given in the Rugby School Hymn, 1876; and Thring's Coll., 1882, &c. [J. J.]

Barnard, John. (Scottish Hymnody, viii, 8.)

Barnes, Barnaby, forth s. of Dr. Barnes, Bishop of Durham, b. about 1569, in Yorkshire. At the age of seventeen he entered Brasenose Coll., Oxford, but never obtained his degree. In 1581 he is said to have joined a military expedition to Normandy, in which he remained until 1594. He wrote A Briefe List of Spiritual Hymns, which was printed in 1595. He was buried in the church of St. Mary-le-Bow, Durham, in December, 1609. He was the author of two plays, one pub. in 1607, and the other in 1608, and a volume of satirical poems, Parchephi, 1603, which was privately reprinted Barnard's other poems. It is also included in Mr. Amt's A Coll. of Best-Poems of Original English Poetry, 1604, with the latter poems.

Barrows, Elijah Porter, s.t.d., b. at Mansfield, Connecticut, Jan. 5, 1805, and graduated at Yale, 1826. Ordained in 1829, he was Pastor of First Free Presbyterian Church, N. Y., 1835-7; Professor of Sacred Literature in Western Reserve College, 1837-53; of Hebrew Language and Literature at Ohio, 1852-78; and of the same at Oberlin, 1852-72. His publications include Memoirs of R. M. Anderson, 1852; Companion to the Bible, &c. Hymnol., 1863, 1879: Balsam Geography and Antiquities, 1872, 1882: Balsam Geography and Antiquities, 1872.

Barthes, Christopher [Barth, Christopher], was written in Latin, [c. 500-528]. It was taken by N. Trowbridge, in M. de Sautelle, Missionary of the American languages, as one of the best of the Indian series. The first publication in English was in the 5th cent., in 1804 and 1815, and there tr. into two or three versions, including one of 1805, No. 279. In this text the author severely corrects the heresies and version of Barthes, and traces the text to come from C. T.
BARTHOLOMEW, WILLIAM

Magazine for that year. In his Christliche Gedichte, Stuttgart, 1856, p. 54, in s. w. The two are —
(1) "Haste watchman, to the night away," by Dr. G. Walker, 1669, p. 84. (2) "Watchman! Hast the night departed," in L. Helff's Church at Sea, 1665, p. 107.

[J. M.]

Bartholomew, William, is favourably known through the English library of Mendelssohn's Elijah, Athalie, Antigone, Lauda Sion, &c.; and Costa's Eli, and Annibal. He was b. in London, Sept. 6, 1793. For some years he was engaged in writing English words for foreign music. In 1841 he attracted the attention of Mendelssohn, and from that day to Mendelssohn's death, in 1847, he was associated with him, adapting for him the words of the above-named oratorios. He subsequently assisted Sir M. Costa in like manner with Eli and Numa. He d. Aug. 18, 1887. His hymns are generally taken from the above works, the finest and best known being "Praise Jehovah, bow before Him" (q.v.).

Barton, Bernard, commonly known as the "Quaker Poet," was b. in London, Jan. 31, 1784, and educated at a Quaker school at Ipswich. In 1798 he was apprenticed to Mr. S. Jesup, a shopkeeper at Halstead, Essex, with whom he remained until 1806, when he removed to Woodbridge, Suffolk, and entered into business with his brother, as a coal and corn merchant. On the death of his wife at the end of the first year of their married life, he proceeded to Liverpool, where he acted as a private tutor for a short time. He returned to Woodbridge in 1810, where he secured an engagement in the local bank of the Misses Alexander. This appointment he held for 40 years. He d. at Woodbridge, Feb. 19, 1849. During the same year his daughter pub. his Poems and Letters, with a Memoir. His poetical works were numerous, including:—

From these works about 20 pieces have come into C. u. as hymns. They are found principally in the Scottish Evangelical Union Hymnal, on the one hand, and various American Unitarian collections on the other. The best known are, "Lamp of our feet, whereby we trace," and "Walk in the light, so shall thou know." From his Devotional Verses, &c., 1826, the following have passed into the Scottish Evangelical Union Hymnal, 1878:—

1. Fear not, Zion's sons and daughters. Gracious Promises. This is part of a poem on Isaiah xiii. 1, "Fear not, Jacob, tribulated."

2. Hast the invitation ended. Invitation.

3. See we not beyond the portal. Present vision perfect. This is part of the poem on 1 Cor. xiii. 12, "Bun and dark our present vision."

4. Thus we live in love shall know. Peace.

5. Would'st then share this benediction. Peace in Spirit.

In addition, there are also in various collections:—
(6) Around Bethesda's healing wave. Consolation. This is on pp. 182-185, in his Napoleonic, and other Poems, 1822, in 16 mo. of 6. L. A cento from them is given in a few American hymnals, including Mr. Beecher's Phig.

BATEMAN, C. H.

Bartram, Joseph P. Of this American author nothing certain is known, save that pub. The Psalms newly Paraphrased at Service of the Sanctuary, at Boston. U in 1833, and that he is supposed to have been a Unitarian from The Psalms, &c. The version of Ps. vi. 11: "O from these void dark and dread," is given in several Unitarian collections in G. Britain and America. The version of Ps. lxxxvi. 11: "And the第二节 of heaves," is given in Holland's Psalter of Britain, 1843, vol. ii. p. 339, together with a critical note on his work.

Bartram, Christian Henry, b. Aug. 9, 1813, at Wych Hall, after studying at the Moravian and exercising his ministry there, became, in 1843, minister of Ric.
BATHURST, W. H.

37. When morning, fresh and bright and new
   Morning.
39. Year after year, with patient love. A Father's
   Love.

In addition to the foregoing, the following

31. From words and music, The Book of Praise for
   Children, 1875, edited by W. Garrett Horder, and
   from there have passed into many collections for
   children. His best hymn is “Light of the
   world! Whose kind and gentle care” (q. v.)

It is a prayer of more than usual merit for
   Divine guidance.

BATHEMAN, HENRY

Bathurst, William Hiley, M.A., of the
   Rt. Hon. Charles Bragg (afterwards Bathurst) some time M.P. for
   Bristol, b. at Clevedale, near Bristol, Aug. 28, 1790, and
   educated at Winchester and Christ Church, Oxford, graduating B.A.
   in 1818. From 1819 to 1822 he held the rectory of
   Enniskilling, near Leeds. Resigning the rectory in the
   latter year, through his inability to reconcile his
   doctrinal views with the Book of Common Prayer, he retired into
   private life, and d. at Lynden Park, Gloucestershire, Nov.
   23, 1877. His works include, The Geographics of
   Virgil; Translated by W. H. H., 1849; Metric
   Musings; or, Thoughts on Sacred Subjects
   in Verse, 1840; and Psalms and
   Holyday, the
   world is full of Thee,
   presence.

1. Jove's Ocean, amongst the flowers, Cain & Abel.
10. Always love those friends the best. Jesus the
   Truth.
19. Good night; the day is done. Evening.
47. Holy Spirit, when speed.
68. Holy Spirit, when speed.
75. Holy Spirit, when speed.
82. Holy Spirit, when speed.
89. Holy Spirit, when speed.
96. Holy Spirit, when speed.
103. Holy Spirit, when speed.

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3. Year after year, with patient love. A Father's
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103. Holy Spirit, when speed.
Bateman, Stephen (sometimes given as Bateman), was b. at Bracton, Staffs., and d. in 1581. Beyond the fact that he was a professor of divinity and the author of several works, nothing has been ascertained concerning him. E. Farr, in his Select Poetry, &c., of the reign of Q. Elizabeth, 1843, has given eight stanzas on "Life" from his work, The transign'd Pilgrim, bringing news from all parts of the world, such as scarce heartily of before, Lond. 1569.

His works have often quaint titles. They include, in addition to the above—(1) Bateman upper Bartholomew his Booke, De Proprietatis Terrarum. Newly corrected, enlarged, and amended, Lond., East, fol. 1639 (a work of Shakespearean interest). (2) Christian's Glass of Christian Reformation, Lond., 1649. (3) Golden Booke of the Leder Goddes, Lond., 1617. (4) Doome warming all men to the Judgment, Lond., 1611, &c.

Batty, Christopher, b. at Newby Cote, near Selby, Yorkshire, 1715, d. April 13, 1797. He was a member of the "Inghamites," a religious denomination located principally in the northwestern parts of the counties of Lancashire and Yorkshire. He assisted James Allen (q.v.) in the production of the Kendal Hymn Book, 1757, to which he contributed 31 hymns. Very few of these are in C. U. at the present time. His "Captain of Thine enlist host" (Missions), from the Kendal H. Bk., 1757, is found in Kemble's Coll., 1853, No. 473, and in Spurgeon's O. O. H. Bk., No. 968. He completed his brother's poem, Messiah's Kingdom, which was printed in 1792. [See Inghamite Hymnody.]

Batty, William, brother of the above, also an "Inghamite," and the contributor of 15 hymns to the Kendal H. Bk., 1757. Of these, "Content and glad I'll ever be" (Salvation by Grace) and, "From Salem's gate advancing slow" (Passion tide), are in C. U. outside of the Inghamite Society, and are given in Snepp's Songs of G. & G., 1872. W. Batty died in 1788. [See Inghamite Hymnody.]

Baxter, Lydia, an American Baptist, was b. at Potsdam, N. York, Sept. 2, 1809, married to Mr. Baxter, and d. in N. Y. June 22, 1874. In addition to her Gems by the Wayside, 1855, Mrs. Baxter contributed many hymns to collections for Sunday Schools, and Evangelistic Services. Of these, the following are the best known:—


2. Go, work in my vineyard. Duty. Also given in the Royal Diadem, 1873, and Mr. Sankey's S. & Solos, No. 4.


4. I'm weary, I'm fainting, my day's work is done. Longing for rest. Royal Diadem, 1873.

5. In the fabled spring-time. Heavenly Resurrection. In the Royal Diadem, 1873, I. D. Sankey's S. & Solos, No. 235, and others. It was written for Mr. H. P. Main in 1872.


7. Take the name of Jesus with you. Name of Jesus. Written late in 1870, or early in 1871, for W. H. Doane, and pub. in Pure Gold, 1871. It is No. 148 of I. D. Sankey's S. & Solos.

8. The Master is coming. Invitation. In Songs of Salvation, 1870, No. 38.

9. There is a gate that stands ajar. Mercy. In New Hallowed Songs, and also the Gospel Songs of P. Bliss, 1874. It was written for S. J. Vail about 1872. It has attained to some popularity. It is given in Mr. Sankey's S. & Solos, No. 2.

[B. J.]
Bay Psalm. The. Printed by Stephen Daye, at Cambridge, in New England, in 1640, but there is neither place nor printer's name on the title of this exceedingly rare volume, the first published in North America. It contains the Psalms only, but to the 2nd ed., pub. in 1647, were added a few spiritual songs. The 3rd ed., revised and corrected by President Dunster, had a large addition of Scripture songs and hymns, written by Mr. Lyon. The translations were chiefly by the Rev. Richard Mather, the Rev. Mr. Weld, and the Rev. John Eliot. Francis Quarles, however, contributed several psalms. Originally known as the Bay Psalm Book, it afterwards was called The New England Version of the Psalms. (See Cotton's List of Editions of the Bible & Parts thence in English, p. 117.)

A copy is in the Bodleian, and two others have recently been acquired for America. [See Eliz. Psalms, § XI, and American Hymnody.] [W. T. B.]

Bayly, Charles. This writer is included by Dr. C. Rogers in his Lyra Britannica, 1857; but his hymns have not come into general use. In 1814 he edited The Selection from the Psalms, Lond. (Preface dated "Frome, Sept. 28, 1840") The contributors to this volume include John Sheppard, Francis Skuray, and James Joyce. Mr. Bayly's Descriptive and Critical Essay was pub. in 1869. Dr. Rogers gives "Jesus, to Thee I trembling fly," and "Jesus Christ enthroned on high," as specimens of his hymn-writing, and states that he was born at Frome-Selwood, Somersetshire, and was a member of the legal profession.

Bayne, Robert Hall, M.A., b. of the Rev. Joseph Baynes, b. at Wellington, Somerset, Mar. 16, 1831, and educated at St. Edmund Hall, Oxford, graduating B.A. 1856, and M.A. 1859. Ordained in 1855, he held successively the Curacy of Christ Church, Blackfriars, the P. Curacy of St. Paul's, Whitechapel; of Holy Trinity, Maidstone, and of St. Michael's, Coventry. In 1870 he was Bp. of Madagascar; but resigned in 1871. In 1873 he was appointed Hon. Canon of Worcester Cathedral, and in 1880 Vicar of Holy Trinity, Folkestone. Canon Baynes is more widely known as the compiler of some most successful books of sacred poetry than as an original hymn-writer, although some of his hymns are of considerable merit. Of these the best known are "Jesus, to Thee I trembling fly," and "Holy Spirit, Lord of glory." He was also one of the compilers of Lyra Anglica, 1862; English Hymns, 1863; The Canterbury Hymnal, 1861; and the Supplement, 1869 (all pub. Lond., Houseman & Wright). The Illustrated Book of the author of original looks, 1870; Autumn Memories and other Verses, Lond., Cassell & Co., and is the editor of The Autumn Memories, and in the Churchman's Magazine, of which he was sometime a contributor. His Home Songs for Quiet Hours, 1878, and Hymns for Home Mission, and to His Church, 1879, are widely used. [J. J.]

Bases, John. Little is known of this writer beyond the facts that he was a minister of Lady Huntingdon's Connection, and had a chapel in Cumberland Street, Shoreditch. For use primarily of that congregation he pub. in 1768, A Select Coll. of Psalms and Hymns, Extracted from Several Authors, and Published for the general use of the Church of Christ in her Militant State, containing 252 hymns. This was re-issued in 1770, with a Supplement of 29 hymns; and a 3rd ed. appeared in 1775, with an Appendix of 51 hymns. This last was under the editorship of the Rev. Lawrence Coughlan. Two years later, on Coughlan's leaving Shoreditch, an anonymous Collection appeared, and again, in 1782, under the pastorate of John Henry Meyer, a Selection containing 412 hymns. As Bases's name is omitted from the edition published by Coughlan, some little confusion has arisen with regard to their respective claims. [W. T. B.]

Be joyful in God, all ye Lands of the earth. J. Montgomery. [Ps. 98] Pub. in his Songs of Zion, 1822, in 4 st. of 4 l., and in his Poetical Works, 1826 and 1848; but omitted from his Original Hymns, 1853. It is not in C. U. in G. Britain, but in America, from its appearance in the Prayer Bk. Coll., 1826, to the present, it has been included in numerous hymnals throughout the States. Orig. text in the American Baptist Praise Bk., N. Y., 1871, No. 235.

Be known to us in breaking bread. J. Montgomery. [Holy Communion.] 1st pub. in his Christian Psalmist, 1823, No. 529, in 2 st. of 4 l., and entitled "The Family Table." It was subsequently republished in his Original Hymns, 1853, No. 207, with the same title. Its use is limited in its original form, but as a part of the cento "Shepherd of souls, refresh and bless" (q.v.), it is widely known in America.

Be love, delightful theme. B. Beddome. [Preciousness of Christ.] From his posthumous Hymns, & c., 1817, No. 74, in 6 st. of 4 l., into a limited number of hymnals in Maurice's Choral H. Bk., 1861, it is attributed to J. Montgomery in error.

Be merciful, O God, to me. C. Wesley. [Psalm 119] Appeared in Ps. & Hymns, 1743, in 9 st. of 6 l. (P. Works, 1684-72, vii. 129.) The hymn "My heart is fixed, O God, my heart," in the Suppl. to the Wes. H. Bk. 1830, and the revised ed., 1873, is composed of st. vii., viii., ix.

Be Thou, O God, by night, by day. [Morning.] This anonymous hymn, which is given in many American collections, has not been traced beyond Cheever's American commonplace Book of Poetry, N. Y., 1821. It is in the Plymouth Coll., 1855; Longfellow and Johnson's Hys. of the Spirit, 1864; and others, in 3 st. of 4 l., but always as "Amen." [W. T. B.]

Be Thou our [my] Guardian and our [my] Guide. J. Williams. [Divine Guidance sought.] Appeared in his Hymns on the Catechism, 1842, in 4 st. of 4 l. It is based on the petition in the Lord's Prayer, "And lead us not into temptation." Its some collections it is changed from the plural to the
singular throughout, as in H. A. & M., revised ed., 1875, No. 282, &c. It is given in several collections in G. Britain and America.

Be thou ready, fellow-mortal. [Readiness for Duty.] Appeared anonymously in the Unitarian Hymn Book for the Sanctuary, Boston, 1840, No. 609. These Hymns, &c., were edited by the Rev. C. A. Bartol and others, and are known as Bartol's Coll. This hymn passed from that Coll. into the Supplement to Hedge & Huntington’s Hymns of the Church of Christ, Boston, 1853, and again into other hymn-books.

Beaton, Hyde Wyndham, M.A., in 1812, educated at Eton and at St. John’s Coll., Cambridge, B.A., 1833, M.A., 1839. Taking Holy Orders in 1836, he became, in 1837, Vicar of Haseleybury, Bucknett, near Crewkerne, and in 1838, Vicar of Latton, Wilts. He is also Hon. Canon of Bristol, and Rural Dean. His hymns were pub. in The Parish Hymn Book, 1863 and 1875, of which he was co-editor with the Rev. G. Phillimore, and Bp. Woodford. To that collection, in 1863, he contributed the following hymns:—

1. Fierce was the storm of wind. Epiphany.
2. Glory to Thee, O Lord, Who by.” &c. Epiphany. This is usually given as, “All praise to Thee, O Lord, Who by,” &c., and is found in several hymnals.
3. O God, Thy soldiers’ crown. A tr. of “Deus tuiorum militum” (q.v.).
4. This is sometimes given as, “O Christ,” &c. The Son of Man shall come. Epiphany.
5. The peculiarity of these hymns is that they are all in s.m. Their use is somewhat limited, with the exception of Nos. 1 and 2.

Beale, Mary, née Craddock, dau. of Mr. Craddock, Minister of Walton-on-Thames, b. 1632, d. in Pall-Mall, 1697. She was distinguished in painting, and her house was the resort of men of letters and eminence in various professions. Her versions of Ps. iii., xli., xxx., and xxx., were included in Samuell Woodforde’s Paraphrase in English Verse, upon the Books of the Psalms, 1667. The Version of Ps. xxx. is given in Holland’s Psalms of Britain, 1843, vol. ii. p. 76.

Beata nobis gaudia Anni reduxit orbis. [Whitsuntide.] This hymn is sometimes ascribed to St. Hilary of Poitiers; but as in the case of others, upon insufficient evidence. [See Hilary]

The full text, in 6 st. of 4 l., is given in Daniel, i., No. 7, together with the Roman Breviary version, and a few references, and notes. Monk, No. 183, gives the text from nos. of the 13th and 14th centuries, supplies readings therefrom, and closes with a note. Daniel, iv., pp. 160-161, quotes Monk almost verbatim, and adds readings from a Rheims ms. of the 11th cent. The text is also found in two nos. of the 11th cent. in the British Museum (Jul. A. vi. f. 33 b., Vesp. D. xii. f. 78): the Latin Hymn of the Anglo-Saxon Church, 1851, p. 98, where it is printed from an 11th cent. ms. at Durham; in The Hymn Book, London, 1851, pp. 113, 114; in Carl Newman’s Hymn Book, 1838 and 1863; in Simrock, 1868; and other collections.

As to the use of this hymn, we may remark that in the Macarabic Brev. It is the hymn at Lambs on Whitsunday, and daily to Trinity Sunday; in the Sarum for Second Vespers on Whitsunday, and daily at Vespers during the week; and in the use of St. Albans, but with the addition of two stanzas from the hymn at

First Vespers on White Sunday.—“Hodie Christus venit.” In the Rom. Brev., it is the hymn at Lauds on White Sunday, and through the octave to Trinity Sunday inclusively. Other Brevisaries of less importance may retain in their use.

The Rom. Brev. text differs from the older form in the two instances: 28. 1. 4, “Efficit in disciplina” is changed to “Paratus est alius,” and 29. d. 2, “Sacer durnum numero” to “Sacer durnus est.” Daniel draws attention to a curious quip found with regard to the word, paralipomenon, or paralekton, in st. 1. 1, of this hymn. The last syllable but one, the penultimate, should have a long vowel. Here, however, it is short, as in Prudentius, Cath. V., v. 160. On this point Daniel refers to Caswall (Thee. S. H. tom. iii. p. 261), and to a treatise by Jean Baptiste Thiers (1646-1713).

This hymn must not be confounded with “Beata nobis gaudia dantis multum Confitesuris,” given in Monk, No. 796, of which there are no trs. into English.

—W.A.S.

Translations in C. U.:

1. Again the circling season tell. By W. J. Copleland, appeared in his Hymns for the Week, No. 1843, p. 192, in 7 st. of 4 l. In 1852 it was reprinted in Stretton’s Church Hymn, and, in a re-written form, as “Again the circling year brings round,” in the English Hymnal, 1852-1861, being a change from C.M. to L.M. in the arrangement Caswall’s tr. of 1849 was also used somewhat freely.

2. Hail the joyous day’s return. By R. Campbell was written for his St. Andrew’s Hymnal, pub. therein in 1850, in 3 st. of 8 l., and is found in the Scottish Episcopal Church, 1855, and with the simple change of the to st. i. 1 in Shipley’s Anns Sacra, 1884.

3. Best joys from mighty wonders wrought. J. M. Neale, appeared in the 1st ed. of Hymns, 1832, No. 33. It has failed to win a post in the more important collections.

4. Round roll the weeks our hearts to greet. W. J. Blee, written cir. 1850, first printed in Broadside, and then in his Hymns and Songs Book, 1st ed., 1854, 2nd, 1855, in 4 st. of 4 l. It was also included in the People’s H., 1865.

5. Joy! because the circling year. By J. Ellicott and F. A. Hort, made for and 1st pub. in Church Hymn Book, 1871. In 1875 it was also included in H. A. & M., No. 153, with the omission of last four lines. Mr. Ellicott in his notes on this hymn (Ch. Hymn, folio ed., p. xlii.) butes st. ii., “Like to quivering tongue flame,” to Bp. Mann’s Ancient Hymns, in error. Mann has no tr. of the hymn. Stanzas is from Campbell’s tr. as above.

Translations not in C. U.:

1. The rolling year pursues its way. Prime (possibly by J. Dryden). This is given in O. S. Annals Sacrae, 1874, p. 163.
2. The rolling year hath now brought back. J. Hope’s Hymns, &c., 1844.
3. Besst is our joy? The time hath come once more. J. W. Williams, Ancient Hymns, 1845.
4. Again the slowly circling year. K. Caswall.
5. Rest season! which with gladness fraught. Chambers, 1857.
7. Again amid the circling year. F. Trappes Lomax.

Beaumont, Sir John, elder bro. of Francis Beaumont, the dramatic writer 1582, and educated at Oxford. In 1602 he was created a baronet by King Charles 1628. His writings include, The C. Thorns, a poem in 8 books (not now to exist): Bowsworth Field and other poems on religious and
BEAUMONT, JOSEPH

He is known to modern hymnals through one or two pieces only. His Poems have been reprinted by Dr. Grosart in his Fuller Worthies Library.

Beaumont, Joseph, eldest s. of Sir John Beaumont, was b. March 3, 1613, educated at Westminster, and at Peter House, Cambridge, and d. Sept. 3, 1652. His Original Poems in English and Latin were pub. posthumously in 1674. In this work there is a fine poem on "Homo" (p. 8). This has been condensed into a hymn, beginning "As earth's pageant passes by." (Consolation to God.) His Psyche (1st pub. 1647), together with selections from his Original Poems, &c., were reprinted in Dr. Grosart's Chertsey Worthies, 1877-80, in 2 vols.

Beck, Thomas. Concerning this writer and compiler we have failed in gathering anything beyond the information contained in the title-pages of his works, and that he contributed to the Gospel and Evangelical Magazines under the signature of "T. B." His works include:—

(1) Catechism for the Dumb (1719, 2nd ed.; 2nd ed. 1734, 5th ed. 1759.) (2) The Missionary, a Poem, 1798; (3) The Mission, a Poem, 1764; (4) Pastor Amicus (1717); (5) Letters to the Princess Charlotte (1817; (6) Hymns calculated for the Purposes of Public, Social, and Private Worship, collected, composed, and arranged under their proper heads by Thos. Beck, Minister of the Gospel at Greatmore. Printed for the Author by T. Fisher, Roches-

From the last work, the hymn, "Jesus, I will lift up my soul to Thee" (H. Balliwick), is taken. It is given in the H. Comp. new ed., 1877, but previously appeared in J. Becker's Welsh Psalms, 1834. [W. T. B.]

Becker, Cornelius, s. of Adrian Becker, merchant of Leipzig, was b. at Leipzig, Oct. 24, 1561. After studying at the University, where he graduated 1584, he kept a private school till his appointment, in the beginning of 1588, as one of the masters of the St. Thomas School, a post he vacated in Sept. 1588, on being appointed diaconus at Rochitz. In 1590 he became diaconus, and in 1594, pastor of the church of St. Nicholas, Leipzig; and subsequently Professor of Theology in the University, from which, in 1599, he received the degree of D.D. On account of false accusations he was deprived of his charge on June 5, 1601, but was vindicated and restored on Nov. 29, 1601. (Koch, ii. 219-223; Allg. Deutch.) He wrote a few hymns, but his principal work was his version of the Psalter, 1602. (See Psalters, German.) The only version tr. into English is:—

Der Gott ist mein getreuer Hirt, Dem ich mich
lauter vertraue (P. Reim.) Appeared in S. Calvinus and the in Becker's Der Psalter, Leipzig, 1681. The text in Wackernagel, p. 369, in 344. Allg. G., 1846, No. 2. It is tr. as "My Shepherd is the Saviour," by Miss Dunn, 1857, p. 19. [J. M.]

Becon, Thomas. [Old Version, § ix. 9.]

Bedeome, Benjamin, M.A. This prolific hymn-writer was b. at Henley-in-Arden, Warwickshire, Jan. 23, 1717, where his father, the Rev. John Bedeome, was at

that time Baptist Minister. He was apprenticed to a surgeon in Bristol, but removing to London, he joined, in 1739, the Baptist church in Prescott St. At the call of this church he devoted himself to the work of the Christian ministry, and in 1740 began to preach at Bourton-on-the-Water, in Gloucestershire. Declining invitations to remove to London or elsewhere, he continued pastor at Bourton until his death. on Sep. 3, 1785, at the age of 78. Mr. Bedeome was for many years one of the most respected Baptist ministers in the West of England. He was a man of some literary culture. In 1735 he received the degree of M.A. from Providence College, Rhode Island. He was a founder of an Exposition of the Baptist Catechism, 1752, in great repute at the time, and reprinted by Dr. C. Evans in 1772. It was his practice to prepare a hymn every week to be sung after his Sunday morning sermon. Though not originally intended for publication, he allowed thirteen of these to appear in the Bristol Baptist Coll. of Ash & Evans (1769), and thirty-six in Dr. Rippon's Baptist Soc. (1787), wherein a number of them found their way into the General Baptist H. Bk. of 1833 and other collections. In 1817, a posthumous collection of his hymns was pub., containing 830 pieces, with an introduction by the Rev. Robert Hall, and entitled "Hymns adapted to Public Worship or Family Devotion, now first published from the Manuscripts of the late Rev. B. Bedeome, M.A."

Preface dated "Leicester, Nov. 18, 1817." Some of the early copies bear the same date on the title-page. Copies bearing both the 1817 and 1824 dates are in the Brit. Mus. The date usually given is 1818. Some hymns are also appended to his Sermons, seven of which were pub. 1806-1819, and over twenty are given in the Baptist Register of various dates.

Bedeome's hymns were commended by Montgomery as embodying one central idea, "always important, often striking and sometimes ingeniously brought out." Robert Hall's opinion is just, when in his "Recommending a Preface to the Hymns, &c., he says, p. vii:—

"The man of taste will be gratified by the beauty and original turns of thought which many of them exhibit, while the experimental Christian will often perceive the most secret movements of his soul strikingly delineated, and sentiments portrayed which will find their echo in every heart."

With the exception of a few composed for Baptists and other special occasions, their present use in t. Britain is limited, but in America somewhat extensive. One of the best is the Ordination Hymn, "Father of Mercies, bow Thiine ear." Another favourite is "My times of sorrow and of joy," composed, by a singular coincidence, to be sung on Sunday, Jan. 14, 1778, the day on which his son died, most unexpectedly, in Edinburgh. "Let party names no more," is very popular both in t. Brit. and America. "Father, I know thy precious gift," "Witness, ye men and angels now," and the hymn for Holy Baptism, "Buried beneath the yielding wave" are also found in many collections. Bedeome's popularity is, however, now mainly in America. [W. R. S.]

In addition to about 40 of Bedeome's hymns in C. U., which are annotated in the Dictionary under their respective first lines, there are also the following 68, all of which...
are in C. U. either in G. Brit. or America, in the former to a limited extent, and in the latter somewhat extensively.

1. All glory be to Him Who sains. Holy Baptism. From his posthumous Hymns, &c., 1817, No. 598, in 4 st. of 4 l. into late eds. of Rippon.

2. Almighty God, we cry to Thee. Prayer for guidance. No. 336 of his Hymns, &c., 1817, in 4 st. of 4 l.

3. And shall I [we] sit alone? Hope receiving. No. 186 of his Hymns, &c., 1817, in 4 st. of 4 l., and No. 508 in the Amer. Ger. Reformed Hgs. of the Church, N. Y., 1869. It is also in several other hymnals.

4. Arise, Thou Bright and Morning Star. Christ, the Morning Star. No. 196, in 3 st. of 4 l., in his Hymns, &c., 1817.

5. Awake, awake, my heart and tongue. Passiontide. This is No. 371, in his Hymns, &c., 1817, in 4 st. of 3 l. Stanzas ii.—iv. had, however, previously appeared in the 10th ed. of Rippon's Sel., 1800, as No. 383, pt. ii., beginning, "To Him, Who on the fatal tree."

6. Awake, awake Thou mighty arm. Missions. This was pub. in the 10th ed. of Rippon's Sel., 1800, No. 429, pt. iv., in 3 st. of 4 l., and again in Beddome's Hymns, &c., 1817, No. 498. In Spurgeon's O. O. H. Bk. it is No. 993.


8. Behold the Eunuch, when baptized. Holy Baptism. Pub. in the 1st ed. of Rippon's Sel., 1787, No. 471, in 7 st. of 4 l., as "The holy Eunuch, when baptized," but in Beddome's Hymns, &c., 1817, No. 625, it is given as "Behold the Eunuch," &c. It is known, however, to the hymnals as in Rippon's Sel., "The holy Eunuch, when baptized."


10. Can sinners hope for heaven? The Unbelievers. Pub. in his Hymns, &c., 1817, No. 400, in 4 st. of 4 l., with the heading, "The Unbelievers excluded from heaven." It is in several American collections, including Lawes Donnii, N. Y., 1884, No. 558.


12. Come, Jesus, heavenly Teacher, come. Christ the Teacher. Given as No. 128 in his Hymns, &c., 1817, in 3 st. of 4 l., and from thence into the Amer. Presb. Ps. & Hgs., Richmond, 1867.


14. Come, ye humble, contrite souls. Holy Baptism. Adult Baptism is contemplated in this hymn, and "Candidates are encouraged therein to proceed to the Holy Rite. Pub. in his Hymns, &c., 1817, No. 613, in 4 st. of 6 l. It is given in late editions of Rippon's Sel.


17. Doth Thou my profit seek? Chastisement. This short hymn in 3 st. of 4 l., entitled, "Submission under Affliction," was included in Rippon's Sel., 1st ed., 1787, No. 540, and signed, "Beddome." It is not found, however, in the form in Beddome's Hymns, &c., 1817, but No. 293, "Does the Lord my profit seek?" in 2 st. of 8 l., is either the original of that in Rippon, or is based thereupon.

18. Each other we have owned. Parting. From his Hymns, &c., 1817, No. 665, in 5 st. of 4 l., into a few collections.

19. Eternal Source of every good. Opening of a Place of Worship. Dr. Hattieband, in his Amer. Church H. Bk., N. Y., 1872, deter this hymn 1790. This may possibly arise from its appearance in a work with which we are unacquainted. It was included in Beddome's Hymns, &c., 1817, No. 732. It is in a few hymnals.

20. Fathre of Mercies, bow Thine ear, Attention to, &c. For Missions. Given in the 1st ed. of Rippon's Sel., 1787, No. 426, in 6 st. of 4 l., and again in Beddome's Hymns, &c., 1817, No. 708.


22. Fountain of blessing, ever blest. For Dr. Broad. 1st pub. in the Bristol Coll. of Ash Evans, 1769, No. 42, in 4 st. of 4 l., and again in Beddome's Hymns, &c., 1817, No. 341, fit whence it has passed into later collections.

23. From Thy dear pierced side. Passions. Included in his Hymns, &c., 1817, No. 94 3 st. of 6 l., on the "Fountain opened." It is found in several American collections, as Amer. Meth. Ps. Hgs., 1849, the Serv. Song for Bap. Churches, Boston, 1871, &c.

24. Go forth, ye saints, behold your King [I Missions or Second Advent]. Appeared in the 1st ed. of Rippon's Sel., 1800, No. 421, pt. iv., in 4 st. of 4 l., and headed, "Saincts long time see their King with His many crowns." It is repeated in Beddome's Hymns, &c., 1817, No. 702. It is given in a limited number of collections; and in Spurgeon's O. O. H. Bk. it is 1818 in error.

25. Great God, 'tis from Thy sovereign Grace. This hymn on 1 Cor. xvi. 8., was in the 10th ed. of Rippon's Sel., 1800, in 4 st. of 4 l.; and in Beddome's Hymns, &c., 1817, 2.


27. Great God of Providence, Thy ways. Kindness. Included in the 1st ed. of Rippon's Sel., 1787, No. 35, in 4 st. of 4 l. It is found in a few of the earlier collections. It was repub. in Beddome's Hymns, &c., 1817.

28. Great God, my Maker and my King. Expectance of God. Also in the L-
BEDDOME, BENJAMIN

Rippon's Sel., 1787, No. 18, in 4 st. of 4 l., and in Beddome's Hymns, &c., 1817, No. 11.

32. How free and boundless is the grace. Freedom of the Gospel. In Rippon's Sel., 1st ed., 1787, No. 362, in 4 st. of 4 l., and again in Beddome's Hymns, &c., 1817, No. 573, with an additional st. of "Come, without money, without price."

30. How great, how solemn is the work. Adult Baptism. 1st in Rippon's Sel., 1st ed., 1787, No. 453, in 6 st. of 4 l., and appointed for use on the "Morning before Baptism; or, at the waterside." It was repeated in Beddome's Hymns, &c., 1817, No. 619.


33. In all my ways, O God. Family Altar. From his Hymns, &c., 1817, No. 568, in 3 st. of 4 l., in modern eds. of Rippon's Sel., No. 514.

34. In due and in suffering too. Christ, the Example. From his Hymns, &c., 1817, No. 92, in 3 st. of 4 l., into the Amer. Unitarian Hy. [4 Tune] Bk., Boston, 1838, No. 409.

35. Jesus, delighting, charming Name. Name of Jesus. An imitation of Newton's "How sweet the Name of Jesus sounds," given in the Hymns, &c., 1817, No. 108, in 5 st. of 4 l. It is found in several American collections, including the Baptist Praise Bk., N. Y., 1871, No. 459.

36. Jesus, my love, my chief delight. Christ, the Gift of God. This is No. 171 in the 1st ed. of Rippon's Sel., 1787, in 5 st. of 4 l., and No. 96 in Beddome's Hymns, &c., 1817.

37. Jesus, my Saviour, bind me fast. Union with Christ. From his Hymns, &c., 1817, No. 557, in 4 st. of 4 l., into the Amer. Presb. Ps. & Hymn. Richmond, 1867, No. 243, and several other American collections.

38. Jesus, my Saviour, let me be. Conformity to Christ. Also from his Hymns, &c., 1817, No. 195, in 4 st. of 4 l., into the same Ps. & Hymns, Richmond, 1867, No. 79.


40. Led into the wandering的心. Fear of sin in 3 st. of 6 l., into modern editions of Rippon's Sel., No. 232, pt. iii.

41. Led though bitter is the cup. Patience. This hymn in two forms. The first was given in no. 41, as "Dear Lord, though bitter is the cup," and the second, as No. 206 in Beddome's Hymns, it is in L.W., and in the Hymns, &c., in 77.

42. Lord, with a grieved and aching heart. Lent: the Passion. Given in the 1st ed. of Rippon's Sel., 1787, No. 236, in 3 st. of 4 l., and in the Hymns, &c., 1817, No. 477. It is in C. U. in America, as in The Service of Song for Bapt. Churches, Boston, 1871.

43. Love is the fountain whence. Love to God. From his Hymns, &c., 1817, No. 192, in 4 st. of 4 l., into the Amer. Bap. Praise Bk., N. Y., 1871.

44. My few revolving years. New Year. From his Hymns, &c., 1817, No. 711, in 3 st. of 4 l., into the American Sabbath H. Bk., N. Y., 1858, No. 1160. It is also given as "Our few revolving years," in several American hymnals.

45. My rising soul with strong desires. Communion with God. 1st pub. in the Bristol Coll. of Ash & Evans, 1769, No. 295, in 3 st. of 4 l. From thence it passed into Rippon's Sel., 1787, No. 97. It was also included in Beddome's Hymns, &c., 1817, No. 561.


47. O Lord, Thou art my Lord. Joining the Church. This hymn, for the use of the person about to be admitted into Church fellowship, is from Beddome's Hymns, &c., 1817, No. 646, in 5 st. of 4 l. It is found in a few collections, both in G. Britain and America.

48. O Lord, Thy perfect word. Holy Scripture. In his Church Hymn Bk., N. Y., 1872, Dr. Hatfield dates this hymn 1769. This date may possibly be from a magazine. We trace the hymn only to Beddome's Hymns, &c., 1817, No. 656, in 3 st. of 4 l.

49. On Britain, long a favoured isle. Prayer for National Peace. 1st pub. as No. 17 in the Supp., added to the 3rd ed. of the Bristol Coll. of Ash & Evans, 1778. It was repeated in Rippon's Sel., 1787, and other collections, and in Beddome's Hymns, &c., 1817, No. 747, in 5 st. of 4 l.


51. shout, for the blessed Jesus reigns. Mission. 1st pub. in the 1st ed. of the Bristol Coll. of Ash & Evans, 1769, No. 373, in 3 st. of 4 l., then in Rippon's Sel., 1787, No. 429, and others among the older collections, and then to modern hymnals. It is No. 706 of Beddome's Hymns, &c., 1817.

52. So fair a face bedewed with tears. Compassion of Christ. This, at one time a favourite hymn, was given in Rippon's Sel., 1787, No. 484, in 4 st. of 4 l., and in Beddome's Hymns, &c., 1817, No. 70. It is still in C. U.

53. Sprinkled with reconciling blood. Access to God. No. 357, in 4 st. of 4 l., in Rippon's Sel., 1787; and No. 403, in Beddome's Hymns, &c., 1817.

54. Strait as the way to narrow. Lord Bredon. From the Hymns, &c., 1817, No. 348, in 4 st. of 6 l., into the 2nd ed. of Rippon's Sel., 1827, with the omission of st. iv.

55. The mighty God will not despise. The Prodigal. 1st pub. in the Bristol Coll. of Ash & Evans, 1769, No. 226, in 4 st. of 4 l., then in Rippon's Sel., 1787, No. 273, and again in Beddome's Hymns, &c., 1817, No. 349.

56. The wandering star, the fleeting wind. Jn.
consistency. This last appeared in Rippon's Sel., 1787, No. 310, in 5 st. of 4 l., then in Bede's Hymns, &c., 1817, No. 515, and is now in C. U. In America it is given in the Unitarian Hy. & Tune Bk., Boston, 1868, No. 543.

57. There is a world of perfect bliss. Heaven. From his Hymns, &c., 1817, No. 822, in 7 st. of 4 l., into the Amer. Bap. Prize Bk., 1871, No. 1072, with the omission of st. iii., and vii.

58. This world's a dreary wilderness. Christ, the Refuge. Included in his Hymns, &c., 1817, No. 109, in 5 st. of 4 L. In the Amer. Bap. Hy. [Hy. Tune] Bk., Phila., 1871, No. 515. st. i. and v., with the addition of another stanza as No. ii., are given as "This world would be a wilderness."

59. Wait, O my soul, thy Maker's will. Wisdom of God. Given in the 1st ed. of Rippon's Sel., 1787, No. 11, in 4 st. of 4 l., and in Bede's Hymns, &c., 1817, No. 18, and headed in each instance, "The Wisdom of God." In the American collections it is usually abbreviated by the omission of st. iv., as in the Bap. Prize Bk., 1871, No. 153, or in his Pulp., and slightly altered, as in Longfellow and Johnson's Hym. of the Spirit, Boston, 1864, No. 454.

60. When Adam sinned, through all his race. The Fall. From his Hymns, &c., 1817, No. 260, in 6 st. of 4 l., into the American Church Pastorale, Boston, 1864, No. 759, with the omission of st. ii. and iv.

61. When by the tempter's wills betrayed. The Fall. No. 122 in Rippon's Sel., 1787, and No. 261 in Bede's Hymns, &c., 1817, in 5 st. of 4 l.

62. When Israel through the desert passed. Light shining in darkness. Contributed to the Bristol Coll. of Ash & Evans, 1769, No. 80, in 5 st. of 4 l. and headed, "The Excellency of the Divine Word." It was repeated in Rippon's Sel., 1787, No. 44, and in Bede's Hymns, &c., 1817, No. 679.

63. When storms hang o'er the Christian's head. God our Refuge. Also in the Bristol Coll., 1769, No. 78, in 4 st. of 4 l., and in Bede's Hymns, &c., 1817, No. 323. This hymn is sometimes given as "When storms hang o'er my head:" and as "When storms hang o'er the children's head:"

64. Where'er the blustering north-wind blows. Missions. Given in the 10th ed. of Rippon's Sel., 1800, No. 420, pt. ii., in 3 st. of 4 l., and in Bede's Hymns, &c., 1817, No. 701. In Rippon's Sel., st. iii. is altered from Bede's ms.

65. Why, O my soul, why weepest thou? The Spiritual Mourner. Contributed to the Bristol Coll. of Ash & Evans, 1769, No. 221, in 3 st. of 4 l., and repeated in Rippon's Sel., 1787, No. 274, and in Bede's Hymns, &c., 1817, No. 529.


67. Ye trembling souls, dismiss your fears. Trust. Pub. in Rippon's Sel., 1787, No. 248, in 4 st. of 4 l., and in Bede's Hymns, &c., 1817, No. 549, with the omission of st. vi. The omission of that stanza would seem to indicate that it was added to the original hymn by Dr. Rippon. In Winkle's Coll., No. 443, Rippon's text is repeated, with the omission of st. ii.

68. Ye worlds of light that roll so near. Christ, the Morning Star. Contributed to the Bristol Coll. of Ash & Evans, 1769, No. 112, in 5 st. of 4 l., and in Rippon's sel., 1787, No. 109, in each case with st. iv. bracketed for omission. In Bede's Hymns, &c., 1817, No. 107, the stanza especially adapted to the Ephphasia, is omitted.

69. Your work, ye saints, is not completed. Adult Holy Baptism. From his Hymns, &c., 1817, No. 632, in 6 st. of 4 l. into the 25th ed. of Rippon's Sel., 1827, No. 470, pt. ii., and thence to later collections.

Bede is thus seen to be in C. U. to the extent of about 100 hymns. In this respect he exceeded every other Baptist hymn-writer.

Miss Steele ranking second.

The authorities for Bede's hymns are: (1) A Col. of Hymns adapted to Public Worship, Bristol, 1769, the Coll. of Ash & Evans; (2) Dr. Rippon's Sel. 1817, and later editions; (3) Sermons printed from the Manuscripts of the late Rev. Benjamin Bede, M.A., with brief Memoirs of the Author, Unstable & Land, 1816-1819; (4) Dr. Rippon's Baptist Epitaph, 1799, &c.; (5) The Bede Ps. in the Baptist College, Bristol; and Hymns adapted to Public Worship, or Family Hymns, now first published, from Manuscripts of the late Rev. Bede, A.M. With a Recommendatory Preface by the Rev. R. Hall, A.M. London, 1818.

Mr. Hall gives this account of the Bede works: "The present Editor was entrusted several years ago with the task, both in prose and verse, with permission from the late Messrs. S. & B. Bede (of Bede's ms.) to Author, to publish such parts of them as he might deem proper. He is also indebted to a descendant of the Rev. W. Christian, formerly pastor of the Baptist Church at Sheephead, Leicestershire, for some of the Author's valuable hymns, which had been carefully preserved in the family. From both these sources, as well as others of less consequence, the present interesting volume has been derived."

[B. J.]
BEDE, VENERABLE

author upon almost every subject, and as an historian his contribution to English history in the shape of his Historia Ecclesiastica is invaluable. But it is with him as a hymnist that we have to do here.

I. In the list of his works, which Bede gives at the end of his Ecclesiastical History, he enumerates a Liber hymnorum, containing hymns in "several sorts of metre or rhyme." The extant editions of this work are:

1. Edited by Cassander, and published at Cologne, 1846. (2 in Wernsdorff's Poetiæ Lat. Min., vol. ii. pp. 239-244.)

2. The contributions to the stores of hymnology were not large, consisting principally of 72 hymns; his authorship of some of these even is questioned by many good authorities, such as Koch, vol. i., pp. 79. Daniel, however, in vol. i. pp. 204-203, claims that the following as having been written by Bede, on the authority of Cassander, Etilger, Thomasius, Rambach, and others.

1. "Hymnus canamus Gloriae" (Ascension). This fine hymn is found in the York Hymnal, and was therefore in use in the services of the Church. 2. "Adorans Christi vocibus" (Veneration of B. V. M.). 3. "Apostrophes gloriosæ" (St. Peter and Paul). 4. "Emitte Christi Spiritus" (Pentecost). 5. "Hymnus cathareta martyrum"; (The Holy Innocents). 6. "Ilustre alia sanctae" (St. Agnes). 7. "Nunc Andreas solum" (St. Andrew). 8. "Humilis et quiescens" (Benediction of St. John Baptist). 9. "Præcursas alio sanctorum" (St. John the Baptist). 10. "Primo Deus coeli globosum" (Hymn on the Creation), a long hymn of 16 stanzas. 11. "Salve, triumphans gloriae" (St. Andrew's Address to His Cross). To these there were, vol. i. p. 86, added, 12. "Are sacer Christi sanctus" (On the Baptism of the Children), as claimed for Bede, but it is not in Bede's claim, and assigns a very late date to it. Of these Nos. 1 to 12, are referred to in Daniel, 19th, 1, a. d. 918, in the Eroldium, and No. 11, with words of marked commendation. In Turck, int. ed. p. 219. Details of the 12 of Nos. 1, 5, 8, 10 are given under their respective first Latin lines.

While we cannot look for the refined and mellifluous beauty of the later Latin hymnists in the work of one who, like the Venerable Bede, lived in the infancy of ecclesiastical poetry; and while we must acknowledge the loss that such poetry sustains by the absence of rhyme from so many of the hymns, and the presence in some of what Dr. Neale calls such "frigid conceits," as the "epanalepsis" (as grammarists term it) where the first line of each is repeated at the last; still the hymns with which we are dealing are not without their peculiar attractions. They are full of Scripture, and Bede was very fond of introducing the actual words of Scripture as part of his own composition, and often with great effect.

Neale gives two instances:

1. "Hymnus canamus gloriae"—
   "qui seminat in lacrymis",
   "Lacto tentem in gaudio",
   "Exsultate, laetus in gaudio"

2. "Hymnus canamus gloriae"—
   "Mirata adhuc coelestium",
   "Regata aula clevium",
   "Vos, inquit, est Rex Gloriosae"

That Bede was not free from the superstition of his time is certain, not only from his gigantic "Hymnum on Virginity," written in praise of Queen Etheldreda, the wife of King Ethelred, and inserted in his Ecclesiastical History, bk. iv., cap. xx. (D. S. W.)

Beecher, Charles, s. of the well-known Dr. Lyman Beecher, whose autobiography he chiefly edited, and brother of Henry Ward Beecher, was born at Litchfield, Connecticut, 1815. Mr. Beecher was for some time a Congregational pastor at Georgetown, Mass. He has pub. "Review of Spiritual Manifestations," 1853; "Pen Pictures of the Bible," 1855, &c. His hymns were contributed to his brother Lyman Beecher's "Hymn Collection," 1855, and include:—

2. "Are we on our journey home." Heaven.

The latter is in the more extensive use, but both are unknown to the English collections.

[F. M. B.]

Boefeld du deine Wege. P. Gerhardt. [Trust in God.] This hymn, which Launemann in Koch, viii., calls the most charming of all the hymns that have resounded on Paulus Gerhardt's golden lyre, sweeter to many souls than honey and the honeycomb, appeared as No. 333 in the Frankfurt ed., 1656, of Grüber's Praxis pietatis melica. It is an acrostic on Luther's version of Ps. xxvii. 5. Befiedel dem Hervor deine Wege und hoffe auf ihn, auf wohltuend Lauden," formed by the initial words of the stanzas, those in Wackernagel's ed. being printed in blanketer type. This acrostic form has been preserved by Jahn and Stillingfass.

According to tradition it was written in a Saxon village to console his wife after being compelled to leave Berlin. But, as already stated, the hymn was pub. in 1654, and though Gerhardt had left his office in 1666, he did not leave Berlin till his appointment to Lübben in 1668, while his wife died in Berlin in 1666.

The hymn soon spread over Germany, found its way into all the hymn-books, and ranks as one of the finest hymns of its class. Launemann relates that it was sung when the foundation stone of the first Lutheran church at Philadelphia was laid, May 2, 1742, and again on Oct. 29, when the Father of the American Lutheran Church, Heinrich Melchior Muhlenberg, held the opening service. He also relates that Queen Louisa of Prussia, during the time when Germany was divided by Napoleon I., came to Orteilsburg in East Prussia, and there, on Dec. 3, 1806, wrote in the diary the verses of Goethe (Wilhelm Meister, 2b. ii., chap. xiii.), thus rendered by Thomas Carlyle:

Who never ate his bread in sorrow, Who never spent the darkest hour Weeping and watching for the morrow, He knows ye not, ye gloomy Towers To earth, this weary earth, ye bring us, To guilt ye let us hoodle we, Then leave repentance fierce to wring us: A moment's guilt, an age of we:

But drying her tears she went to the harpsichord, and from Goethe turned to Gerhardt, and played and sang this hymn. In his ode, extending from p. 392, vol. i. p. 405, Launemann gives many other instances of its consoling effects, and says of it, "Truly a hymn which, as Luther's 'Ein feste Burg,' is surrounded by a cloud of witnesses."

Translations in C. U. —

"Commit that to thy griefs." A noble but free tr., omitting st. v., ix-xl, by J. Wesley in H. and Sacred Poems, 1739 (F. Works, 1808-72, vol. i. p. 125), in 8 st. of 8 l. Though free, it has in far greater measure than any other caught the ring and spirit of Gerhardt. Included as No. 37 in the H. and Spir. Songs, 1753, and as No. 103-104 in the Pocket H. Bk., 1785, but not included in the W. H. Bk., till as Nos. 673,
Begin, my tongue [soul], some heavenly theme. I. Watts. [Faithfulness of God.] 1st pub. in his Hymns and Songs, 1707 (2nd ed., 1709), II, No. 169, p. 32; re-pub. in 1770, p. 59; in the First English Hymn Book, 1770, p. 59. Also pub. in his Ps. and Hymns, No. 388, as "Begin, my soul, some heavenly theme." This form of the hymn has been repeated in many collections, sometimes with alterations, as in the Wes. H. Bk., 1830, and revised ed., 1875. Its use in America, usually abbreviated, is much more extensive than in Great Britain.

Behm, Martin, s. of Hans Behm [Behem, Bohem, Behemb, Behem, Bohem, or Bohemian], town-overser of Lauban in Silesia, was b. at Lauban, Sept. 16, 1827. In 1846 he abandoned the study of medicine and became a lay preacher in the mines of Olvenitz, in Silesia. In 1850 he was elected to the town council of Olvenitz, and in 1857 he was appointed as a preacher in the town of Olvenitz. In 1860 he was appointed as a preacher in the town of Olvenitz. In 1863 he was appointed as a preacher in the town of Olvenitz. In 1866 he was appointed as a preacher in the town of Olvenitz. In 1869 he was appointed as a preacher in the town of Olvenitz. In 1872 he was appointed as a preacher in the town of Olvenitz. In 1875 he was appointed as a preacher in the town of Olvenitz. In 1878 he was appointed as a preacher in the town of Olvenitz. In 1881 he was appointed as a preacher in the town of Olvenitz. In 1884 he was appointed as a preacher in the town of Olvenitz. In 1887 he was appointed as a preacher in the town of Olvenitz. In 1890 he was appointed as a preacher in the town of Olvenitz. In 1893 he was appointed as a preacher in the town of Olvenitz. In 1896 he was appointed as a preacher in the town of Olvenitz. In 1899 he was appointed as a preacher in the town of Olvenitz. In 1902 he was appointed as a preacher in the town of Olvenitz. In 1905 he was appointed as a preacher in the town of Olvenitz. In 1908 he was appointed as a preacher in the town of Olvenitz. In 1911 he was appointed as a preacher in the town of Olvenitz. In 1914 he was appointed as a preacher in the town of Olvenitz. In 1917 he was appointed as a preacher in the town of Olvenitz. In 1920 he was appointed as a preacher in the town of Olvenitz. In 1923 he was appointed as a preacher in the town of Olvenitz. In 1926 he was appointed as a preacher in the town of Olvenitz. In 1929 he was appointed as a preacher in the town of Olvenitz. In 1932 he was appointed as a preacher in the town of Olvenitz. In 1935 he was appointed as a preacher in the town of Olvenitz. In 1938 he was appointed as a preacher in the town of Olvenitz. In 1941 he was appointed as a preacher in the town of Olvenitz. In 1944 he was appointed as a preacher in the town of Olvenitz. In 1947 he was appointed as a preacher in the town of Olvenitz. In 1950 he was appointed as a preacher in the town of Olvenitz. In 1953 he was appointed as a preacher in the town of Olvenitz. In 1956 he was appointed as a preacher in the town of Olvenitz. In 1959 he was appointed as a preacher in the town of Olvenitz. In 1962 he was appointed as a preacher in the town of Olvenitz. In 1965 he was appointed as a preacher in the town of Olvenitz. In 1968 he was appointed as a preacher in the town of Olvenitz. In 1971 he was appointed as a preacher in the town of Olvenitz. In 1974 he was appointed as a preacher in the town of Olvenitz. In 1977 he was appointed as a preacher in the town of Olvenitz. In 1980 he was appointed as a preacher in the town of Olvenitz. In 1983 he was appointed as a preacher in the town of Olvenitz. In 1986 he was appointed as a preacher in the town of Olvenitz. In 1989 he was appointed as a preacher in the town of Olvenitz. In 1992 he was appointed as a preacher in the town of Olvenitz. In 1995 he was appointed as a preacher in the town of Olvenitz. In 1998 he was appointed as a preacher in the town of Olvenitz. In 2001 he was appointed as a preacher in the town of Olvenitz. In 2004 he was appointed as a preacher in the town of Olvenitz. In 2007 he was appointed as a preacher in the town of Olvenitz. In 2010 he was appointed as a preacher in the town of Olvenitz. In 2013 he was appointed as a preacher in the town of Olvenitz. In 2016 he was appointed as a preacher in the town of Olvenitz. In 2019 he was appointed as a preacher in the town of Olvenitz. In 2022 he was appointed as a preacher in the town of Olvenitz.

Four of his hymns have been tr. into English, three being in English C. U.:

1. O Heilige Dreifaltigkeit. [Morning.] 1st pub. in his Kirgriessam, Leipzig, 1593, in 3 st. of unequal length, repeated in 1608, as above, in 8 st. of 4 l. Both forms are in Wochenuagel, v. p. 98; and in Wieder, 1593, p. 53, and omitting st. vii., in the Berlin G. L. S., ed. 1863. It was entitled "The ancient Sancta Trinitas et adoranda Unitas in German;" but it is rather a version of the Prayer for Wednesday evening in
Behold, a stranger at the door. J. Grigg. [Explication.] This is one of four hymns on Divine Subjects, &c. 1765, in 11 st. of 4 l, a second being the well-known "Jesus, and can it ever be?" (q.f.). It came into congregational use at an early date, but usually in an abbreviated form. Both in G. Britain, and in America, various arrangements of the text are given in collections in C. U. The full original text was reprinted in D. Sedgewick's ed. of Grigg's Hymns, &c. 1861. It is also found in Lord Selborne's Bk. of Praise, 1882. and in Lyra Brit., 1867, p. 254.

Behold! how glorious is your sky. [Eternal Life.] This hymn, in 2 st., is No. 749 in the N. Cong., 1859, and No. 61 in Dr. Allen's Cong. Psalter Hymn., 1886. It has evidently been written for or adapted to the fine German chorale, "Wie schon leuchet der Morgenstart" (see Nicolai, P.), but not one single line can be said to be either from the hymn of Nicolai, or from the recast of Nicolai's hymn made by J. A. Schlegel (q.v.), and it must rank as an anonymous English hymn.

Behold, how good a thing it is, and how, &c. [P. cx., &c.] From the Scottish Psalter, 1650, into Spurgeon's O. O. H. Bk., 1866, No. 133. In the American Psalter, Phila., 1874. No. 593, it is altered to "Behold, how good and pleasant." In this form it is also in other American collections.

Behold my Servant! see Him rise. [Christ the Ambassador.] This Paraphrase, the author of which is unknown, first appeared in the Draft Scottish Translations and Paraphrases, in 1745, as No. v., on 1s. xii. 1-18, in 13 st. of 4 l. The opening stanza is:
1. "Behold my servant! see him rise
   exalted in my Right;
   Him have I chosen, and in him
   I place supreme Delight.
2. "In rich Effusion, on his Soul,
   my Spirit's Powers shall flow;
   He'll to the Gentiles, and the Isles,
   my Truths and Judgments show.'

The paraphrase extended in the strain to 15 st., some of which are exceedingly good, but the whole is too extensive to quote.

ii. In 1781 John Logan published a volume of Poems, p. 106, No. 6, in which were several hymns and paraphrases, including one based upon the above, in 16 st., and opening thus:
"Behold! the Ambassador divine,
   Descending from above,
   To publish to mankind the law
   Of everlasting love!
"On Him in rich effusion pour'd
   The heavenly dew descends;
   And truth divine He shall reveal
   To earth's remotest ends."

We have given reasons elsewhere for holding that this rewritten version of the 1745
paraphrase is the work of M. Bruce (q.v.). The full text in Dr. Grosart's Works of Michael Bruce, 1865, pp. 140–144.

iii. During the same year that Logan published his Poems, i.e. 1781, the new and revised edition of the Scottish Translations and Paraphrases was also published. Of this edition J. Logan was one of the revising and editing committee. In this work this hymn is included in a third form, in which we have 15 st. of 4. Of these 60 lines, 22 full lines and 7, partly so, are from the 1745 Trans. & Par.; 16 full lines, and 5 partly so, from Bruce of 1781, the rest being new. The hymn thus presents one of the most peculiar pieces of patchwork with which we are acquainted. As an illustration of the way in which a man can build up for himself a reputation out of the works of others, and live on that reputation, as J. Logan has done for nearly a century, we give this cento in full, printing the 1745 text in SMALL CAPITALS; Bruce's text of 1764, as printed in Logan's Poems, in Italic; and the new matter in ordinary Roman type.

iv. William Cameron (q.v.), a member of the Committee with Logan, in his list of authors and revisers of the 1781 Translations and Paraphrases, a copy of which has been preserved, gives to Logan the credit of compiling this cento. It has been in authorized use in the Church of Scotland for four years, but is rarely found elsewhere. It must be designated, "Scottish Tr. & Par. 1745: M. Bruce, 1764, printed in J. Logan's Poems, 1781: J. Logan, 1781._

v. A cento, partly from the Tr. & Par. text above of 1781, and partly from that of 1745, was given in Bickersteth's Christian Psalmody in 1839, No. 23, and Miss Leeson's Par. and Hymns, 1835, No. 50, Pt. ii., beginning, "Sing to the Lord, in joyful strains," but has now gone almost altogether out of use. Another arrangement direct from the above 1781 text, st. ii.-xv.,"Sing to the Lord," &c., was given in Kemble's Psalms & Hymns, 1835, and has been repeated in several collections.

vi. Another arrangement is: "Behold my servant, saith the Lord." It is composed of st. i.-iv., with alterations by Miss J. E. Leesom, and was included in her Par. and Psalms, 1833, No. 50, Pt. i. Its use is limited.

vii. In American hymnals, in addition to a reprint of most of the foregoing arrangements, we have, "Thus saith the Lord, who built the heavens," in Belknap's Sacred Poetry; or, Ps. & Hymns, 1795, "O city of the Lord, begin," in the Presb. Church Psalms, &c., N. Y., 1847, and others.

[J. J.]

Behold the amazing sight. P. Doddridge. [Passional.] In the ms. this hymn is dated "May 8, 1737," and headed "The soul attached to a Crucified Saviour, from John xii. 32." In 1755, Job Orton included it in his ed. of Doddridge's (posthumous) Hymns, &c., No. 293, in 6 st. of 4 l. It is repeated in J. D. Humphreys's ed. of the same, 1839. It is in C. U. both in G. Brit. and America.

Behold the angel flies. J. Bull. [Missions.] This is given in P. Maurice's Choral H. Bk. i. 1861, as "J. B. C.—Christ. Guard." This we find, from a ms. memorandum by Dr. Maurice, to be the Rev. John Bull, curate of Chippenham, the hymn appeared in Bull's Devotional Hymns, London, 1827, and thence probably passed into the Christian Guardian.

Behold the glories of the Lamb. J. Watts. [Praise.] 1st pub. in his Hymns, &c., 1707 (2nd ed., 1709, Bk. i., No. 1), in 8 st. of 4 l. and entitled, "A New Song to the Lamb that was slain." It is a paraphrase of a part of Rev. v. Watts's biographers state that this was his first hymn, and was written in 1696 in answer to a challenge that he could not produce better hymns than those by W. Barton (q.v.) which were sung in the Chapel in Southampton which he attended, and against which he had laid a complaint. In the Hymns, &c., st. iv. and v. are bracketed for omission if desired, and in the Bap. Ps. & Hymns, 1858, and others, this is done. In Darling's Hymns, 1886, it is given as "How great the glory of the Lamb." The use of the hymn is extensive, both in G. Brit. and America. [See Early English Hymnody, § vi. 2]


Behold the Lamb!

"Behold the Lamb:

Worthy is He alone,—

Upon the irs throne

Of God above!

A comparison of this text with that in any collection will show how far alterations may have been introduced. In addition to being altered, it is usually abbreviated as well. In some American collections, including Dr. Hatfield’s Church Hymn, 1872, No. 500, a hymn is given as—“Archangels! fold your wings,” and attributed to “Samuel Egerton Bridges, 1829,” which is really a portion of this hymn rewritten, beginning with line 2 of st. iii. as above.

Behold the Lamb of God, who bore thy burdens, &c. T. Havergal. [Passiontide.] From his Carmina Christo, &c., 1799. No. 5 in 4 st. of 4 l., and based on John i. 29. It is found in a few collections, and is worthy of more extended use. The text of H. Comp., although claiming to be corrected, is altered in st. i. and iv. and is from Bickersteth’s Christian Psalmody of 1833.

Behold the lofty sky. J. Watts. [Ps. xix.] 1st pub. in his Psalms of David, &c., 1710, being a paraphrase of the first part of Ps. xix., and headed “The Book of Nature and Scripture. For a Lord’s-Day Morning.” It is in 8 st. of 4 l.; and was given with the omission of st. v. in J. Wesley’s Ps. & Hymns, Clarkstown, South Carolina, 1736-7, p. 58. The paraphrase, “Behold the morning sun,” deals in 8 st. of 4 l. with another aspect of the same Psalm, and is given next above the Poems, &c., 1710. Both paraphrases, usually abbreviated, are in C. U., the latter specially in America. In Martineau’s Hymns, 1840 and 1873, the hymn “Behold the lofty sky,” No. 247, is a cento from these two paraphrases, st. i., ii., being from the first, and iii., iv. from the second.

Behold, the Master passeth by! [St. Matthew’s Day.] This is a cento by Bp. H. W. How, based upon Bp. Ken’s hymn for the same day, and first pub. in Church Hymns, 1871, No. 183, in 6 st. of 4 l. and Thrings’s Coll., 1882, No. 510. It is thus composed:

St. i.-iii. Original by Bp. How.
St. iv.-vi. By Bp. How from Bp. Ken, whose original stanzas are:

Ken. st. xii. “From worldly close, bless’d Matthew Kenne,
 Devoted all to sacred use.
 That, follow Me, his ear
 Seem’d every day to hear,
 His utmost zeal he strive to bend,
 Towards Jesus’ likeness, to discern.”

St. xx. “God sweetly calls us every day,
 Why should we then our blisses delay
 He calls to endless light.
 Why should we love the night?
 Should we one call but duly heed,
 It would to joys eternal lead.”

St. xxiv. “Praise, Lord, to Thee, for Matthew’s call,
 At which he left his wealthy all;
 At Thy next call may I
 Myself and world deny?
 Thou, Lord, even now art calling me,
 I’ll now leave all, and follow Thee.”

Bishop Ken’s hymn appeared in his Hymns for all the Festivals of the Year, 1721 (ten years after his death)—and again in the same work, repub. as Bishop Ken’s Christian Year, by Pickering, in 1838.
Behold the path that [which] mortals tread. — P. Doddridge. [Journey of Life.]

In the m. Ms., this hymn is No. 44, but is unlated. It was pub. as No. 27 in J. Orton's ed. of Doddridge's (posthumous) Hymns, &c., 1753, and again in J. D. Humphrey's ed. of the same, 1839. It is in 7 st. of 4 l., and entitled "The Great Journey. Job xvi. 22." Its use is chiefly confined to America.

Behold the Prince of Peace. — J. Needham. [Meekness and Tenderness of Jesus.] 1st pub. in his Hymns, &c., 1768, No. 57, in 7 st. of 4 l. The form, however, in which the hymn beginning with this first line is known is a cento, thus composed:—st. i.—iii. as above; st. iv., v., "Jesus! Thou light of men," &c., from Needham's "Long had the nations sat," st. v., vi. In this form it is found in Sir Josiah Mason's Orphanage H. Bk. Birmingham, 1892, and others.

Behold the Redeemer of man. — Passion tide.] This hymn, in 5 st. of 4 l., is in Rowland Hill's Coll. of Hys. for Children, &c., London, 1808. It is not in the previous editions of 1790 or 1794, and may possibly be by R. Hill. As, however, no authors' names are given in the collection, and no further evidence is forthcoming, its authorship cannot be determined. It is found in several modern hymnals for Sunday Schools, as in the Leeds S. S. H. Bk., 1839, to 1876, No. 49, and others. [W. T. B.]

Behold the Saviour of mankind. — Samuel Wesley, son. [Good Friday.] Written previous to the fire at his Rectory of Epworth, which was burnt down in 1709. At this fire John Wesley was saved from death by being rescued through the bed-room window by some of the parishioners. During the fire the ms. of this hymn was blown into the Rectory garden, where it was subsequently found. It was 1st pub. in J. Wesley's Ps. & Hys., Charleston, South Carolina, 1736-7, p. 46; also in the Wesley's Hymn and Sacred Poems, 1739, in 4 st. of 4 l.; and again in the Wes. H. Bk., 1790, revised ed., 1875, No. 22. From that collection it has passed into various hymnals both in G. Britain and America. The original contains 6 st. of 4 l. St. ii. and v. are usually omitted.

Behold the Saviour on the cross. — Cento, 1781. [Passion tide.] 1st appeared as No. 44 in the Draft Scottish Translations and Paraphrases, 1781, as a version of John xix. 30, in 6 st. of c. m. It is thus made up:—st. i. is altered from st. i. and iv., and st. ii. is exactly st. v. of Joseph Stanton's "Behold the Saviour of the world" in his H. on the Lord's Supper, 1705 (ed. 1709, p. 57). Another hymn in that collection (ed. 1709, p. 66), "Tis finished, the Redeemer cries," furnishes, in its st. i., the ground of st. iii., in its st. iii. of st. v., and in its st. v. of st. vi. The remaining st. (st. iv.) is a cento from Charles Wesley's "Tis finished, the Messiah dies" (q.v.). Thus, though the hymn has generally been ascribed to Blair (see Blair, Hugh), as in the markings by the eldest daughter of W. Cameron (q. v.), he cannot be regarded as having done more than make the cento and rewrite the whole to c. m. In the public worship ed. of that year issued by the Church of Scotland and still in use, it is unaltered. From the 1781 it has passed into a few modern hymnals, as in England, in Morrell and How's Coll., 1854, and the Irvingite Coll., 1864; and in America in the Evangel. Luth. H. Bk., 1834, Presbyterian Ps. and Hys., 1843, and Adams and Chapin's Coll., 1846. In Miss Leeson's Paraphrases and Hymns for Cong. Singing, 1853, No. 74, omitting st. v., vi. In the English Presb. Ps. and Hys., 1867, No. 484, and Church Praise, 1888, No. 80, st. iii.—vi. beginning "Tis finished — his latest voice" were selected; and the second line of the fourth st., beginning "Tis finished — the Messiah died," in the Free Church H. Bk., 1875, No. 46. [J. M.]

Behold the servant of the Lord. — C. Wesley. [Submission.] 1st pub. by J. Wesley in Pt. i. of his Further Appeal to Men of Reason and Religion, Dec. 22, 1744, and subsequently, by C. Wesley, in his Hymns and Sacred Poems, 1749, where it is entitled "An Act of Devotion" (vol. i. p. 120). It was embodied in the Wes. H. Bk., 1790, No. 417, and thence it has passed into various hymnals in G. Britain and America. Orig. text, P. Works, 1858-72, vol. v. p. 10.

Behold the sun that seemed but now. — G. With. [Afternoon.] 1st printed in his Hallelujah, or Britain's Secoli Remembrancer, Londer, 1641, where it is No. 14 of its first part "Hymns Occasional." It is headed "At Sunsetting," and prefaced by the following note. "The singing or meditating to such purposes as are intended in this Hymn, when we see the sun declining may perhaps expel unprofitable musings, and arm against the terrors of approaching darkness.

It is in 3 st. of 4 l., and its use is by no means equal to its merits. It was included in Farr's reprint of the Hallelujah, 1837; and thence, passing through Lord Selborne's Book of Praise, 1862, was given in Thring's Coll., No. 20, with two slight alterations. Thring reading st. i., l. 4, "The" for "This"; and in st. ii., l. 5, "our" for "those." It is also in the Westminster Abbey H. Bk., 1883. [Early English Hys., § viii.] [W. T. B.]

Behold the throne of grace. — J. Newton. [The Throne of Grace.] Appeared in the Olden Hymns, 1779, Bk. i., No. 33, in 8 st. of 4 l., and based on 1 Kings iii. 5. Although extensively used both in G. Britain and America, it is generally in an abridged, and sometimes altered form. In 1781 J. Wesley published the last four stanzas of the original as a hymn in the Arminian Magazine, p. 285, beginning "Since 'tis the Lord's command," but it failed to attract attention, and in that form is unknown to modern hymn-books.

Behold the wretch whose lusts and wine. — J. Watts. [The Prodigal.] This paraphrase of St. Luke xv. 13, &c., was 1st pub. in his Hymns, &c., 1769, Bk. i., No. 123, in 7 st. of 4 l. The peculiarity of its opening line has made against its adoption in its original form in modern hymnals. In the draft Scottish Translations and Paraphrases, 1745, it was given unaltered as No. xxv., save st. vi., which was rewritten thus:

"Bring forth the fairest robe for him, the joyful Father said;
To him each Mark of Grace be shown, and every honour paid."
BEHOLD WHAT WONDROUS GRACE

1745, this text was given as "Adoption." In J. Wesley's Ps. & Hgs., Charleston, South Carolina, 1736-7, p. 19, it was given with alterations and the omission of st. ii. Its modern use is limited in G. Britain, but extensive in America.

In the Draft Scottish Translations and Paraphrases, 1745, this text was given as No. xxx., in 5 st., in a recast form. As this text, and not that of Watts, has been followed in the authorized issue of the Translations, &c., of 1781, and as the Translations, &c., of 1745 are difficult to consult, we subjoin the original of Watts, and the text of 1745.

Watts.

Watts.

Behold what wondrous grace

The Father hath bestowed

On us, the sinful Sons of Men;

To call us Sons of God!

The no surprising thing,

That we should be unknown;

The Jewish world knew not their King,

God's Everlasting Son.

Nor doth it yet appear

How great we must be made;

But when we see our Saviour here,

We shall be like our Head.

A hope so much divine

May trials well endure,

May purge our souls from sense and sin

As Christ the Lord is pure.

If in my Father's love

I share a filial part,

Send down Thy Spirit like a dove,

To rest upon my heart.

We would no longer lie

Like slaves beneath the throne;

My faith shall be as a father cry;

And then the kindred own.

A comparison of this text with that authorized in the Translations, &c., of 1781, &c., and which may be found in any modern copy of the Scottish Psalms, &c., will shew at once how much the latter is indebted to the former: and how far both differ from Watts. By whom the 1745 recast was made is not known, but that of 1781, which has been in use in the Ch. of Scotland for 100 years, is claimed by W. Cameron (q.v.) as his. [J. M.]

Translations, &c., 1745.

Behold the amazing Height of Love

The Father hath bestowed

On us, the sinful Sons of Men;

To call us Sons of God!

Conceаль'd as yet the

Hieron Eye

by this dark World unknown;

So the World knew not

when he came.

God's everlasting Son,

High is this Character we bear;

but higher we shall rise

Thus what we'll be in future worlds

is hid from mortal Eyes.

But this we know, our

Souls shall then have God and Saviour see;

Unveil'd behold him, and

transcend'd unite his Likeness be.

A Hope so great, and we

may Trials well endure;

Before the Soul from Sense and Sin,

as Christ himself is pure.

Watts.
BEHOLD WHERE BREATHING

Behold where breathing love divine.
Anna L. Barbauld, née Aikin. [Charity.] Contributed to Dr. W. Enfield's *Hymns for Public Worship*, &c., Warrington, 1772, No. 117, in 8 st. of 4 l. In the following year it was reprinted in Mrs. Barbauld's (then Miss Aikin) *Poems*, London, 1773, pp. 121-123. In this form it is not in extensive use, although included in Dr. Collyer's *Collection*, 1812, and repeated in Dr. Martineau's *Hymns*, 1840 & 1873. A cento from this hymn is given in the *Church S. S. H. Bk.*, 1868, No. 361, and other collections, beginning, "Blest is the man whose softening heart." It is composed of st. iii., iv., vii., viii., somewhat altered, and appeared in the 9th ed. of Cowper's *Select.* 1820, No. 123. From thence it passed into various collections both in G. Britain and America. In *Kennedy*, 1863, No. 126, it begins, "Blest is the man whose tender heart." The full original text is given in *Lyra Brit.*, 1867, pp. 32-33.

Behold, where in a mortal form [the Friend of Man]. W. Enfield. [Christ our Example.] Appeared in the 3rd ed. of his *Hymns for Public Worship*, &c., 1797, in 8 st. of 4 l. It passed from thence into Bickersteth's *Christian Psalms*, 1833, Rodd's *Hymns Book*, 1842, and others. In the *Bapt. New Selection*, 1828, No. 120, it was given as, "Behold, where in the Friend of Man," with the omission of st. iv., and in this form it is found in the *Bap. P. & Hymns*, 1835. The hymn is also in C. U. in America. The first form, abbreviated, is in *Songs for the Sanctuary*, N. Y., 1865, and the second is in *Hymns & Songs of Praise*, N. Y., 1874, and others.

Behold with pleasing ecstasy.—
P. Doddridge. [Missions.] This hymn is No. 48 in the *Ps. and &c.*, and dated "Oct. 30, 1737." It was pub. in Job Orton's ed. of Doddridge's (posthumous) *Hymns*, 1755, No. 121, in 7 st. of 4 l., in a slightly different form, and entitled "A Nation born in a day; or the rapid progress of the Gospel desired." Is lxxvi. 8, and again in J. D. Humphrey's ed. of the same, 1839. In its original form it has not come into common use: but st. iv. and v., beginning, "Awake, all conquering arm, awake," were slightly altered, were given in the American *Bap. Psalms*, 1841, No. 857. Also in Spuruge's *O. O. H. Bk.*, 1866, No. 962.

Behold ye new-born Infant griefed.
J. Merrick. [Ignorance of Man.] 1st pub. in his *Poems on Sacred Subjects*, Oxford, Clarendon Press, 1813, pp. 25-27, in 8 st. of 4 l. It was also included in full by Montgomery in his *Christian Psalms*, 1825, No. 333. In its full form it has not come into C. U.: but centos therefrom are given in numerous collections both in G. Britain and America. These are:

1. "Author of good, to thee I turn (come)." This cento is composed of st. v.-viii., somewhat altered in Bickersteth's *Christian Psalms*, 1833, No. 127, and from thence has passed into several modern collections. In Dr. Kennedy's *Hymns, Christ.*, 1843, No. 116, these stanzas are repeated as, "Author of good, to Thee I turn," and the two 8 lines have been added, probably by Dr. Kennedy.

2. "Author of good, we rest on Thee." This is a slightly altered form of the former cento, which is found in several American Unitarian collections.

BEIM FRÜHEN

3. "Eternal God, we look to Thee." This is an altered form of st. v., vii., and viii. It was included in the *Leeds H. Bk.*, 1842, No. 868, and is repeated in the *N. Cong.*, 1849, and other collections.

Taken in its various forms, very few of Merrick's compositions have attained to an equal position in popular favour. [J. J.]

Bei dir Jesu, will ich bleiben.
C. J. Spitta. [Confirmation.] Founded on Ps. lxx. 23, and 1st pub. in the 1st Series of his *Evangel und Harfe*, 1833, p. 58, in 6 st. of 8 l. entitled, "I remain continually with Thee!" In the *Württemberg G. B.*, 1842, No. 533, Knapp's *Ev. L. S.*, 1837, No. 1709 (1863, No. 890). The tras. in C. U. are—

1. In thy service will I ever. A full and good tr. by R. Massie in his *Lyra Dom.*, 1860, p. 59, and thence in Schaff's *Christ in Song*, ed. 1879, p. 452. Altered and transposed as Nos. 542, 543 in Adams's *American C. Pastoralis*, 1864. No. 543 begins with st. v., "Let Thy light on me be shining," and incorporates, as st. vii., a cento from st. i., ii. of Massie's tr. of Spitta's "Meine Stunde ist noch nicht kommen" (q. v.). In *Horder's Cong. Hymn.*, 1884, No. 267, st. iv., ll. 5-8, and v., ll. 5-8, are omitted.

2. By Thee, Jesus, will I stay. A tr. of st. i., v., vi. as No. 35 in Snapp's *S. of G. and G.*, 1876, marked as by "J. B. Walter, 1868." Other tras. are:

(1) "So will I abide for ever," by J. D. Burns in his *Memorial & Remains*, 1869, p. 236. (2) "Jesus, with Thee I would abide," by Lady Durand, 1872, p. 48.

Beim frühren Morgenlicht. [Morning.] We have found this hymn in two forms, each differing somewhat from the other, and both differing from the text Osawell seems to have used for his translation. The earlier is in the *Katholisches G. B.*, Würzburg, 1828 [University Library, Würzburg], ed. by Canon S. Pörner, for use in the Diocese of Würzburg; where it occurs as No. 88, at p. 183, in 14 st. of 4 l., and double refrain, entitled "The Christian Greeting." No author's name is given, but it is probably of Franconian origin, and does not seem older than the present century. The second is in P. W. von Diirth's *Französische Volkslieder*, Leipzig, 1855, pt. i., p. 12, in 13 st. of 4 l., with double refrain, entitled "Gelobt sei Jesus Christus." Eight stanzas of the first form are in the *Kath. Gesangbuchlein*, 7th ed., Aschaffenburg, 1860, and the second form is given in full in the *Evangelische Kinder G. B.*, Basel, 1867, No. 59. The last four stanzas of the *Würzburg G. B.*, 1828, are here quoted for comparison.

xi. Die Finsterniss wird Licht.
Wenn fromm die Zunge spricht:
Gelobt sei Jesus Christus
Die Macht der Hölle wird
Vor diesem alten Lied:
Gelobt sei Jesus Christus

xii. Im Himmel selbst erschallt,
Mit heiligem Gewalt: Gelobt, &c.
Der Himmel erweckt bei uns:
Erthun und essen, Gelobt, &c.

xiii. Ihr Menschenkind, Ihr All
Singt laut im Jubelchor: Gelobt, &c.
Rings um den Ehrenrath:
Ehre Gott zum Preis: Gelobt, &c.

xiv. Singet Himmel, Erd' und Meer.
Und alle Engel Heer:
Gelobt, &c.
Es schalle weit und breit, in
Zeit und Ewigkeit: Gelobt, &c.
BEING OF BEINGS

The only tr. in C. U. is—

_When morning gilds the skies_—by E. Caswall.

_Beman, N.S.S._

1872. In 1869 he was also appointed Hon. Canon of Carlisle Cathedral. Dr. Bell's works include _Night Scenes from the Bible_, 1861; _Hills that bring Peace_, 1872; _The_Saintly Calling_, 1873; _Voices from the Lakes_, 1876; _Songs in the Twilight_, 1881; _Hymns for the Church and the Chamber_, 1882; _Songs in Many Keys_, 1884; and _for the Religions Trust Society, Angelic Beings, and their Nature and Ministry_.

He has also edited an Appendix to Dr. Walker's _Cheltenham Psalms and Hymns_, in 1873 (3rd ed. 1878). To this Appendix were contributed:

1. Another Sabbath close. _Sunday Evening_.
2. Be near us, Trine God, we pray. _Matronym_.
3. Be with us, gracious Lord, to-day. _Conversation of a Church_.
4. Christ ascends with songs exultant. _Ascension_.
5. Christ has risen! let the tides. _Easter_.
6. Come, gracious Saviour, manifest thy glory. _Advent_.
7. From the four winds. O living breath. _Mission_.
8. Good Lord, the valley's laugh and sing. _Evening_.
9. Lord, at Thy merry-seat we low. _Foundation Stone of Church_.
10. O fill me with Thy Spirit, gracious Lord. _Advent_.

These hymns being of recent date are not found, save in one or two instances, in any other collection than Dr. Bell's _Appendix_ to Dr. Walker's _Psalms and Hymns_, and his _Appendix_ to the _Hymns_, noted below. With the exception of Nos. 14 and 16, the above were republished in Dr. Bell's _Hymns for Church and Chamber_, 1882. This work also contains other hymns of merit, and should be consulted in preparing a Collection for congregational or private use. In 1884, Dr. Bell added an _Appendix to the Use of Cheltenham Churches to the Hymn_, in which he embodied the hymns given in his former _Appendix_, and added thereunto the following hymns from his _Hymns for the Church and Chamber_:

11. Great God, Thy people's dwelling-place. _New Year_.
12. He gives all believers sleep. _Safety during Sleep_.
13. O Lamb of God, Who died our souls to save. _Peace with God desired_.
14. O Saviour Christ, enthroned at God's right hand. _Christ the Accredited One_.
15. Rest in the Lord. Oh, words of love. _Kxhortation to trust in God_.

In addition to these there were also given:

16. For Erin plead we, God of love. _Hymn for Ireland_.
17. Jesu, our bright & Morning Star. _Epiphany_.

_Bell, Jane Cross_ (Simpson, J. C.)

Beman, Nathan Sidney Smith, 1819, was b. at Canaan, Columbia Co., N. Y., Nov. 27, 1815; and graduated at Middleburg College, Vermont, 1807. He was a Congregational Pastor at Portland, Maine, 1816-18; Minister in Georgia, 1812-22; and Pastor of the First Presbyterian Church, Troy, N. Y., 1824-63. He d. at Carbondale, Illinois, Jan. 8, 1871. He edited _Sacred Lyrics_, Troy, 1832, and an enlarged collection under the same title, 1841. The latter was adopted by the
New School Presbyterian General Assembly as the Christian Psalmist, 1847. Dr. Beman is known in hymnody mainly through his three hymns which are in common use:—

1. Jesus, we bow before Thy throne. Missions. This appeared in Dr. Hastings' Spiritual Songs, 1831, No. 174, in 4 st. 4 l.

2. Jesus, I come to Thee. Submission to Christ. The last two were first pub. in his Sacred Lyrics, 1832, and all are given in Dr. Hatfield's Church H. Bk., 1872. Dr. Beman's hymns are unknown to English collections. [F. M. B.]

**Benedictce**

This canticle is given in the Septuagint version of Holy Scriptures, and is therein a part [verse 35 to middle of v. 65] of the prayer of Azarias in the furnace, which occurs between vv. 23 and 21 of Dan. iii. It is not in the Hebrew version of the Holy Scriptures, and on this ground, amongst others, it is omitted from the Authorised Version. Its use in the Church, as a Canticle, dates from a very early period. It is in the Greek, Ambrosian, Mozarabic, Roman, Sarum, and other Officiums, usually at Lauds on Saturdays and Festivals, but varying in form and length, full details of which are given in Dr. Smith's *Dict. of Christian Antiquities*, Art. Benedictce. In addition to the renderings into Latin for the use of the Western Church, the following are versions in English, the first of which, after that in Latin as noted above, is the version in the *Bk. of Common Prayer*:—

1. O all ye works of the Lord. By whom this rendering from the Latin was made is not known.


4. Angelus holy, high and lowly. By J. S. Blackie. This rendering of the Benedictce appeared in Dr. Beman's *Bible H. Bk.*, 1845, No. 96, in 12 st. of 6 l., and again in Dr. Blackie's *Laws and Legends of Ancient Greece*, 1857, p. 163, in 7 st. of 4 l., and headed "Benedictce." Professor Blackie, in a note thereto, says:—

"This hymn was composed by me for the very beautiful Hinschen melody, *Alles Scherz*, the music and words of which will be found in the collection *Hinschen Melodies*, published by me in *Taizé Magazine* for 1846, vol. vii. p. 259. Many of these melodies, though used on convivial occasions, have a solemnity about them, in virtue of which they are well fitted for the service of the Sanctuary" (p. 359). This rendering of the Benedictce is gaining in popular favour, and is found in several hymnals.

5. O all ye works of God most high. This paraphrase was given in various numbers of *The Sunday at Home*, in 1885. It is by the Rev. Richard Wilton.

Strictly speaking, Nos. 2, 3, and 5 are not in C. U. In addition to the above renderings there are also:—

(1) *Song of the Three Children Paraphrased*, Dr. By Lady Audley. London, 1703. This is reprinted in her *Poems*, 1709.

(2) *Song of the Three Children in English Verse*, By M. L. Plu. London, Printed by J. Morphew. [Cf. 1720.] This was edited by S. Wesley, jun. [J. J.]
Bernstein, Christian Andreas, was b. at Domnitz, near Halle, where his father, Daniel Bernstein, was pastor. After completing his studies at Halle, he was appointed, in 1695, by A. H. Francke, a tutor in the Pädagogium there; was then ordained as assistant to his father (probably at the end of 1696); and d. at Domnitz, Oct. 18, 1699 (Koch, iv. 365, Ally. Deutsche Biog. ii. 484).

From extracts from the Kirchenbuch of Domnitz, kindly sent by Pastor Tauer, it appears that Bernstein was baptized there, July 12, 1672, and thus was probably b. July 9. He signed the book as assistant to his father on March 5, 1697. The funeral sermon, Oct. 29, 1699, was preached at his request by Francke, from Isaiah xl. The statement by his father (who survived till Feb. 27, 1712), that Christian d. at the age of 27 years, 3 months, and 2 days, and in the 3rd month and 2nd day of his age, 3rd year, 14th week of his ministry, seems hardly reconcilable with the other facts.

In Freylinghausen's G. B., 1701-5, six of his hymns were included, four of which have been tr. into English:

1. Ihr Kinders das Römchen! wie steht's um die Liebe. [Brotherly Love.] 1704, as above, No. 306, in 9 st. Previously in J. M. Arnold's Gotische Ephemeris, Leipzig, 1700, pt. ii. p. 309, as No. 1, of the "Some hitherto unknown hymns." 7r. as V. We in one covenant are joined," of st. v. by J. Swertner, as No. 331 in the "Moravian H. Bk., 1704.

2. Mein Vater, seuge mich, dein Kind, nach deinem Bild. [Name and Office of Christ.] 1704, as above, No. 62, in 14 st. The tr. are:
(1) "My Father: form Thy Child according to This Image," by J. C. Jacoti, 1732, p. 122 (1732, p. 12) (2) "Father, make me Thy child," by No. 546 in pt. 1 of the "Moravian H. Bk., 1704.


4. Zuletzt gehts wohl dem der gerecht auf Erden. [Cross and Confutation.] 1701, as above, No. 440, in 7 st. The tr. are:
(1) "At last he's well, who thro' the Blood of Jesus," No. 693, in pt. 1 of the "Moravian H. Bk., 1704. Altered 1726, and changed in metre, 1861, beginning "At last he's rest" (2) "At last all shall be well with those. His own," by Miss Borthwick, in M. L. L., 1854 (1862, p. 225; 1864, p. 172).

[B. M.]

Benson, Edward White, d.d., Archbishop of Canterbury, s. of Edward White Benson, of York, was born at Birmingham, 14th July, 1829, and educated at King Edward's School in that town, and Trinity Coll. Cambridge. At Birmingham his contemporaries under the head mastership of Dr. Prinsep Lee, subsequently first Bishop of Manchester, included Dr. Westcott, and Dr. Lightfoot, Bishop of Durham. At Cambridge he took the high position of Sen. Opt. and 1st cl. Classical Tripos, winning also the distinction of Senior Chancellor's Classical Medalist. He subsequently became a Fellow of his College. In 1852 he passed from Cambridge to Rugby as assistant master; in 1859 from Rugby to Wellington College, of which he was Head Master for fourteen years; in 1872 from Wellington College to Lincoln, as Chancellor of the Cathedral; in 1877 from Lincoln to Truro, as the first Bishop of that Diocese;
in 1883 from Truro to Canterbury, as the Primate of All England. In addition to these appointments he was also Prebendary of Lincoln and Chaplain to the Queen. The sterling value of Dr. Benson's work at Wellington College, at Lincoln, and at Truro, is strongly emphasized by his appointment to Canterbury. His literary labours have not been very extensive; but as a contributor to the Dictionary of Christian Biography, and the author of Work, Friendship, Worship (University Sermons at Cambridge) 1871; Boy Life; Sundays in Wellington College, 1874, and Singleheart, 1877, he is well and favourably known. His hymnological work embraces the co-editorship of the 1856 edition of the Hymn Book; the editorship of the Wellington College Chapel Hymn Book, 1860, 1863, 1876, the translation of various Latin and Greek hymns, including Angulare Fundamentum; Tristes erant Apostoli; Dies Irae Qui mortalis; Te lucis ante terminum; Duromina; and a limited number of original hymns. Of the latter the best is the Breviation Hymn, "O throned, O crowned with all renown" (q. v.); and "Praise to God Who reigns above," were contributed to H. A. & M., 1861.

Bernard of Clairvaux, saint, abbot, and doctor, fills one of the most conspicuous positions in the history of the middle ages. His father, Theobald, or Tesselin, a knight of great bravery, was the friend and vassal of the Duke of Burgundy. Bernard was born at his father's castle on the confines of France and Germany, near Dijon, in Burgundy, in 1091. In his youth he was educated at Caen, where he was distinguished for his studious and meditative habits. The world, it would be thought, would have had overpowering attractions for a youth who, like Bernard, had all the advantages that high birth, great personal beauty, graceful manners, and irresistible influence could give, but, strengthened in the resolve by night visions of his mother (who had died in 1102), he chose a life of asceticism, and became a monk. In company with an uncle and two of his brothers, who had been won over by his entreaties, he entered the monastery of Citeaux, the first Cistercian foundation, in 1113.

Two years later he was sent forth, at the head of twelve monks, from the rapidly increasing and overcrowded abbey, to found a daughter institution, which in spite of difficulties and privations which would have daunted less determined men, they succeeded in doing, in the Valley of Worwood, about four miles from the Abbey of La Ferté—itself an earlier swarm from the same parent hive—on the Aube. On the death of Pope Honorius II., in 1130, the Sacred College was rent by factions, one of which elected Gregory of St. Angelo, who took the title of Innocent II., while another elected Peter Leonis, under that of Anacletus II. Innocent fled to France, and the question as to whom the allegiance of the King, Louis VI., and the French bishops was due was left to them for Bernard to decide. At a council held at Etampes, Bernard gave judgment in favour of Innocent. Throwing himself into the question with all the ardour of a vehement partisan, he won over both Henry I., the English king, and Lothair, the German emperor, to support the same cause, and then, in 1133, accompanied Innocent II., who was supported by Lothair and his army, to Italy and to Rome. When Lothair withdrew, Innocent returned to Paris, and Bernard for awhile to his abbey of Clairvaux. It was not until after the death of Anacletus, the antipope, in January, 1138, and the resignation of his successor, the cardinal-priest Gregory, Victor II., that Innocent II., who had returned to Rome with Bernard, was universally acknowledged Pope, a result to which no one had so greatly contributed as the Abbot of Clairvaux. The influence of the latter now became paramount in the Church, as was proved, when the Council of 1139, the largest council ever collected together, where the decrees in every line displayed the work of his master-hand. After having devoted four years to the service of the Pope, Bernard, early in 1135, returned to Clairvaux. In 1137 he was again at Rome, impetuous and determined as ever, denouncing the election of a Cluniac instead of a Clairvaux monk to the see of Langres in France, and in high contradiction in consequence with Peter, the gentle Abbot of Cluny, and the Archbishop of Lyons. The question was settled by the deposition by the Pope of the Cluniac and the elevation of a Clairvaux monk (Godfrey, a kinsman of St. Bernard) into his place. In 1143, Bernard raised an almost similar question as to the election of St. William to the see of York, which was settled much after the same fashion, the deposition, after a time, if only for a time, of William, and the elevation of another Clairvaux monk, Henry Murdac, or Murtho, into the archiepiscopal see. Meanwhile between these two dates—in 1140—the condemnation of Peter Abbad and his tenants, in which matter Bernard appeared personally as prosecutor, took place at a council held at Sens. Abbad, condemned at Sens, appealed to Rome, and, resting awhile on his way thither, at Cluny, where Peter still prevailed as Abbot, died there in 1142. St. Bernard was next called upon to exercise his unrivalled powers of persuasion in a very different cause. Controversy over, he preached a crusade. The summer of 1146 was spent by him in traversing France to rouse the people to engage in the second crusade; the autumn with a like object in Germany. In both countries the effect of his appearance and eloquence was marvellous, almost miraculous. The population seemed to rise en masse, and take up the cross. In 1147 the expedition started, a vast horde, of which probably not a tenth ever reached Palestine. It proved a complete failure, and a miserable remnant shared the flight of their leaders, the Em-
BERNARD OF MORLAIX

was the only satirist that ever did so—some of the most widely known and admired hymns to the Church of to-day. His poem De Contemptu Mundi remains as an imperishable monument of an author of whom we know little besides except his name, and that a name overshadowed in his own day and in ours by his more illustrous contemporary and namesake, the saintly Abbot of Clairvaux.

The poem itself consists of about 3000 lines in a metre which is technically known as Leonnin Cristati Pristis Juxti, or more familiarly—to use Dr. Neale's description in his Medieval Hymn, p. 99—"it is upon this hexameter, divided into three parts, between which a casura is inadmissible. The hexameter has a tailed rhyme, and feminine or feminine rhyme between the two first clauses, thus:

"Tune nova gloria, pectora solita, clarificant:
Solvit etiam, tenebrae sabbata, continuat.
Patris luxantis, lucea turbant, insecuta
Cive repugnatur, amplissima Loredilla."

The difficulty of writing at all, much more of writing a poem of such length in a metre of this description, will be apparent to all readers of it, as it was to the writer himself, who attributes his successful accomplishment of his task entirely to the direct inspiration of the Spirit of God. "Non ego arrogaber, sed omne humiliti, et ob id asperus affirmaverim, quasi multis spiritus mortuus et intellectus multo affusus, tamen mirum metrum tam longum opus continere non ausus sum."

As to the character of the metre, on the other hand, opinions have widely differed, for while Dr. Neale, in his Medieval Hymn, speaks of its "majestic sweetness," and in its preface to the Rhythm of Bernard de Morlaix on the Celto-Norman, says that it seems to him "one of the handsomest of mediæval measures," Archbishop Trench in his Spec. Lat. Poetry, 1873, p. 311, says: "it must be confessed that these dactylic hexameters... present as unattractive a garb for poetry as can well be imagined;" and, a few lines further on, notes the awkwardness and repulsiveness of the metre.

The truth perhaps lies between these two very opposite criticisms. Without seeking to claim for the metre all that Dr. Neale is willing to attribute to it, it may be fairly said to be admirably adapted for the purpose to which it has been applied by Bernard, whose preconceived self-abasement as a contemplative in the spirit of the publican, "that would not so much as lift up his eyes unto heaven," the joys and the glory of the celestial country, or sorrowfully reviews the vices of his age, or solemnly denounces God's judgments and the righteous execution thereof. So much is true in the case that the prevailing sentiment of the poem, that, viz., of an awful appreciation of the joys of heaven, the enormity of sin, and the terrors of hell, seems almost wholly lost in such translation as that of Dr. Neale. Beautiful as they are as hymns, "brief life is here our portion," "Jerusalem the Golden, and their companion extracts from this great work, are far too jubilant to give any idea of the prevailing tone of the original." (See Hera Novissima.)

In the original poem of Bernard it should be noted that the same fault has been remarked by Archbishop Trench, Dean Stanley, and Dr. Neale, which may be given in the Archbishop's words as excusing at the same time both the want, which still exists, of a very close translation of any part, and of a complete and continuous rendering of the whole poem. "The poem," observes Archbishop Trench, "instead of advancing, eddies round and round his object, recurring again and again to that which he seemed thoroughly to have discussed and dismissed, Son. Lat. Poetry, 1873, p. 311. On other grounds also, more especially the character of the vices which the author lasheth, it is alike impossible to expect, and undesirable to obtain, a literal translation of the whole. We may well be content with what we already owe it as additions to our stores of church-hymns.

[D. S. W.]
Berridge, John, b. at Kingston, Nottingam, March 1, 1716, and educated at Clare Hall, Cambridge. In 1749 he was ordained as curate to the parish of Stapleford, near Cambridge, and in 1755 he was preferred to the Vicarage of Everton, where he d. Jan. 22, 1793. His epitaph, written by himself for his own tombstone (with date of death filled in), is an epitome of his life. It reads—

"Here lies the remains of John Berridge, late Vicar of Everton, and an itinerate servant of Jesus Christ, who loved his Master and His work; and after running on His errands for many years, was caught up out of this world. Reader, art thou born again? (No salvation without a new birth.) I was born in Sin, February 1716, remained ignorant of my fallen state till 1730; lived piously on faith and works for salvation till 1754; was admitted to Everton Vicarage, 1755; fled to Jesus for refuge, 1755; fell asleep in Jesus, January 22, 1793."

The first collection of Berridge's hymns was published as A Collection of Divine Songs, 1769. This was subsequently suppressed. In 1783 his Sion's Songs; or, Hymns composed for the use of them that love and follow the Lord Jesus Christ in sincerity were published. The work contains 312 hymns, some of which had previously appeared in the Gospel Magazine (from 1775 to 1777, 20 in all), under the signature of "Old Everton" and others were adapted from C. Wesley. The most popular of these in modern collections are, "Jesus, cast a look on me," "O happy saints who dwell in light;" and "Since Jesus truly did appear." Concerning his hymn book in 1783, he says in his Preface—

"Twelve years ago those hymns were composed in a six months' illness, and have since laid aside neglected by me, often threatened with the fire, but have escaped that martyrdom."

[J. J.]

Bertram, Robert Aitken, s. of Rev. J. M. Bertram, b. at Hanley, 1836, and educated at Owen's College, Manchester, and as a Congregational minister has laboured in St. Helena, Manchester, Barlavington, Nottingham and Llanelli. Mr Bertram is author of several works, including A Dictionary of Medical Illustrations, 1877; A Homiletic Encyclopaedia of Illustrations in Theology and Morals, 1880; and was also one of the editors of The Cavendish Hymnal, prepared in 1864 for the use of the congregation of Rev. Joseph Parker, b.d., at that time minister of Cavendish Chapel, Manchester. To that collection he contributed, under the initials "R. A. B.," the following hymns, several of which have passed into other hymn-books:

1. As kings and priests we hope to shine. Cross and Crown
2. Behold Thy servant, Lord. Induction of a Ministry
3. Father of Jesus, Lord of Love. Love to God desired
4. Jesus, hail! Thou Lord of glory. Ascension
5. Look down, O Lord, in love on these. Reception into Church Membership
6. Lord of glory, throne on high. Children's Hymn for New Year
7. Met to remember Thee, O Lord. Holy Communion
8. O Christ, with all Thy members one. One Meat with Christ
9. Our hearts still joy in Thee. Sunday
10. Saviour, still the same Thou art. Holy Baptism
11. Seeking, Lord, Thy word to heed. S. S. Teacher's Hymn
12. Sing loud for joy, ye saints of God. Reception into Church Membership
13. Spirits of life, and powers of light. Whitstable
14. Sweetly fly, our changeful days. Sunday

Bemthune, George Washington, B.B. A very eminent divine of the Reformed Dutch body, born in New York, 1805, graduated at Dickinson Coll., Carlisle, Phila., 1821, and studied theology at Princeton. In 1827 he was appointed Pastor of the Reformed Dutch Church, Rinebeck, New York. In 1830 passed to Utica, in 1834 to Philadelphia, and in 1850 to the Brooklyn Heights, New York. In 1861 he visited Florence, Italy, for his health, and died in that city, almost certainly, after preaching, April 27, 1862. His Life and Letters were edited by A. R. Van Neste, 1887. He was offered the Chancellorship of the University of New York, and the Provostship of the University of Pennsylvania, both of which he declined. His works include The Fruits of the Spirit, 1839; Sermons, 1847; Leaves of Love & Faith, 1847; The British Female Poets, 1848, and others. Of his hymns, some of which have attained to some repute, we have:

1. Teased upon life's raging billow. Savior's Hymn. Appeared in the Christian Lyce, 1830; in the Seaman's Devotional Assistant the same year, and in Dr. Bethune's Lays, 1847, p. 168,
in 3 st. of 8 l. It is said to have been the Author's first and favourite hymn, having been written when he was on a voyage to the West Indies, for the benefit of his health, in the year 1823. (Lyc. Soc. Amer. p. 239.) It is a "Sailor's Hymn," a work which was published in Lyra Sac. Amer., and hence passed into 'The Hymnary, 1872, and other English collections.


3. It is a death to die. This translation of the Greek hymn for Pindar (q.v.) appears in his Lyra, &c., 1847, p. 141, in 5 st. of 4 l. As stated above, Dr. Bethune died at Florence. His remains were taken to New York, and buried in Greenwood Cemetery. This hymn, in compliance with a request made by him before his death, was sung at his funeral. It is found in several English hymnals.

4. Light of the Immortal Father's glory. Evening, v. 5 of the Greek hymn for Pindar (q.v.). It appeared in his Lyra, &c., 1847, p. 373, in 4 st. of 8 l., and is in C. U. and in England.

5. Farewell, dear brother. Parting. The departing Missionary, pub. in his Lyra, &c., 1847, p. 170, in 6 st. of 4 l., and included in Lyra Sac. Amer. 1868, and thence into English collections. It is in C. U. in America.

6. O Jesus, when I think of Thee, Easter. This is said to have been the date of 1847. It was 1st pub. in his Lyra, &c., 1847. Included in Lyra Sac. Amer. (there it is stated to have been from the Lyra into English collections.) It is in C. U. in America:

7. Come, let us sing of Jesus. S. Schools. Pub. in 1850, suitably to Sunday schools, and is found in Song's S. of G. & G. and others.


9. There is no name so sweet on earth. Name of Jesus. Sal by Mr. H. P. Main to be by Dr. Bethune. It has been wrongly ascribed to E. Roberts, a Hussian.

10. When the spirit of the author's pen is and was written on Saturday, April 25th, 1862, the day before his death at the Lyra Soc. Amer., 1868, and thence passed into one or two English hymnals.

In his Lyra, &c., 1847, Dr. Bethune included the following "Christmas Carols for Sunday School Children":

1. The Almighty Spirit to a poor, &c.
2. Joy and gladness, joy and gladness.
3. Full many a year has passed, &c.
4. We come, we come, with loud acclaims.

In the same work there are also metrical renderings of Psalms i. xix. xxiii. xxxvi. xxvi. in the Lyra Sacra Americana, 14 pieces by Dr. Bethune are given, including many of the above.

BEETLE, Henry John, was b. 1825, at Great Yarmouth, where his father was a Baptist minister. He entered the Baptist ministry in 1847, and laboured successively in London, Edinburgh, Bradford (Yorks.), Manchester, Darlington, and Newcastle-upon-Tyne. Mr. Betts has pub. a small volume of hymns and poetical translations, entitled 'Early Blossoms, 1842: two vols. of sermons on Scriptural Localities and their Associations,' 1858; 'Lectures on Elijah, 1856; and at different times single sermons and lectures. For some years he was editor of the Primitive Church Magazine. His 'Children's Hymnbook' appeared in 1861. From it the following hymns are in C. U.—

1. Beautiful Star, whose heavenly light, Christ the Star.
2. Jesus, Thou art meek and lowly, Jesus desired.
4. There is a lamp whose steady light, Holy Scripture.

These are found in Major's Bk. of Praise, and some other collections. [W. R. S.]

BEVAN, Emma Frances, née Shuttleworth, dau. of the Rev. Philip Nicholas Shuttleworth, Warden of New Coll., Oxford, afterwards Bp. of Chichester, was b. at Oxford, Sept. 25, 1827, and was married to Mr. H. C. Le Bevan, of the Lombard Street banking firm, in 1836.

Mrs. Bevan pub. in 1858 a series of tracts from the Devonian as Songs of Nativity Life (Lond., Hamilton, Adams, & Co.), in a volume which, from its unusual size and co-operative costliness, has received less attention than it deserves, for the tracts are decidedly above the average in merit. A number have come into C. U., but almost always without its name, the best known being those under "O Isis, O chest, O Licht des Lebens," and "Gesels Paar will etwas ben." Most of these are annotated throughout this Dictionary under their authors' names, or Greek first lines. That at p. 690, "O Isis an der Is, O Licht des Lebens," and "Gesels Paar will etwas ben." Most of these are annotated throughout this Dictionary as far as possible.

Beyond, beyond the [that] boundless sea. J. Conder. [Omnipresence of the H. Spirit.] Appeared in his Star in the East with Other Poems, 1824, pp. 74, 75, in 5 st. of 6 l., headed, "A Thought on the Sea, 'Though He be not far from every one of us,' Acts xvi. 27;" and dated, "Happisburgh, June, 1822." In 1856 it was repeated in his Hymns of Praise, Prayer, &c., p. 53, with slight changes in st. iv. and v. The congregational use of this hymn began with Curtiss's Union Coll., 1827, No. 21, and extended to Conder's Cong. H. Bk., 1838: the Leeds H. Bk., 1853: the Bap. Psalms & Hymns, 1868: the New Cong. 1839, and others. Its use is fairly extensive, both in G. Britain and in America. In Martineau's Hymn, 1840, and Hymns of Praise and Prayer, 1873, it reads—"O God, beyond that boundless sea," and st. iii. is also omitted.
Beyond the smiling and the weeping.

H. Bonar [Heaven anticipated.]

Pub. in his Hymns of Faith and Hope, 1st ser. 1857. In 6 st., of 8 l., the last three lines being a refrain. In G. Britain it is found in one or two collections only, but in America its use is somewhat extensive, but usually with abbrevi-
first pastor of the Neustadt Erlangen, and in 1860 dean of Erlangen. He died at Erlangen, June 2, 1882, aged 77 years, 309-310; MS., &c., from his widow).

He took an interest in the preparation of the Bavarian G. S. 1854, and strove for the retention of hymns in their original forms. His hymns (which are mostly translations from the Latin) appeared principally in his Gesang- und Psalmversuch Erlangen, 1860. One has been tr. into English, viz.:

Mijn Hers, vergis meen achter.[s] [Supplication].

1st pub. in Knapp's Christologete, 1844, p. 185, to pub. in Oct. 1854, repeated in 1750 as above. Included in No. 1775 in Knapp's Rev. L. S., 1850 (1896, No. 1724). As —

"My God, forget me not," by Miss Jane Bathurst in H. L., 1862, [J. M.]

Bickersteth, Edward Henry, B.D., b. of Henry Bickersteth, surgeon, of Kirkby-Lonsdale, Westmorland, and brother of John Bickersteth, b. at Kirkby-Lonsdale, Mar. 19, 1766. In 1801, he received an appointment in the General Post Office, but relinquished it in 1806 for the study of law. Subsequently, in 1813, he took Holy Orders, and proceeded to visit the stations of the Church Miss. Society in West Africa. On his return he became the resident Secretary of the Society till 1830, when he was preferred to the Rectory of Watton, Herts, where he d. Feb. 28, 1850. His works, which are numerous, were pub., in 16 vols., in 1853. His Christian Prayer-book, pub. 1833, enlarged ed. 1841, has had a most powerful and lasting influence upon the hymnody of the Church of England. Of the hymns contained therein a large proportion are still in C. U., and in many instances in the form in which they were given in that collection in 1833 and 1841. His hymns, contributed to the 1st ed. of his collection, are:

1. Light of the world, shine on our souls. H. Scriptures.
2. Lord of the harvest, hear us now. During ministerial vacancy.
3. Lord, shed Thy grace on every heart. Social meeting.
4. O for a single heart for God. Single heart desired.
5. O if we know the joyful sound. Round Societies.
6. Our Saviour Christ will quickly come. Adoration.
7. The day of birth, my soul, improve. Birthday.
8. Walk with thy God — A sinner walk. Be still and walk with God.

Bickersteth, Edward Henry, B.D., b. of the above, b. at Islington, Jan. 1825, and educated at Trinity College, Cambridge (B.A. with honours, 1847; M.A., 1850). On taking Holy Orders in 1818, he became curate of Beningham, Norfolk, and then of Christ Church, Tunbridge Wells. His preference to the Rectory of Hinton-Martell, in 1832, was followed by that of the Vicarage of Christ Church, Hampstead, 1853. In 1885 he became Dean of Gloucester, and the same year Bishop of Exeter. Bishop Bickersteth's works, chiefly poetical, are:

(1) Fosses, 1849; (2) Water from the Well-springs, 1852; (3) The Book of Days, 1854; (4) Commentary on the New Testament, 1854; (5) Yesterday, To-day, and For Ever, 1861; (6) The Spirit of Life, 1862; (7) The Two Brothers and other Poems, 1871; (8) The Water Home Call, 1872; (9) The Shadowed Home and the Light Beyond, 1874; (10) The Beef and other Parables, 1875; (11) Songs in the House of Pilgrimage, N.B.; (12) From Tear to Tear, 1882.

As an editor of hymnals, Bp. Bickersteth has also been most successful. His collections are:

(1) Psalms & Hymns, 1843, b. on his father's Christian Psalmody, which passed through several editions.
(2) The Hymnal Companion, 1870; (3) The Hymnal Com-

Bianco da Siena, b. at Ancilina, in the Val d'Arno, date unknown. In 1667 he entered the Order of Jesuines, consisting of unordained men who followed the rule of St. Augustine. This order was instituted in that year by one John Colombinus of Sienna, and suppressed by Pope Clement IX. in 1668. Little is known of Bianco beyond the fact that he is said to have lived in Venice for some years, and d. there in 1434. His hymns were pub. at Lucca, in 1851, and edited by T. Bini, under the title, Laudis spirituali del Bianco da Siena. This work contains 92 pieces. Of these the following have been translated into English, and have come into C. U.:—

1. Disceilt Amor santo. The Holy Spirit desired. This is No. 35 in the above work and is in 9 st. of these, Dr. Littlefield gave 4 in the People's, H., 1867, No. 473, as, "Come down, O Love Divine.

2. O Gesu Cristo amoroso. Missions. This is in English by Dr. Littlefield, and was pub. in Christ, the living.

V. M. This is also from the foregoing work, the People's, H., 1867, No. 226, is in 7 st. of 4 lb. Lamb.

3. Vergine santa, sposa dell'Agape. St. Lucy. No. 74, in 15 st. of 3 lb. Dr. Littlefield's tr. is, in 22 st. of 6 lb.

4. Amor e spòso dileto. Love for Jesus. 1855. Dr. Littlefield contributed a cento thereon. This was tr. to Brooke's Churchman's Monthly, 1852. It begins, "Love, Jesus, Who hath sought thee so.

Although the trs. Nos. 1, 2, 3, and 4 have not gone any worthy of more extended notice. [J. J.]

Biarowsky, Wilhelm Eduard Immanuel von, of F. M. F. von Biarowsky, a Munich 08, 1814, and after studying at Munich, became in 1840, German minister at Koln, on the Lake of Geneva, and He became, in 1845, pastor at Wittenbach, Lower Franconia, but resigned in 1857, and after a year spent in Munich, was appointed
when on the death of the Duke, in 1572, the
Elector August, of saxony, assumed the
Regency, the Calvinistic court party gained
the ascendancy, and succeeded in displacing
Bienemann and other Lutheran pastors in the
Duchy. Finally, in 1578, he was appointed
pastor and General Superintendent at Alten-
burg, and d. there Sept. 12, 1591 (Koch, ii.
248-252; Allg. Deutsche Biog., ii. 629). One
of his hymns has passed into English.

Herr wie du willt, so schickst mich. [Resigna-
tion.] Written in 1574, while he was tutor
to the children of Duke Johann Wilhelm
of Sachsen Weimar, in expectation of a com-
ing residience. He taught it as a prayer to
the Princess Maria, then three years old, the
initial letters of the three stanzas (H. Z. S)
forming an acrostic on her title, Herzogin zu
Sachsen. The Princess afterwards adopted as
her motto the words "Herr wie du willt," and
this motto forms the refrain of "Jesus, Jesus,
nichts als Jesus," the best known hymn of the
Countess Ludmilla Elizabeth of Schwarzburg-
Rudolstadt (q.v.), (see Koch, vili. 570-571).
This hymn "Herr wie," was first pub. in R. Hel-
böcklein, Leipzig, 1582, in 3 at. of 7 l., marked as
C. Melis D. 1574, with the title, "Motto
and daily prayer of the illustrious and noble Princess
and Lady, Lady Maria, by birth, Duchess of
Saxony, Landgrave of Thuringia and Margrave
of Meissen." Thence in Wackerneupel, tr.
p. 714. Included in the Greifswald G. B. 1597,
and others, and in the Unv. L. S., 1581, No. 578.
The 5 stanzas in C. U. are:

1. Lord, as Thou wilt, whilst Thou my heart,
good and full, by A. T. Russell, as No. 185 in
his Ps. & Hys., 1854.

2. Lord, as Thou wilt, deal Thou with me. in full,
by E. Cronenwett, as No. 406 in the Ohio Luth.
Hymnal, 1880. Another tr. is —

"Lord, as Thou wilt, so do with me," by Dr. G. Walker,
1860, p. 53.

[J. M.]

Biggs, Louis Coutier, m.a., the well-
known writer on Hymn A. & M. and kindred
subjects, graduated at Oxford B.A. 1863. On
taking Holy Orders he was successively
Curate of Greatby, Northants; Asst. Master
in Ipswich School; Rector of Parham,
Devon; and of Chichester, near Weymouth,
and Chaplain at Malacca, Singapore, and
other stations, including Penang in 1875,
1877, and 1883. Mr. Biggs has pub.:

(1) Hymns Ancient and Modern with Annotations
and Translations, 1867. (2) Suppl. Hymns for use with
H. A. & M.; (3) English Hymnody (a reprint of articles
from the Monthly Packet), 1872; Songs of Other
Churches (pub. in the Monthly Packet, 1871-3); and one
or two smaller hymnological works. A few of the rend-
erings of English hymns into Latin given in his
Annotated H. A. & M. are by him.

Bilby, Thomas, s. of John Bilby, b. at
Southampton, April 18, 1791. In 1806 he
joined the army, remaining eight years. Subse-
quently he studied the Infant School Sys-
tem under Buchanan, whose school at Brewer's
Green, Westminster, is said to have been the
first Infants' School opened in England. In
1825 he obtained the charge of a Training
School at Chelsea, where some 500 teachers
were instructed in his system. In 1832 he
proceeded to the West Indies, where he intro-
duced his system of teaching. On returning
home to England, he became the parish clerk of
St. Mary's, Illington. He d. Sept. 24, 1872.

He was one of the founders of "The Home and Colonial Infant School Society." Jointly with Mr. B. B. Ridgway he published The Nurse's Book, The Infant Teacher's Assistant, 1831-32, and the Book of Quadrupeds, 1836. His hymns appeared in The Infant Teacher's Assistant, the best known of which is, "Here we suffer grief and pain."

**Binney, Thomas**, B.D., b. at Newcastle-on-Tyne, 1798, and educated at Wymondley College, Hertfordshire. Entering the ministry, he was successively pastor of a congregation at Bedford, an Independent Chapel at Newpoit, Isle of Wight, and of the king's Weight House Chapel, London, 1829. The University of Aberdeen conferred upon him the M.A. degree. He d. Feb. 23, 1874. His works, exceeding 50 in number, include Life of the Rev. Stephen Morell, 1825; Money, 1864; St. Paul, His Life and Ministry, &c. He wrote a few hymns, including "Eternal Light! Eternal Light," and "Holy Father, Whom we praise." (Close of Service.)

**Bird, Frederic Mayer**, b. at Philadelphia, U.S., June 28, 1838, and graduated at the University of Pennsylvania, 1857. In 1860 he became Lutheran pastor at Rhinebeck, N.Y., in 1865 at Valatie, N.Y., where he remained until 1868. In 1868 he joined the American Protestant Episcopal Church (decan), and became Rector at Spofford, New Jersey, 1870-74, and elsewhere, when he became Chaplain and Professor of Psychology, Christian Evidences, and Rhetoric in the Lehigh University, South Bethlehem, Pennsylvania.

Professor was compiled with Dr. B. M. Schmucker, (1) Pennsylvania Hymns, for the use of the Strong, Lutheran Church, 1883, revised and (now used) as the Lutheran General Council's Church Book, 1884, and pub. (3) Charles Wesley's Hymns and last the department of "Hymn Notes," in the New York B. W., works is the largest in the United States.

**Birk, Sigismund von**, s. of Daniel Birk, pastor at Wildstein, near Eger, in Bohemia, was b. at Wildstein, May 3, 1626. In 1629 his father, along with other evangelical pastors, was forced to flee from Bohemia, and went to Nürnberg. After passing through the Egidien-Gymnasium at Nürnberg Sigismund entered the University of Jena, 1643, and there studied both Law and Theology, the latter at his father's dying request. Returned to Nürnberg, in 1645, and on account of the Pogutz Shepherd and Flower Order, At the close of 1645 he was appointed tutor at Wolfenbüttel to the Princes of Brunswick, was crowned as a poet, and after a year (during which he resigned the post), he resigned this post. After a tour, during which he was admitted to the German Society (or Patriotic Union), he returned to Nürnberg in 1648, and employed himself as a private tutor. In 1654 he was ennobled on account of his poetic gifts by the Emperor Ferdinand III. was admitted in 1658 as a member of the Fruitbearing Society, and on the death of Harsdörffer, in 1662, became Chief Shepherd of the Pegzitz Order, to which from that time he imparted a distinctly religious cast. He d. at Nürnberg, June 12, 1681. (Koch, ii. 478-485; Allg. Deutsche Biog., ii. 660; Bode, pp. 44-46; first dating his death, July, and the last dating his birth, April 25). In his 52 hymns he was not able to shake off the artificial influences of the time, and not many of them have retained a place in German C. U. Three have been tr. into English:

1. Auf, auf, mein Herz und du mein ganes Sinn, Wirt alles heut. [Sunday.] 1st pub. (not in 1661, but) in Saubert's G. B., Nürnberg, 1676, No. 329, in 10 st. Tr. as:—

(1) "Awake thee up! My Heart, my Thought, my Mind," by H. J. Bucknell, 1842, p. 16. (2) "Awake! to holy thought aspire," by Dr. H. Wells, 1866.


"Jesus, on thy suffering love," by W. Reid, in the British Psalmist, March, 1665, p. 46, repeated in his Psalms, 1872, No. 433.

3. Lasset uns mit Jesu ziehen. [Passiontide.] 1st pub. in J. M. Dilherr's Heilige Korreoschen, Nürnberg, 1653, p. 412, in 4 st. of 8 l. Included as No. 250 in the Berlin G. L. S., ed. 1893. The only tr. in C. U. is:

"Let us hance, on high ascending," Good and full, by A. T. Russell, as No. 184 in his Ps. & Hym., 1851. His frs. of st. iii., iv., were adopted and altered to "Let us now with Christ be dying," as No. 635 in Kennedy, 1883.

J. M.

**Birks, Edward Bickersteth, M.A., s. of Professor T. R. Birks, b. at Kelshall, Herts, in 1849, and educated at Cholmeley School, Highgate, and Trinity College, Cambridge (M.A. 1870, M.A. 1873, and also a Fellowship, 1878). On taking Holy Orders, he became, in 1878, Curate of St. Mary's, Nottingham, and, after six months at Greenwich, in 1880, Vicar of Trimingham in 1881, and Vicar of St. Michael's, Cambridge, in 1884. Mr. Birks is the author of the metrical Litany, "Light that from the dark abyss," in the H. Comp., No. 649. It first appeared in Evening Hours in 1871 (having been composed in 1869 or 1870). Others of his pieces are to be found in Leaves from the Christian Rememberer.

**Birks, Thomas Rawson, M.A., b. Sept. 1810, and educated at Trinity College, Cambridge (B.A. 1834, M.A. 1837), of which he subsequently became a Fellow. Having taken Holy Orders in 1837, he became, in 1878, Curate of St. Mary's, Nottingham, and, after six months at Greenwich, in 1880, Vicar of Trimingham in 1881, and Vicar of St. Michael's, Cambridge, in 1884. Mr. Birks is the author of the metrical Litany, "Light that from the dark abyss," in the H. Comp., No. 549. It first appeared in Evening Hours in 1871 (having been composed in 1869 or 1870). Others of his pieces are to be found in Leaves from the Christian Rememberer.**
of the Psalms. In his Companions Psalter, 1874. They number upwards of 100. [Eng. Psalters, § xx.] Very few are in C. U. In G. Britain, but in America their use is extending. They include:—

1. Except the Lord do build the house. Ps. cxvii.
2. 0 come, let us sing to the Lord. Ps. xcv.
3. O King of Mercy, from Thy throne on high. Ps. lxxx.
4. O taste and see that He is good. Ps. xxxiv.
5. O when from all the ends of earth. Ps. xiv.
6. The heavens declare Thy glory. Ps. xiv.
7. The Lord Himself my joy is. Ps. xxxi.
8. The mighty God, the Lord hath spoken. Ps. 1.
9. Thou art gone up on high, 0 Christ, &c. Ps. xvi.
10. Whom have I [we] Lord in heaven, but Thee. Ps. xiii.

Of these versions of the Psalms, all of which date from 1874, the most popular is No. 3. Mr. Hirka's compositions are of greater worth than they have hitherto received.

[J. J.]

Bis ternas horas explicationes. [For the Sixth Hour.] This hymn is in Daniel, No. 16, with a further note at iv. p. 13. Daniel, on the authority of Castriolus's commentary on Ps. cxv. 164, gives its as by St. Ambrose. Daniel's text is in 32 lines, of which he says, ll. 23-28, beginning "Ora brasile Domini", are given by the Benedictine editors as a complete hymn of St. Ambrose. He cites it as in the Hymnary of Thomasius, and as in an 8th cent. ms. in the Vatican. Tr. as "Now twice three hours the sun hath told," by W. J. Copeland, in his Hymn. for the Week, &c., 1848, p. 148.

[J. M.]

Blackall, Christopher Ruby, M.D., b. in New York State, 1830, and educated for the medical profession. For 15 years he followed his profession, including service in the army during the civil war. Subsequently he managed, for 14 years, a branch of the Baptist Publication Society, taking at the same time great interest in S. School work. He edited the American Bible Lesson Quarterly, for 3 years, and also Our Little Ones.

1. The prince is set before us. Heaven anticipated. This is one of Dr. Blackall's most popular hymns for children. It was written in 1874 for the Sunday School of 2nd Baptist Church, Chicago, Illinois, and set to music by H. R. Palmer. It 1st appeared in Palmer's Songs of Love for the Bible School, 1874, from whence it has passed into numerous collections, including J. D. Sankey's S. S. and School, Lond., 1881.

2. Follow the paths of Jesus. Following Jesus. This is included in the Bap. Hy. [§ Tune] Bk., Phila., 1874, No. 701.


[J. J.]

Blackie, John Stuart, L.L.D., b. at Glasgow, July, 1809, and educated at Marischal College, Aberdeen, and at the University of Edinburgh. After a residence on the Continent for educational purposes, he was called to the Bar in 1834. In 1841, he was appointed Professor of Latin in Marischal College, Aberdeen, and in 1850 Professor of Greek in the University of Edinburgh. On the death of Dr. Guthrie he was for some time the Editor of the Sunday Magazine. His published works include:—A Metrical Translation of Aeschylus, 1850; Pronunciation of Greek, 1852; Lyrical Poems, 1860; Homer and the Iliad, 4 vols., 1869, &c.; Laymen and Legends of Ancient Greece, &c., 1875, and Songs of Religion and Life, 1876. To the hymnological student he is known by his rendering of a portion of the Benedicere (q.v.). "Angels, holy, high and lowly," which is found in several hymnals.

Blacklock, Thomas, D.D., b. at Annapolis, Dunbarshire, November 10, 1721. He studied at the University of Edinburgh, and was, in 1759, licensed to preach. In 1762 he was ordained parish minister of Kirkenbright, but, on account of his blindness, had to resign and retire on an annuity. He went to Edinburgh and there received as boarders University students and boys attending school. In 1767 he received the degree of D.D. from the University of Aberdeen (Marischal College). He was one of the earliest and most helpful literary friends of Robert Burns. He d. at Edinburgh, July 7, 1791. His Poems were often printed—in 1756 at London, with a Memoir by the Rev. Joseph Spence, Professor of Poetry at Oxford; in 1783, at Edinburgh, with a Memoir by Henry MacKenzie, &c. They include 2 Psalm Versions, and 4 Hymns. "Hal, source of pleasures ever new," is altered from the Hymn to Benevolence, and "Father of all, omnipotent mind," is from his version of Psalm 239. No. 16 in the Tears, and Pard, of 1784. "In life's gay morn," &c., is also ascribed to him.

Blackmore, Sir Richard, was appointed a Physician in Ordinary to William of Orange in 1667, receiving knighthood at the same time in recognition of his services at the Revolution. His works embraced theology, medicine, and poetry, and a Version of the Book of Psalms. [Eng. Psalters, § XV.] Whilst Dryden and Popesuper excelled at his poetical works, Addison (Spectator, 338), and Johnson (Lives of the Poets) gave them a good word, and specially his poem on the Creation. He d. October 9, 1729.

His version of the Psalms was last issued in England with royal license for use in churches; but notwithstanding this it never obtained any circulation, and except as in a few psalms in Colyer's Sic., 1812, and one or two others, and various Uniate collections in the early part of this century, it has remained utterly neglected by editors of all schools of thought.

Blair, Hugh, D.D., eldest s. of John Blair, merchant, Edinburgh, b. at Edinburgh, April 7, 1718. In 1730 he entered the University of Edinburgh, where he graduated M.A. in 1739. In 1742 he was ordained parish minister of Collessie, in Fifeshire, in 1743, second minister of the Canongate, in Edinburgh, in 1754 minister of Lady Yester's, and in 1758 joint minister of the High Church (now styled St. Giles's Cathedral). In 1762, while still retaining his pastoral charge, he was appointed the first Professor of Rhetoric in the University of Edinburgh—a chair founded for him. He received the degree of D.D. from the University of St. Andrews, in 1757. He d. in Edinburgh, Dec. 27, 1800.

In 1744 Dr. Blair was appointed a member of the Committee of Assembly which compiled the Tar and Port of 1745, and in 1747 of that which revised and enlarged them. To him are ascribed the Rev. W. Thomson and the Rev. Dr. Hen Scott (Scottish Hymnody, Appendix) Nos. 4, 33, 34, 44, of the 1741 collection. He is also credited with the alterations made on Par-
BLAIRE, ROBERT

Blair, Robert. [Blair, Hugh.] Blair, William, b. at Clunie, Kinglassie, Fife, Jan. 13, 1830, and educated at Patshall School and St. Andrew's University, where he graduated M.A. in 1856, B.D. in 1879. In 1856 he was ordained at Dunblane, as the United Presbyterian Minister in that town. Dr. Blair has published several prose works, including Chronological Collections of Aberthorm, and Selections from the Memoirs and Notes of Mr. Leighton with Memoirs and Notes on the life and times of Mr. Leighton. His hymn, "O! Saviour, Shepherd bring us home," and the accompanying tune, "Eton," were contributed to the Scottish Presbyterian Hymnal for the Young, 1882. He is also the author of several New Year's hymns.

BLETSFORD, Ambrose Nichols, b. at Plymouth, 1842, and educated for the Unitarian Ministry at Manchester New College, London. He also graduated at the London University as B.A. In 1866, he became junior colleague to the late Rev. William James, Minister of Lewin's Mead Meeting, Bristol, and on the death of Mr. James, in 1870, the sole pastor. Mr. Bletsford's hymns were written for the 8th Annual Meeting of St. Andrew's Presbyterian Church, on the dates and melodies. They were first printed as fly-leaf phrases and in the Practic, 1876, 1877.

BLESS GOD, MY SOUL

1534, he received his help and countenance till 1538, when the growing opposition of the Lutheran party led him to withdraw from Wurttemberg. He returned to Constantz, where he remained till 1548, when he was called to Giessenberg, in Thuringia, and in the end of 1549, to Winterthur. He became pastor at Biel, in the Jura, 1531, but returned to Winterthur, 1539, and there, Dec. 6, 1544 (Koch, ii. 62-75; Altes Deutsche Bibl., ii. 691-693). Koch characterizes him as the most important of the hymn-writers of the Reformed Church at the time of the Reformation. Some thirty in all of his hymns are preserved in ms. at Zürich and Winterthur. The only one translated into English is:

Wie's Gott gefällt, so günstig mir auch. [Tract in God: Wacker and Wacker, ill. p. 26, quotes it in its actual context from the 14th century. It is probably the best of all German hymns.]

1. Wie's Gott gefällt, so günstig mir auch. [Tract in God: Wacker and Wacker, ill. p. 26, quotes it in its actual context from the 14th century. It is probably the best of all German hymns.]


BLEAK WINTER IS SUBDUE AT LENGTH.

J. N. E. [Spring.] 1st pub. in the Olney Hymns, 1779, Bk. ii., No. 89, in 9 st. of 4 l. In its full form it is not in C. U., but an altered version of st. ii. v. and ix. is given as:

Bleibt bei dem, der eure Willen.

C. J. P. Spitta. [Following Christ.] Founded on 1 John, ii., 28, and 1st pub. in the 1st Series, 1833, of his Psalter and Hymn, p. 113, in 4 st. of 8 l., entitled "Abide in Jesus." In the Wurttemberg, 1842, No. 382, and other collections. The tr. in C. U. are:

1. O abide, abide in Jesus. A full and good tr. by R. Massie in his Lyra Dom. 1890, p. 108, and there in the Psalter, 1904; Adam's American Church, 1896, No. 991, and Schofield's Christ in Song, ed. 1879, p. 495. Omitting st. ii. in the Meth. H. Bk., 1883, and J. L. Porter's Colls., 1876, St. ii. v., beginning, "All are dying! hearts are breaking," are included in Robinson's Songs for the Sanctuary, N. Y., 1864, H. and Songs of Praise, N. Y., 1874; Bap. Psnl. Bk., 1871, and others.

2. O abide in Him, Who for us. A full tr. by J. D. Burns, in his Memoir and Remains, 1869, p. 259; and repeated as No. 747 in Dale's English H. Bk., 1879. Other trs. are:


Bless God, my soul: Thou, Lord.
Bless,_o_My_Soul

Bless, o my soul, the living God. I. Watts. [Ps. ciii.] This version of Ps. ciii. is found in Tate’s Miscellaneous Sacra, 1836, and in the same year in the New Version. Its appearance in the former work determines its authorship as distinct from Brady. [See Eng. Psalms, § xiii. 3.] From its ornate character some have concluded that most, if not all, the renderings in the New Version which partake of that character, are by him. This conclusion is plausible and possible, but by no means certain. It was introduced into use in America early in the present century, and is still given in a few collections.

Blessed, Blessed, Blest. The arbitrary, and, in many instances, unreasonable, way in which the writers of hymnals, both old and new, have changed about these words, without any regard to the form originally used by the author, has rendered it necessary to follow the author’s reading in every instance. When, therefore, a hymn cannot be found in one form, it must be sought for in the other.

Bless’d are the humble souls that see. I. Watts. [The Beatitudes.] This metrical paraphrase of the Beatitudes (St. Matt. v. 3–12) appeared in the enlarged ed. of his Hymns & S. Songs, 1709, Bk. i., No. 102, in 8 st. of 4 l. It held a prominent position in the older collections, but of late it has fallen very much out of favour. As “Bless’d are,” “Bless’d are,” or “Blest are,” it is still found in a few collections both in G. Britain and America.

Blest are the pure in heart. J. Keble. [Purification.] This poem, in 17 st. of 4 l., is dated “Oct. 10, 1819.” It was 1st pub. in his Christian Year, 1827. As a whole it is not in C. U. The following centre, some of which are found in numerous collections, have been compiled therefrom:—

1. In J. Bickersteth’s Ps. & Hymns, 1832, No. 449, we have st. 1. and xvi. It was repeated in Ellicott’s Ps. & Hymns, 1835, No. 228, as “Blest are the pure,” &c. Although it has fallen out of use in G. Britain, it is still given in a few American collections, as the Amer. Meth. Episc. Hymns, 1849: The Revang. Hymnal, N. Y., 1866.

2. In his Mitre Hymn, Bk. 1836, W. J. Hall pub. a centre, as No. 240, which was composed of two stanzas from this poem, but few that were new. By whom this centre was arranged, by Hall, or his collaborator, E. Osler, is not known, as the n. was simply J. “Keble.” As this is the most usual r centre, and its whole contents are usually attributed to Keble, we give the full text, with the alterations and additions in the Mitre in Italics:—

1. Blest are the pure in heart, For they shall see their God: The secret of the Lord is theirs: Their soul is Christ’s abode.

The Lord, who left the sky, Our life and peace to bring. And dwelt in lowliness with men. Their pattern, and their King.

2. Still to the lowly soul He doth Himself impart. And for His dwelling, and His throne, Choosest the pure in heart.

Lord, etc., the rest as above.

Bless’d Morning! whose young, dawning rays. I. Watts. [Sunday—Easter.] Appeared in his Hymns, Bk. 1707 (1709, Bk. ii., No. 72), in 5 st. of 4 l., and entitled, “The Lord’s Day: or, The Resurrection of Christ.” The arrangements of this hymn in C. U. are:—

1. The original. Very limited.

2. “Blessed morning,” &c., as in Dr. Hatfield’s Amer. Church Hymn Bk., N. Y., 1872, with the alteration in st. 1, 1, 4, of “last abode,” to “dark abode.”

3. “Blest morning,” &c. This opening, sometimes followed by two or three slight alterations and the omission of st. v., is the most popular form of the text both in G. Britain and America.
BLESSED WITH THE

No. 12. This is a very considerable addition. 

In addition to these, in 1781, this hymn was added with alterations, as "Hymn IV.

to the Scottish Trans. & Paraphrase. It opens

"Blest morning! Who's first dawning rays."

The author of this recess is unknown.

Bless'd with the presence of their God. T. Cotterill. [Holy Communion.] 1st pub. in the Uttoxeter vol. 1035, No. 31, in 6 st. of 4 l., and headed "For the Sacrament."

It was repeated in Cotterill's vol. 1810, No. 43, and continued in subsequent editions till the 9th, 1829, when it was omitted. St. iv.

"The vine, the lost, He calls to them." is st. iii. of W. Cowper's hymn: "This is the feast of heavenly wine," from the Hymn of the 1779. Bk. ii. No. 55. The use of this hymn is not extensive, although found in a few modern collections. It is curious that Cotterill gives it as "Bless'd with," &c., in his index, but as "Bless'd within," &c., in the body of the book.

A common beginning, "In memory of the Saviour's love," appeared in R. Whittingham's Coll. 1st ed., Poets, 1835; from thence it passed into Lord Selborne's Bk. of Prayer, 1832.

Stevenson's Hymns for Ch. & Home, 1875, and others. It is composed of st. iii., vi., and vi. of the above very slightly altered.

Blessed are the sons of God. J. Humphreys. [Christian Privileges.] This is the first of six hymns added by J. Cennick to Pt. ii. of his Sacred Hymns for the Use of Religious Societies, Bristol, F. Parley, 1743, No. 72, p. 55. It is in 8 st. of 4 l., and headed, "The Privilidges of God's Children."

Concerning these six hymns J. Cennick says, "These were done by Mr. J. Joseph Humphreys." In Whitefield's Coll. 1733, it was given as "Hymns for Society, and Persons meeting in Christian Fellowship." As shortly after this date it fell out of use in its original form, and the text is somewhat difficult to find, we give the same in full:

"Blessed are the Sons of God.

They are taught with Christ's own Blood,
They are separated from the world,
Life eternal they shall have.

God did love them in his Son,
Long before the World began;
The Son of God the Saviour
When as Jesus they believe.

They are justified by Grace,
They enjoy a solid Peace:
All their sins are washed away,
They shall stand in God's great Day.

They produce the Fruits of Grace,
In the Works of Righteousness;
They are humble, meek, and mild.
Holy, harmless, undefiled.

The Rev. R. Conyers pub. in his Coll.

BLESSED SAVIOUR, WHO

of Ps. & Hymns. 1st ed., 1767, as No. 84.

the above hymn in a new form. Dealing with

the hymn as an unbroken poem of 32 lines, we

took the first 6 lines, added thereto the

last lines of the hymn as altered by Whitefield

("With them," &c.) as a refrain, and consti-

tuted them as st. i.; the next 6 lines, with

the same refrain as st. ii., and so on to the end,

thus producing a hymn of 5 st. of 8 l. Top-

nady, in his Ps. & Hymns, 1776, No. 116, adopted

Coven's idea of using the last two lines of

the hymn as a refrain, by adding them to

Humphrey's st. i.-iv., vi., and v., in the order

named, and thereby producing a hymn of 6 st. of

6 l. It is to this arrangement of the text

that most modern editors both in Great Britain

and America are indebted for their centers.

Portions of the hymn in centers of varying

lengths, are in extensive use.

[J. B.]

Blessed are they whose hearts are

pure. H. Alford. [St. Bartholomew.] In

Alford's Poems, 1842, this hymn is dated 1844.

It is not in his Ps. & Hymns of that year. It

is found in T. M. Fallow's Sel., 1847. In 1852,

it was repeated in The English Hymnal, in

1867 in Alford's Year of Praise, and again in

other collections. In the Cooke and Denton

Hymnal, 1853, it appears in the Index as

"Blessed," &c.; but in the body of the book,

No. 175, it begins, "How blessed are they," &c.

In some hymnals, both in Great Britain and

America, it is attributed to "J. Conder."

[W. T. B.]

Blessed be Thy Name. J. Montgomery.

[Journeying.] In the "m. mes," this hymn is dated "January 13th, 1836," and is there stated to have been sent in ms. to several persons at different dates. In 1836 it was given as "Hymns for Society, and Persons meeting in Christian Fellowship." As shortly after this date it fell out of use in its original form, and the text is somewhat difficult to find, we give the same in full:

"Blessed be Thy Name.

H. Bonar. [Christmas.] Pub. in his Hymns of Faith & Hope, 1st series, 1857, in 34 st. of 3 l., and headed, "The Shepherds's Plain." In the Irish Church Hymnal, 1873, two stanzas are given from this poem, (1) "Bless'd night, when first that plain," and (2) "Mighty King of Righteousness." When Mrs. Brock's Children's Hymns, 1854, No. 72, a stanza is given as "Bless'd night, when Bethlehem's plain," with "Alleluia" as a refrain. No. 73, in the same Coll., and in the same metre, "Hark, what music fills the sky," is attributed to Dr. Bonar in error. It forms a good companion hymn to "Bless'd night, when first that plain."

Blessed Redeemer, how divine. J. Watts. [Divine Equity.] A hymn on his sermon on 8 Matt. vii. 12. It was pub. in an ed. after 1723, of his Sermons on Various Subjects, &c., 1721-3, in 6 st. of 3 l., and headed, "The Universal law of Equity." In the older collections it is frequently found, especially in the American, but in modern hymn-books it is seldom given, and then in an altered and abridged form.

Blessed Saviour, who hast taught us. J. M. Neale. [Confirmation.] Appeared in his Hymns for the Young, 1842 (new ed. 1864), in 8 st. of 8 l. In this form it is
BLEST IS THE MAN

Blest day of God, most calm, most bright. J. Mason. [Sunday.] 1st pub. in his Songs of Praise, 1833, as the second of two hymns entitled "A Song of Praise for the Lord's Day," in 6 st. of 8 l. Early in the present century centes from this "Song" of various lengths began to be introduced into the hymn-books of the Church of England, and later, into Nonconformists' hymnals also; but in scarcely a single instance do we find the same arrangement in any three collections. In modern hymn-books both in G. Britain and America, the same diversity prevails, no editor having yet succeeded in compiling a cento which others could approve and adopt. No collection can be trusted either for text or original sequence of lines. The full orig. text, however, is easily attainable in Sedgwick's reprint of the S. of Praise, 1859. The opening line sometimes reads:—"Blest day of God, how calm, how bright," as in Mrs. Brock's Children's H. Bk., 1881, No. 40, but the use of this form of the text is limited. Taking the centos together, their use is extensive. [J. J.]

Blest hour when mortal man retires. T. Raffles. [Hour of Prayer.] Printed in the Anamlet for 1829, pp. 304-5, in 6 st. of 4 l. One of the first to adapt it to congregational use was the Rev. J. Bickersteth, who included 4 stanzas in his Ps. and Hys., 1832, as No. 242. Its modern use in any form in G. Britain is almost unknown, but in America it is one of the most popular of Dr. Raffles's hymns, and is given in many of the leading collections. The full text is No. 883 in Dr. Hatfield's Church H. Bk., N. Y., 1872. Dr. Hatfield dates the hymn 1828, probably because contributions to the Anamlet of 1829 would be sent to the editor in 1828.

Blest is the faith, divine and strong. F. W. Faber. [The Christian Life.] Appeared in his Oratory Hymns, 1854, in 6 st. of 4 l., and the chorus, "O Son's songs are sweet to sing." In the 1855 ed. of the Cooke & Denton Hymnal, it was given with alterations to adapt it for use in the Church of England. In this form it is in a limited number of collections, the original being retained in the Roman Catholic hymnals.

Blest is the man, for ever blessed. J. Watts. [Ps. xxxii.] His l. m. rendering of Ps. xxxii., pub. in his Psalms of David, &c., 1719, in 4 st. of 4 l. Dr. Watts's note there-
Blest is the man, supremely blest.
C. Wesley. [Ps. xcv.] 1st pub. in the Westley Psalms & Hymns, 1743, as a version
of Ps. xxiv. in 9 st. of 4 l. In 1875 it was
rearranged and included in the revised ed. of
the West. Bk. as hymn 561 in two parts,
Pt. ii. being, "Thou art my hiding place, In

Blest is the man who feels. W. H. Bathurst. [Ps. cxxvii.] Appears in his Ps.
and Hymns, 1831, in 4 st. of 4 l., and begins with
the 12th verse of the Psalm. By whom the
effort was made to add thereto the former part
of the Psalm, we cannot say; but the result
is the following paraphrase:—"O Lord, with
vengeance, &c." found in the West. Bk.,
1875, No. 602, in which st. i. is almost entirely
new, and the rest is from this hymn.

Blest is the man whose bowels move. J. Watts. [Ps. zt.] This L. M.
version of Ps. xliii., st. 1-3, which was pub. in
his Psalms of David, &c., 1719, in 4 st. of 4 l.,
appears in some collections as "Blest is the
man whose bowels move;" and in others,
the object being to get rid of the, complaint
of objectionable expression in the first line.
These changes are adopted both in G. Britain
and in America.

Blest is the man whose heart expands. J. Strahan. [For Sunday School.]
6 st. of 4 l. The form in which it usually
appears in Stanzas was included by Cotterill
to be sung "At a Sermon for Charity Schools.
A centre from this Hymn, "Blest work, the
wise, the, and in," is composed of st. v.,
found in this form in A. 1831, No. 21, and has been
repeated in later collections. A st. iii., as "Blest is the
work in wisdom's varying form," has also
come into use. In these extensive circulation.

Blest Jesus, Source of grace divine.
P. Doddridge. [The Water of Life.] This
hymn is No. 88 in the p. ms., where it is un-
humorous Hymns, 1758, No. 221, is given from
the same. It is also in J. D. Hymns,
the popular form is that given to it early in the
century in some American Unitarian collec-
tions:—"Blest Spirit, Source of grace divine." In
this form it is in the Unitarian Hymn, (and T.) Bk., Boston, 1868, and other hymnals.

Blest Saviour, when the fearfull storms. (Lent.) This appeared under the
signature of "M. H. W.," in Emma Parris' Thohts of Peace, Lond., 1839, in 3 st. of
8 l. In 1868 it was included in Kennedy,
as No. 427, in the slightly altered form
of "O Saviour, when the fearfull storms."

Blest season when our risen Lord.
[Whitsunday.] This hymn is No. 93 of J. H.
Stewart's Sel. of Ps. & Hys, for the Use of Percy
Chapel, Lond., 1818, in 5 st. of 4 l., where it is
appointed for Monday in Whitsun week.
In common with all the hymns in the collection
it is unsigned. In 1829 Josiah Pratt included
st. i, ii, and iv., with slight alterations,
in his Ps. and Hys, No. 66. This was repeated
in some American collections, and is known
in modern hymnals as "Blest day when
our ascended Lord," as in the Songs for the
Sanctuary, N. Y., 1865, No. 412. [W. T. B.]

Blest truth, my soul and Christ are one. J. Irons. [Final Perseverance.] 1st
pub. in the 3rd ed. of his Zion's Hymns, 1825,
p. 173, in 5 st. of 4 l. In the later editions of
that work he altered the opening line to:—
"Blest truth, the Church and Christ are one." In
this form, with slight alterations, it is given in Snapp's S. of G. & G., 1872, No.
419, and one or two collections besides.

Blest voice of love! O Word Divine.
W. J. Irons. [Confirmation.] Written at
Brompton on the occasion of the confirmation
of one of the writer's children, and pub. in
Hymns for the Christian Seasons, Gainsburgh,
1st ed., 1854, No. 184, in 4 st. of 4 l. In
1861 it was also given in Dr. Irons's App.
to the Brompton Metrical Psalter; his Hymns,
1866; and in a revised form in his Ps. & Hys.
1873. In Thing's Coll., 1882, the revised
text of 1873 is adopted.

Blew, William John, m.a., of William
Blew, b. April 13, 1808, and educated at
Ealing School, and Wadham Coll., Oxford,
where he graduated B.A. in 1830, and M.A.
1832. On taking Holy Orders, Mr.
Blew was Curate of Nuthurst and Cogging,
and St. Anne's, Westminster, and for a time
Incumbent of St. John's next Gravesend.
Besides trs. from Homer (Hymn. libs. i., ii., A.)
and Aschylus (Agamemnon the King), and
works on the Book of Common Prayer, inc-
cluding a paraphrase on a tr. of the same
in Latin, he edited the Breviarium Anglicanum,
1854; and pub. a pamphlet on Hymns and
Hymn Books, 1858; and (with Dr. H. G. Grant-
ley) The Church Hymn and Tune Book, 1852,
2nd ed., 1855. The hymns in this last work
are chiefly translations by Mr. Blew of Latin
hymns. They were written from 1843 to 1852,
and printed on fly-sheets for the use of his
congregation. Many of these trs. have come
into C. U. The following original hymns were
also contributed by him to the same work:—
2. God's ark is in the field. Evening. The second
stanza of this hymn is from By Comin's Hours, as the
Coll. of Private Devotions, 1827.
3. Hark, through the dewy morning. Morning.
5. O Lord, Thy wing outspread Whitsunside.
Ye crowned kings, approach ye. Epiphany. This is written to the tune, "Adventus Dei," and might easily be mistaken as a free tr. of the "Advent." Mr. Blew has also translated The Altar Service of the Church of England, in the year 1548, into English. His trs. are terse, vigorous, musical, and of great merit. They have been strangely overlooked by the compilers of recent hymn-books.

[J. J.]

Blick aus diesem Erdenthale. Albert Knapp. [Ascension.] Written 1851, and included in his Hymnblüthen, Stuttgart, 1859, p. 132, in 8 st. of 8 l., repeated in his Ev. L. S., 1865, No. 657. It has been tr. as:


Bless, Philip, b. at Clearfield County, Pennsylvania, July 9, 1838. In 1864 he went to Chicago in the employ of Dr. George F. Root, the musician, where he was engaged in conducting musical institutes, and in composing Sunday School melodies. Originally a Methodist, he became, about 1871, a chairman of the First Congregational Church, Chicago, and the Superintendent of its Sunday Schools. In 1874 he joined Major Bliss in evangelical work. To this cause he gave (although a poor man) the royalty of his Gospel Songs, which was worth some thirty thousand dollars. His death was sudden. It occurred in the railway disaster at Ashtabula, Ohio, Dec. 30, 1876. He had escaped from the car, but lost his life in trying to save his wife. His hymns are numerous. Some of his verses have obtained wide popularity in most English-speaking countries. The more widely known, and specially those which are found in collections in use in G. Britain, are in the following American works:

i. The Prize, 1870.
1. I should like to die. Death anticipated. This is one of his earliest compositions, and is unworthy of the position it holds.
2. Through the valley of the shadow I must go. Death anticipated.
3. Whosever heareth, about, about the sound. Jesus the Way. Written during the winter of 1869-70 after hearing Mr. H. Moorbew (from England) preach on St. John iii. 16.

ii. The Charm, 1871.
4. Almost persuaded now to believe. Preconization. This was suggested by the following passage in a sermon by the Rev. Mr. Brantago. Bliss being present at its delivery — "He who is almost persuaded is almost saved, but to be almost saved is to be entirely lost."
5. He! my comrades! see the signal. Praise and Faith.
7. On what Foundation do (or) you build? Christ the Foundation.

iii. The Song Tree, 1872.
8. Light in the darkness, sailor, day is at hand. Safety. This hymn, "The Life-Boat," has attained to great popularity. The incident upon which it is based, that of the rescue of a ship's crew by a life-boat, is given in detail by Mr. Sankey in his Sacred Songs, &c., No. 29 (large ed.). It is sometimes known by its refrain, "Pull for the shore," &c.

iv. The Joy, 1873.
9. In me ye may have peace. Peace.
10. To die is gain. Death anticipated.

BYISS, PHILIP

v. Sunshine, 1873.
12. More holiness give me. For Holiness.
15. This loving Saviour stands patiently. Invitation.

vi. Gospel Songs, 1874.
17. Brightly beam our Father's mercy. Mercy.
18. Come, brethren, as we march along. Praise.
20. Have you on the Lord believed! Fulness of Grace. This hymn arose out of the following circumstances. "A vast fortune was left in the hands of a minor for one of his poor parishioners. Fearing that it might be squandered if suddenly bestowed upon him, the wise minor sent him a little at a time, with a note saying, 'This is thine; use it wisely; there is more to follow.' Hence also the refrain 'More to follow,' by which the hymn is known."
23. See the gentle Shepherd standing. The Good Shepherd.
24. Though the way be sometimes dreary. Divine Leading.
25. Will you meet me at the fountain? Fountain of Living Water. The incident out of which this hymn arose is thus stated in The Christian, No. 365. "At the Industrial Exposition at Chicago it was an everyday appointment to meet at the Central Fountain. Mr. F. Bliss, whose mind seemed always set on things above, caught up the words, and wrote this hymn, 'Meet me at the Fountain.'"

26. One offer of salvation. The Name of Jesus.
27. Wandering afar from the dwellings of men. The Leper.

viii. The International Lessons Monthly, 1875.
29. The whole world was lost in the darkness of Sin. Light of the world.

ix. Gospel Hymns, No. 2, 1876.
32. At the feet of Jesus. The Good Shepherd.
34. Cut it down, cut it down. Justice and Mercy.
35. Do you see the Hebrew captive? Prayer.
36. Hallelujah, He is risen. Easter. Written in the spring of 1870 and first sung by Bliss on Easter afternoon, 1870, in the Court House square, Augusta, Georgia, to 5000 people.
37. In Zion's rock abiding. Safety.
38. Repeat the story o'er and o'er. Grace and Peace.

x. Gospel Hymns, No. 3, 1878.
40. Hear ye the glad good news from heaven. Faith and Salvation.
41. I will sing of my Redeemer. Praise.

xi. Gospel Hymns, No. 4, 1881.
42. 'Tis known on earth and heaven too. More about Jesus.

xii. Various.
43. Sing over again to me. Words of Life. This appeared in a paper entitled Words of Life, 1874. The following are updated:
44. March to the battlefield. Glory and Victory
45. There is sin in the camp. Hindrances.
46. 'Tis the promise of God. Praise.
IIODKN.

BLOMFIELD, C. J.

Burth

47. While the silvery moon-beams fall. New

48. God is always near me. (Improvisation.)

Two hymns, "I am so glad that our Father in heaven," and "Now the seed by the daylight (dawnlight) fair," are given as "Now the seed by the morning songs, Cincinnati, 1874," however, he has claimed the music only. Mr. Sankey was attached to this last to "E. A. Bliss."

With the exception of No. 44, these hymns are usually attributed to Mr. Bliss. In his songs, Cincinnati, 1874, however, he has claimed the music only. Many anecdotes concerning hymns of this class are given in American Evangelists, an Account of Their Work in England and America, by W. E. Hanley, Boston, Mass., 1871.

Mr. Bliss is usually known as "P. P. Bliss." This is found on the title-pages of his collections. On his own authority, however, we are enabled to say that his name originally stood thus: "Philiipp Bliss." Early in life he separated the initial P from his Christian name, and in 1860, he produced "P. P. Bliss." (For this article we are mainly indebted to Professor F. M. Bird, and Mr. H. P. Main.)

BLOMFIELD, Charles James, D.D., was born on Bury St. Edmunds, 1836, and graduated at Trinity College, Cambridge. On taking his B.A. degree in 1851, he held positions of importance in the Church, including the Rector of St. Hilary, B�ckgate, London; the Rev. Mr. Bate, B.A. 1828; and the Bishop of London, 1828. He died in 1857. It was under his patronage that Hall pub. his Mitre H. Bk., in 1836, and in it he contributed two hymns for school anniversarys:

1. In hymns of joy, your voices raise;
2. O Thou, who from the infant's tongue.

These hymns are unknown to modern collections. [P.M.S.]

Blow ye the trumpet, blow. C. Wesley. [Year of Jubilee, or the New Year.]

This is No. III. of his seven Hymns for New Year's Day, 1750, in 6 st. of 6. It is based on Ps. 52:12.

In 1772, and again in 1774, his Coll. This arrangement, however, gave rise to a controversy between Mr. A. M. Toplady, who wrote the Psalms, and Mr. J. B. Colton. Toplady wrote the Psalms, and Colton added the hymns. The alteration was introduced in st. 9.

Excelsior, the Lamb of God.

This was changed to:

The sin-a-toning Lamb.

The heated controversy between the Wesleyans and Toplady on the questions of Arminianism and Calvinism gave rise to this change. From Toplady's Psalms, the text and arrangement of hymns acquired universal reputation as his composition, and other compilers until the hymn was altered in 1839. In 1850, it was associated with the Collected Hymns, and the error of authorship was rectified. In the revised ed. of the Wes. H. Bk., 1873, two of the alterations are repeated: st. iv., 1, 3, & st. 5, "Receivew and for "Shall have it," etc. In varying stanzas, sometimes, as in Toplady, then as in the Wes. H. Bk., and again in some other shape, this hymn is in very extensive use in all English-speaking countries.Orig. text in P. Works, 1806-12, vol.vi.p.12. [J.J.]

Blunt, Abel Gerald Wilson, M.A., some time Travelling Fellow of Cambridge University, was born at 1827, and graduated at Pembroke College, Cambridge, b. 1850.

Taking Holy Orders in 1851, he was from 1856 to 1860 vicar of Great Green, Cheshire. In 1860 he was preferred to the Rectory of St. Luke's, Chelsea. Mr. Blunt's hymns, written for festival occasions at St. Luke's, are:-

1. Evening comes, may we, O Lord, be singing;
2. From meadows bright with blossoms. Flower Services. This is dated June, 1852.
3. Here, Lord, we offer Thee all that is fairest. Flower Services. This is the best known and most popular of Mr. Blunt's hymns. From its composition in 1779, when it was first sung at the Flower Service at St. Luke's, it has attracted attention until it is deemed essential to the completeness of most of the Flower Services of importance.
4. Here, on this our festival day. St. Luke's. Written in 1852 for St. Luke's, Chelsea. All these hymns are printed in a small supplement in use at St. Luke's.

BOARDMAN, Sarah B. [Judea, S. A.]

Bode, John Ernest, M.A., b. of Mr. William Boich, late of the General Post Office, b. 1816, and educated at Eton, the Charter House, and at Christ Church, Oxford, graduating B.A. 1837, and M.A. in due course. Taking Holy Orders in 1841, he became Vicar of Westwell, Buckinghamshire, 1847; and then of Castle Camps, Buckinghamshire, 1860. He was also a time Tutor of his College, and Classical Examiner. His Hampton Lectures were delivered in 1855. He d. at Castle Camps, Oct. 6, 1874. In addition to his Hampton Lectures, and Ballads from Herodias, he pub. Hymns from the Gospel of the Day for Sunday and Festivals of our Lord, 1860; and Short Occasional Poems, Lond., Longmans, 1858. In addition to his best-known hymn, "0 Jesus, I have promised," the following from his Hymns from the Gospel are also in C. U.:-


Boden, James, was b. April 13, 1757, at the house at Chester long occupied by Matthew Henry, and educated for the Congregational Ministry at Homerton College. In 1784 he became the pastor of the Independent Chapel, Hanley; and in 1792, of the Queen's Street Chapel, Sheffield. This last charge he held for nearly 43 years. He died at Chesterfield, June 4, 1811. In 1801 he assisted Dr. Williams, of the Masborough Theological College, near Sheffield, in compiling A Coll. of above Six Hundred Hymns designed for a New Supp. to Dr. Watts's Ps. & Hymns, &c., Dighton, 1801. This collection is known as Williams and Boden, and to it is traced the anonymous modern version of "Jerusalem, my happy home" (q.v.). To this collection Boden contributed, under the signature "Boden," the following hymns:-

2. Come, all ye saints of God. Missions.
3. Come, death, released from dread death.
4. Our great High Priest we sing: 
   O Christ the R. Priest.
5. Shall sin, that cruel foe? 
   Or Lord.
6. Triumphant sung ye favoured (fascinated) saints Jesus, all in all.
7. We come, dear Jesus, to Thy throne. Prayer Meeting.

Of these hymns, No. 1 appeared in the Evangelical Mag. Aug., 1788. Most of them are still in C. U., but chiefly in America. They are of no special merit.

In the Gospel Mag., 1774, there are a few hymns under the signature "J—s B—n, Chester." Of these, one only (c), "Ye dying sons of men" (transcription), was given in the Williams and Boden Bull., and then, not with the full signature of "Boden," but as by "B—n." On this evidence mainly the hymn has been ascribed to James Boden. It appeared in the Gospel Mag. again in 1774, in Feb. and Aug. It may be by our author, but seeing that it is one of the eight hymns already noted to be signed "B—n," and was given in the Gospel Mag. in 1774, and that the rest are signed "Boden," and did not appear in the Gospel Mag. in 1774 or in any other year, we regard the evidence as somewhat inconclusive. It has been suggested that possibly the "J—s B—n, Chester," was his father. The signatures appended to the hymn in the 1st ed. of Williams and Boden, 1861, were omitted from the 2nd ed., 1864, and portions of the Preface were rewritten. [J. J.]

Body, George, D.D., born 1840, and educated at St. John's College, Cambridge, where he graduated B.A. 1862, M.A. 1876. On taking Holy Orders he was successively Curate of St. James's, Wimbledon, 1863-5; Sedgley, 1865-67; Curate in charge of Christ Church, Woolverhampton, 1867-70; Rector of Kirkby-Misperton, 1879-81; and Canon of Durham, and Missioner of the Diocese, 1883. He was also Proctor for the Archdeaconry of the North, 1880-83; and received an Hon. D.D. from Durham University in 1885. His publications include Life of Justification; Life of Temptation, &c. In 1874 he revised and added a Preface to the Rev. E. Husband's Mission Hymnal; and in 1885 he did the same for The Durham Mission H. Bk. In these Hymnals appeared his:

2. Jesus, speak to me in love. Prayer for Peace.

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Bodogzky, Carl Heinrich von. He was b. Sept. 7, 1848, on his father's estate of Jankowa, near Miilisch, in Silesia. His father, J. A. X. Bodogzky, was descended from a noble Hungarian family, and entering the Austrian service attained the rank of Lieutenant-Colonel. Bodogzky's early education was picked up at various places as family arrangements permitted. He was for some time at the Dural Court of Weissenfeltz. From Weissenfeltz he removed him to Breslau, to prepare for entering the army. During a long illness at Breslau he became convinced that God had either work for him to do. Receiving an offer of assistance from Count Heinrich Xxiv., of Reuse-Koztriz, towards the expenses of an University course, he entered the University of Jena in 1719; but removed at Easter, 1719, to the University of Halle, still as a student of law. Before Christmas he received notice that his mother had died in Silesia, and that he must return. During the week that elapsed before setting out, while attending divine service, he received a divine vocation that he regarded as his first true views of Justification by Faith. Instructed by his father for objecting to enter the army, he returned from Silesia to Halle and enrolled himself, at Easter, 1719, as a student of theology. At Halle he began for his own edification his best known work, The Golden Treasury, 1st pub. at Breslau in 1718. During 1718 his health failed, and his voice became so seriously affected that he was unable to take on clerical charge. From thenceforth he devoted himself to religious authorship, and speaking in private gatherings. He left Silesia in 1746.

For five years resided at Saulfeld, where he wrote many works, including that on True Conversion, 1741. In 1746 he removed to Halle, where G. A. Francke gave him a free room in the orphanage. The rest of his life was spent mainly in that town. The most important of his publications at this time was his Meditations and Prayers on the New Testament, 7 vols., 1755-61. He d. at Halle, June 15, 1774. (Koeh, iv. 468-478; Alte, Deutsche Bisog., int. 37-39; Autobiography tr. by Samuel Jackson, Lond., 1856—the second dating his death, possibly through a misprint, as at Glauchau, near Halle, 1751).

Bodogzky seems to have begun hymn-writing about 1718, and in all composed 411 hymns, some of which appeared in part, in his devotional works. In the German Lieder, 1735-36, 6 in the Wurtemberger G. B., 1738, and in a collected form at Halle, 1740, as Das Leben der Gotteslosigkeit in allerley Geistlichen Liedern, with 362 hymns (2nd ed. Halle, 1755, with 364; 3rd ed., 1771, with 411, reprinted unaltered at Berlin, 1844). With this the Dowager Queen of Denmark was so much pleased that, as the 1st ed. was in very small type, she offered to contribute to a larger type, and that was issued in 1746 (with 376 hymns), bought 300 copies, all of which she distributed.

His hymns have little poetic fire or glow of imagination; but in his better productions there is a highating zeal, warmth of religious feeling, and simplicity of religious faith, linking him rather with the earlier Halle school, than with the spiritual sensationalism of some of his fellow-contributors to the Ostmark Lieder.

(I) The hymns by him in English C. U. are:
1. Wauch auf den Geist der ersten Zeugen. [Mission.] 1st pub. 1759, as above, No. 133, in 14 st. of 6 l., entitled, "For faithful labourers in the Harvest of the Lord, for the blessed spread of the Word to all the world." Included in the Berlin G. L. K., ed. 1863, No. 1383. Tr. as —
The following article, its outline of the history of the Brethren Bohemian Brethren’s Hymnody, in
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the necessity for the resume which we now pre-
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history is in a certain cloudiness,
which we, with the facts now at command,
are unable to pierce. The best results
attainable we now give, but more as a summary
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ordained the three originally chosen (Matthias, Thomas, and Elias) to the priesthood, and then consecrated them bishops. Shortly after, he laid down, not only his episcopal but also his Roman priesthood, and was never again ordained to the priesthood by one of the three new bishops whom he himself had consecrated. In this particular manner, so far as we can trace the history of the church, the first consecration of bishops among the Brethren was effected.

4. The first tendency of the Brethren was plainly antagonistic to the cause of this word. Their refusal to leave the church, and to join the military service; their contempt of learning, their refusal to permit their members to hold any office in the State; and other peculiarities, were detested from Peter Chelicky, who thought to renew the world and human society by a strict observance of Christ's command to love one another, and manifestly to attempt to get rid of all other commands and ordinances in the political and social life of men would cease spontaneously if that one command were but followed by all.

5. When, however, the members who joined the Unit without any acquaintance with Peter's first principles began to increase, when the Brethren perceived the need of learning to defend their conviction, they were less subject to the old strict antagonism to the world displayed by Peter, rapidly augmented, and at the end of about twenty years there was a considerable number who might have been named the "Liberal" of the Unit. The principal leaders of this party were Lucas (naming "Progressor") and Lawrence Krasinsky his friend, two men as learned as Plato. The old strict party resisted all the proposed changes, and for a time prevailed, but at the synod of 1494 the liberal party obtained the victory; and the "small party" or Amosites (after their leader Amos) were now being disposed to submit, separated themselves from the Unit. Some efforts made to put an end to this schism failed, and the Amosites lingered on as a small sect for about fifty or sixty years.

6. If the Amosites claimed to be the true Unit, they were right so far as they retained the ideas of Peter Chelicky. The new Unit, under Lucas, in the synod of 1495, resolved that the writings of Chelicky, Gregor, and other founders of the Unit should be received only so far as they were found to agree with the Bible, thus warranting the possibility of progress in doctrine and practice.

\section{Second Period of the Unity. — 1.}

The first period of the Brethren's history is clearly distinguished from the second. The Unit under Lucas, by opinions, decisions, and even by terms and expressions, Lucas has every right to be named the "second founder" of the Unit. Their liberal ideas of fundamental admission to the Unit its numbers increased to such a degree that about the year 1500 it consisted of three to four hundred congregations, and there was hardly a town or village in Bohemia or Moravia where some of its members were not to be found.

2. From 1447 (II 3) to 1500 there had been three bishops, and one of these, Matthias, had held the most commanding position, but without responsibility. On the death of Matthias in 1500, the highest position was given to a Select Council, the members of which were chosen by the synod, for life, and the four new bishops who supervised them were chosen in accordance with the decrees of the Lord's Supper. Lucas published the first hymn-book of the Brethren (I 1); he made a catechism or "interrogations" for teaching the children; and a volume of simple instructions for the priests. He also reorganised the Church services, varying and enriching them. The Unit flourished under Lucas, and gained the summit of its independence. But in the beginning of the sixteenth century, the Brethren suffered, not only from the aggression of Dominican preachers, but also from cruel and bloody persecutions, which they inherited from the synod of 1493, when King Vladislav issued a mandate strictly forbidding any Brethren's services to be held in Bohemia.

3. Lucas was already beginning to fear for the internal independence and continued existence of the Unit, when Luther appeared in Germany. Lucas soon obtained friends and followers amongst the members of the Unit, but Lucas was not one of those. Recognising Luther's doctrine of Free Grace and of Christian Liberty, he reproached Luther with want of moral strictness, and with accommodation to many Roman Catholic dogmas. In the year 1523 he published an answer to Luther's Von Anbetung des Sakraments des heiligen Leibesmaus Jesu Christi. In this he gave Luther clearly to understand that he did not wish to make any previous relations with him, on the ground that he himself held the Brethren to be nearer the truth. But many of the Unit were, and those the best and most important, dissatisfied from the policy of Lucas; and these gained and exerted a great influence upon the whole Unity after his death.

4. Third Period of the Unity. — 1. After the death of Lucas, in 1528, we see the beginning of a third period in the Brethren's history, in which the Unit sometimes gives itself up to strange influences, sometimes resists and refuses them, but more and more of its doctrines and existence. About the same time, a heavy blow was struck at the external existence of the Unit.

2. At first, until 1544, the new tendency prevailed in the Unit, which (represented by John Horn, and, more especially, by John Austiga, the most important new members of the Select Council), aimed at giving publicity to the Brethren, and at forming alliances with the German Reformers. The connection with the Luther, which had been broken off by Lucas, was renewed; and new connections were formed with Calvin and the Reformers of Strassburg. At the same time several Bohemian lords and noblemen (who until then had been the only Brethren who resided on their estates, but had never hoped of joining the Unit) applied for admission, after having seen that German Electors and Princes were not unwilling to take Luther's part. In short, the despised and persecuted "sect of shoemakers and weavers" was now esteemed an interesting ancient Evangelical Church, and a body of sufficient political weight to accomplish the attention of all its adversaries.

3. All this was mainly due to John Austiga, in whom a serious and inflexible character was united with far-reaching designs, and an insuperable love of power. But on the other hand, the consequence of this emergency of the Brethren from their religious enemies was such that they became involved in the Bohemian insurrection of 1547; or that it could not be absolutely proved, at any rate their adversaries used this turn of affairs in order to attack the destruction of the Unity. The more, more as, before in 1563, the Brethren were forbidden to conduct any divine service; and the Unit was compelled to dissolve itself. This time the action was more strictly carried out than formerly, because the estates on which the Brethren had their principal settlements (where they lived under the protection of lords who were themselves members of the Unit) were confiscated to the Crown. Austiga himself, after having been incontinent, in the most stormy hour of affairs, went to Austria, on a voyage to England, or to Sweden, where he was treated with favor. During this year the Unit was again split into various branches of the Unit: the Bohemian, which, after the death of Ferdinand I, flourished anew; the Moravian, [see Moravian Church, which since became the principal branch of the Unit; and the Polish.] The remarks which follow deal exclusively with the first three branches of the Unit.

4. While Austiga was kept in his long imprisonment, John Blahoslav stood at the head of the Unit, a master spirit, developed by a many-sided, liberal, and classical education. The splendid large hymn-book published by him, or at his instigation (II 6), and his theoretical works on music, testify to his musical attainments. Through his large collection of documents on the history of the ancient Brethren, and by his own writings on that subject, he became the founder of the Brethren's history, and he wrote a classical prose style, the theory of which he gave in his Bohemian grammar. He proved himself also to have been a strong diplomatic in his negotiations with the Emperors. In their doctrine, the Brethren, under Horn and Austiga, inclined to Luther until about 1546; under Blahoslav, who himself was not an original theologian, they tried to return to Lucas, but in fact they approached to Calvin. In ecclesiastical politics, also, Blahoslav had an object in view different from that of Austiga. Blahoslav, who wished to preserve the independence of the Unit, and doing so of the Grace of Jesus Christ, or Lutherans, in Bohemia:
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G. In 1555 John C^'emy, John nhihoal it .m.l
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"This Cancional was printed and finished by Alexander of Ayrred [or of Pilsen], at Samter [Poland], at the castle of his grace Lusac, Count ofickets, Waywode of Lanec, Starost of Bus."

Later editions, differing very little as to the contents, appeared in folio at Eibenschütz, 1561, and Krakitz, 1576 and 1581; and in 4to, at Krakitz in 1585, 1594, 1598.

7. Among the later hymn-books may be mentioned (1) a folio pub. at Krakitz (Moravia) in 1615, which contains 644 hymns besides a metrical psalter, and was probably ed. by the four Seniors whose crests are found on p. 529. Copies of this ed. and of the quartoro reprint of 1618 are to be found in the University Library, Prague. (2) A 12mo, pub. at Amsterdam in 1639, and ed. by J. A. Comenius. This contains, besides a metrical psalter, 480 hymns with an appendix of 25; and is to be found in the Archives at Hermniir.

8. The principal contributors to the hymn-books of 1501 and 1616 are the following:—

(1) Matthäus Konvalinsky [b. 1442 at Kunwald, near Lütz; Bp. of the Unk; d. Jan. 22, 1500, at Letnisko], contributed 6 to the H. Bk. of 1501, and 5 others to the ed. of 1616.

(2) John Taborvsky; or John Vilimek [a Roman Catholic priest; afterwards member of the Select Council; d. May 24, 1505, at Letnisko], contributed 6 (Nos. 6, 7, 1, 16, 26, 45, 51) to the H. Bk. of 1501.

(3) Lucas Pagenius (q.v.) contributed 11 (Nos. 1, 12, 14, 29, 42, 46, 47, 81, 82, 86, 92) to the H. Bk. of 1501; and 15 others to that of 1616. Included are 11 (Nos. 1, 29) from the Latin, and 4 revisions of older Bohemian hymns.

(4) Adam Sturm [from Moravia; ordained priest 1555; d. Oct. 5, 1565] has 26 in the H. Bk. of 1616.

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(7) John Faustenik [ord. priest 1529; d. 1543, at Jung Bunzian] has 10 in the 1616 H. Bk.

(8) George Styrsa [of Wildenschwert; manager of the Brethren's printing office at Jung Bunzian, 1520-31] has 9 in the 1616 H. Bk.

(9) Among the other authors whose names appear in the 1616, may be mentioned Wenzel Slik (5 hymns); Nicholas of Tarman (4); Matthäus Kremin (q.v.) (5); George Ocklofsky (3); John Jilecky (q.v.) (3); John Hru (q.v.) (2); Bedegren (1); and John Horn (q.v.) (1) Urban (1). Of the 193 hymns whose authorship is unknown many appear in the Utraquism hymn-books of 1527, 1531, and 1559.

§ ii. The Bohemian Brethren's German Hymnbooks. These are the following:—

1. Ein Neue Gesangbuch maxxxi, et. [Nürnberg]. At the end is, "Printed at Jung Bunzian, in Bohemia, by George Wymwischer in the year 1531. Fini-bet on the 12th day of March." The book is in small quarto; and the printer is George Styrsa of Wildenschwert (see above). The precede, addressed to the German congregations at Landkrone and Pltnk, in Bohemia, is signed "Michael Weise, Ewer Diener." All the hymns (155 in number) according to the precede seem to have been composed or translated by M. Weise himself, and this was evidently the opinion of the editors of the 1639 (see below). Two are indeed in the Anabaptist Aussland of 1634, ascribed to Anabaptists; but on what grounds is not known. Of the 155 hymns, as it will be seen from the table given below, we have only been able to find 12 which are translated from the Bohemian or the Latin. Almost all came more or less into use in the German Lutheran hymn-books of the time.

In the same year, 1531, an edition of this hymn-book is said to have appeared at Ulm, under the title of Picarttscsis Gesang Buch (Picartt or Picardtinn, i.e. an Observation name for the Brethren used by their friends, then by their friends, but never by themselves). Wackernagel, in his Bibliographie, 1555, Nos. 329, 316, 376, 377, 435, quotes reprints at Strassburg, 1534, and at Ulm in 1538, 1539, and 1541.

2. Ein Gesangbuch der Brüder im Bekennd und Werberrn, die man ausz der und geblyt, Pickharden, Widenan, &c. nemmet, etc. (Wernigerode). At the end is, "Printed at Nürnberg by John Horn, 1540." Copies of this ed. and of the quartoro reprint of 1618 are to be found in the University Library, Prague. (2) A 12mo pub. at Amsterdam in 1639, and ed. by J. A. Comenius. This contains, besides a metrical psalter, 480 hymns with an appendix of 25; and is to be found in the Archives at Hermniir.

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III. A comparison of the German Hymn-books with the Bohemian.

have been able to find corresponding Bohemian hymns, which having been published in 1531 may have been the originals of Weisse’s hymns. But many of them are adapted from older Latin hymns (usually in such cases being headed by the first lines of the Latin); so it is very difficult, almost impossible, to decide whether Weisse translated from the Latin directly or through the Bohemian; more especially as his trs. are very free.

<table>
<thead>
<tr>
<th>German First Line</th>
<th>Bohemian First Line</th>
<th>Author, Source, &amp;c.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christus der unedel macht</td>
<td>Mandrost Boha oce prawa</td>
<td>See “Patris Sapientia.” From the Habrumen H. Bk., 1539. The Boh. h. has 1 st. more than the German.</td>
</tr>
<tr>
<td>Der Tag vertreibt die finster Nacht</td>
<td>Jitt zaše vchoci s temnosti</td>
<td></td>
</tr>
<tr>
<td>Freuen wir uns all in ein</td>
<td>Radujme se vždy společně</td>
<td>See “Freuen wir uns all in ein.”</td>
</tr>
<tr>
<td>Gelobt sei Gott im höchsten Thron</td>
<td>Radujme se vždy snyčky</td>
<td>This is noted under Weisse, M.</td>
</tr>
<tr>
<td>Gelobt sei Gott von Engeln</td>
<td>Krestanu chvalme Boha</td>
<td>“Lauda Son Salvatoreum” is the tune.</td>
</tr>
<tr>
<td>Glaubige Sel. schau dein Herr und König</td>
<td>Věra duše, radostné matě</td>
<td>The German has 9 st. The Bohemian (from the Czernuest H. Bk., 1539) has 8.</td>
</tr>
<tr>
<td>Komm heiliger Geist, wahrer Gott</td>
<td>Řavý přijde duše, nápín sedce</td>
<td>Noted under Weisse, M.</td>
</tr>
<tr>
<td>Jst das mein Leib begraben</td>
<td>Rosleohzeno se stím těłem</td>
<td>Noted under Weisse, M.</td>
</tr>
<tr>
<td>O Gott wir leben dich</td>
<td>Tě Boha chvalíme, pánem</td>
<td>From the “Te Deum laudamus.” Bohemian, 1st in the H. Bk. of 1541.</td>
</tr>
<tr>
<td>O Vater der Harmherzigkeit,</td>
<td>Hospodine, stodnice dobroty</td>
<td>“Kyrie fons bonitatis.” From the Latin by Lucas.</td>
</tr>
<tr>
<td>O wie fröhlich ist die Zeit</td>
<td>Nastal jest nám všem čas</td>
<td>The Boh., 13 st., 1st pub. in 1541.</td>
</tr>
</tbody>
</table>

ii. The hymn-book by John Horn, of 1544. To 7 of the hymns J. Horn added to the Brethren’s hymn-book correspond the following Bohemian hymns.

<table>
<thead>
<tr>
<th>German First Line</th>
<th>Bohemian First Line</th>
<th>Author, Source, &amp;c.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Der König der Ehren Christos</td>
<td>Jit pan nad pány Kristus</td>
<td>“Cum res gloriam Christus.” The Boh. h. by M. Michalec has 3 st. more.</td>
</tr>
<tr>
<td>Heiliger Geist, Herre Gott</td>
<td>Navštěv máte, Duse svaty</td>
<td>“Venit sancte spiritus et emissa coelitis,” a pretty exact tr. Boh. 1st pub. in 1541.</td>
</tr>
<tr>
<td>Nu leben wir heut allesamt</td>
<td>Svrchovaného krále pochvalme</td>
<td>“Summi triumphum regis,” fr. from the Latin by Lucas.</td>
</tr>
<tr>
<td>Nun lasst uns in dieser Frist</td>
<td>Všichni věřné Křestané</td>
<td>“Gaudemamus pariter omnes.” The Boh. h. by M. Michalec is a pretty exact tr. from the German.</td>
</tr>
<tr>
<td>O Heiliger Herre und Herr Krist</td>
<td>Pane Ježište Kriste ty’s</td>
<td>The Boh. h. by J. Augusta.</td>
</tr>
<tr>
<td>O Mensch, du bist heut hören die Klag</td>
<td>Postlauchte ježište nebeského oce</td>
<td>The Boh., in the Czernuest H. Bk., 1522; in Lucas, 1519 (?).</td>
</tr>
<tr>
<td>O freu dich Jerusalem</td>
<td>Tě se dcerko stonská</td>
<td>By M. Michalec. The Boh. has 3 st. more than the German.</td>
</tr>
</tbody>
</table>

iii. The hymn-book of 1566. We find 97 hymns, which correspond to Bohemian hymns in the Boh. H. Bk. of 1541. The same remarks, which we have made respecting Weisse’s hymns and their original Bohemian, apply to many of these.

<table>
<thead>
<tr>
<th>German Hymn</th>
<th>The authors of the Germ. hymn according to the H. Bk. of 1639.</th>
<th>The Bohemian hymn</th>
<th>The authors of the Bohemian hymns, superscriptions and other notes.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Als Christus</td>
<td>J. Girk</td>
<td>Pán Kristus, syn boží věčný</td>
<td>A. Strun, “Jesu quadrage-</td>
</tr>
<tr>
<td>2 war</td>
<td></td>
<td></td>
<td>mariæ.”</td>
</tr>
<tr>
<td>3 auf Erden</td>
<td></td>
<td></td>
<td>J. N. Koistik, Ps. 130. “De</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td>profundis clamavi” (para-</td>
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<tr>
<td>5 Schluß</td>
<td></td>
<td></td>
<td>tial tr.).</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
<td>Lucas, tr. from “Kyrie</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td>Angelorum Domine.”</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td></td>
<td>M. Michalec. “Concentu pa-</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td></td>
<td>rilli.”</td>
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<tr>
<td>10</td>
<td></td>
<td></td>
<td>“Festum nost. beatae magnae</td>
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<tr>
<td>11</td>
<td></td>
<td></td>
<td>laurae.”</td>
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<tr>
<td>12</td>
<td></td>
<td></td>
<td>J. Augusta. “Psallit ecclesiae</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td></td>
<td>mater lilibus.”</td>
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<tr>
<td>14</td>
<td></td>
<td></td>
<td>J. Augusta. “Ante be-</td>
</tr>
<tr>
<td>15</td>
<td></td>
<td></td>
<td>migine conditor.”</td>
</tr>
<tr>
<td>16</td>
<td></td>
<td></td>
<td>From the H. Bk. of 1541.</td>
</tr>
<tr>
<td>17</td>
<td></td>
<td></td>
<td>“Consanguin angelorum.”</td>
</tr>
<tr>
<td>18</td>
<td></td>
<td></td>
<td>Lucas, tr. from “Ave virga</td>
</tr>
<tr>
<td>19</td>
<td></td>
<td></td>
<td>primæ matri.”</td>
</tr>
<tr>
<td>The German hymns.</td>
<td>The authors of the German hymns according to the H. Bk. of 1639.</td>
<td>The Bohemian hymns.</td>
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</tr>
<tr>
<td>-----------------</td>
<td>---------------------------------------------------------------</td>
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<td>-------------------------------------------------</td>
</tr>
<tr>
<td>10.  Das ewige Wort, der wahre Gott</td>
<td>P. Herbert</td>
<td>Slovo syn Boží jediný, bez počétku</td>
<td>J. Blahoslav. &quot;Verbum caro factum est.&quot;</td>
</tr>
<tr>
<td>17.  Der hochgeheiligter Gott in seinem Rat</td>
<td>Missing in the H. Bk. of 1639</td>
<td>Tájně rady spletit severo jest</td>
<td>Lucas. &quot;Verbum bonum et suave.&quot;</td>
</tr>
<tr>
<td>18.  Dies ist der Tag des Herrn der Herr selbst</td>
<td>J. Jelecky</td>
<td>Dne přítomnoy vši vznícnosti jest hodny</td>
<td>&quot;Haece est dies quam fecit Dominus.&quot;</td>
</tr>
<tr>
<td>19.  Ein freundlicher Tag ist entstanden</td>
<td>J. Kurytsky</td>
<td>Cesta k nebi nová živa od Boha</td>
<td>A. Sturm.</td>
</tr>
<tr>
<td>20.  Ein neue Bahn wir alle hân</td>
<td>Missing in the H. Bk. of 1639</td>
<td>Světlo zasvětlo se jest dnešní den</td>
<td>J. Blahoslav. &quot;Lux fulgebabit hostis;&quot; Introut, at the morning service.</td>
</tr>
<tr>
<td>23.  Erbarm mich unser o Heber Herre Gott</td>
<td>M. Cornelius</td>
<td>Rokuši něšeneno tohto světa</td>
<td>1st pub. in the Utraquists' H. Bk., 1522.</td>
</tr>
<tr>
<td>24.  Erbarm uns heu o unser heber Vater</td>
<td>P. Herbert</td>
<td>Veselit se srde každého věr</td>
<td>A. Sturm. &quot;Exultet Jam angelica.&quot;</td>
</tr>
<tr>
<td>25.  Freund und Wollust dieser Welt</td>
<td>P. Herbert</td>
<td>Radujmo se v nášem archi s dobytly</td>
<td>M. Kovalsky.</td>
</tr>
<tr>
<td>27.  Gott der Vater sprach zu Christo</td>
<td>P. Herbert</td>
<td>Pán Bůh otce nebesky synu svému</td>
<td>M. Michalec. Ps. 110.</td>
</tr>
<tr>
<td>28.  Gottes Sohn vom höchsten Thron</td>
<td>M. Thom</td>
<td>S výsou na tento svět otce.</td>
<td>The priest Mišinský (Utraquists); 1st pub. in the Utraquists' H. Bk., 1522.</td>
</tr>
<tr>
<td>30.  Gott unserm Herrn sei ewig Lob und Dank</td>
<td>P. Herbert</td>
<td>Skrošitel věnceho bod</td>
<td>A. Sturm.</td>
</tr>
<tr>
<td>32.  Hallelujah singt alle mit grosser Freude</td>
<td>P. Herbert</td>
<td>Hallelujah spásvejeme s radost</td>
<td>A. Sturm. &quot;Invitatory.&quot;</td>
</tr>
<tr>
<td>34.  Hallelujah singt und seid froh</td>
<td>Missing in the H. Bk. of 1639</td>
<td>Hallelujah sláva narozenenn penu</td>
<td>J. Blahoslav. The Boh. h. has 1 st. more than the German.</td>
</tr>
<tr>
<td>35.  Heilig und zart ist Christi Menschenleib</td>
<td>P. Herbert</td>
<td>Úbličtilý přirozen</td>
<td>M. Michalec. &quot;Vita Sanctorum, decus Angelorum.&quot;</td>
</tr>
<tr>
<td>39.  Herr Gott, schöpfer heiliger göttlicher</td>
<td>P. Herbert</td>
<td>Bote věnčysmohauči ote svatý</td>
<td>P. Herbert. &quot;Duxit Hostium svateho ducha svého&quot;</td>
</tr>
<tr>
<td>40.  Herr Gott, schöpfer heiliger göttlicher</td>
<td>P. Herbert</td>
<td>Sežil Hospodine svateho</td>
<td>P. Herbert.</td>
</tr>
<tr>
<td>41.  Herr Gott, schöpfer heiliger göttlicher</td>
<td>P. Herbert</td>
<td>Bote ote jenž s milostivý a</td>
<td>P. Herbert. &quot;Vitej, Jezukristu, a nebesky výsou&quot;</td>
</tr>
<tr>
<td>42.  Herr Gott, schöpfer heiliger göttlicher</td>
<td>P. Herbert</td>
<td>Chudýmež my poslouchat, také</td>
<td>M. Thom.</td>
</tr>
<tr>
<td>44.  Herr Gott, schöpfer heiliger göttlicher</td>
<td>M. Thom</td>
<td>Plesy Bůh, vzdávej mu</td>
<td>P. Herbert.</td>
</tr>
<tr>
<td>45.  Herr Mensch ein traurig Gelechte</td>
<td>M. Polykarp</td>
<td>Plesy Bůh, vzně vete k otcí</td>
<td>P. Herbert.</td>
</tr>
<tr>
<td>46.  Jachtmacht zu Ehren Christo</td>
<td>P. Herbert</td>
<td>Ját vzstupuj, dř Bůh, vnebe</td>
<td>P. Herbert.</td>
</tr>
<tr>
<td>47.  Ich fahr auf, spricht Christus der Herr</td>
<td>J. Jelecky</td>
<td>Ját sem v tom rozvesen</td>
<td>P. Herbert.</td>
</tr>
<tr>
<td>48.  Ich werde erfrant überaus, wenn ich</td>
<td>J. Jelecky</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The German Hymns.

The author of the German hymn according to the H. Bk. of 1639.

The Bohemian Hymn.

The author of the Bohemian hymn, superscriptions, and other notes.

49
50
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The sources of the Bohemian Brethren's hymnology (besides the original hymn-books) are on the German hymn-books, Hackenägel, Leipzig, 1867–71; Tucher, Schatz des evang. Kirchen- gesanges, Leipzig, 1848; and on the Bohemian hymn-books, Jireček, Hymnologia bohemiae, de functa eirvisima fons, and Ostrov, in the Abhandlungen der königl. böhmischen Gesellschaft der Wissenschaften vi. 9, Prague, 1878.

J. T. M.]

Böhm, David [Bahme].

Böhm, Martin [Báhme].

Böhm, Just Henning, s. of Valentin Böhm, advocate of Hannover, b. at Hannover, Jan. 29, 1674. After studying Law at the Universities at Jena, Bimbel, and Halle, he graduated at Halle in 1698, and began to lecture in 1699. In 1701 he was appointed Professor extraordinary, in 1702 Doctor, and in 1711 ordinary Professor of Law, at Halle. He subsequently received many honours, being appointed in 1731 Director of the University of Halle, in 1743 Chancellor of the Duchy of Magdeburg, &c., and was reckoned a very high authority especially in ecclesiastical law. While lecturing to his students, Aug. 8, 1749, he suddenly became ill, and after a stroke of illness, d. Aug. 23, 1749. (Koch, iv. 373–375; Allg. Deutsche Biog., iii. 79–81, the latter dating his death Aug. 29.) Of his 21 hymns, 3 appeared in Freylinghausen’s Geistreiches G. B. 1701–5. Two have been tr. into English, viz.:

i. Brich durch mein angefochten Herz. [Passione.] 1st pub. 1704, as above, No. 494, in 14 st. of 5 l., repeated as No. 216 in the Berlin G. L. S., ed. 1863. Tr. as:


ii. O auferstandener Biegenfürst. [Easter.] 1704, as above, No. 530, in 14 st. of 8 l., included as No. 314 in the Berlin G. L. S., ed. 1863. Tr. as:


Böhmer, Maria Magdalena, sister of J. H. Böhm (see above), was born at Han- nover, where she died, unmarried, in 1743 or 1744 (Koch, iv. 373; Bode, p. 47). She contributed two hymns (Nos. 655, 660) to Frey- linghausen’s G. B., 1704; while one (No. 430) in his Neues Geistreiches G. B., 1714, and four (Nos. 188, 193, 194, 158) in the Neues Sammlung, Wernigerode, 1752, are also ascribed to her. The only hymn by her tr. into English is—

Ein Christen Herz. [Longing for Heaven.] 1st pub. as No. 655 in Freylinghausen’s G. B., 1704, in 6 st. of 6 l., repeated as No. 701 in the Berlin G. L. S., ed. 1863. It is tr. as:

Regardless now of things below. A very free tr. by J. Wesley in H. & Sacred Poems, 1740 (P. Works, 1868–72, vol. i., p. 222). Included as No. 6, in the Wesley H. & Spiritual Songs, 1753; in the Supp. of 1830 to the Wes. G. B.; and in the Wes. H. Bk., 1875. [J. M.]
In G. Britain and America nearly 100 of Dr. Bonar's hymns are in C. U. They are found in almost all modern hymnals from four in H. A. & M. to more than twenty in the American Songs for the Sanctuary, N. Y., 1865-72. The most widely known are, "A few more years shall roll;" "Come, Lord, and tarry not;" "Here, O my Lord, I see Thee face to face;" "I heard the Voice of Jesus say;" "The Church has waited long;" and "Thy way, not mine, O Lord."

In addition to these and others which are annotated under their respective first lines, the following are also in C. U.:

i. *From Songs for the Wilderness*, No. 1, 1843.
1. For Thee we long and pray. *Sunday Morning.*
3. I thought upon my sins and I was sad. *Christ our Prince.*
4. Peace to the world, our Lord is come. *A Millennial Song.*

ii. *From Songs for the Wilderness*, No. 2, 1844.
4. Ho, ye thirsty, parched and fainting. *Inspiration.*
7. O 'tis not what we fancied it. The world was smitten. *Children chorused to Praise.*
9. Time's sun is fast setting. *Advent.*
10. Weep, pilgrim, weep, yet 'tis not for the sorrow. *Faith.*
11. Yes, for me, for me He caroth. *Christ the King.*

iii. *From The Bible Hymn Book*, 1845.
12. Jesus, my sorrow lies too deep. *Jesu, the Great High Priest.*
13. There is a Morning Star, my soul. *The Morning Star.*
14. This is not my place of resting. *Pressing towards heaven.*

iv. *From Hymns, Original and Selected*, 1846.
15. Let there be light, Jehovah said. *Creation.*

17. Blessed be God, our God. *Good Friday.*
19. Go up, go up, my heart. *Heavenly aspirations desired.*
20. I close my heavy eye. *Evening.* Sometimes given as "He close our heavy eyes.*
21. I see the crowd in Pilate's hall. *Good Friday.*
22. Jesus, while this rough desert soil. *Strength by the Way.*
27. Rest for the toiling hand. *Burial. From 'Lie down, frail body, here.'*
28. Shall this life of mine be wasted? *Exhortation to Duty.*
29. These are the crowns that we shall wear. *Heaven.*
30. They works, not mine, O Christ [Lord]. *The Sinner.*
31. Where the faded flower shall freshen. *Heaven.*

From *Hymns of Faith and Hope*, 2nd series, 1864.
33. Christ has done the mighty work. *Good Friday.*
35. Deep as the grave beneath the resting surge. *Burial at Sea.*
36. Fear not the foe, thou flock of God [thou little flock]. *Battle Song of the Church.*
37. For lack of love I languish. *Lament.*
38. From this bleak hill of storms. *Eternal Rest desired.*
40. Here shall death's triumph end: the rock-barred door. *Rest.* From "The tomb is empty: wouldst thou have it fall?"
BONAVENTURA

Bonaventura, Saint and Cardinal, commonly called “Doctor Seraphicus,” was born in Pavia, and was a pupil of the famous Maestri, and a fellow-student of St. Francis. He was ordained a priest in the year 1221, and was appointed to the office of Master of the Order of St. Francis, and was canonized by Pope Urban IV. in 1261. He was a great scholar, and was the author of many works, including the “Contra Gentiles,” “Contra Aristotelis,” and “Contra Gentiles.” He was also the author of the “Sentences of Peter Lombard,” and was the first to systematize the philosophy of St. Thomas Aquinas. He was appointed to the See of Bologna in 1254, and was consecrated Bishop of Bologna in 1255. He was a great preacher, and was much loved by his people. He died in Bologna on the 17th of November, 1274, and was buried in the Church of St. Stephen, Bologna.
BONN, ALESSIE

Bond, Alessie. [Fausett, A.]

BONN, Hermann Gude, Counsellor a.p. Quakenbrück, 1494; died at Wittenberg in 1528, and was for some years Rector of the newly founded St. Mary’s School, in Lübeck; and in 1548 he was appointed Rector of the newly founded St. Mary’s School, Lübeck. In 1548 he proceeded thither, and in the course of that year he was sent to the Reformer, D. at Lübeck, Feb. 12, 1548 (Koch, i. 428-436; Allg. Deutsche Biog., iii. 133).

As a hymn-writer his alt works consisted mainly of verse hymns, and in 1503 he published a collection of 200 tunes. Of these, 145 are in High German, and 55 are in Low German. His hymn appeared as Ein liebes gebot. The only one of these works translated into English is:

0 wie wendt besser (Faith & Redemption). First published in 1624, and included in the English version of the German Hymnals. It is included in the Magdeburg. 6th ed. 1642. The

BOSCHENSTEIN, JOHANN 163

Bornschürer, Johannes, b. Nov. 3, 1625, at Schmalkalden. After studying at the Universities of Marburg, Jena, Erfurt, and Straßburg he became, in 1650, pastor at Brotterode in Hesse Cassel, 1657 at Steinbach-Hallenberg, 1661 diaconus at Schmalkalden, and in 1670 decan in the town of Tann, where he d. Dec. 5, 1677 (Koch, iii. 430; Allg. Deutsche Biog., iii. 176). To the hymn-book which he edited for the town of Tann, purely as Gräfliche Lieder zu Umgang christlicher Geselligkeit, at Meiningen, 1676, he contributed five hymns, one of which is:

Gott Vater, biete unsrer Bitt (Holy Baptism). This prayer to the Holy Trinity for a blessing on the child, appeared as No. 6 of the Baptismal Hymnals, as above, p. 328, in the first ed. of 1626, No. 260. The only tr. in C. U. is "O God the Father, hear our prayer," a good and full tr. by A. T. Russell, 1826, in his Ps. & Hymns, 1824, No. 153 beginning "O Thou most Holy Trinity," being a tr. of tr. iv.

Borthwick, Jane, daughter of James Borthwick, manager of the North British Insurance Office, Edinburgh, was b. April 9, 1818, at Edinburgh, where she still resides. Along with her sister Sarah (b. Nov. 26, 1823; wife of the Rev. Eric John Findlater, of Lordermuir, Perthshire, who d. May 2, 1886) she translated from the German Hymns from the Land of Luther, 1st Series, 1851; 2nd, 1855; 3rd, 1858; 4th, 1862. A complete tr. of the 15th ed. of 1862, by W. P. Kennedy, Edinburgh, of which a reprint was issued by Nelson & Sons, 1884.

These translations, which represent relatively a larger proportion of hymns for the Christian Life, and for the Christian Year than one finds in Miss Winkworth, have attained a success as translations and as an edition in hymnals only second to Miss Winkworth’s. Since Kennedy’s Hymns Christ., 1843, in England, and the Andover Sabbath H. Bk., 1854, in America, made several selections therefrom, hardly a hymn in England or America has appeared without containing some of these translations. Miss Borthwick has kindly enabled us throughout this Dictionary to distinguish between the 61 translations by herself and the 50 by her sister. Among the most popular is the title of Miss Borthwick’s may be named "Jesus still lead on," and "How blessed to the crown of sin;" and of Mrs. Findlater’s "God calling yet;" "Rejoice, all ye believers;"

Under the signature of H. L. L. Miss Borthwick has also written various prose works, and has contributed many translations and original poems to the Family Treasury, and several translations from the Alphabetic Hymnals. The first of which were collected and pub. in 1875, as Thoughts for Thoughtful Hours (3rd ed., enlarged, 1887). She also contributed several tr. to Dr. Pagenschele’s Coll., 1864, five of which are included in the new ed. of the H. L. L., 1884, pp. 256-264. Of her original hymns the best known are "Come, labour on," and "Rest, weary soul." In 1875 she pub. a selection of poems translated from the German by Heuser-Schweizer, under the title of Alpinc Lyries, which were incorp. in the 1884 ed. of the H. L. L.

Borthwick, Robert Brown. [Brown-Borthwick, R.]

Borthwick, Sarah. [Borthwick, J.]

Böschenslein, Johann, s. of Heinrich Böschenslein, a native of Stein on the Rhine, was b. at Espling, Württemberg, 1642. After taking Holy Orders as a priest he became in 1655, tutor of Hebrew at Ingolstadt. Leaving this in 1714 he went to Augsburg. M 2
where, in the same year, he pub. a Hebrew
Grammar, and in 1518, by the rec-ommendation
of Reuchlin, was invited as tutor of Greek
and Hebrew to Wittenberg, where he had
Melanelethon as a pupil. In 1530 he went to
Nürnberg; 1531 to Heidelberg; and in 1522
to Antwerp. After a short stay in Zürich,
where he taught Hebrew to Zwingli, he
settled, in 1523, at Augsburg, where he became
by royal license teacher of Hebrew, and where
he d. 1539. (Koch, i. 219-221, ii. 469-471;
Alig. Deutsche Blog., ii. 184-186, the latter
stating that he resided at Nürnberg in 1525,
and then went to Nördlingen, and d. there in
great poverty 1540.) Koch quotes 4 of his
hymns, the best being:—

Da Jesus an dem Kreuze stund. [Passiontide.] Wackernagel, li. p. 1691, gives two forms, the first in 9 st. of 3 La. ("Da Jesus an dem Kreuze stund"), from an undated leaflet, c. 1515, the second from M. Vela's G. H. 1537. It has been, but Wackernagel thinks erroneously, called a fr. from the Latin of Peter Balbanus ("Stabat ad lignum crucis"). Kehrlein, in his Kirchen- und
religions Lieder, Fuerthborn, 1853, p. 195, quotes it from a paper m., which he dates 14th cent. The first form is in No. 73 in Perrot's G. H., ed. 1855. The later version of the Seventh Words on the Cross, "Da Jesus an den
Kreuzen Stamm", q.v., has superseded it in most modern hymn-books. For "When Jesus on the
Cross was found", No. 384 in pt. ii. of the Commorant
H. Bk., 1744. In 1789 it was rewritten as, "When Jesus hung upon the Cross." [J. M.]

Boswell, Robert, b. 1746, in Ayrshire.
He received a classical education, and was an
excellent Hebrew scholar. For some time he
was a writer to the Siznot in Edinburgh.
He joined the followers of John Gla, a dissenting
minister from the Church of Scotland, and was
chosen to be leading elder of the Glasiate
congregation at Edinburgh. Whilst highly
appreciating the Scottish Version of the Psalms,
he thought it to be susceptible of improvement,
and pub. a revised version in 1784 as The
Psalms in Metre from the Original. In 1786
he suddenly whilst preaching in London,
Sunday, April 1st, 1804.

Boswell, Robert Bruce, was grandson of
the Robert Boswell above named. He was a
clergyman of the Church of England, and
was for some years incumbent of St. James's
Church, Calcutta. He was compiler and
eeditor of a book of Psalms & Hymns, pub.
anonymously, in 1838, and printed at the
Church Mission Press, Calcutta. In this work
he published 30 Psalm Versions of his own
composition. These have fallen out of use.

Hotham, Mary. [Hewitt, M.]

Bottome, F., s.t.d., was b. in Derbyshire,
England, May 26, 1823. In 1850, having
removed to America, he entered the ministry of
the Methodist Episcopal Church; and in
1872 he received the degree of s.t.d. from
Dickinson's College, Carlisle, Penn. In
addition to assisting in the composition of R. P.
Smith's Gospel Hymn, London, 1872: Cen-
tenary Singer, 1869; Round Lake, 1872, he
has written:—

3. Come, Holy Ghost, all sacred are. [Rev.
of the Holy Spirit.] Appeared in B. P. Smith's
Gospel Hymn, 1872. It is in several collections, including the
Ohio H. Bk. of the Evangelical Association, 1861, No. 364.

4. Full salvation, full salvation. Joy of full Sal-
tation. Written in 1871, and pub. in a collection by
Dr. Cullis of Boston, 1872. Also in the Ohio H. Bk.,
1881, No. 364.

3. Love of Jesus, all divine. Love of
Jesus, all divine. Written in 1873, and pub. in his Round Lake, 1872.

4. O bliss of the purified, bliss of the
Sanctification. Written in 1869, and pub. in the
Evangelist, and numerous hymn-books in America, including
the Ohio H. Bk. as above, 1881, No. 477, &c.

His hymns, "Sweet rest in Jesus"; and
"Oneness in Jesus," are also found in several
collections for evangelistic services. [J. J.]

Bound upon the accursed tree. H.
H. Milman. [Good Friday.] This popular
hymn appeared in Bp. Heber's posthumous
Hymns, &c., 1827, p. 62, as the first of three
hymns for Good Friday, in 4 st. of 10 m., but
omitted, curiously enough, from Dr. Milman's
own Ps. & Hym., 1837. One of the first, if not
the first, to bring it into regular congrega-
tional use was Elliott, who gave it in his Ps.
& Hym., 1835. From that date it gradually
grew in popular favour until its use has
become extensive, both in G. Britain and in
America. In the Meth. S. S. H. Bk., 1879, it is
in 3 st. of 8 l. This was a special revision for
that collection. Orig. text in Lyra Brit., 1867,
p. 401; and Schaff's Christ in Song, 1870, p. 163.

Bourdillon, Mary, née Cotterill,
doughter of the Rev. Joseph Cotterill,
some time Rector of Blakely, Norfolk, b. at Am-
pton, Suffolk, Aug. 30, 1819, married to E. D.
Bourdillon, and d. at Dresden, Feb. 19, 1870.
Her principal poetical work was A Mother's
Hymns for her Children, 1849, 2nd ed. 1852,
containing 21 pieces. Of these the following
are in C. U.:

1. Above the clear blue sky, Beyond, &c. [Prom.
3. Gracious Saviour, from on high, Holy Evangel.
4. Jesus, we thank Thee for Thy day. Saturday.
5. Lamb of God, who came from heaven. Christ the

6. There was a lovely Garden once. Eden.

These hymns are characterized by great
simplicity and directness of aim, and are most
suitable for children.

Bourignon, Antoinette, was b. at Lisle
in 1616. From a very early period she was
under the influence of religion, which took,
in course of time, a mystical turn. Undertaking
the work of a religious reformer, she visited
France, Holland, England, and Scotland; and
published several works dealing with The
Testimony of Truth; The Renovation of the
Gospel Spirit, &c. Her enthusiasm, peculiarity
of views, and disregard of all sects raised on
the one hand zealous persecutors, and on the
other warm adherents. At her death at
Franeker, in Friesland, Oct. 30, 1680, she left
a large number of followers, especially in
Scotland and France. Her works were pub.
in 19 vols. at Amsterdam, 1866. She is known
to hymnology through her hymn, "Venec
Jesus, mon salutaire" (q.v.).

Bourne, George Hugh, d.c.l., son of
Rev. R. B. Bourne, born at St. Paul's Cray,
Kent, 8th Nov. 1819, and educated at Eton,
and C. C. C., Oxford, graduating B.A., 1863;
b.c.l., 1866; and d.c.l. 1871. Taking Holy
Orders in 1863, he became Curate of Sandford-
Othames, 1863. He was afterwards Head
Master of Chardstock Coll., and is now (1886)
Warden of the same school, which has been
transferred to St. Edmund's, Sandbury. Dr.
Bourne has written the following hymn:—
Bourne, Hugh, the principal founder of the Primitive Methodist Society, and the editor of their first hymn-book, was b. at Fordhams, Stoke-on-Trent, April 3, 1772. His father, Joseph Bourne, a person in humble circumstances, was a member of the Church of England, while his mother belonged to the Wesleyan Society. His education, for his circumstances, was fairly good; and by earnest application to study he acquired some knowledge of Hebrew, Greek, and Latin. His mind was of a strongly devotional cast, and the Methodist movement of those days had such attractions for him that he joined himself thereto in 1793. The following year he went to London, where he had an engagement to act as a man of kindred spirit, which culminated in the formation of a system of Prayer Meetings after the American model, upon the Mow Cop Colliery, near Stoke-on-Trent. There, with two or three members of the society, he carried on this work, which culminated in the formation of the Wesleyan Society, and he was excommunicated for it in 1798, when, without notice or trial, by the Quarterly Meeting held at Burden, on June 27, 1808, and was required to resign his connection with the society. Subsequently he was again received into the church, and continued his evangelical work, in connection with the Primitive Methodist Connexion, in 1810. From that time, to the 8th of November, 1822, he laboured in the work of extending and building up the Wesleyan society of which he was practically the founder. He was the first editor of its magazine, and the first to compile a hymnal for its use.

Bourne's first effort in hymnology was the pub- lication of the very small General Collection of Hymns and Spiritual Songs, 1805. In 1812, he published a larger collection, which was improved in 1819, 1820, 1821, 1822, and again in 1823. To these, a second collection was added in 1829, which he contributed another 20 hymns. In 1839, a third collection was added, which he contributed another 20 hymns. This was published as The Large Hymn Book, 1846, and was in use until 1860, when it was replaced by The Hymnal and Sacred Hymns, 1860, and again in 1875, when it was replaced by The Hymn Book, 1875. These hymns have been greatly modified and are now known as The Primitive Methodist Hymnal, 1875, and are in use to this day.

Bourne, William St. Hill, b. in 1846, and educated at Merchant Taylers' School, and the London College of Divinity. Taking holy orders in 1869 he became successively Vicar of Holy Trinity, Derby; Harrow-on-the-Hill; St. Paul's, St. Leonard's-on-sea; Ashford, Kent; in 1875, Vicar of Pinner, Middlesex; and in 1880, Vicar of All Saints, Haggerstone. Author of Poems in various periodicals: Church Work and the Working Classes, pub. in Church Bells, 1875, &c. In 1879 he became editor of The Mission Field, for the S. P. G. As a hymn-writer he is known through the following hymns—


3. Enter with thanksgiving. Processional for Dedication Service. Written in 1868 for the reopening of the Parish Church of Pinner, and pub. with music, by Skelfington & Son.

4. For the freshness of the morning. Praise for all things. Written in 1868, first printed on a broadsheet, and again included in The Universal H. Bk., 1868.

5. In the Name of God the Father, In Whose Image we are made. Purity. Written in 1868 for the Church Purity Society, printed in The Evangelist, Oct. 1868, and in The Universal H. Bk., 1868.


7. The Sower went forth sowing. Harriet or Burial. Written in 1874 for Harvest Festival at Christ Church.
Bowring, John, b. in London, Feb. 4, 1783, and educated at the Sevenoaks Grammar School, and Winchester. In 1807 he was called to the Bar, but ill-health necessitated his residence abroad for a short time. On his return he resumed the duties of his profession. His weakness, however, increased, and gradually sinking, he d. Feb. 1, 1815. He was a person of more than usual parts, and gained the friendship of Macaulay, Wilberforce, and other men of eminence. In 1816 his Select Pieces in Verse and Prose, were pub. by his father with a brief Memoir, Lond., G. Davidson. The two vols. contain essays, reviews, poetical pieces, versions of 4 Psalms, and 6 hymns. Of his hymns and Psalm versions nearly all are in C. U. The best of these are, "As panting in the sultry beam;" "Children of God, who pacing slow;" and "Lord, before Thy throne we bend." The rest include:

1. Beyond the dark and stormy bound. Hymn 3, "When God from dust created man," 10 st. of 6 l., and dated 1812.

2. Children of God, who pacing (faint and slow). Encouragement.

3. Lord, before Thy throne we bend. Ps. cxv. 3.

4. O God, my heart within me faints. Ps. xlii.


6. To heaven I lift mine eyes. Ps. cxvi.

Bowed with the guilt of sin, O God.

H. Alford. [Lent.] Contributed to His Year of Praise, 1867, in 5 st. of 4 l., and appointed for the 7th Sun. after Trinity. It is more suitable to Lent. In the Musical ed. of the Year of Praise it is dated 1866.

Bowles, Caroline Ann. [Southey, C. A.]

Bowly, Mary. [Foster, M.]

Bowring, Sir John, 1st Bt., a distinguished man of letters, was b. at Exeter, Oct. 17, 1792. His studies extended to philology, poetry, politics, and other branches of learning, whilst as editor of the Westminster Review for some years (he received the appointment in 1825) he did considerable work as a reviewer. He held several official appointments under the Government as Commissioner to France on commercial matters (1834–5); British Consul at Hong-Kong (1840); and Governor of Hong-Kong (1841). He was twice a Member of Parliament, and was knighted in 1854. He d. Nov. 23d, 1872. His published works are very numerous, and display an astonishing acquaintance with various languages. Those specially bearing on poetry include:

(1) Russian Anthology, with Biographical and Critical notices of the Poets of Russia, 1821; (2) Specimens of the Russian Poets, 1823; (3) Ancient Poetry and Romance of Spain, 1824; (4) Lutheran Anthology, or Specimens of Dutch Poets, 1824; (5) serenata Popolare

Of his hymns a very large percentage have come into C. U. A few have been adopted by almost all denominations, as, "God is love, His mercy brightens;" "How sweetly flow'd the zephyr's sound;" "In the Cross of Christ I glory;" "Watchman, tell us of the night;" and others, but the greater portion are confined to the Unitarian collections of C. Brit. and America, of which denomination he was a member. In addition to the more important, which are annotated under their first lines, there are also the following in C. U. —


4. Earth's transitory things decay. The Memory of the Just. From his Hymns, 1825, into Beard, 1837; the American Plymouth Coll., 1855; and the Songs for the Sanctuary, N. Y., 1863, &c.

5. Father, glorify Thy name. The Father glorified. Also from Hymns, 1825, into Beard, 1837; the Hymn of the Spirit, Boston, U.S., 1864, &c.


7. Father of Spirits, humbly bent before Thee. Also in Hymns, 1825, and Dr. Martineau's H. of P; & Prayer, 1873. In Longfellow and Johnson's Hymn of the Spirit, Boston, U.S., 1864, it is given as, "Father of Spirits, gathered now before Thee."


13. How shall we praise Thee, Lord of Light! Evening. A cento from the same poem as No. 7 above. It is given in the Hymn of the Spirit, 1864, and other American collections.


17. O, sweet it is to feel and know. Monday Morning. A gem in 16 st. of 4 l., given in his Matins, &c., 1823, p. 60. In 1837 st. i.–iii. entitled "God near in sorrow." In the 3rd ed. of the Matins, &c., 1841, this cento was re-stated (p. 245), with the same title, notwithstanding the full poem was in the same book.

18. On the dust I'm doomed to sleep. Resurrection. Appears in his Matins, &c., 1st ed., 1823, p. 232, in 2 st. of 8 l. In the 2nd ed., 1824, this was altered to "In the dust," &c. It reads:--

19. The heavenly appearance. This "Hymn to the Deity" appeared in 4 st. of 4 double lines, ed. 1841; the Boston Hymn of the Spirit, 1864, and other American collections.

20. When before Thy throne we kneel. Divine Worship. From his Coll., 1837, No. 93, into Beard's Hymns, 1888, No. 21, and other collections.

21. Where is thy sting from the Hymn, 1825, into the same collection as No. 20 above.

It will be noted that the frequently named above that Beard's Coll., 1837, is that hymn in a Collection of Hymns compiled by R. K. Boyd, London, 1857.

The Rev. John Relly Boyd was a Unitarian Minister in Manchester, and the collection of which he was the Manchester Meeting of Ministers. He was associated with a large number of original hymns composing 82 of which 33 were published therein for the first time. Some of these hymns are of great merit, and most of them are characterized by great earnestness and depth of devotion. [J. J. Boyce.]

Boycy. Twenty-one hymns appeared under this signature in Williams and Boden's Coll. of above Six Hundred Hymns, &c., 1801. [Boycs, J.] The writer is sometimes described as "Samuel Boyce"; but nothing definite is known as to concerning him. Of these hymns the following are in C.U.,--

1. All hail, redeeming Lord, Christ the Day-Spring.

2. Grace, how melodious is the sound. Psalm of Grace.


4. O the transcendent love. Christ the Saviour.


Boyd, Robert, M.A. [Bodius, Robertus], eldest s. of James Boyd, of Trochrig, Ayrshire, and Archbishop of Glasgow, was b. at Glasgow in 1578. He studied at the University of Edinburgh, graduating M.A. in 1595. In 1597 he went to France, and lived principally at Tours till 1599, when he became Professor of Philosophy at Montauban. In 1604 he became Pastor at Vertueil. In 1606 he went to Saumur as pastor, and in 1608, became Professor of Theology there. Leaving Saumur in 1614, in 1615 he became Principal and Professor of Theology in the University of Glasgow, but resigned his appointments in 1621, and retired to his estate at Trochrig. In 1622 he was elected Principal of the University of Glasgow, but had to resign at once by the King's command. In 1626 he was for a few weeks minister of Paisley, but had again to resign. He d. at Edinburgh Jan. 5, 1627. He was more celebrated as a theologian than as a poet. His principal poem is in Latin, and entitled Hezcatombe Christiana. [See Christi sancturum.] [J. M. Boyd.]

Boyd, Zachary, M.A., was b. near Kilmar-
Boyden, Henry, R.A., is the author of *Songs for the Household, Sacred and Secular* (Birmingham, E. Child, 1866), and many excellent hymns, printed on fly-sheets, for the use of his congregation on anniversary occasions at St. David's, Birmingham, some of which have been set to music by Dr. Belchere, Lond., Novello & Co. Mr. Boyden was b. at Birmingham in 1832, and is a graduate of Trinity Coll., Dublin, R.A. 1867. Taking Holy Orders in 1856, he has been successively Curate of St. Mary’s, Honley; St. Mary’s St. George’s, and St. Luke’s, Birmingham; and since 1896 Vicar of St. David’s, Birmingham.

Boye, Nicolaus, was b. at Wesslensburi, or Wealingburen, in Holstein, where he became an Evangelical Preacher, and where he d. 1542. (Koek. i. 418; vii. 478; Allg. Deutsche Biog., iii. 85.) The only hymn known as his is:

> O Gott, wir danken deiner Güte. [Grace after Meal.] 1st pub. in Low German in the Gepflichtte leder zu Psalmen, Magdeburg, 1641, and in High German in Der Barm B. R., 1564. Both are in Wackenburgh, HI. p. 952, in 3 M. of 7. It was translated as "We thank the God of the gods," in the *Edge and Edge* Bullate (ed. 1657-66, folio 11), ed. 1667, p. 18. [J. M.]

Boyse, Joseph, was b. at Lees in 1699, received a good education, and in 1688 became a Presbyterian minister in Dublin, a position he maintained with honour and usefulness until his death in 1728. His prose works, chiefly sermons and controversial treatises, were collected and published by himself in two large folios, London, 1728. He was the author of two collections of hymns. The first, printed in Dublin, in 1693 (small 8vo) with another title-page (London, 1693, Thomas Parkhurst, Cheapside), is entitled as follows:

> "Sacramental Hymns collected chiefly out of such passages of the New Testament as contain the most suitable matter of Divine Praises in the celebration of the Lord's Supper. To which is added one hymn relating to Baptism and another to the Ministry. By J. Boyse, with some by other hands."

Those by "other hands" are 3 in number, viz. one by G. Herbert, and two by Patrick. Of the remaining 21 by Boyse himself, 18 are for use at the Lord's Supper. From the fact that in the hymn on Baptism immersion is the only mode recognized, it is proper certain that the author was Baptist in sentiment, though Presbyterian in ecclesiastical position. The other collection by Boyse was printed at Dublin in 1691. It contains 76 hymns, in three parts, with music, and is entitled:

> *Family Hymns for Morning and Evening Worship*, with some for the Lord's days... All taken out of the Psalms of David. A copy is in the Antrim Presbytery Library at Queen's College, Belfast.

Boyse's hymns are interesting from their early date, but have no merit as poetry. The hymn "Come pay the worship God requires" (Divine Worship), in Martineau's *Hymns*, 1840, No. 42, is by this author. [W. R. S.]

Brackenbury, Robert Carr, of an old Linen-shire family, was b. at Panton House, in that county, in 1722. He entered into residence at St. Catherine's Hall, Cambridge, but joining the Wesleys, he left without taking a degree, and became a minister of the Methodist denomination. In that capacity he visited Guernsey, Jersey and Holland. He retired from active work in 1789, and d. at his residence, Raithby Hall, near Spilsby, Aug. 11, 1818.

His works include:— (1) Sacred Poems, in 3 parts, Lond., 1797; (2) Select Hymns, in 2 parts, Lond., 1795; (3) Sacred Poetry; or Hymns on the Principal Histories of the Old and New Testaments and on all the Parables, Lond., 1800, and some prose publications. He also edited and altered William Crudel's *Divine Hymns*, and the hymn, "Come, children, 'tis Jesus' command," was given in J. Benson's *Hymn for Children*, 1806. It does not appear in any of Brackenbury's works. Mrs. Smith, daughter of Dr. Adam Clarke, has included several incidents in her life in her *Raithby Hall*.

Bradbury, David, a Congregational minister, b. at Reeth, Richmond, Yorkshire, Nov. 12, 1735. At 23 he entered the M. E. Academy as a student for the Congregational Ministry, and subsequently became pastor of a congregation at Alnwick (1762); Wellingborough (1764); Ramsgate (1767); Manchester (1787); and Kennington, London (1797). He d. Jan. 13, 1809.

In 1794 he pub. *Pilgrim's Progress*, a poem on the Judgment; and also contributed to *A Supplement to the Version of the Psalms and Hymns of Dr. Watts*, partly collected, altered, or transformed, in proper, peculiar, or broken metre, Manchester, C. T., 1797. (Preface dated, Feb. 27, 1797.) Of the 42 hymns in this Suppl., 11 are by Braddbury He is best known by his hymn for children, "Now let each heart (our hearts) compose to raise" (Sunday Schools) in the *Wes. Reformed H. Bk.,* No. 172, and others. It is the third of four hymns for children at the end of the Supp. 1797. In 4, altered form of "Now let each heart compose to raise," was given in Rippin's *Sel.*, 1797, No. 522.

Bradford, John, R.A., b. 1750, and educated at Wadham College, Oxford. He was for some time "Minister of the Gospel in Birmingham." He removed to Grub Street Chapel, London, in 1797, where he continued to preach till his death on July 16, 1805.

In 1792 he pub. *A Collection of Hymns, Lond., Mathews,* and others. It contained 290 hymns, some of which were his own. This collection was avidly anticipated. Very few of these hymns are in C. U.

Brady, Nicholas. [*Psalters, English, § xiii. 4.*]

Brainard, John Gardiner Calkins, b. at New London, Connecticut, 1793, and d. at Hartford, in 1828. He was educated at Yale College, and for some time practised law at Middleton, Connecticut. He also edited a paper at Hartford. His *Poems* appeared in 1825, 1822, and 1842. The hymn by which he is best known:— "To Thee, O God, the Shepherd Kings," was pub. in the *Congregational Ps. and Hys. of Christian Use and Worship*, prepared, dec., by the *General Association of Connecticut*, 1845, No. 645, in 6 st. of 4 l., and headed "An agricultural hymn." [F. M. B.]

Brammall, John Holland, nephew of John Holland, the biographer of Montgomery and author of the *British Psalmists*, was b. at Sheffield, Dec. 21, 1831, and educated at the Collegiate School of that town. Although engaged in banking, he has found time for both hymn-writing and music. Most of his hymns and some of his tunes were written for the Sheffield Wesleyan Sunday School Union. Of the former, "Onward, children, onward,
leave the paths of sin," is best known. It was written for the Wes. S. S. Union of Sheffield in 1870, and 1st printed on their Whit-sunday
fly-sheets of that year. It has been frequently used at similar gatherings of children. In 1879 it was given anonymously in the Meth.
S. S. H. Bk., No. 283.

Brandenburg-Culmbach, Margrave of. [Aldrechert.]

Brandenburg. Electress of. [Louise Henriette.]

Brawn, Mary Ann, dau. of the Rev. Samuel Brawn, for 51 years pastor of the Baptist Church, Loughton, Essex, was b. at the
Meads, Loughton, Aug. 15, 1826. She was descended on the mother's side from the martyr Thomas Hawkes, who was burned at
the stake in 1555, at Coggeshall, Essex. From 1848 to 1875 Miss Brawn was engaged in educational work. Her poetical pieces are
few in number and chiefly on devotional subjects. They were first printed on fly-sheets for use in her father's chapel and elsewhere.
They include—:


2. Thy praise are very nigh. (Children's Prayer. Meth. S. S. B. K. 1879, 6, and several other collections for children.

3. O Thee who art in every place. Lent.

4. Our life's unceasing mark. Divine guidance. These, Nos. 3-4, were given in The Domestic War.

Bread of heaven, on Thee I [we] feed. J. Cowper. [Holy Communion. This hymn takes rank as the author's productions. It
widely used, and the most popular and appeared in his Star of the East, &c., 1824, p. 57, in the following form:

"For the Eucharist.
"I am the living bread
Whose body is broken in
To许可 eternal life....
I am the true vine."—John vi.

Bread of heaven, on Thee I [we] feed.
For Thy flesh is meat indeed.
Ever may my soul be fed
With this true and living bread.
Day by day with strength supplied,
Through the life of Him who died.
This text was used in Condor's Cong. &c., 1856, p. 86. It is in several Nonconformist hymnals, but appears
in the Ps. & Hys. Bap., 1858, No. 275, with the title "This is the blest cup," in st. li., l. 2.
In Pratt's Ps. & Hys., 1829, No. 69, it was broken up into 3 st. of 4 l., and given as "Bread of heaven, on Thee we feed"; and
this was repeated in some later collections. The most popular and widely used form of the hymn is the following, which was given in
the Coke and Denton Church Hymnals, 1853, No. 28, as follows:

"Bread of heaven, on Thee we feed.
For Thy flesh is meat indeed.
Ever may our souls be fed
With this true and living bread.
Day by day with strength supplied,
Through the life of Him who died.

"Vine of heaven! Thy blood supplies
This blest cup of sacrifice;
Lord, by Thy wounds our healing give:
To Thy cross we look and live.
"Jesu: may we ever be
Grafted, rooted, built on Thee. Amen."

Great popularity was given to this text by its adoption by H. A. and M. in 1861, and subsequently by other important Church of
England collections. In Whitt's Coll., 1882, there is a slight return to the original. It will be noted that in the revised text there is
no change of doctrine involved. Both in it, and in the original, the same truth is set forth; but the revised text is the more con-
gregational and musical of the two. The American hymnals, in common with those of G. Britain, have adopted both texts, the rev-
ised being mainly found in the Protestant Episcopal collections. A Latin rendering of the H. A. and M. text by the Rev. C. B.
Pearson as: "Pace nos, Divine Paix," was given in Biggs' Annotated H. A. and M., 1867.

Bread of the world in mercy broken.
By R. Heber. [Holy Communion.] 1st pub. in his posthumous Hymns, &c., 1827, p. 143, in 2 st. of 4 l., and headed "Before the Sac-
mament." Its use has become most extensive in all English-speaking countries. Orig. text in Whitt's Coll., No. 520. In the Mitre H. Bk.,
1836, the opening line was altered to "Bread of our life in mercy broken," but this reading has fallen out of use.

Bresy, John George, b. in 1736, and
d. Dec. 5, 1839. Ordained Deacon in 1819 and
Priest in 1820, he became Vicar of Halden-
ham, 1827, and of Christ Church, Bermuda-
ham, 1832. He was also Prebendary of Lie-
field. His Sel. of Ps. & Hymns was pub. at
Birmingham, 1836. To it he contributed the following hymns:

3. Almighty Saviour, bow Thine ear. Charity Schools.
5. O God, the feeble stumper's friend. Confirmation.
6. Saviour, bless Thy word to all. After Sermon.
7. There is beyond this world of night. Charity Schools.

The best known of these is No. 4. His Memoir was pub. in 1841. [W. T. B.]

Breithaupt, Joachim Justus, s. of Christian Breithaupt, Superintendent of the district of Hohenstadt or Honstedt, Hannover,
was b. at Nordheim, in Hannover, Feb. 16, 1658. After a theological course at Helsheidt he became, in 1680, Conrector of the
Gymnasium at Wolfenbüttel, but left in 1681 and, after being Professor of Homiletics in Kiel, was appointed, in 1685, Court
praelector and member of the Consistorium at Meiningen. In 1687 he became Pastor and Professor of Theology at Erfurt,
receiving in the same year the degree of D.D. from the University of Kiel. Driven from Kiel by the Pietistic Controversy, he was ap-
pointed in 1691 pastor of the Cathedral Church, and dean of the Theological Faculty, at Halle; and in 1703, in addition, General Superintendent of the Duchy of Magdeburg. In 1709
he became Abt of Kloster-Bergen and Inspector of the Saalkreis. He d. at Kloster-Bergen, March 16, 1732 (Koeh, iv. 331-342; AlgL. Deut. Biog., iii. 201-222; Bode, p. 49).

Of his 4 (5?) hymns one has passed into English:

**Jesus Christus. Gottes Lamm.** [Passiontide.]

*Founded on Romans viii. 9-11.* 1st in the *Gestreichere G. B.* Hallé, 1697, p. 549, in 4th. The trz. are — (1) "Christ, th' eternal Lamb of God," by J. O. Jacobii, 1726, p. 52 (1732, p. 60); repeated as No. 951 in pt. 1. of the *Moravians H. RK.* 1754. (2) "Jesus Christ, the Lamb of God," in G. Moultis's *H. and Lyr. and M. 1667, p. 61.*

**Brennende Lieb du süsse Flamn.** [Thanksgiving.] Included in Wackernagel, iv. p. 1072, in 5th. of 81., from a xvi. cent. Ms. at Munich, in which it bears the Brinminded lieb, du süsser Flam. *In the Umv. L. S., 1851, it is No. 554. It is tr. as Thou burning Love, thou holy Flame," by Miss Winkworth, 1869, p. 157.*

**Brethren, let us join to bless.* J. Cennich.*[Praise.] This is one of this writer's most popular hymns. It appeared in his *Sacred Hymn for the Children of God, &c.;* 1742, in 6th. of 41. One of the first to use it as a congregational hymn was Whitefield. He included it in his *Coll.,* 1753, but with alterations. It was repeated by M. Madan, in his *Ps. and Hymns, *1760, No. 109, and others. Gradually its use extended until it became known in all English-speaking countries sometimes as in Whitefield, and again in its original form. Whitefield's text can be distinguished by st. 11. which opens — "Savior, see to Thee we bow," whilst the original reads, "Son of God, to Thee we bow." *Orig. text in H. Comp., No. 512.*

**Breton, Nicholas, second s. of William Breton, of Red Cross Street, Cripplegate, London, probably born about 1532-3. His father's will, proved 1559, shows that at his death, his eldest son was still a boy, and that in the event of his death, Nicholas was not to inherit until he was 24. It appears that he resided for some time at Oriel College, Oxford. From 1577 to 1626 he issued pamphlets after pamphlet in prose and verse. In 1576 these were collected as far as possible by the Rev. A. B. Grosart, and printed in two vols. in his *Chertsey Worthies Library.* He d. probably in 1626, being then about 83 years of age. As a sacred poet he is distinguished by melody and grace, and it has been only the want of a cheap edition of his works that has prevented his taking higher rank in public esteem. [See Early Eng. Hymnody, § viii.]

**Brettell, Jacob, s. of an Unitarian Minister, b. at Gainsborough, April 16, 1733. In 1814 he entered upon the pastorate of an Unitarian congregation at Cockey Moor (now Ainsworth), Bolton, Lancashire; and in 1816 upon that of Rotherham, Yorkshire. The latter charge he held until 1850, when he retired from active work. He d. at Rotherham, Jan. 12, 1862. In addition to minor pieces contributed to various newspapers, &c, he pub. —


In 1837 Mr. Brettell contributed 16 hymns to *Beard's Coll.* With one or two exceptions, these have fallen out of use. The best known, but by no means the best hymn, is "The last full wain is on the road," Harriet, given in Dr. Martineau's *Hymns, 1873. Another is, "He lived, as noise but He has lived." (Life of Jesus.) In compiling a volume of sacred poems these hymns, from their poetic character, might be consulted with advantage. [J. J.]

**Breviaries.** 1. The name *Breviary* is that by which the Office Book which contains the services of the Canonical Hours is known in the Western Church. A large number of such books have been in use from time to time, each differing from the other in various particulars, but all known by the same name. This Office Book is probably called a *Breviary* either from being a compendium of separate volumes which in early days contained its various parts, or from the services in their present shape and length having been somewhat abbreviated from their form in primitive times.

2. Prior to the compilation of Breviaries, various books were in use in the daily offices, and from these the *Roman* and other Breviaries have been compiled. They are divided (1) the Psalms; (2) the *Scriptures*; (3) the *Sermologus* and the *Homilies*, used respectively at the third and second nocturns on Sundays and certain other days; (4) the *Passionary* or *Passional*; (5) the *Antiphonary*; (6) the Hymnals; (7) the Collectanea, or *Orationale*; and (8) the *Martyrology*.

3. From these materials an enormous variety of Breviaries have been built up; some of them generically different from the *Roman*, such as the *Hilaryan* or *Breviary of the Eastern Church*; the *Ambrosian Breviary of the Church*; and the *Monastic Breviary of the Church of Milan*; and the *Monastic Breviary of the Church of Spain*; others being merely variations or offshoots of the *Roman Breviary*. The religious orders had their separate Uses, following the Benedictine or Monastic arrangement of the Psalms, as distinct from the Gregorian or secular arrangement. Separate Provinces, and single Dioceses, had their own Uses; so that the Medieval Breviaries of England, France, Germany, and other countries may be counted up by hundreds.

4. As this work is *hymnological* and not *liturgical* and as the liturgical contents of various Breviaries, especially that of Rome, have been treated fully in another place [see *Dict. of Christian Antiquities, arts. Breviary; Divine Office; Psalmody,* &c.,] it will only be necessary to name a few leading Breviaries, especially those which have had the greatest influence on the hymnody of modern times. These are:—

(1) The *Monastic Breviary*. This Breviary is known in four forms, (1) in ms.; (2) as arranged and printed by Cardinal Ximenes; (3) Archbishop Lorraine's revised edition of No. 21, and (4) Migeon's *Patrologia Lat. tom. xxxvi.* Each of these has a special hymnological interest, and, combined, they shed great light upon the question as to what hymns are and what are not truly Monastic.

(1) Of the ancient *Ms. Breviary* there are copies in the *British Museum* the press marks of which are "Addl. 294, nos. 475-349.*

(2) Cardinal Ximenes' edition of this *Breviary* is known to us through an edition published at Toledo, 1592, that is, fifteen years before the work was begun. It is entitled, *Breviariun secundum regulam beat. hydropnius. Imperatoris in regalis civitate Toledo editum.* In this edition there are about 248 hymns. Of these 110
were from the Mozarabic MSS, as noted below, and the rest were taken by Ximenes from the Ambrosian, the old Roman, and other sources. (3) The copy of Archbishop Lorenzo's revised edition of the Breviary, which we have been able to consult, is Breviarium Fastiologico sacramentorum regiam Novatianae, latine textus, traducto Anglicis, Typis Typographiae Aureliae, Anno Domini M.DCC.LXXV, and this constitutes the Breviary proper, a reprint of Cardinal Ximenes' edition of 1602. The Aurora hymns, and those for all the saints of the year, and for Vespers and Matins, are also the same in both. In this 1775 edition of the Breviary there is added what is known as the Mozarabic Hymnarium. This is a body of Mozarabic hymns compiled from ancient Mozarabic MSS, and printed with the readings and prayers of the text. This was compiled after the publication of the Toledo edition, 1602, but it was added to the Breviary before this edition of 1775. The Mozarabic Hymnarium (the collected hymns are read incipit Yriae delecta circulus annu) contains 36 hymns printed in full, and 34 first lines of others which are given in full in their proper places in the Office. These 175 hymns are the Old Mozarabic hymns, and of these 156 were in the Ximenes ed., 1602. (4) In Migne's Patrologia, tom. 86, Lorenzo's ed. is reprinted in full.

We may note that the Mozarabic Breviary (the ancient use of the Spanish Church) which, apart from legendary accounts of an Apostolic origin, may be referred to st. Isidore, Archbishop of Seville (543) and his brother Leander, is the first print of the Mozarabic Breviary, by Gregory VII. (1073-85), but in defence to strong national feeling its continued use was allowed in seven churches of Toledo.

The Ambrosian. The original construction of this Breviary is attributed to St. Ambrose, Bishop of Milan (397). The oldest copy of this Breviary which we have been able to consult is: Breviarium Ambrosianum, cum decretis Cathedrae Ambrosiani, uti primum institutum etiam ex verbis factum, recens cum additis, editionis, anno 1744. Apud Hieronymum Soccat, 1639. The hymns which are bound in this edition are given in the following table as st. This Breviary was largely revised by St. Charles Borromeo (+1584). The copy of this which we have collated is: Breviarium Ambrosianum Saroli d. R. E. Cardinalis uti. S. Praeventi Archimarchi corrigiatis, ad curiam Sedis Apostolicae, apud Pontium et Sacrorum Fidei, M. D. LXIII. The hymns added to this edition are marked in the following table as &. In later editions several hymns have been added, but as these hymns are in no sense Ambrosian, they do not appear as such in the table. This Breviary is in use in the diocese of Milan. We may add that in the following table the hymns contained in both editions of the Ambrosian Breviary are marked a.

The Roman. This Breviary was the fruit of the efforts of St. Jerome (ob. 419), Cassian (ob. 423), Leo I. (540-61), and others, having been named as its compilers and correctors. It was a work, however, of gradual formation, and cannot be assigned to any single person. The complete work as now known is the Roman Breviary assumed its present shape, roughly speaking, under Gregory VII. (1073-1085). It has undergone four principal revisions. In so saying we exclude the reforming Breviary of Cardinal Quignon, the use of which was permitted for over thirty years in the sixteenth century, from the pontificate of Pius III. to that of Pius V. 1568-68. The first of these four revisions took place about 1325, being mainly conducted by Zacharias Ferrier, under Clement VII.; the second, under Clement VIII. in 1592; the third, under Clement VIII. in 1602; the fourth in 1632, under Urban VIII. Since then fresh offices, with new hymns, have been added to the Breviary by the decrees of the Congregation of Rites, and the incorporation of this new hymns into the Breviary is a process which will continue to go on. At present there are about forty hymns in the Roman Breviary, of which about sixty have been added since the days of Urban VIII. The large majority are taken from ancient sources, and some have been translated into English, and are in common use outside the Church of Rome.

The Roman Breviaries of the sixteenth, seventeenth and eighteenth centuries have been selected for use in drawing up the following list of first lines of hymns, marked r, t, s, respectively. The first of them is anterior to any of the above-mentioned reforms; the last includes all the recent additions to the Breviary. The 1515 edition is a Uomo toton, rubricated, with many woodcuts, and according to colophon on the last page, printed, "Venetiis. Per Jacobum pentium de Lachcu." Then follows an Appendix from which four of the hymns marked (s) are taken. In it, for the visitation of the B. V. M., one for St. Joseph. Besides these two offices, an Appendix contains further offices, without special hymns for the Conception of the B. V. M.; Paul the first Hermit; the Holy Trinity. The opening rubric of the Appendix runs thus, "Incipit officium in misa coronatione virginis mariae editionem per episcopum Paulum Michaeles apostolicum tertium ac sacre. doctrinam famosissimam." (4) The Sarum. This Breviary was in general use in England before the Reformation. It was not, like the York and Hereford Breviaries, confined to the Diocese from which it took its name, but It won its way into so nearly general acceptance, that it may be regarded as a national use rather than a diocesan use. It was not only accepted, with the above-named and a few local exceptions, throughout England and Wales, but its use seems to have prevailed, probably with modifications, throughout Ireland, from the twelfth century onwards. In the same century it was introduced into Scotland, the Diocese of Glasgow receiving it in 1146, and other Dioceses following suit in the twelfth and thirteenth centuries. The Aberdeen Breviary (s. v.) represents an attempt made just before the Reformation to supersede the Sarum Breviary, and Walter Chappell, the owner of the manuscript, printed press in Scotland, complained to the Privy Council that his craft was injured by the continued importation of Sarum Office Books, and obtained from the Privy Council forbidding their introduction into Scotland for the future, 1509-10.

The Sarum Breviary does not belong to a distinct family of Office Books from the Roman, but must be classified as an offshoot of the Roman stock. There are a large number of textual and variorum variations. The particular Antiphons, Benedictions, Lectures, Responsories, Hymns, Chapters, Frecce, Versicles, suffer to a great extent especially at certain particular seasons. No two pages of the Roman and Sarum Breviaries are probably in these respects exactly alike. However, and beyond these variations, there is a lesser but still a considerable number of structural and therefore more important differences. We shall discuss these differences in detail as follows. The Sarum Absolutions which are prefixed to the Lessons in the different Nocturns in the Roman, are absent from the Sarum Breviary. The Roman Breviary introduces this form of Absolution, while there are in no fewer than twenty-two varieties of Absolution in the Sarum Books for the different seasons of the ecclesiastical year. The Sarum Rule was to say the Athanasian Creed daily at Prime, the Roman rule is to say it at Prime on Sundays only. By the Sarum rule the fifty-first Psalm was said at all the Hours on weekdays, except on Eastertide, and excepting Nocturns. By the Roman rule it is said only at Lauds and Vespers in Lent and Advent, and on very few other days. In this case, as in some other instances, the Sarum rubric, which have been remarkd unexcelled since the sixteenth century, represent the older and unreformed Roman arrangement. In the same way sameness of the hymns which in the following list are marked as a and e, are to be accounted for. They were recast, partly rewritten, in 1629, under Urban VIII., and such an entry as, "Ad regias agni domini," represents the revised first line of a hymn which previously commenced with these words, "Ad coenam Agni providi" (st. x). The Paris ed. 1533 has been reprinted by Cambridge University Press, pt. i. June 1, 1672; pt. ii. 1683; pt. iii. in the press.

The York. This is another pre-Reformation variation of the Roman Breviary, the use of which was completely superseded by the Sarum Breviary, yet yields a limited number not to be found in any of the previously named books. A Venice ed. of this Breviary dated 1492, has been reprinted by the Surtees Society, vol. i. 1860; vol. ii. 1865.

The Aberdeen. This Breviary is one of the very few surviving Service Books of the pre-Reformation period of the Church in Scotland. It is substantially a Sarum Breviary, with the necessary change of wording, with a considerable amount of independent variation of text, and with the addition of a large number of commemorations of local saints. The Lectures, Hymns, &c., for these series form a most important con-
A Deo missus Gabriel
A Patre unigenite
A Patre unigenitus
A sola orbis cardine
A sola orbis cardine Es (st. l. Beata)
A sola orbis cardine Es usque (st. l. Gaudent)
Ad brevem se mortis
Ad coenam Agni providus
Ad eucharis Agni Pater
Ad prima verba virginis
Ad regias Agni dapes
Ad sacram cupis
Ad sanctorum cinera
Ad tempus omnium
Advenam venit quod
Adiect dicit Christe
Adiect diec lactae
Adiect diec sanctissima
Adiect miranda pasio
Adiect colement chorii
Adiect sanctae conjuges
Adiect sancti plurium

First line of Hymn
Breviary
Use
A Deo missus Gabriel
z
A Patre unigenite
m.
A Patre unigenitus
z.
A sola orbis cardine
m.
A sola orbis cardine Es (st. l. Beata)
z.
A sola orbis cardine Es usque (st. l. Gaudent)
z.
Ad brevem se mortis
z.
Ad coenam Agni providus
z.
Ad eucharis Agni Pater
m.
Ad prima verba virginis
z.
Ad regias Agni dapes
z.
Ad sacram cupis
z.
Ad sanctorum cinera
m.
Ad tempus omnium
m.
Advenam venit quod
m.
Adiect dicit Christe
m.
Adiect diec lactae
m.
Adiect diec sanctissima
m.
Adiect miranda pasio
m.
Adiect colement chorii
m.
Adiect sanctae conjuges
m.
Adiect sancti plurium
m.

The Song of Moses. Deut. xxi. 1-43. Sat. at Lauds.
The Song of St. Ambrose and Augustine. [P. Decem.] At the end of Matins on certain Sundays and Feasts.
To the above list is generally ascended.
The Credo of St. Athanasius. Sunday at Prime (+).
Daily (z. y. y. z.)

Other Canticles are occasionally used in the French Breviaries. The Mozarabic Breviary is the most varied in its use of Canticles, containing no less than seventy-seven. (Migne, Patrol. Lat., tom. lxxix. pp. 496-506.)

9. The Hymns in all the Breviaries are found in the various services. In some cases they are derived from a common source, in others they are associated with one Breviary only, this being specially so in the case of the ancient Ambrosian and Mozarabic Breviaries, and of the Paris Breviary of 1736. The following list of hymns from the most prominent Breviaries does not include Proper and Sequences. The history of many of the hymns named, together with such ffs., as have been made into English, will be found in this work under their original first lines.

10. List of Hymns. This list has been compiled from the Ambrosian, Mozarabic, Roman, Sarum, York, Aberdeen, and Paris Breviaries. The editions used are:
b. Revised Ambrosian Breviary, Milan, 1852, but not in the 1539 edition.
c. Hymns common to both.
d. Mozarabic Hymns [see § 4 (1) of this article] given in the Mozarabic printed with Luscanius's ed.
e. Of the Mozarabic Breviary, but not found elsewhere in the Breviary.
f. Old Mozarabic Hymns given in the Mozar, and also found in Xulena's ed. of the Mozarabic Breviary, 1502.
g. Hymns introduced into the Mozarabic Breviary, 1502, from Ambrosian, Old Roman, and other sources.

[With few exceptions these hymns are in Migne's Patrologia, Paris, 1862, tom. lxxxi.]


x. All the hymns which are found in all the above editions of the Roman Breviary are marked x.


<table>
<thead>
<tr>
<th>First line of Hymn.</th>
<th>Breviary</th>
<th>Use</th>
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</thead>
<tbody>
<tr>
<td>Adaeus nostris precibus</td>
<td>m.²</td>
<td>Wed. after Oct. Ep.</td>
</tr>
<tr>
<td>Adaeus plebs fidelissima</td>
<td>s.</td>
<td>1st Sun. in Lent.</td>
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<tr>
<td>Adaeus sancta Trinitatis</td>
<td>s.</td>
<td>St. Agatha.</td>
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<tr>
<td>Adaeus O populi, festa</td>
<td>m.²</td>
<td>St. Hippolytus.</td>
</tr>
<tr>
<td>Adaeus sancta Rosae Crucis</td>
<td>s.</td>
<td>St. Justa &amp; Rufina.</td>
</tr>
<tr>
<td>Adaeus tenebras priscarum</td>
<td>s.</td>
<td>St. Lucia.</td>
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<tr>
<td>Adaeus Huius Magn.</td>
<td>s.</td>
<td>St. Mary Magd.</td>
</tr>
<tr>
<td>Adaeus Christi munera</td>
<td>a.</td>
<td>C. of an Apostle.</td>
</tr>
<tr>
<td>Adaeus Christi munera</td>
<td>r. x. z.</td>
<td>3rd Sun. of Lent.</td>
</tr>
<tr>
<td>Adaeus Christi munera</td>
<td>r. s.</td>
<td>St. Peter Martyr.</td>
</tr>
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<td>Adaeus lucis aecon.</td>
<td>m.</td>
<td>Friday after 1st S. in Lent.</td>
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<td>Adaeus rector siderum</td>
<td>r. s.</td>
<td>Guardian Angels.</td>
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<td>Adaeus rex altissimae</td>
<td>s.</td>
<td>Ascension.</td>
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<tr>
<td>Adaeus Rex Patriae ordinis</td>
<td>a.</td>
<td>Presentation of Mary.</td>
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<tr>
<td>Adaeus Patriae unice.</td>
<td>y.</td>
<td>St. Mary Magd.</td>
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<tr>
<td>Adaeus prope Patrias</td>
<td>m.</td>
<td>St. Bartholomew.</td>
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<td>Adaeus religi Deus</td>
<td>a.</td>
<td>Ch. of Jesus.</td>
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<td>Adaeus sacre virginit</td>
<td>a.</td>
<td>St. Agatha.</td>
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<tr>
<td>Adaeus sepulchrum</td>
<td>m.</td>
<td>St. Agnes.</td>
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<tr>
<td>Adaeus spatia virginis</td>
<td>a.</td>
<td>St. Agnes.</td>
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<tr>
<td>Adaeus spatium</td>
<td>m.</td>
<td>Sun. before Epiph.</td>
</tr>
<tr>
<td>Adaeus solum unicum</td>
<td>y.</td>
<td>Christmas.</td>
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<tr>
<td>Adaeus dei nunius</td>
<td>m.</td>
<td>St. In. in Advent.</td>
</tr>
<tr>
<td>Adaeus nume edit.</td>
<td>m.</td>
<td>St. In. in Advent.</td>
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<tr>
<td>Adaeus Redemptoris mater</td>
<td>r. s.</td>
<td>Birthday of a King.</td>
</tr>
<tr>
<td>Almi proprieae proges-</td>
<td>s.</td>
<td>C. of Apostles.</td>
</tr>
<tr>
<td>Alismi verbum Patriae</td>
<td>a.</td>
<td>3rd Sun. after Lent.</td>
</tr>
<tr>
<td>Alisaus siue vertece</td>
<td>a.</td>
<td>Dedication of a Ch.</td>
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<tr>
<td>Aliaus pie sanctorum</td>
<td>s.</td>
<td>Dedication of a Ch.</td>
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<tr>
<td>Aliaus praeerit circulo.</td>
<td>s.</td>
<td>Birth of a King.</td>
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<td>Aliaus Christi sacculo-</td>
<td>s.</td>
<td>C. of Apostles.</td>
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<td>Aliaus deserti teneris</td>
<td>r. y. z.</td>
<td>St. John Bapt.</td>
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<tr>
<td>Aliaus filii Domini</td>
<td>r.</td>
<td>St. John Baptist.</td>
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<td>Aliaus in Hmiss Dei</td>
<td>r.</td>
<td>The Passion.</td>
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<tr>
<td>Aliaus in verbum Patriae</td>
<td>r.</td>
<td>The Lord’s Prayer.</td>
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<td>Aliaus in Hmiss Dei</td>
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<td>St. Venantius.</td>
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<tr>
<td>Crux alma salve crux</td>
<td>p.</td>
<td>Invention of Cross</td>
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<tr>
<td>Crux Adele</td>
<td>m.</td>
<td>Passion Sun. (y.z)</td>
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<tr>
<td>Crucem Dei mememento</td>
<td>m.</td>
<td>1st Mon. in Adv.</td>
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<tr>
<td>Cunctarum rerum omni-</td>
<td>m.</td>
<td>1st Sun. in Adv.</td>
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<tr>
<td>poenis</td>
<td>m.</td>
<td></td>
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<tr>
<td>Cuncturum omnium pax et</td>
<td>m.</td>
<td>St. Thomas</td>
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<td>pacis</td>
<td>p.</td>
<td>Guardian Angels</td>
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<tr>
<td>Davids solosone, gloria</td>
<td>p.</td>
<td>Sat. of B. V. M</td>
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<tr>
<td>Debilib cessent elementa</td>
<td>p.</td>
<td>Circumcision.</td>
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<tr>
<td>Debeat mori solobe</td>
<td>r.</td>
<td>Concept of B. V. M</td>
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<tr>
<td>decka lux aterebat</td>
<td>r.</td>
<td>SS. Peter &amp; Paul</td>
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<td>Deceus sanctis nomines</td>
<td>m.</td>
<td>St. Andrew</td>
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<tr>
<td>Dei canamus gloriam</td>
<td>m.</td>
<td>Monday, Matins.</td>
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<tr>
<td>Deus aternum luminis</td>
<td>m.</td>
<td>2nd Sun. in Lent.</td>
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<tr>
<td>Deus aternum omnium,</td>
<td>m.</td>
<td>St. Andrew</td>
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<tr>
<td>poliche</td>
<td>m.</td>
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<td>Deus aternum omnium,</td>
<td>m.</td>
<td>2nd Sat. in Lent.</td>
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<td>judicis</td>
<td>m.</td>
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<td>Deus, igne fons animarum</td>
<td>m.</td>
<td>Office of the Dead</td>
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<tr>
<td>Dies magna Trinitatis</td>
<td>m.</td>
<td>C. of a just man</td>
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<tr>
<td>Deus, immensa Trinitas</td>
<td>m.</td>
<td>C. of Confessor</td>
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<tr>
<td>Deus, qui certis legibus</td>
<td>m.</td>
<td>2nd Mon. in Lent.</td>
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<tr>
<td>Deus, sacrae populorum</td>
<td>m.</td>
<td>St. Andrew</td>
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<tr>
<td>Deus, tuorum millium</td>
<td>m.</td>
<td>The Innocents</td>
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<tr>
<td>Ecconomus does Domine</td>
<td>m.</td>
<td>St. Elizabeth</td>
</tr>
<tr>
<td>Deier diemer priscue</td>
<td>m.</td>
<td>St. Paul</td>
</tr>
<tr>
<td>Dignas quo O Dei tibi</td>
<td>m.</td>
<td>Thursday, Lauds</td>
</tr>
<tr>
<td>Drama crebresca puer</td>
<td>m.</td>
<td>Epiphany</td>
</tr>
<tr>
<td>Doctor egregie Paul.</td>
<td>r.</td>
<td>St. Paul</td>
</tr>
<tr>
<td>Domare cordis impetus</td>
<td>m.</td>
<td>St. Elizabeth of</td>
</tr>
<tr>
<td>Dnum Christi confixus</td>
<td>m.</td>
<td>Portugal</td>
</tr>
<tr>
<td>Dnum morte victor obvulta</td>
<td>m.</td>
<td>Passiontide</td>
</tr>
<tr>
<td>Dnum nocte pulea</td>
<td>m.</td>
<td>SS. Philip &amp; James</td>
</tr>
<tr>
<td>Dnum spargit aram</td>
<td>m.</td>
<td>St. Venantius</td>
</tr>
<tr>
<td>Ecce Jam noctis</td>
<td>r. z. y. z.</td>
<td>Sunday, Matins</td>
</tr>
<tr>
<td>Ecce parentes virgines</td>
<td>m.</td>
<td>Present of B. V. M</td>
</tr>
<tr>
<td>Ecce quam vaesus venustas</td>
<td>m.</td>
<td>Easter Monday</td>
</tr>
<tr>
<td>Ecce, saliantes pretium</td>
<td>m.</td>
<td>Decoll. of St. John</td>
</tr>
<tr>
<td>Ecce salvator omnium</td>
<td>m.</td>
<td>Baptist</td>
</tr>
<tr>
<td>Ecce sones hic tonantia</td>
<td>m.</td>
<td>2nd Mon. in Adv.</td>
</tr>
<tr>
<td>Ecce te, Christi, tibi.</td>
<td>p.</td>
<td>Dedication of a Churc</td>
</tr>
<tr>
<td>Ecce tempus idoneum</td>
<td>z. z.</td>
<td>3rd S. in Lent.</td>
</tr>
<tr>
<td>Ecquis ardentem rapitur.</td>
<td>r.</td>
<td>St. Martin</td>
</tr>
<tr>
<td>Emergit unda et Deo</td>
<td>m.</td>
<td>SS. Peter &amp; Paul</td>
</tr>
<tr>
<td>En clara vox</td>
<td>z.</td>
<td>C. of Virgins</td>
</tr>
<tr>
<td>En fuitura Annas</td>
<td>z.</td>
<td>Advent</td>
</tr>
<tr>
<td>En martyris Laurentii</td>
<td>m.</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>En. ut superba</td>
<td>r. s. s.</td>
<td>Sacred Heart</td>
</tr>
<tr>
<td>Enitta est poerpra</td>
<td>r. s.</td>
<td>Magnificat</td>
</tr>
<tr>
<td>Eterna, etc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ex moreo docti</td>
<td>m.</td>
<td>St. Matthias, Lent</td>
</tr>
<tr>
<td>Ex quo salus mortuallium</td>
<td>a. m.</td>
<td>Sum. Vesper, Lent</td>
</tr>
<tr>
<td>Exultet quin preclorios</td>
<td>p.</td>
<td>(of x.)</td>
</tr>
<tr>
<td>Exuviae filiae</td>
<td>p.</td>
<td>Crown of Thorns</td>
</tr>
<tr>
<td>Exuviae vestae sacratae</td>
<td>m.</td>
<td>Easter Monday</td>
</tr>
<tr>
<td>Exuviae nimium turba</td>
<td>m.</td>
<td>St. Ephremia</td>
</tr>
<tr>
<td>Exuviae odoratissima</td>
<td>m.</td>
<td>Concept of B. V. M.</td>
</tr>
<tr>
<td>Exuviae contraeptomast</td>
<td>m.</td>
<td>St. Lawrence</td>
</tr>
<tr>
<td>Exuite aula coelia</td>
<td>s.</td>
<td>Sacred Heart</td>
</tr>
<tr>
<td>Exultet coelum laudibus</td>
<td>r.</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Exultet cor praecepsit</td>
<td>z.</td>
<td>Holy Name</td>
</tr>
<tr>
<td>Exultet laudibus sacraa</td>
<td>r.</td>
<td>Transfig.</td>
</tr>
<tr>
<td>Exultet orbita gaudios</td>
<td>t.</td>
<td>of</td>
</tr>
<tr>
<td>Fac Christe, nostri gratia</td>
<td>p.</td>
<td>Epiphany.</td>
</tr>
<tr>
<td>Fando quia ausit Dei</td>
<td>p.</td>
<td>Passion Sunday</td>
</tr>
<tr>
<td>Fidere recte vice dataa</td>
<td>m.</td>
<td>Mid-Lent.</td>
</tr>
<tr>
<td>First line of Hymn.</td>
<td>BREVIARIUM</td>
<td></td>
</tr>
<tr>
<td>---------------------</td>
<td>------------</td>
<td></td>
</tr>
<tr>
<td>Hymnus orate Deus</td>
<td>Use: C. of non-Virgin.</td>
<td></td>
</tr>
</tbody>
</table>
| Hymnus supplicium pe
tis | Use: None, in time of War. |
| Hymnus dum resonat  | Use: St. Magnus. |
| Hymnus productus.  | Use: Ascension. |
| Hymnus canamus glo
di | Use: Assumption of B. V. M. |
| Hymnus dicamus domi
do | Use: Feria Vina coena domini |
| Hymnus Maris Virgin
is | Use: Assumption of B. V. M. |
| Jejunus creati futilibus | Use: Thursday, Matins. |
| Hicce te purpurea.  | Use: Convocation of B. V. M. |
| Illuminans. Altissi
e(s) | Use: Epiphany. |
| Image lucis paternae | Use: Monday, Vespers. |
| Immensee coeli conditor | Use: Compsas of B. V. M. |
| Imperatrix clementiae | Use: Pentecost. |
| Impia sunt quae     | Use: See Vexilla. |
| Impuere vati non errit | Use: Decoll. of St. John Baptist. |
| In Annoe perpetuo   | Use: Feast of Trin. |
| In sanctis singimus | Use: At cock-crow. |
| In Ninfis se coactus | Use: In. in Lent. |
| In nocte umbra desidet | Use: Advent, Compline. |
| Inque nostrae pretios | Use: Immac. of our Lord. |
| Insete quies regiae | Use: Coron. of a King. |
| Insete sublimi fulgura | Use: St. Cecilia. |
| Instrant Christo Betha
can domum | Use: Exs. of St. Peter's Chur. |
| Invenit tuti fluxus de bone | Use: Compsas of B. V. M. |
| Invictae martyrum unicu
tum | Use: St. John the Baptist. |
| Invicta imago et casta | Use: Of B. V. M. |
| Invicta justa conditore | Use: Precious Blood. |
| Iran quam merito | Use: Christmas Day. |
| Intra Conessor Domini | Use: Lazarus, &c., vis. by Christ. |
| Intra quam leti | Use: Of SS. Peter & Paul. |
| Jactatur hoc quo | Use: Mon. at Vespers. |
| Jam hanc potre Petri. | Use: St. Peter's chair, chains, & Vig. of SS. Peter & Paul. |
| Jam Christe nomen. | Use: St. Eutheliersis. |
| Jam Christe salut. | Use: Lauds. Lent. |
| Jam chroni saetera. | Use: Penitents. |
| Jam curas horae sextae | Use: Sext. |
| Jam deos noce percepte
cio | Use: Christmas Day. |
| Jam desinent expectatio | Use: Wed. Vesp. in Holy Week. |
| Jam legibus umbra claudi
tur | Use: Prime. |
| Jam lucis orto sidere | Use: Holy Week. |
| Jam meta noctis transiti | Use: Aurora. |
| Jam nil Hebræis | Use: SS. Peter & Paul. |
| Jam non tue aceram | Use: St. Sebastian. |
| Jam nunc ad illum. | Use: Sunday Matins. |
| Jam nunc qua numerans | Use: C. of Doctors. |
| Jam passio Hominis lo
cundae | Use: St. Julien. |
| Jam sanctiss. moves op
gna | Use: Friday Matins. |
| Jam sol recidit. | Use: Trinity, Sunday. |
| Jam solis desinens regno | Use: Lauds. Lent. |
| Jam ter quaterna. | Use: Seven Dolours. |
| Jerusalem gloriosa. | Use: St. Adrian. |
| Jesus auctor Clementiae | Use: Holy Name. |
| Jesus, corona eulogia
corum | Use: Feast of the Conversion of St. Paul. |
| Jesus, corona Virgini
is | Use: C. of Confessors. |

<table>
<thead>
<tr>
<th>First line of Hymn.</th>
<th>BREVIARIUM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jesus, decus angelicum</td>
<td>Use: Holy Name.</td>
</tr>
<tr>
<td>Jesus, defensor omnium</td>
<td>Use: Midnight.</td>
</tr>
<tr>
<td>Jesus, dulcedo cordium</td>
<td>Use: Transfiguration.</td>
</tr>
<tr>
<td>Jesus, dulcis memoria</td>
<td>Use: Holy Name.</td>
</tr>
<tr>
<td>Jesus, nostra redemptione</td>
<td>Use: Ascension. Compl.</td>
</tr>
<tr>
<td>Jesus, quadragesimae</td>
<td>Use: Lent.</td>
</tr>
<tr>
<td>Jesus, Redemptor omnium perpes corona</td>
<td>Use: R. y. z. of Confessors.</td>
</tr>
<tr>
<td>Jesus, Redemptor omnium qui morte</td>
<td>Use: Easter Week.</td>
</tr>
<tr>
<td>Jesus, Redemptor omnium quem lucis</td>
<td>Use: Tere.</td>
</tr>
<tr>
<td>Jesus, Redemptor omnium Summi parentis</td>
<td>Use: Christmas.</td>
</tr>
<tr>
<td>Jesus, Redemptor seculli (1)</td>
<td>Use: Pentecost.</td>
</tr>
<tr>
<td>Jesus solamnis misericordia</td>
<td>Use: Image of Our Lord.</td>
</tr>
<tr>
<td>Juliani vita martyris</td>
<td>Use: Monday in Lent.</td>
</tr>
<tr>
<td>Juliani vita martyris</td>
<td>Use: Tuesday in Lent.</td>
</tr>
<tr>
<td>Julianus tyramni pro fide</td>
<td>Use: St. John at Lat.</td>
</tr>
</tbody>
</table>

| Catholicae colandemus | Use: St. Katharine. |
| Labente jam solis rota | Use: None. |
| Laetae cœoris plausibus | Use: C. of Apostles. |
| Laetis terra sonet plau
sibus | Use: Nat. & Concept. of B. V. M. |
| Laud Dei saltem | Use: Crown of Jesus. |
| Laudis Romae | Use: St. Mary Magd. |
| Laudem beatae Ensis-Hallentalis | Use: C. of Martyrs. |
| Laudem sanctorum marty
tum | Use: Crown of Thorns. |
| Lapis quae lingua | Use: Exalt. of the Cross. |
| Liberavit mundum | Use: Epiphany. |
| Limnium crusce multabile. | Use: St. Lucia. |
| Linaea pinguitur | Use: Sun. Lent. |
| Lignum crucis malleabile. | Use: Sunday Vespers. |
| Lignum crucis multobile. | Use: St. John the Baptist. |
| Linum ecclesiae | Use: Passion Sunday. |
| Lux aima Jesu | Use: Transfiguration. |
| Lux Deus Christe pietas | Use: Thursday. Lauds. |
| Lux sancti lucis claritas | Use: St. Augustine. |
| Maectaque ocult spargite | Use: Maundy Thursday. |
| Magna res nobles | Use: Thursday. Vespers. |
| Magna Deus potentiae | Use: St. Perpetua. |
| Magni palam certamina | Use: Distribution of Palms. |
| Magnus salutis gaudium | Use: Holy Name. |
| Mane nobiscum, Domine | Use: 2nd Wedn. in Adv. |
| Maria caestis occult | Use: St. Mary Magd. |
| Maria ventre concepit | Use: Christmas. |
| Maria sacra sacra | Use: St. Mary Magd. |
| Martire celebri placitum | Use: St. Martha. |
| Martire confessor Dei | Use: St. Sebastian. |
| Martyre Del egregie | Use: C. of Martyrs. |
| Martyre Delqui unicum | Use: St. Venantius. |
| Martyre Del Venantius | Use: St. Marcellus. |
| Martyris festum rustic | Use: St. Zoyius. |
| Martyris gesta[n]s Zoy
eque (Zoë) | Use: St. Matthias. |
| Mathiae justo duodeno | Use: St. Joseph. |
| Matris intactae venera
deae conjux | Use: St. Matthew. |
<p>| Matthei sancte bino | Use: Office of B. V. M. |
| Memento Deo leas | Use: Office of B. V. M. |
| Memento salutis auctor | Use: St. Michael. |</p>
<table>
<thead>
<tr>
<th>First line of Hymn</th>
<th>Breviary</th>
<th>Use</th>
<th>First line of Hymn</th>
<th>Breviary</th>
<th>Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Miracula primeva ymnotum</td>
<td>m.</td>
<td>Prologue to Hymns (1775)</td>
<td>O luce quae tuia lateis</td>
<td>p.</td>
<td>Holy Trinity</td>
</tr>
<tr>
<td>Miraculum lasdabte</td>
<td>a.</td>
<td>Ordin. of St. Ambrose</td>
<td>O luce qui mortalsibus</td>
<td>m. i. y. x</td>
<td>Sunday, Vespers</td>
</tr>
<tr>
<td>Miratur hostis precario</td>
<td>m.</td>
<td>Tuesday in Lent.</td>
<td>O magne rerum Christo</td>
<td>r. t.</td>
<td>Epiph. (m.)</td>
</tr>
<tr>
<td>Miris modis requant</td>
<td>r. t.</td>
<td>St. Peter’s Chains</td>
<td>O Maria nobi flere</td>
<td>s. z.</td>
<td>Sat. Vesp. (r. t. y. z)</td>
</tr>
<tr>
<td>Missa Redemptionem</td>
<td>r. t.</td>
<td>Christmas</td>
<td>O Nazaecrum, lux</td>
<td>m.</td>
<td>St. Arimman</td>
</tr>
<tr>
<td>Missis in agnos luporum</td>
<td>a.</td>
<td>Holy Innocents</td>
<td>O nimis felix</td>
<td>r. t. y. a</td>
<td>St. Mary Magd.</td>
</tr>
<tr>
<td>Montes, superbum verticem</td>
<td>r. t.</td>
<td>Visit. of B. V. M</td>
<td>O Pater sancte milites</td>
<td>s. y. a.</td>
<td>Monday in Lent.</td>
</tr>
<tr>
<td>Mundi salus affutura</td>
<td>s. z.</td>
<td>Visit. of B. V. M</td>
<td>O quass gloria</td>
<td>s. y. p.</td>
<td>Assump. of B. V. M.</td>
</tr>
<tr>
<td>hymnus Christo</td>
<td>m.</td>
<td>TheWishing-sheep</td>
<td>O sacerdotum incita</td>
<td>m.</td>
<td>St. Babylas.</td>
</tr>
<tr>
<td>Mysteriourum signifer</td>
<td>r. t. y. a</td>
<td>Sunday, Matins</td>
<td>O salutans fulgens</td>
<td>t.</td>
<td>Visitation of B. V. M.</td>
</tr>
<tr>
<td>Mysterium mirabile</td>
<td>a.</td>
<td>Ascension</td>
<td>O sator rerum</td>
<td>t. a.</td>
<td>Transfiguration</td>
</tr>
<tr>
<td>Mysticae melos persolvat</td>
<td>r. t. y. a</td>
<td>Ascension</td>
<td>O sol salutis</td>
<td>t. a.</td>
<td>Lauds. Lent.</td>
</tr>
<tr>
<td>Nardi Maria picta</td>
<td>r. t. y. a</td>
<td>Ascension</td>
<td>O splendor aternum Patris</td>
<td>r. t. y. p.</td>
<td>Sept. Compline</td>
</tr>
<tr>
<td>Nardus Columbae floreus</td>
<td>m.</td>
<td>Sunday, Matins.</td>
<td>O stella Jacob</td>
<td>r. t. y. p.</td>
<td>Purity of B. V. M.</td>
</tr>
<tr>
<td>Nativitatem pueri</td>
<td>a.</td>
<td>Ascension</td>
<td>O Thomas Christ</td>
<td>r. t. y. p.</td>
<td>Assumps. of B. V. M.</td>
</tr>
<tr>
<td>Nataca.</td>
<td>m.</td>
<td>Ascension</td>
<td>O triplici honor</td>
<td>r. t. y. p.</td>
<td>St. Pancras.</td>
</tr>
<tr>
<td>Nectis surgentis vigiles</td>
<td>r. t. y. a</td>
<td>Sunday, Matins</td>
<td>O venum reum</td>
<td>r. t. y. p.</td>
<td>Assumps. of B. V. M.</td>
</tr>
<tr>
<td>Nectis tempus jam praectis</td>
<td>m.</td>
<td>Fourth Sun. in Lent.</td>
<td>O voto atemphile</td>
<td>m.</td>
<td>St. Andrew.</td>
</tr>
<tr>
<td>Nectis teneae primordia</td>
<td>r. t.</td>
<td>First Watch.</td>
<td>O voto unanimus Christi-</td>
<td>m.</td>
<td>St. Elizabeth of Portugal.</td>
</tr>
<tr>
<td>Non absumtiam lyphes</td>
<td>r. t. y. a</td>
<td>Thurs. Matins.</td>
<td>dum chori</td>
<td>m.</td>
<td>Assump. of B. V. M.</td>
</tr>
<tr>
<td>Non iliam crucians</td>
<td>p.</td>
<td>Sixth Sun. in Lent.</td>
<td>O voto oblatione</td>
<td>m.</td>
<td>St. Elisabeth of Portugal.</td>
</tr>
<tr>
<td>Non parta solo sanguine</td>
<td>r. t. y. a</td>
<td>Ascension</td>
<td>O voto oblatione</td>
<td>m.</td>
<td>Assump. of B. V. M.</td>
</tr>
<tr>
<td>Nihil blandit nostri ortiae</td>
<td>a.</td>
<td>Ascension</td>
<td>O voto oblatione</td>
<td>m.</td>
<td>Assump. of B. V. M.</td>
</tr>
<tr>
<td>Nunc vulgivens</td>
<td>r. t. y. a</td>
<td>Sunday, Matins</td>
<td>O voto oblatione</td>
<td>m.</td>
<td>Assump. of B. V. M.</td>
</tr>
<tr>
<td>Nuncunctorum vox Ju-</td>
<td>m.</td>
<td>St. Elizabeth of Hungary.</td>
<td>O voto oblatione</td>
<td>m.</td>
<td>Assump. of B. V. M.</td>
</tr>
<tr>
<td>gunda</td>
<td>r. t.</td>
<td>St. Ethelbert</td>
<td>O voto oblatione</td>
<td>m.</td>
<td>Assump. of B. V. M.</td>
</tr>
<tr>
<td>Nunc geest ex veteribus</td>
<td>m.</td>
<td>St. Styxus.</td>
<td>Pann. lingua gloriae</td>
<td>m.</td>
<td>Lazarus, etc. evaluated by Christ.</td>
</tr>
<tr>
<td>Nunc sancto nobis</td>
<td>n. a. y. b</td>
<td>Tene.</td>
<td>Pann. lingua gloriae</td>
<td>m.</td>
<td>St. Katharine.</td>
</tr>
<tr>
<td>O beata mundi</td>
<td>a.</td>
<td>St. Christopher</td>
<td>Pann. lingua, gloriosi</td>
<td>m. i. y. a</td>
<td>Good Friday (m)</td>
</tr>
<tr>
<td>O castissimi signifer et forti</td>
<td>m.</td>
<td>St. Cyprian</td>
<td>Pann. lingua, gloriosi</td>
<td>m. i. y. a</td>
<td>Assumps. of B. V. M.</td>
</tr>
<tr>
<td>O Christe palma martyr-</td>
<td>a.</td>
<td>St. Mauritius.</td>
<td>Pann. lingua, praeculum</td>
<td>m. i. y. a</td>
<td>Assups. of B. V. M.</td>
</tr>
<tr>
<td>O Christe qui noster</td>
<td>a.</td>
<td>St. Barnabas.</td>
<td>Pann. lingua, praeculum</td>
<td>m.</td>
<td>Assups. of B. V. M.</td>
</tr>
<tr>
<td>O Christi marty et,</td>
<td>r. t.</td>
<td>St. Hilarit.</td>
<td>Pann. lingua, gloriae</td>
<td>m.</td>
<td>Assups. of B. V. M.</td>
</tr>
<tr>
<td>O coel sydus lucide</td>
<td>a.</td>
<td>St. Michael.</td>
<td>Pann. lingua, praeculum</td>
<td>m.</td>
<td>Assups. of B. V. M.</td>
</tr>
<tr>
<td>O coelum alme principes</td>
<td>r. t.</td>
<td>Passion Sun.</td>
<td>Pann. lingua, praeculum</td>
<td>m.</td>
<td>Assups. of B. V. M.</td>
</tr>
<tr>
<td>O decus sanctum virginum</td>
<td>m.</td>
<td>SS. Justus &amp; Pastor</td>
<td>Pann. lingua, praeculum</td>
<td>m.</td>
<td>Assups. of B. V. M.</td>
</tr>
<tr>
<td>O del Verbum Patris</td>
<td>m.</td>
<td>SS. James.</td>
<td>Parn. cum te postcrat</td>
<td>r. t.</td>
<td>Assumps. of B. V. M.</td>
</tr>
<tr>
<td>O fortis O clemens Deus</td>
<td>a.</td>
<td>Assump. of B. V. M.</td>
<td>Pastore percussa minas</td>
<td>r. t.</td>
<td>Conv. of St. Paul</td>
</tr>
<tr>
<td>O gloriosa domina</td>
<td>r. t.</td>
<td>Assump. of B. V. M. (r. t.</td>
<td>Pastore superna feminae</td>
<td>r. t.</td>
<td>St. Mary Magd.</td>
</tr>
<tr>
<td>O gloriosa femina</td>
<td>a.</td>
<td>Compass. of B. V. M. (r. t.</td>
<td>Patris aternum soboles</td>
<td>m.</td>
<td>Decd. of Christ.</td>
</tr>
<tr>
<td>O gloriosa virginitum</td>
<td>a.</td>
<td>Lady Day.</td>
<td>Perfecto trino numero</td>
<td>m.</td>
<td>None.</td>
</tr>
<tr>
<td>O iam beata quae suu</td>
<td>r. t.</td>
<td>Sat. of B. V. M.</td>
<td>Perfunxus non suc amne</td>
<td>m.</td>
<td>Thursday in Lent.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C. of Holy Women</td>
<td>Perfunxus ora laetimnia</td>
<td>r. t.</td>
<td>St. Peter in Per.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Petrus beatus catenarius</td>
<td>r. t.</td>
<td>St. Peter &amp; Ch.</td>
</tr>
<tr>
<td>First line of Hymn</td>
<td>Breviary</td>
<td>Use</td>
<td></td>
<td></td>
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<td>-------------------</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Solve vocem meam chiesa</td>
<td>mm</td>
<td>Friday in Easter Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Somnus refecto artus</td>
<td>m. r. s. y.</td>
<td>Monday, Matins</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spem rapt. sancti martyris</td>
<td>m.</td>
<td>St. Speratus</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Splendor regni crucifixi</td>
<td>m. r. s. y.</td>
<td>Mon. I., Luctus (a. r. s. y. p.) Epip.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Squallent ara soli</td>
<td>mm</td>
<td>For rain</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subat mater dolor.</td>
<td>mm</td>
<td>Seven Dolours of B. V. M.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stauta decreto dei</td>
<td>p.</td>
<td>Advent</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stephani primi martyris</td>
<td>a.</td>
<td>St. Stephen</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stigmati gentis, &amp;c. Deus</td>
<td>p.</td>
<td>Purif. of B. V. M.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sublime Nunnem ter</td>
<td>p.</td>
<td>Holy Trinity</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subore sae tuus filiis</td>
<td>p.</td>
<td>Conv. of St. Paul</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sueors ante beati</td>
<td>m.</td>
<td>Wed. in Easter Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sumnum Deus clementiae</td>
<td>r.</td>
<td>Seven Dolours of B. V. M.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sumnum Deae clementiae (1)</td>
<td>r. s. y. z.</td>
<td>Saturday, Matins</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sumnum Deae clementiae (2)</td>
<td>r.</td>
<td>Saturday, Matins</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sumnum Deae clementiae (3)</td>
<td>r.</td>
<td>Trinity Sunday</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sumnum Deae clementiae (4)</td>
<td>r.</td>
<td>C. of Confessores</td>
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<tr>
<td>Sumnum largit. (psalm)</td>
<td>s. y. z.</td>
<td>1st Sun. in Lent</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Summi pauli unice</td>
<td>p.</td>
<td>C. of just men</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summi pauli unice</td>
<td>a.</td>
<td>St. Alexander and St. Simplicianus</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summi pauli unice</td>
<td>r.</td>
<td>Saturday, Vespers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summi pauli unice</td>
<td>r.</td>
<td>C. of Apostles</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summi pauli unice</td>
<td>s.</td>
<td>Wednesday Eve.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Te lucis ante</td>
<td>a.m.*</td>
<td>Compline</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Te lucis ante</td>
<td>m. *</td>
<td>Matins in Litt. 1.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Te mesnitas Domine</td>
<td>m.</td>
<td>Terce.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Te mater alma</td>
<td>m.</td>
<td>Matre niti B. V. M.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Te principem summo</td>
<td>p.</td>
<td>Tuesday, Landa.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Te sancte rursus</td>
<td>r.</td>
<td>St. Louis.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Te splendor et</td>
<td>r.</td>
<td>St. Michael.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Telluris alte</td>
<td>r.</td>
<td>Tuesday, Vespers.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Telluris ingeni</td>
<td>r.</td>
<td>Vespers.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teuas tot annus quid</td>
<td>p.</td>
<td>Invention of Cross.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Templum nunc fumant</td>
<td>p.</td>
<td>St. Louis.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Te npul sacramentum</td>
<td>p.</td>
<td>Purif. of B. V. M.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tempus suppositum conuram</td>
<td>m.</td>
<td>Sunday night.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Te sancte ter potens</td>
<td>p.</td>
<td>Holy Trinity.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tibi Christe pater</td>
<td>r.</td>
<td>St. Michael.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tinctam ergo Christi</td>
<td>r.</td>
<td>Lane and Nails.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transmissionis raptum praecedens</td>
<td>m.</td>
<td>Wed. in Lent.</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

11 In addition to the Breviaries named above, two incomplete copies of the Hereford Breviary are available for collation. Among the Hereford hymns are the following, all of which are additional to those contained in the above table, and so far as we can trace, peculiar to this Breviary:

<table>
<thead>
<tr>
<th>First line of Hymn</th>
<th>Breviary.</th>
<th>Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aeternam cella</td>
<td>mm</td>
<td>St. Raphael</td>
</tr>
<tr>
<td>Alma christi Domini</td>
<td>m.</td>
<td>Holy Spirit</td>
</tr>
<tr>
<td>Christi mater celsa</td>
<td>m.</td>
<td>Visit. of B. V. M.</td>
</tr>
<tr>
<td>Corpus formit caducit</td>
<td>p.</td>
<td>Visit. of B. V. M.</td>
</tr>
<tr>
<td>De sacro tabernaculo</td>
<td>p.</td>
<td>Visit. of B. V. M.</td>
</tr>
<tr>
<td>Excolaborum civium sceptica</td>
<td>m.</td>
<td>St. Raphael.</td>
</tr>
<tr>
<td>Exinde cœlum gaudia</td>
<td>m.</td>
<td>St. Thomas of Hereford.</td>
</tr>
<tr>
<td>Gaude matris eccles.</td>
<td>m.</td>
<td>St. Anne.</td>
</tr>
<tr>
<td>Gaudet chorum fidicinum</td>
<td>m.</td>
<td>Visit. of B. V. M.</td>
</tr>
<tr>
<td>In Mariam vitam viam</td>
<td>p.</td>
<td>Christmas. None.</td>
</tr>
<tr>
<td>O digna laudibus</td>
<td>p.</td>
<td>SS. Phil. &amp; Jas. (St. Peter Ascension).</td>
</tr>
<tr>
<td>Quae alcoquant</td>
<td>p.</td>
<td>St. Ethelbert.</td>
</tr>
<tr>
<td>Sancto cœrme meritor Junga</td>
<td>m.</td>
<td>Mennes</td>
</tr>
<tr>
<td>Vent creator...</td>
<td>m.</td>
<td>Matns. of B. V. M.</td>
</tr>
</tbody>
</table>
12. Monastic Breviaries. — We append a further list of first lines of hymns drawn from Monastic Breviaries. We have omitted the first lines of all hymns common to both the secular and monastic Service Books, except in the case of a few rare hymns the wider use of which is not important to record. It will be observed that the following hymns are drawn almost exclusively from the Proprium Sanctorum, Benedictine, Cistercian, Dominican, Franciscan, and Augustinian Breviaries, which have been collated. The following editions have been made use of:—

(a) Breviarium Monasticum secundum ritum Monachorum Ordinis S. Benedicti de observanti Congregations Casmensis, alias S. Iustinae de Padua. Venediæ Vincn. 4to.
(b) Breviarium santi Ordinis Cisterciensis. Parisii §ecv.
(c) Breviarium secundum ordinem S. Dominici. Nurnbergi §ecv. LXXV.
(d) Officia Propria sanctorum Ordinis Minorum. Antverpiæ §ecv.
(e) Breviarium Cartularii Ordinis. Lugduni §ecv.
(f) Breviarium Augustinianum, ad usum Fraumin et monialium Ordinis Eremitarum Sancti Augustini. Venediæ §ecv. LXXXIX.

In four specified cases the hymns are drawn from a Ms. source in the British Museum.

<table>
<thead>
<tr>
<th>First line of Hymn</th>
<th>Breviary</th>
<th>Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ad glorias ad lauras</td>
<td>f.</td>
<td>St. Thomas Villianov.</td>
</tr>
<tr>
<td>Ad pannum medicum curis</td>
<td>f.</td>
<td>Benedict of Nursia.</td>
</tr>
<tr>
<td>Ad peñlu triumphus nobilis</td>
<td>c.</td>
<td>St. Peter Martyr.</td>
</tr>
<tr>
<td>Ad peñlu sancti coelestis</td>
<td>f.</td>
<td>Relics of All Saints.</td>
</tr>
<tr>
<td>Ad peñlu festa dulcia</td>
<td>b.</td>
<td>Visit. B. V. M.</td>
</tr>
<tr>
<td>Adini Patria unice</td>
<td>c.</td>
<td>St. Mary Magd.</td>
</tr>
<tr>
<td>Adini regnæ gloriae</td>
<td>c.</td>
<td>Inv. of Cross.</td>
</tr>
<tr>
<td>Agnus sacris virginiis</td>
<td>c.</td>
<td>St. Agatha.</td>
</tr>
<tr>
<td>Agnus beatae virginis</td>
<td>b.</td>
<td>St. Agnes.</td>
</tr>
<tr>
<td>Adini propertæ proptres</td>
<td>c.</td>
<td>St. John Baptist.</td>
</tr>
<tr>
<td>Alnus Jesu dulcessime</td>
<td>b.</td>
<td>Name of Jesus.</td>
</tr>
<tr>
<td>[Anu recurso tempore]</td>
<td>b.</td>
<td>Pt. of &quot;Jesus corona celestis.&quot;</td>
</tr>
<tr>
<td>Apostolos supparem</td>
<td>b.</td>
<td>St. Laurence.</td>
</tr>
<tr>
<td>[Arus nolouin munusinis]</td>
<td>b.</td>
<td>Pt. of &quot;Agnus beati.&quot;</td>
</tr>
<tr>
<td>[Asciunt uraeas proptres]</td>
<td>b.</td>
<td>Pt. of &quot;Mysterium signiferum.&quot;</td>
</tr>
<tr>
<td>[Asciunt sequi me]</td>
<td>b.</td>
<td>Pt. of Ajin propertæ.</td>
</tr>
<tr>
<td>Bellator armis inclytus</td>
<td>b.</td>
<td>St. Martin.</td>
</tr>
<tr>
<td>Caelum Dominus gravis</td>
<td>f.</td>
<td>Add. MS. 36014.</td>
</tr>
<tr>
<td>Christus cunctorum dominus</td>
<td>b.</td>
<td>St. Monica.</td>
</tr>
<tr>
<td>Christus regna nuptias</td>
<td>f.</td>
<td>Sacred of a Church.</td>
</tr>
<tr>
<td>Coeli crives appalante</td>
<td>c.</td>
<td>f.</td>
</tr>
<tr>
<td>Coeli frutes amabilis</td>
<td>b.</td>
<td>Comm. of St. Augustine.</td>
</tr>
<tr>
<td>Coelestis plebs Melien</td>
<td>d.</td>
<td>St. Clara.</td>
</tr>
<tr>
<td>Creant arma fulgentia</td>
<td>d.</td>
<td>Holiest Redeemer.</td>
</tr>
<tr>
<td>Crucis stigmata</td>
<td>d.</td>
<td>Stigmat of St. Francis.</td>
</tr>
<tr>
<td>Crucis Christi nessa</td>
<td>d.</td>
<td>Stigmat of St. Francis.</td>
</tr>
<tr>
<td>Deus morum, duæ monæ</td>
<td>d.</td>
<td>St. Francis.</td>
</tr>
<tr>
<td>Discere corpus inclytum</td>
<td>f.</td>
<td>Trans. of St. Augustine.</td>
</tr>
<tr>
<td>Diva mortalis generis</td>
<td>f.</td>
<td>St. Laurence Justitiæ.</td>
</tr>
<tr>
<td>Diva coelestis patriæ</td>
<td>f.</td>
<td>St. John a S. Facundo.</td>
</tr>
<tr>
<td>Dum Christiano puxpularia</td>
<td>f.</td>
<td>1st Trans. of St. Augustine.</td>
</tr>
<tr>
<td>Dum praeced Hesperias</td>
<td>f.</td>
<td>2nd Trans. of St. Augustine.</td>
</tr>
<tr>
<td>Ecclesiæ flor germanns</td>
<td>f.</td>
<td>Comm. of St. Nicholas (Tol.).</td>
</tr>
<tr>
<td>En gratulemente notitio</td>
<td>d.</td>
<td>St. Anthony.</td>
</tr>
<tr>
<td>En noctis medium</td>
<td>f.</td>
<td>Add. MS. 36014.</td>
</tr>
<tr>
<td>Excelsa princeps omni-</td>
<td>d.</td>
<td>Gabriel.</td>
</tr>
<tr>
<td>Excit abis sidere</td>
<td>c.</td>
<td>St. Peter Martyr.</td>
</tr>
<tr>
<td>Exultet coelestr gaudium</td>
<td>f.</td>
<td>Conv. of St. Paul.</td>
</tr>
<tr>
<td>Justa undis saccul</td>
<td>f.</td>
<td>Pt. of &quot;Post Petri-</td>
</tr>
<tr>
<td>Flores, cat populi, funditae</td>
<td>d.</td>
<td>St. Hippolytus.</td>
</tr>
<tr>
<td>Gaude felix Ungaria</td>
<td>c.</td>
<td>St. Elizabeth of Hungary.</td>
</tr>
<tr>
<td>Gaude mater ecclesiæ lactant</td>
<td>c.</td>
<td>St. Dominic.</td>
</tr>
<tr>
<td>Generat virgo filias</td>
<td>d.</td>
<td>St. Clara.</td>
</tr>
<tr>
<td>Hass teus virgo monu-</td>
<td>c.</td>
<td>Eastertide.</td>
</tr>
<tr>
<td>Hic est dies verum</td>
<td>b.</td>
<td>Pt. of &quot;Christo-</td>
</tr>
<tr>
<td>Hic locum nemo</td>
<td>b.</td>
<td>cunctorum.&quot;</td>
</tr>
<tr>
<td>Huc reges opibus</td>
<td>f.</td>
<td>Comm. of St. Thomas (VIII.).</td>
</tr>
<tr>
<td>Hymnus festivæ glorieæ</td>
<td>e.</td>
<td>Crown of Thomas. Patro-</td>
</tr>
<tr>
<td>Hymnus novæ laetitiae</td>
<td>e.</td>
<td>nite.</td>
</tr>
<tr>
<td>In colcelesti collegio</td>
<td>d.</td>
<td>St. Francis.</td>
</tr>
<tr>
<td>In divinis question</td>
<td>b.</td>
<td>Corpus Christi.</td>
</tr>
<tr>
<td>[In principio erat]</td>
<td>b.</td>
<td>Pt. of &quot;Amore Christi.&quot;</td>
</tr>
<tr>
<td>In profunda noctis</td>
<td>f.</td>
<td>St. John Nepomuc.</td>
</tr>
<tr>
<td>Incitab patres dominicæ</td>
<td>f.</td>
<td>Seven Founders.</td>
</tr>
<tr>
<td>Inculta arum paci-</td>
<td>f.</td>
<td>Ord. Serv.</td>
</tr>
<tr>
<td>Inopem canamus Dida-</td>
<td>f.</td>
<td>St. William (Feb. 19).</td>
</tr>
<tr>
<td>Intepline</td>
<td>d.</td>
<td>Id.</td>
</tr>
<tr>
<td>Inviscubs herno numinis</td>
<td>f.</td>
<td>Comm. of St. Thomas (VIII.).</td>
</tr>
<tr>
<td>Ite matris ossa nostræ</td>
<td>f.</td>
<td>Christmastide.</td>
</tr>
<tr>
<td>[Juxta Cisterciæ cum]</td>
<td>b.</td>
<td>Pt. of &quot;Benedictus</td>
</tr>
<tr>
<td>[Juxta Cisterciæ cum]</td>
<td>b.</td>
<td>erat.</td>
</tr>
<tr>
<td>[Lamens ævorum]</td>
<td>b.</td>
<td>St. Nicholas (Tol.</td>
</tr>
<tr>
<td>[Lamens ævorum]</td>
<td>b.</td>
<td>Lent.</td>
</tr>
<tr>
<td>[Lamens ævorum]</td>
<td>b.</td>
<td>Seven Founders.</td>
</tr>
<tr>
<td>[Lamens ævorum]</td>
<td>b.</td>
<td>Holy Week. Terce</td>
</tr>
<tr>
<td>[Lamens ævorum]</td>
<td>b.</td>
<td>Sins Embaum, B. V. M.</td>
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</tbody>
</table>

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<thead>
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</thead>
<tbody>
<tr>
<td>Lucis hujus festa</td>
<td>b. e.</td>
<td>St. Vincent.</td>
<td>[Ramus virrentes sumpsist</td>
<td>a.</td>
<td>P. T. of “Magnam salutem.”</td>
</tr>
<tr>
<td>Magnae salutis gaudium</td>
<td>f.</td>
<td>B. V. M.</td>
<td>Solemnitas fidilium</td>
<td>b.</td>
<td>P. T. of “Mysterium Ecclesiae.”</td>
</tr>
<tr>
<td>Magna salutis gaudio</td>
<td>b. e.</td>
<td>St. Mary</td>
<td>St. Ignatius Martyrum</td>
<td>b.</td>
<td>P. T. of “Mysterium Ecclesiae.”</td>
</tr>
<tr>
<td>(Mysterium mirabile)</td>
<td></td>
<td></td>
<td>Stephani prius</td>
<td>d.</td>
<td>P. T. of “Ecclesia.”</td>
</tr>
<tr>
<td>Mysterium signifie</td>
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<td>Summi patentis filio</td>
<td>e.</td>
<td>Summi patentis filio</td>
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<tr>
<td>(Non filiam crucis)</td>
<td>c.</td>
<td>Pt. of “Martia celebri”</td>
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<tr>
<td>Novus atletas Domini</td>
<td>c.</td>
<td>St. Domin.</td>
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<tr>
<td>O Clara luce clarior</td>
<td>d.</td>
<td>St. Clara</td>
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<tr>
<td>O decus coeli</td>
<td>d.</td>
<td>St. Lawrence</td>
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<tr>
<td>O feminam gloriam</td>
<td>b. e.</td>
<td>St. Monica.</td>
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<tr>
<td>(O grande cunctis)</td>
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<td>O mater augustissima</td>
<td>b.</td>
<td>Trans of St. Monica.</td>
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<td>O praeparanda gloria</td>
<td>b.</td>
<td>Pt. of “Stephani prius”</td>
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<tr>
<td>O sole, Jesus, clarior</td>
<td>f.</td>
<td>Holy Trinity.</td>
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<tr>
<td>O Trinitas laudabilis</td>
<td>f.</td>
<td>Add. MS.</td>
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<tr>
<td>O vita, Jesus, cordium</td>
<td>f.</td>
<td>Name of Jesus</td>
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<tr>
<td>O ros sancti</td>
<td>b.</td>
<td>Ros of All Saints</td>
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<tr>
<td>Optatia voto emunctum</td>
<td>b.</td>
<td>Ascension-tide.</td>
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<tr>
<td>Ordin exultans celebri</td>
<td>b.</td>
<td>St. Anne.</td>
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<tr>
<td>Originae cristum nescans</td>
<td>c.</td>
<td>Invent of Cross.</td>
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<td>Pange lingua gloriosae</td>
<td>f.</td>
<td>St. Thomas.</td>
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<tr>
<td>Paschali jubilo sonnet</td>
<td>f.</td>
<td>St. Thomas. (VIIll)</td>
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<tr>
<td>Patratri canimus</td>
<td>c.</td>
<td>St. Andrew.</td>
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<td>Paterum patri super</td>
<td>e.</td>
<td>Com. of non-Virgin</td>
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<td>Plaudis festivis plia</td>
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<tr>
<td>Plaudis linguam gloriosum</td>
<td>f.</td>
<td>Appar of Image</td>
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<tr>
<td>Plaudis turbas paupertum</td>
<td>f.</td>
<td>of B. V. M.</td>
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<tr>
<td>Post Petrum primum</td>
<td>d.</td>
<td>St. Francis.</td>
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<tr>
<td>Post triduum justissum</td>
<td>d.</td>
<td>St. Francis.</td>
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<td>Praescola septem lumina</td>
<td>f.</td>
<td>Com. of St. Augustine.</td>
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<td>Praescons dies expendatur</td>
<td>c.</td>
<td>St. Katharine.</td>
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<td>Praescola dignus missis</td>
<td>c.</td>
<td>St. Lawrence (Jus-</td>
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<td>Praesolum fixus saltanque</td>
<td>b.</td>
<td>St. Simplician</td>
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<td>[Procul e thalamo]</td>
<td>b.</td>
<td>Pt. of “Intende quip</td>
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<tr>
<td>Procul phalanges hostiae</td>
<td>b.</td>
<td>St. William (Feb. 10)</td>
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<tr>
<td>[Profusa humo accenderet]</td>
<td>b.</td>
<td>Pt. of “Belator arani”</td>
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<tr>
<td>Profes de coele prodiit</td>
<td>d.</td>
<td>St. Francis</td>
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13. In the above list several hymns already given in the former list are repeated, as indicated above; and Prose and Sequences are omitted, together with many hymns peculiar to local Breviaries or found in works of another kind, and those specially associated with the ancients Hymnaries, and with Minuets. For these lists see Hymnarium, Miusals, and Sequences, and the Cross-Reference Index. We may note that some of the hymns in the Mozarabic Breviary are of great length. That for St. Eulalia's Day (Dec. 10) consists of forty-five stanzas of five lines, and that for St. Vincent's Day (Jan. 22) of seventy-three stanzas of four lines each.

14. The great bulk of the above hymns are unknown in English dress, or in the vernacular of the various countries where they are now or have been once in use. But in recent years English readers have become acquainted with many translations from the Mozarabic, Ambrosian, and York Breviaries, by various hands: the Roman by Bp. Mant, W. J. Copeland, and E. Caswall, the Sarum by J. M. Neale and J. D. Chambers, and the Paris by I. Williams,
J. Chandler, and J. D. Chambers. These translators, however, have not in every instance restricted themselves to Brethren's only. In common with W. J. Blew, R. Campbell, K. F. Littledale, J. Ellerton, J. W. Hewett, A. M. Morgan, H. M. Maegill, and others, they have gathered their treasures from various and widely scattered sources. [F. E. W.]

Brewer, Jehoiada, the "Sylvestris of the Gospel Magazine, 1776, &c., was b. at Newport, Monmouthshire, in 1732. He was educated for commercial pursuits, but subsequently became a Congregational Minister, and as such was pastor at Rothborough, Gloucestershire; at Sheffield, to which he went in 1782; at Curr's Lane Chapel, Birmingham (1799); and at the Livery Street Chapel, in the same town, He d. Aug. 21, 1817. A Memoir of him appeared in the Evangelical Register, 1835, p. 396. His best-known hymn is: "Hail, Sovereign Love, that first began" (q. v.).

Bride of the Lamb, awake, awake, Sir E. Denny. [Advent.] 1st appeared in Hymns for the Poor of the Flock, 1837, No. 128, in 7 st. of 4 l. again in his Sel. of Hymns, 1833, No. 332; and again in his Hymns and Poems, 1848, p. 36. In the last work it is entitled, "The Church cheered with the hope of her Lord's return." In 1833 it was included in Dr. Walker's Cheltenham Coll., No. 389, and in 1872 in Snepp's S. of G. and G. In Kennedy, 1863, it is given in 3 st. of 8 l. It is also found in a few American collections.

Bride of the Lamb, rejoice, rejoice, Sir E. Denny. [Advent.] This companion hymn to the foregoing, "Bride of the Lamb, awake, awake," was given in his Hymns and Poems, 1848, p. 38-9, in 6 st. of 4 l. From thence it passed into Dr. Walker's Cheltenham Coll., 1855, and into Snepp's S. of G. and G., 1872.

Bridgman, Isaac. In the year 1823, at which time he was Curate of Trinity Church, Forest of Dean, a pamphlet controversy arose as to his dismissed from the curacy. Subsequently he joined the Congregationalists, and became the Minister of St. John's Chapel, Walworth. For that congregation he pub.:

"Six Hundred Hymns; Sacred Canticles, selected and compiled by Isaac Bridgman, Lond., 1836."

This collection contains 600 hymns. His "dying experience" was pub. in 1817, and a volume of Miscellaneous in 1818. He was b. 1790, and d. July 5, 1846. In Snepp's S. of G. and G., his hymn, "Behold the Saints of God," is dated 1830. It is No. 44 in the Coll. of 1836. [W. T. B.]

Bright, as the sun's meridian blaze. W. Shrubsole, jun. [Miscellaneous.] Written for the first meeting of the London Missionary Society, and dated Aug. 10, 1795 (Fathers and Founders of the L. M. Soc., 1841). It subsequently appeared in the Evangelical Magazine, Sept., 1795, in 6 st. of 4 l., entitled, "On the intended Mission," "O send out Thy light and Thy truth," Ps. xli. 3, and signed "Junior." Although thus printed anonymously, it was duly acknowledged by Mr. Shrubsole in his lifetime, and the original ms., with numerous corrections, is in the possession of his family, in his own autograph." (Singers and Songs, p. 326.) It was included in some of the older

in use in G. Britain, as, "Behold the Lamb;"
"My God, accept my heart this day;" and
others, the following, all of which were pub.
in 1848, are found in several American collections, to which they were introduced mainly through the Rev. H. W. Beecher's Plymouth Coll., 1855:

1. Bright were the mornings first impartial. At the
2. Head of the hosts in glory. All Saints. From this
3. To, He comes with clouds descending (q. v.).
5. So soft thy plumeage, gentle dove. Morning.

Of late years Mr. Bridges has resided in the Province of Quebec, Canada. [J. J.]

Brigg, Julius, b. at Leeds, 1840, is the youngest son of John Newsom Brigg, woolen merchant, of that town, and an earnest worker in Sunday Schools, in connection with which he wrote numerous hymns and poems. Mr. Julius Brigg entered the Wesleyan Ministry in 1864, since which time he has been engaged in full circuit work. His contributions to hymnody include the following hymns:

1. Father, from thy throne in glory. Sunday School.
4. The many are not always right. For Bands of
5. If every little sunbeam. Temperance.
6. Again we meet in gladness. S. S. Anniversary.

Outside of hymnody Mr. Brigg has written somewhat extensively for the Wesleyan Magazines.

Bright and joyful is the morn. J. Montgomery. [Christmas.] This popular hymn was contributed to the 8th ed. of Cotterill's Sel., 1819, No. 213, in 4 st. of 4 l., and repeated in Montgomery's Christian Psalmist, 1825, No. 498, and his Orig. Hymns, 1853, No. 17. Its use is somewhat extensive, both in G. Britain and America. The original text is usually given; but sometimes st. ii., l. 2, reads, "Christ, th' Incarnate Deity," for "The Incarnate Deity." It is sometimes dated 1825, in error.

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**Bright Queen of heaven.** H. Vaughan. [R. V. Marx.] A poem in 4 st. of 4 l., entitled "The Knob," which appeared in Pt. ii. of his *Siles Seantillanu*, or Sacred Poems, &c., 2nd ed., 1655, and again in the Rev. H. F. Lyte's reprint of the same, Lond., Pickering 1847 and 1883. In its original form it is not in common use; but as "Bright Queen of saints" it is found in the *People's H.*, 1837, No. 193. Orig. text in the Aldine ed. of Vaughan, 1883.

**Bright shadows of true rest.** H. Vaughan. [Sundays.] From the 1st part of his *Siles Seantillanu*, 1650, where it is headed "Suns-Days." It is in 3 st. of 8 l., and has been reprinted in the modern editions of Vaughan's work, as also in various selections of sacred poetry. In Dr. Martineau's *Hys. of P. and Prayrng*, 1873, it is No. 785. Orig. text, Aldine ed. of Vaughan, London, 1883, p. 97.

**Bright the vision that delighted.** Bp. R. Mant. [Holy Trinity.] This original hymn, one of several, was given in his *Ancient Hymns*, &c., 1857, No. 100, in 4 st. of 8 l., and headed "Hymn commemorative of the 'Thrice Holy'" (see *C. T.*, 1871, p. 219). It is rarely given in its full form, st. iii. being usually omitted, as in the *H. Comp.*, No. 31. The most striking arrangement of the hymn is that beginning with the second half of the first stanza, "Round the Lord in glory seated," with the first half of the second stanza as a refrain. This is given in Thring's *Coll.*, No 413, and is a most beautiful cento. Another form, beginning with the same line, is in the *Irish Church Hymnal*, No. 221. It is composed of st. i., 5–8, ii., in i. 5–8, and iv. T. Darling, in his *Hymns for the Church of England*, 1874, No. 110, has a cento in 4 st. of 4 l., as "Near the Lord in glory seated." In the ed. 1886, No. 160, another cento is substituted, beginning with st. i. [J. J.]

**Bright was the guiding star that led.** Harriet Auber. [Epiphany.] 1st pub. in her *Spirit of the Psalms*, 1829, p. 142, in 4 st. of 4 l. In America it has attained to a much greater popularity than in G. Britain, being found in many collections, sometimes attributed to the Rev. H. F. Lyte, and again to Miss C. L. Isitt. Orig. text in *Lindsey Selborne's Bk. of Prays*, 1862-7, p. 46, and Dr. Hatfield's *Church H. Bk.*, 1872, No. 363.

**Bright, William, d. d., b. at Doncaster, Dec. 14, 1824, and educated at University College, Oxford, where he graduated b. a. (first class in Lit. Hum.) in 1846, M.A. in 1849. In 1847, he was Johnson's Theological Scholar; and in 1848 he also obtained the Ellerton Theological Essay prize. He was elected Fellow in 1847, and subsequently became Tutor of his College. Taking Holy Orders in 1848, he was for some time Tutor at Trinity College, Glenalmond; but in 1859 he returned to Oxford, and in 1868 became Regius Professor of Ecclesiastical History and Canon of Christ Church. His publications include:—

1. *Ancient Collects*, selected from various Rituals, 1853, 2nd ed., 1861; (2) *History of the Church from the *Ecclesial* of Milan to the Council of Chalcedon*, 1846; (3) *Sermons of St. Leo, the Great on the Incarnation*, translated, with notes, 1842; (4) *Faith and Life*, 1841-6; (5) *Chapters of Early English Church History*, 1847; (6) *Private Prayers for a Week*; (7) *Family Prayers for a Week*; (8) *Notes on the Cures of the First Four Councils*. He has also edited (9) *Eusebius's Ecclesiastical History*, 1872; (10) *Athanasius's Creations against the Arians*, 1873; (11) the *Ecclesiastical History*, &c., with the Rev. J. G. Medd, Latin Version of the Prayer Book*, 1865-69. His poetical works are, (12) *Athanasius and Other Poems*, by a Bishop of a Caldean, 1854, and (13) *Hymns and Other Poems*, 1866; revised and enlarged, 1874.

The last two works contain original hymns and translations. To the hymn-books he is known through his original compositions, seven of which are given in the revised ed. of *H. A. and M.*, and some are found elsewhere. In addition to "And now the wants are told," and "At Thy feet, O Christ, we lay," there are:—


4. Once only once, and once for all. Holy Communion. Written in 1865, and pub. in his *Hymns*, &c., 1864, in 6 st. of 4 l. It was given in the revised ed. of *H. A. and M.*, 1874; the new ed., 1875, and several other collections.

5. We know Thee, Whom Thou art. Prayer after Pardon. Written in 1865, and pub. in his *Hymns*, &c., 1864, in 5 st. of 4 l. It was included in the *Appendix to H. A. and M.*, 1865, &c.

Canon Bright's hymns merit greater attention than they have received at the hands of compilers. [J. J.]

**Bright with all His crowns of glory.** Sir E. Denny, Bart. [Christ in Glory.] Pub. in the *Hys. for the Poor of the Flock*, 1838, No. 143, and his *Sel. of Hys.*, 1839, No. 338, and again in his *Hys. and Poems*, 1848, p. 53, in 4 st. of 6 l., and entitled "The King on His throne." It is a spirited hymn and worthy of more extended use than is accorded to it. In 1867 it was re-written in 3 st. for the *People's H.*

**Brightest and best of the sons of the morning.** Bp. R. Heber. [Epiphany.] 1st pub. in the *Christian Observer*, Nov. 1811, p. 697, in 5 st. of 4 l. (the last being the first repeated); and again in his *Posthumous Hymns*, &c., 1827, p. 25. Few known hymnists have troubled compilers more than this. Some have held that its use involved the worshipping of a star, whilst others have been offended with its metre as being too suggestive of a solemn dance. Cotterill gave it in the 8th ed., 1819, of his *Sel.*, and omitted it from the 9th, 1829, and Elliott, following the example in detail, had it in his 1st ed. *Ps. and Hys.*, 1835, and dropped it from the 2nd, whilst others have done much the same. It has, however, survived these changes, and has become one of the most widely used of the Bishop's hymns. In the American Presbyterian *Ps. & Hys.* for the *Worship of God*, Richmond, 1867, No. 69, it is given in an altered form as "Hail the blest morn! see the Great Mediator," and attributed in the Index to Tate and Brady. The Rev. R. Bingham has given a Latin rendering in his *Hymns*. *Christ. Lat.*, 1871: "Stella, mirae coeli nitido magis omnibus umbra."

[Brightly did the light divine. H. Aford. [St. Barnabas.] In *Dean Aford's Poetical Works*, 1868, this hymn is dated 1814, although it is not found in his *Ps. and Hys.* of that year. In the musical ed. of his Year of
Praise, it is given us 1845; but in the ed. of words only it is undated. In the revised ed. of H. A. & M., 1875, it is in an unaltered form.

Brightly gleams our banner. T. J. Potter. [Procesional.] This hymn, which has attained to great popularity, is found in various forms, the most widely used of which are:

1. The original, which appeared, with music, in The Holy Family Hymns, 1860, No. 5, in st. of 8 l. and a chorus of 4 l. This is distinctly Roman in every way, as will be gathered from st. iii. and v., which read,—

(iii) Mary, Mother, Ave!

Israel's tiny child!

Israel's little child!

(ii) Jesus! Mary! Joseph!

Sweet and holy Three!

Jesus! Mary! Joseph!

(v) May we sing your glory

On our bended knee.

Whither shall we flee,

Sweet and holy Three!

Save, 0 stainless Virgin.

On our bended knee.

Mother, unto thee! By the bonds of love.

This text is repeated in numerous Roman Catholic hymnals for schools and missions, and may be consulted without any difficulty.

2. The text as in the People's H., 1847, No. 1, was given in Walker's App. to the Hymnal, 1863. This is the nearest approach to the original, but is not in extensive use.

3. The third and most popular text is that which appeared in the 1867 App. to Sorrell and How, and was repeated in the App. to H. A. & M., 1875. In this the only portions of the original which are retained are st. 1. and st. 2. (with considerable alterations) and the chorus, which is simply the opening lines repeated.

4. In the App. to the U. S. P. C. Ps. and H., 1899, No. 211, this text is distinguished by the third stanza, "Pattern of our childhood," etc. It was repeated in the Church Hymnary, 1873, Mrs. Brock's Children's H. Bk., 1881, Thring's Psalt., 1882, and many others. It has less of the original than any other arrangement of the hymn, and ranks next in extensiveness of use to that in H. A. and a Mr. Elerton's note to this hymn in the folio ed. of Church Hymnary is in error by transposing the stanzas which he quotes.

5. The American use of this hymn in any form is very limited. In Richards's Songs of Christian Praise, N. Y., 1880, No. 664, we have st. ii., iii. and iv., and in Stryker and Main's Church Praise Hk., N. Y., 1897, No. 106, st. iv., st. i., st. ii., st. iii. and v. from No. 4 as above.

Although in some hymnals slight changes of these varying texts may be found, yet they are the generally accepted forms of the hymn. Taken together, it is used very extensively; the revised versions, however, far outnumbering the original in use.

[1.] Bring the glossy branch, unfading.

T. Dyas. [Christmas.] Pub. in his Devotional Verse for a Month, 1853, in 5 st. of 8 l. and entitled "Christmas Day." In 1877 it was republished in his Annus Natales, but omitted from his Hymns, Old and New, 1884. It has been set to music by W. H. Havergal. In 1870 Neppe gave, in his Songs of G. and G., No. 198, st. ii., st. iii. and v., slightly altered, as:—

"Jesus, from the skies descending.

Brontë, Anne, sister of Charlotte, and daughter of the Rev. Patrick Brontë, M.A., Vicar of Haworth, Yorkshire, b at Thornton, near Bradford, 1819; d. May 29, 1849. Anne Brontë was joint author with her sisters of a small volume of Poems, 1846, and personally of Agnes Grey, 1847; and The Tenant of Wildfell Hall, 1847, her own de plume being Acton Bell. In 1851 a new edition of Wuthering Heights, by Ellis [Emily] Bell; and Agnes Grey, by Acton [Anne] Bell, was edited, with biographical notes, and from selections from their papers by their sister, Charlotte Brontë. These selections consisted of poems and hymns by the two sisters. From those of Anne the following have come into C. U.:—

1. I hoped the brave and strong. Time of Sorrow. A hymn of much plaintive beauty, wrung from the writer by disappointment and affliction. It is in several collections, as Hoder's Cong. Hymnary, 1894, &c.

2. My God, let me call Thee mine. Lent. Also very plaintive, but not so extensively in use. It is No. 291 in the Bap. Hymnal, 1879.

3. Oppressed with sin and woe. Confidence. The most popular, although not the best of her hymns. It is in many collections, both in U. Britain and America.

4. Spirit of truth, be Thou my Guide. Spirit of Truth. In a few hymnals, including Dr. Martineau's Hymns of P. & Prayer, 1873. [J. J.]

Brooke, Stopford Augustus, M.A., was b. at Letterkenny, Donegal, Nov. 14. 1832, and educated at Trinity College, Dublin, graduating B.A. 1856; M.A. 1858. He carried off the Dowson prize and the Vice-Chancellor's prize for English verse. On taking Holy Orders he was successively Curate of St. Matthew's, Marylebone, 1857-59; of Kennington, 1860-63; Chaplain to the British Embassy at Berlin, 1863-65; Minister of St. James's Chapel, York Street, London, 1865-75; and of Bedford Chapel, 1876. He was also appointed Chaplain in Ordinary to the Queen, in 1872. In 1865 he published The Life and Letters of the late W. F. Robertson; in 1874, Theology in the English Poets; in 1876, Primer of English Literature, &c. On seceding from the Church of England in 1881, he pub. for the use of his congregation, Christian Hymns, a collection of 260 pieces. Of these he is the author of:

1. Immortal Love, within Whose Righteous willow. Resignation and Prayer for Guidance. No. 145, in 4 st. of 8 l. It has a strong likeness to Cap Newman's "lead, kindly light," is in the same metre, and might well be called a companion hymn thereto. It was repeated in Hoder's Cong. Hymnary, 1894.

2. It fell upon a summer day. Christ blessing little children. No. 256, in 10 st. of 4 l.

3. It is finished, all the pain. Good Friday. No. 90, in 4 st. of 4 l.

4. Let the whole creation cry. Invitation to Praise God. An imitation of Ps. 148. It is No. 47, in 16 st. of 4 l., and is of special merit. In st. iv., ll. 2, 4 are from another source.

5. Mysterious Spirit, unto Whom. Rest and Joy in God. Based on a tr. by D. J. Whittier from Lamentations. It is No. 139, in 3 st. of 8 l. It was repeated in Hoder's Cong. Hymnary, 1894.

6. Now that day its wings has spread. Evening. No. 3, in 4 st. of 4 l.

7. O God, whose love is near. Divine protection desired. No. 103, in 7 st. of 4 l. This is Toplady's "Your harps, ye trembling Saints" re-written, only st. 1. and iv. being absolutely by Mr. Brooke.

8. O that Thou wouldst at the heavens rend and comfort, &c. Peace desired. No. 149, in 4 st. of 4 l. The first line is from C. Wesley; also st. i., l. 4, but the rest of the hymn is original.

9. O Who is this that on a tree. Good Friday. No. 79, in 4 st. of 4 l.

10. Oft as we run the weary way. Heavenly Witnesses of the struggles of Men. No. 188, in 6 st. of 6 l.

11. Still the night, holy the night. Christmas Carol. No. 55, in 5 st. of 4 l. It is a tr. from the German, and is noticed under Mohr, Joseph.

12. Through the starry midnight dim. Christmas. No. 53, in 6 st. of 3 l., and the refrain "Hallelujah!"

13. When the Lord of Love was here. Life of Christ. No. 66, in 6 st. of 4 l. It has passed into The Newfield Hymnal; and with the omission of st. vi. and the transposition of st. iv. and v. into Hoder's Cong. Hymnary, 1894. This is his finest hymn.
In addition, Mr. Brooke has made extensive alterations in the text of the hymns which he has adopted from other writers, and has also inserted in many instances additional stanzas into well-known lyrics, and thereby brought them, to some extent, into harmony with his theological views. His own compositions are marked by great freshness of thought and tenderness of expression. [W. G. H.]

Brooke, William Thomas, b. Jan. 9, 1848, and educated at the City of London School. After entering commercial life he felt a warm interest in hymnology, and from his intimate acquaintance with Daniel Sedgwick he gradually learnt all that Sedgwick had to teach. His hymns and translations were contributed to religious newspapers and periodicals. Many are still unpublished, but hymns of his will be found in The Monthly Packet, 1872; the Methodist S. S. Hymnal, 1880; the Methodist Hymn for Missions, 1882; his own Churchman's Manual of Praise and Fam. Devotion, 1882; and in the Alter Hymnal, 1884. Following in Sedgwick's steps, he has authenticated the texts and authorship for several compilations (e.g.) Methodist S. S. H. Bk., 1880; the Cong. Bk. of Praise for Children, 1881, and others. Originally a Baptist, he became in 1867 a member of the Church of England.

Brooks, Charles Timothy. An American Unitarian Minister, b. at Salem, Mass., June 20, 1813, and graduated at Harvard, 1832, and the Divinity School, Cambridge, U.S., 1835. In that year he began his ministry at Nahant, subsequently preaching at Bangor and Augusta (Maine), Windsor (Vermont). In 1837 he became pastor of Newport, Rhode Island, and retained the same charge until 1871, when he resigned through ill-health. For details concerning his hymn, "God bless our native land," see God save the King. [F. M. B.]

Brother, now thy toils are o'er. G. Moultrie. [Burial.] Written during the singing of a requiem in the Church of St. Nicholas, Derby, in the summer of 1863, and first pub. in the Church Times, Sept. 3rd, 1864, and in his ed. of the Primer, 1864. In 1867 it was embodied in the author's Hymns and Lyrics, pp. 413-15, in 11 st. of 4 l., with the refrain: and, in an abridged form, in the People's H., 1867, No. 380. Upon this last the Rev. John Ellerton's hymn, "Now the labourer's task is o'er" (q.v.), is based, and st. i. v., and vii., are specially therein as st. i. i.,. and vii. Mr. Moultrie's hymn was originally intended, "To be sung as the body leaves the church," and is a free paraphrase of detached portions of the Roman Office for the Dead. Orig. text as above. Authorized arrangement in People's H.

Brother, thou art gone before us. H. H. Milman. [Burial.] This hymn is introduced by Dean Milman in his Martyr of Antioch, a Dramatic Poem, 1822, pp. 33-5, as being sung at "The Place of Burial of the Christians." At the close of a funeral at night, Fabius, Bishop of Antioch, is represented as saying:—

"So by the side of martyr'd Babylas, Brother, thou slumberest; silent as yon stars, And silent as the falling dew around thee. We leave thy verdant grave. But oh! shall we, When we put off the load of mortal life, Depart like thee as in a deeper sleep, With the sweet smile of life on the closed lips, or in an agony of mortal pain, By the pitch'd stake, or den of raging lions?"

One of the first to extract it from the dramatic poem, and constitute it as a hymn for C. U. was Elliott, who included it in his Ps. and Hym., 1835. It soon became popular, and is given in a great number of hymnals in Great Britain and America. Orig. text in H. Comp., with "fear" changed to "fears" in st. ii. 1, 5.

Brought to the Font with holy care. E. Oster, [Holy Baptism—General.] 1st pub. in Hull's Misc. H. Bk., 1836, No. 229, in ist of 4 l., and entitled "For a Blessing on our Christian Privileges:" and again, with alterations, in the July number of the author's Church and King, for 1837. No. 238 in Kennedy, 1863, is the original Mitre text. Although not strictly speaking a hymn for Holy Baptism, yet it is suitable to be sung during a service when that Sacrament has been administered.

Brown, Abner William, M.A., b. at Mount Tabor, Jamaica, Sept. 30, 1800, but was removed from Jamaica to Scotland in 1802. His early education was at the Edinburgh Grammar School, High School, and University, from whence he passed to Lincoln's Inn to read for the Bar. Ill-health caused him to suspend all studies for some time. Ultimately he entered the University of Cambridge, and took his degree in 1830. Ordained in 1831 to the rectory of Pythchley, Northamptonshire, in 1832 he became the Vicar of the same parish, from whence he removed to Gresford, in the same county, in 1851. He d. there Sept. 15, 1872. He was an Hon. Canon of Peterborough Cathedral from about 1851. Canon Brown's hymnological productions are:—

(1) Iterints and Collect Hymns, 1849; (2) Pytchley School Hymn-Book, 1844; (3) Home Lyrics (privately printed, and containing hymns by a Scotch writer), 1851; (4) A Selection of Psalms and Hymns for Public Worship, Lond., Hamilton, Adams, and Co., 1865.

To each of these works Canon Brown contributed original hymns. Beyond his own Sel., very few of these hymns are in C. U. The most popular is "O God for ever near." [J. J.]

Brown, James Baldwin, b. at the Inner Temple, Aug. 13, 1820. He received his education at University College, London, graduating B.A. in 1838. For a short time he studied for the Bar, but soon passed from the Inner Temple to Highbury College to prepare for the Congregational Ministry. In 1843 he became pastor of the London Road Congregational Chapel, Derby; and in 1846 of the Claylands Independent Chapel, Claylands Road, London. In 1870 his congregation removed to their new chapel at Brixton. In 1878 he was Chairman of the Congregational Union. He d. at Brixton, 1884. His prose writings were numerous. He is known to hymnology chiefly through his popular hymn, "For increase of Faith"—"Thou Who our faithless hearts canst read."
Brown, John Newton, D.D., was b. at New London, Connecticut, June 29, 1803, and graduated at Madison University, 1823. From 1836 to 1845 he was Professor of Theology at New Hampshioe, New Hampshire; and from 1845-1849 pastor at Lexington, Virginia. He d. in 1869. Dr. Brown was some time editor of the Baptist Publication Society, the Christian Chronicle, and the National Baptist. His works include Encyclopaedia of Religious Knowledge, 1831; Memorials of Baptist Ministers, 1834; Poems, 1840. His hymn:—

Go, spirit of the sainted dead, appeared in The Parnassian (Rev. B. Stow and S. F. Smith), 1843, No. 1100, and thence has passed into other Baptist collections.

[F. M. B.]

Brown, Phoebe, née Hinckle. A member of the Congregational body, b. at Canaan, Columbia County, New York, May 1, 1743, she was left an orphan when two years old. At time she fell into the hands of a relative who kept her a county gool. These, says her son, "were years of intense and cruel suffering. The tale of her early life which she has left her children is a narrative of such deprivations, cruel treatment, and toil, as breaks my heart to read. Escaping from this bondage at 18, she was bought by kind people, and sent for three months to a common school at Claverack, N.Y., where she learned to write, and made profession of faith in Christ. In 1805 she was married to Timothy H. Brown, a painter, and subsequently lived at East Windsor and Ellington, Connecticut, Monroe, Mass., and at Marshall, Henry County, Illinois. She d. at the last-named place, Oct. 10, 1831. Most of her hymns were written at Monroe, Mass. Through a life of poverty and trial she was "a most devoted mother, wife, and Christian." Her son, the Rev. S. R. Brown, D.D., became the first American Missionary to Japan, and two of her grandchildren are now in the same mission. In addition to her hymns, two or more volumes of prose by her have been published. Her Autobiography and Poems were prepared for publication, when the editor died, and they are yet to appear. Despite all her disadvantages, Mrs. Brown's talents and work are superior to those of any other early female hymnist of America. It is hoped that her manuscripts may some day be competently examined, and selected portions from them be published. Four of her hymns appeared in Nettleton's Village Hymn. 1824, with the signature "B."

1. As once the Saviour took His seat. Penitence.
2. Go, messenger of love, and bear. Missions.
3. I love to steal awhile away. Retirement.

Of these No. 2 is a Missionary hymn, written in 1817, but first pub. in the Village Hymn, 1824; No. 3 was written in 1818, and few hymns have a more pathetic history. It is this:—

Mrs. Brown was living at Ellington with "four little children, in a small unfinished house, a sick sister in the only finished room, and not a place above or below where I could retire for devotion." Not far off stood the finest house in the neighborhood, with a large garden. Towards this the poor woman used to bend her steps at dusk, loving, as she writes, "to smell the fragrance of fruits and flowers, though I could not see them," and commune with Nature and God. This she did, never dreaming that she was intruding, her habits watched, or her motives misconstrued, till one day the lady of the mansion turned rudely upon her with "Mrs. Brown, why do you come up at evening so near our house, and then go back without coming in? If you want anything why don't you come in and ask for it?" Mrs. B. adds, "There was something in her manner more than her words, that grieved me. I went home, and that evening was left alone. After my children were all in bed, except my baby, I sat down in the kitchen with my child in my arms, when the grief of my heart burst forth in a flood of tears. I took pen and paper, and gave vent to my oppressed heart."

The poem then written is headed "An Apology for my Twilight Rambles, addressed to a Lady, Aug. 9, 1818." The original has nine stanzas, the second beginning, "I love to steal awhile away." Years after, when Nettleton was seeking original matter for his Village Hymns (1824), this piece was abridged and altered into the present familiar form, either by Mrs. Brown herself, her pastor (Mr. Hyde), or Nettleton. Its popularity was great from the first. In 1824 it was included in the Leech's H. Bk. and thus became known to English collections. It is found in Lyra Sac. Amer., p. 29.

In 1819 Mrs. Brown wrote two hymns which were strangely overlooked by Nettleton, and did not appear till 1831 in Hastings' Spiritual Songs. These are:—

5. How sweet the melting ray. Morning.
6. 0 Lord, Thy work revive. For a Revival.

Both are found in Lyra Sac. Amer., pp. 28-33, No. 6 was altered by the author for Norton's "Cony.'s H. Bk., 1857. This, according to Norton, is her authorized text. It is widely used in America, and is also found in a few English collections, including Reed's H. Bk. and the N. Cony. and sometimes is attributed in error to Hastings. Her later hymns are:—

7. Great God, we would to Thee make known. This appeared in the Mother's H. Bk., 1834.

8. We come, 0 Lord, before Thy throne. For Sailors.
9. Grant the abundance of the sea. For Sailors.

Two hymns for sailors, which appeared in Linsley and Davis' Select Hymns, 1836.

10. Assembled at [round] Thine altar, Lord. Holy Communion. This also appeared in the Select Hymns, 1836, and was altered for Norton's "Cony. H. Bk., 1857. It is a good hymn, and deserves wider adoption.


In addition to the foregoing there are four hymns by her in Parish Hymns (Phila.), 1843, to which they were contributed; and there may be many others in various collections which are uncredited.

[F. M. B.]

Brown, William, author of the hymn "Welcome, sacred day of rest" (Sunday), which appeared in A Collection of Hymns designed as an Appendix to Dr. Watts's Psalms and Hymns, by T. Russell, 1811, 17th ed., 1829, No. 560, in 2 st. of 8 l., is known only as the writer of this hymn, and of a poetical work, pub. in 1822. The hymn is in somewhat
extensive use in G. Brit. and America. Orig. text in the S. P. C. K. Ps. and Hymns, No. 185; and Dr. Hatfield's (Amer.) Church H. Bk., 1872, No. 39; in each case with the orig. line, etc., l. 2, changed from "Time of leaving worldly care," to "Sweet repose from worldly care."

Brown-Borthwick, Robert, b. at Aberdeen, May 18, 1840, and educated at St. Mary Hall, Oxford. Taking Holy Orders in 1865, he has been Curate of Sudeley (and Chaplain of the Brotherhood, Union), Gloucestershire, 1865—6, and Evesham, 1866—8; Assistant Minister of Quebec Chapel, London, 1868—9; and Incumbent of Holy Trinity, Grange, near Keswick, 1869. He is now (1886) Vicar of All Saints, Scarborough. His publications, in addition to his prose works, are:—Supplemental Hymn and Tune Book, 1867 (4th ed., 1871); Eighteen Hymns for Church and Home, 1870; Select Hymns for Church and Home, 1871; and various Kyries, Hymn Tunes, Church music, &c. In addition he has rendered good service as one of the four Editors of the S. P. C. K. Church Hymn. In this last work three of his best hymns are found: "Come, O Jesus, to Thy Table;" "O Holy Jesus, Prince of Peace;" "Let us raise our grateful voices." Canon Westcott in his Paragraph Preface acknowledges Mr. Brown-Borthwick's assistance in preparing that work for the press as of great value therefrom.

Of Mr. Brown-Borthwick's hymns the following appeared in his Sixteen Hymns, etc., 1870:—

1. Come, O Jesus, to Thy Table. Holy Communion.
2. Lord, in the watches of the night. Midnight.

The author notes of this hymn, "This is not a congregational hymn, but a meditation, to be read by non-communists at retiring, or to be sung by the choir alone, antiphonally, kneeling."

These hymns were repeated in his Select Hymns, etc., 1871—85. The following is also in that collection:—

4. Let us raise our grateful (gracious) voices. Flower Services, or Thanksgiving. Written in Borrowdale, on a summer morning in 1870, and pub. in the S. P. C. K. Church Hymns, etc., 1871. [J. J.]

Brown, Felicia Dorothea. [Hannah, F. B.]

Brown, Charlotte Elizabeth. [Tenn., C. E.]

Brown, Jane Euphemia. [Saxby, J. E.]

Brown, Mary Ann. [Gray, M. A.]

Brown, Moses, was b. in humble circumstances in 1763, and was distinguished as a poet and miscellaneous writer. He was Vicar of Olney, Bucks, and for some time Chaplain of Morden College, Blackheath, Kent, where he d. Sept. 13, 1787. His poetical works were:—

(1) Poems, 1791; (2) The Works, and Rest of the Creation, in two parts. Pt. 1, An Essay on the Finiverse; Pt. II, Sun and Moon, etc., 1794 (5th ed., 1805). His hymns are contained in Pt. IV. of the Sunday Thoughts, together with versions of Ps. 130 and 139. He is known chiefly through his hymn "When with a mind devoutly pressed" (Pentecost), which is "Night Song, No. viii.," in 5 st. of 4, 1, of the Sunday Thoughts, having originally appeared in his Poems, 1791, p. 557. He complains in a note of editors of hymn-books printing this hymn "from an imperfect copy." It has been ascribed from time to time to various authors. (3) He also pub. in 1772, a tr. of J. L. Zimmerman's "Excellency of the Knowledge of Jesus Christ," 1772, from which the hymn,

"Tis not too hard, too high an aim," is taken. It is ann. stated under "Es ist nicht schwert."

Brown, Simon. A contemporary of Dr. Watts, b. at Shepton Mallet, Somersetshire, cir. 1690, and d. in 1752. After studying for the Independent Ministry under the late John Moore, of Bridgewater, he became pastor of an Independent charge in Portsmouth, and then, in 1716, of the Independent Chapel in Old Jewry, London. His later years were clouded by a peculiar melancholy, under the influence of which "he imagined that God had in a gradual manner annihilated in him the thinking substance, and utterly divorced him of consciousness."

"It is supposed that the death of a highwayman at his hands during a violent struggle, followed by that of his wife and son a short time after, had much to do in producing this sad result. Whilst thus contending that he had no power to think, he produced a work in defence of Christianity, another in defence of the Trinity, a third, as an Exposition of the 1st Ep. to the Corinthians, and a fourth, in the form of a Dictionary. His publications number over 20. Of these works, he is known to hymnology through his:—

Hymns and Spiritual Songs, in Three Books, designed as a Supplement to Dr. Watts, &c., 1720, 2nd ed. 1741, 3rd ed. 1769. It contains 166 hymns, 7 doxologies, and a Preface of some historical interest."

In the old collections Simon Brown's hymns (all of which are from the above collection) held a prominent position, but in modern hymnals they are fast passing out of use. The best known and most widely used are "Come, Holy [gracious] Spirit, Heavenly Dove," "O God, on Thee we all depend," and "Lord, at Thy feet we sinners lie." In addition the following are also in C. U.:—

2. Eternal God, of beings First. God all in all.
3. Frequent the day of God returns. Sunday.
4. Great First of beings, Mighty Lord. Creation.
5. Great God, my joyful thanks to Thee. Thanksgiving.
8. Great Ruler of the earth and sky. Providence.
10. Hall, happy day, the [thou] day of holy rest. Sunday.
11. I cannot shun the stroke of death. Death.
12. Lord, Thou art good; all nature shows. Divine Goodness.
13. Lord, what a feeble frame is ours. Fraility of Life.
14. O God, on Thee we all depend. Confidence in God. [J. J.]

Brown, Sir Thomas. b. in St. Michael's, Cheapside, London, Oct. 19, 1605, and educated at Winchester, and at the Hall now known as Penbrooke College, Oxford, graduating B.A. in 1626. He practised as a physician in Oxfordshire, Shipden Hall, near Halifax, Yorkshire, and at Norwich. In 1671 he was knighted by Charles II. at Norwich, and died there, Oct. 10, 1682. He wrote numerous scientific, antiquarian, and other works, including Religio Medici, 1612, and others, republished in Holin's Library. The Religio Medici has been edited in the Golden Treasury series, Macmillan, 1882, with great fulness of detail. He is known principally to hymnology through his fine hymn, "The night is come; like to the day."

Brown, Thomas B. briefly, of Welling-
BRONWING, ELIZABETH

too, was the author of The Oxford Divines not Members of the Church of England, 1839; Thoughts of the Times, 1838; and the National Bankruptcy and other Poems, London, Pickering, 1814. From this last work a version of the 18th Ps. has come into somewhat extensive use in English-speaking countries. It is the well-known "Praise the Lord of heaven, praise Him in the height." Orig. text in Lord Sillone's Bk. of Praise, 1862, p. 25.

Browning, Elizabeth, née Barrett, daughter of Mr. Barrett, an English country gentleman, and wife of Robert Browning, the poet, was b. in London 1809, and d. at Florence in 1861. As a poetess she stands at the head of English female writers, and her secular works are well known. Sacred pieces from her work are in C. U. in America. They include:
1. God save Love, whose fount Thou art. 
3. On all the thoughts of God, that are. Death.
4. What would we give to our beloved? Ps. ii., ii. of No. 3.
5. When Jesus' friend had ceased to be. Friendship.

These hymns are in Brecher's Plymouth Coll., 1855. Hege and Huntington's Hym. for the Ch. of Christ, Boston, U.S., 1853, &c.

Bruce, Charles, b. Oct. 25, 1837, at Brantree, Essex. Mr. Bruce has been engaged in literary work, and chiefly as an amanuensis. He has written about 25 books, mostly for the young, and also contributed to various magazines. Of the few hymns which he has composed the following are in C. U.:
1. Father, O hear me. Prayer.
2. When little hearts believe and love. Trust.

[Dr. G. H.]

Bruce, Michael, son of a Scottish weaver, was born at Kinnesswood, Perthshire, Scotland, March 27, 1746, and educated at the village school, Edinburgh University (where he first became acquainted with John Logan, and the Theological Hall of the Associate Synod, held at Kinross, under the Rev. John Swanton, intending ultimately to enter the ministry, a hope which was frustrated by his untimely death. To assist in procuring University fees and maintenance he for some time conducted a school, during the recess, at Gairney Bridge, and subsequently at Forrest Mill, near Tillicoultry. Whilst yet a student he died at Kinnesswood, July 5th, 1767.

Logan, John, son of a farmer, was born at Bal. Midlothian, 1748, and educated at Edinburgh University, in due course entering the ministry of the Church of Scotland and becoming the minister of South Leith in 1770. During the time he held this charge he delivered a course of lectures on philosophy with much success. While he was thus engaged, the chair of Universal History in the University became vacant; but as a candidate he was unsuccessful. A tragedy, entitled Runnalsme, followed. He offered it to the manager of Covent Garden Theatre, but it was interdicted by the Lord Chamberlain "upon suspicion of having a seditions tendency." It was subsequently acted in Edinburgh. In 1775 he formed one of the Committee by whom the Translations and Paraphrases of the Church of Scotland was prepared. In 1782 he was compelled to resign his charge at Leith in order to prevent deposition, and finally, having passed on to London, he supported himself partly by his pen, and died there, Dec. 28, 1788. The names of Bruce and Logan are brought together because of the painful controversy which has long prevailed concerning the authorship of certain Hymns and Paraphrases of Holy Scripture which are in extensive use in the Christian Church both at home and abroad. During the latter years of Bruce's short life, he wrote various Poems, and also Hymns for a singing class at Kinnesswood, which were well known to his family and neighbours, and were eventually copied out by Bruce himself in a quarto ms. book, with the hope that some day he might see them in print. Immediately upon his death, in 1767, Logan called upon his father and requested the loan of this book that he might publish the contents for the benefit of the family. This was granted. Not till three years afterwards did a certain work, containing seventeen poems, and entitled Poems on Several Occasions, by Michael Bruce, 1770, appear, with a Preface in which it was stated that some of the Poems were by others than Bruce. Bruce's father immediately pointed out the absence from the volume of certain hymns which he called his son's "Gospel Sonnets," and members of the singing class at Kinnesswood also noted the absence of hymns with which they were familiar. Letters of remonstrance and demands for the return of the quarto ms. book of Bruce by the father remaining unanswered, led him eventually to see Logan in person. No book was forthcoming, a few scraps of ms. only were returned, and Logan accounted for the absence of the book by saying he feared "that the servants had sung fouls with it." For a time the matter rested here, only to be revived with renewed interest by the publication, in 1781 (14 years after the death of Bruce, and 11 after the Poems, &c., were issued), of Poems. By the Rev. Mr. Logan, One of the Ministers of Leith. In this volume, an "Ode to the Cuckoo," a poem of exquisite beauty, and other poetical pieces which appeared in the Poems on Several Occasions, by Michael Bruce, were repeated, and claimed as his own by Logan. In addition, certain Hymns and Paraphrases were included, most of which were of sterling merit, and poetical excellence. It has been shown, we think, most conclusively by Dr. Mackelvie in his Life of Bruce prefixed to the Poems, 1837, and by Dr. Grosart in his Works of M. Bruce, 1863, that the "Ode to the Cuckoo," "Lochleven," and other poetical pieces were taken from the ms. book of M. Bruce. The Hymns and Paraphrases, most of which were included in the Translations and Paraphrases during the same year, were also claimed for Bruce. With these we have to deal, and as the question has been of more than usual interest we give the respective claims made on behalf of Bruce and Logan in parallel columns as follows:

BRUCE. LOGAN.
1. Bruce known to have written hymns for a singing class in Kinnesswood as early as 1744.
1. Logan then 16 years of age, and not known to have written anything to that date.
4. Bruce died in 1787, and his father handed his use to Logan, at Logan’s request, for publication.

5. Immediately upon the publication of Logan’s Poems the three hymns following were identified by educated personal friends of Bruce as his, such identification being by actual quotations of stanzas:

1. F. Few are thy days and full of woe.
2. O happy is the man who hears.
3. Behold the mountain of the Lord.

6. In addition, these claims were corroborated by the members of the singing class at Kinnesswood, his family, and his neighbours, to whom they were familiar, before seen in print.

These three hymns we therefore assign without reservation to M. Bruce.

II. A second series of hymns which are claimed, on the one hand for M. Bruce and on the other for J. Logan, have caused, from the somewhat indefinite character of the evidence brought forward on both sides, some anxiety on the part of editors and controversialists.

The sum of the argument is this:

1. Bruce is known to have written hymns, other than the three given above, for the singing class at Kinnesswood.
2. These, in common with all his Poetical Pieces, were written in the same way as the three above, and with them were handed to J. Logan for publication by Bruce’s father.
3. In common with the three hymns they were omitted from the volume of Bruce’s Poetical Works, but included with them by Logan in his Poems, 1781, as his own.
4. These on their publication were claimed by Bruce’s brother James as hymns known to him for years as the lost hymns of his brother Michael, and this was supported by the common consent of the members of the Kinnesswood singing class, and many of his intimate friends of M. Bruce.
5. Accordingly, but for Logan it must be pointed out that from the beginning of the controversy none of these witnesses are brought forward as giving one single line of any one of these hymns (as was done with the three before noted) as evidence that they had known the hymns before they were in print. The statements are thus general, and not particular, and consist more of personal impressions than of definite and positive statements of facts.

6. Notwithstanding this indefiniteness, there is no positive evidence on the other side save that the hymns were printed in a volume of poetry which Logan claimed as his own.

7. Failing to find any other evidence than this, the claim of Logan, is quite well established.

8. The following are the three hymns ascribed to the Committee of the 1781 Translation and Paraphrases, and are not found in Logan’s Poems of the same year. These, in common with the other Tr. and Para., were given anonymously.

9. While the claim of Logan to the authorship of anything outside of Logan’s Poems is thus disposed of, we are not so disposed of at the time by friend or enemy. The claim upon these hymns as the work of Bruce is only made when it is found that Logan had given them to the Committee of the 1781 Translation and Paraphrases, and this apparently on the ground that a man who had confessedly stolen much must necessarily have stolen all. This we cannot allow. On the evidence, therefore, that no claim was made by Bruce’s family and friends to the Bruce authorship of anything outside of Logan’s Poems; that the following were first published in the Tr. & Paraph. of 1781; and that at first their authorship was unknown to the general public and unclaimed by anyone; and that it was only when Logan’s claim to the authorship was made known that the counter-claim for Bruce was set up — we hold that, until clearer evidence is brought forward on behalf of Bruce, the hymns, or paraphrases, following must be ascribed to J. Logan:

10. Who can resist the Almighty arm.
11. In streets and openings of the gates.
12. Thus speaks the heathen: How shall man.
13. Take comfort, Christians, when your friends.
14. The hour of my departure’s come.

15. We feel some reluctance in giving the last of these hymns to Logan, but with the evidence before us we cannot do otherwise. Internal evidence is in favour of Bruce, and the sentiments are natural to one who knew he was about to die. Beyond this, for Bruce, there is no evidence; and to Logan, as the defendant, we must give the benefit of the doubt.

16. The following, which are found only in the Tr. & Paraph. of 1781, were never so seriously disputed by the friends of Bruce, the second being original, the first a revision from the Tr. & Paraph. of 1745; and the third a revision of Doddridge and Dr. Hugh Blair:

17. Let Christian faith and hope dispel.
18. Thus speaks the high and holy One.
19. What though no flowers the fir-tree clothe.

In addition, we see no cause to deny to Logan the few changes, and few stanzas, which are found in Dodridge:

20. O field of Bethel, by Whose hand.

V. Of the above hymns 5 are recasts of hymns in the Scottish Tr. and Para. of 1745. Those are: ‘Behold the mountain of the Lord’ (see “In happier days the mount of God”); ‘When Jesus by the Virgin brought’ (see “Now let Thy servant die in peace”); ‘Behold the ambassador divine’ (see “Behold my servant, see Him rise”); ‘Let Christian faith and hope dispel’ (see “Now let our souls ascend above”); and “What though no flowers the fir-tree clothe” (see “So firm the saints’ foundation stands”).

The whole of these Bruce-Logan hymns and recasts are annotated in full under their respective first lines (q.v.) in the body of this work. As one outcome of these annotations it is curious to note that every hymn which we have ascribed to M. Bruce has come into more or less extensive use outside of the Translations and Para-
phrases, and that not one which we have ascribed to Logan, except "Let Christian faith and hope dispel," and "To Thee, O Comforter, Christians," etc., is found beyond that mark, unless we give to Logan the plaintive "The hour of my departure come," (which Dr. Grosart claims for Bruce), and the recast "O God of Bethel, by Whose hand, whose success is due to Doddridge. This is the verdiy of 100 years use of those hymns, and shows conclusively the poetic strength of Bruce and the weakness of Logan.

 Authorities.--Scottish Translations and Paraphrases of 1745, 1751, 1741, by M. Bruce, 1770; Poems, by J. Logan, 1781; Dr. Anderson's British Poets; Chambers's Dict. of Eminent Scotsmen; The Poetic Writings, 1836; Dr. Macmillan's Life of Bruce, prefixed to Lochhead, &c., 1837; Dr. Grosart's Works of Bruce, 1865; Enc. Brit., 9th ed., 1851; numerous Magazine articles and private communications; Macmillan's History of the Scottish Metrical Psalms, &c., 1872. [J. J.]

Bruce, William, D.D., eldest s. of the Rev. William Bruce, United Secession minister at South Shields (who after 1818, conducted the Ardsley Academy, Cardross, Dumfriesshire), was b. at South Shields, April 7, 1812. He studied at the University of Glasgow, which, in 1838, conferred on him the degree of D.D., and became, in 1838, minister of Infirmary Street U. Church, Edinburgh (then Cowgate). He was Moderator of Synod in 1868. In 1870 he was appointed a member of the Hymn Committee of the U. P. Church, and contributed 2 hymns to their Presbyterian Hymnal, 1876. These he included, with 9 others, in his Hebrew Odes and other Poems, 1874 (Edinb.: D. S. Stewart). He also pubd., in 1878, Memories: a Table and other Poems. He d. at Bridge of Allan, Nov. 15, 1882. The two hymns contributed to the Presbyterian Hymnal are:

1. Holy Father, Thou hast given, Holy Scripture.
2. The seed we bury in the earth, Resurrection.

Brunn alles Heils, dich ehren wir, G. Tersteegen. [Trinity Sunday.] Based on the blessing of Isracl, Numb. vii. 24-27, and 1st pub. in the 4th ed., 1745, of Tersteegen's Griesches Blumengärntein (Hl. No. 75), in 5 st. of 4 l., entitled, "A prayer of faith at morning, at evening, at table, after sermon, and at all times." In the Unv. L. S., 1851, it is No. 214. 

1. The Resurrection is complete, there is no more death.
2. The Resurrection is complete, there is no more death. 
3. The Resurrection is complete, there is no more death.
4. The Resurrection is complete, there is no more death.
5. When he who from the scourge of wrong, Hope of the Resurrection. This is seldom found in modern hymnals. Text in Lyra Sac. Amer., 1869.

The above hymns (1-5) appeared in the 1st ed. of Dr. H. D. Seymour's (Unitarian) Ps. & Psalms for Social and Private Worship, 1829, and were printed at the instance of Mr. Wedgwood. Following as near as possible the chronological order of the hymns we have next:

6. O Thou, Whose own vast temple stands. Opening of a Place of Worship. Written in 1835 for the Dedication of a Chapel in Prince Street, N. Y. This is the most widely known of this author's hymns. It was introduced into G. Britain as early as 1837, when it was included in Beard's Col. No. 405. It is in 4 st. of 4 l. Orig. text in Songs for the Sanctuary, N. Y., 1845, No. 107, and Martineau, 1873, No. 727. Another form of the hymn is "Thou, Whose unmeasured temple stands." This is No. 569 in the Amer.
All that in this wide world we see. Omnipresence.

This is dated 1836. In his Coll., in 1837, No. 17, Beard gives it as an original contributed thereto, thus fixing its first publication.

Thee unrelenting past. The Past. Dates from 1839. Also in Martinus, 1873, No. 508.

Not in the solitude. God in the City. Dates from 1836, and is No. 26 in Martinus, 1873.


This is included with Nos. 8 and 9, is more a poem than hymn. It is addressed "To a Water-fowl," and dates from 1836. In Martinus, 1873.

Dear ties of mutual succour bind. Charity Sermons. No. 905 in the Amer. Methodist Episcopal Hymnal, 1878. It dates from about 1836.

O Thou whose love can never forget. Ordination.

Given (but not as an original contributed thereto) in Beard's Coll. (Eng.), 1837.

Mighty One, before Whose face. Ordination. This is dated 1840 (but is probably earlier), and is given in several collections, including Mr. Beecher's Plymouth Coll., 1853, and others.

Look from Thy sphere of endless day. Home Missions. This hymn has also attained to considerable use both in G. Britain and America. It dates from 1840. It is in the S. for the Sanctuary, N. Y., 1835; Horder's Cong. Hymn., 1884, &c.

Lord, who ordainest for mankind. Thanks for a Mother's love. Written at Dr. Osgood's suggestion, and printed in his Christian Worship, 1802. It is repeated in Martinus, 1873.

All praise to Him of Nazareth. Holy Communion. Dr. Hattfield in his Church H. B., 1874, No. 736, gives this in 3 st. of 4 lines, in the Songs for the Sanctuary it is in its full form of 5 st. It dates from 1864.

As shadows cast by cloud and sun. Epiphany. In the Methodist Episcopal Hymnal, N. Y., 1878, It was contributed to that Hymnal, 1877, but was composed for the Semi-Centennial Celebration of the Church of the Messiah, Boston, March 19, 1875.

When doomed to death the Apostles lay. On behalf of Dravvords. Also in the Methodist Episcopal Hymnal, 1878.

In addition to the above the following hymns by Bryant are in limited use:

19. All things that are on earth. Love of God. In Beard's Coll., 1837.


21. How shall I know thee in the sphere which keeps? The Future Life. In the Suppl. to the Boston Hymn. for the Church of Christ, 1853.


24. When the blind suppliant in the way. Opening the eyes of the blind. In the Methodist Episcopal Hymnal, 1878, N. Y., No. 201. It dates from 1874.

25. Wild was the day, the wintry sea. The Pilgrim Father. In Hymns of the Spirit, by Longfellow and Johnson. Boston, 1864.

In 1869, Hymns by W. C. Bryant, 12mo, were privately printed. In this work the texts of many of the older hymns are altered. The dates of his hymns are difficult to determine, and many of those given above are approximate only. Bryant's genius was cool, meditative, and not distinguished by lyric fire.

Buchanan, George, b. at Killeen, Stirlingshire, 1506. He was an eminent writer, and for some time was tutor to the Earl of Moray, the natural son of James V. Having embraced the doctrines of the Reformation he attacked the Franciscans in a satirical poem written by the command of James V. His life being in danger he fled to England, then to France and Portugal. In Portugal he was confined in a monastery on account of his free expression of opinions. During that confinement he rendered the Book of Psalms into Latin Verse, and subsequently pub. it in Paris, 1542. In 1551 he obtained his liberty, and some time after returned to Scotland and became tutor to James VI. He d. at Edinburgh in 1582. His version of the Psalms was rendered into English in 1754 by the Rev. T. Cradock. A few years later James Fain paraphrased several individual Psalms. James Merrick also adapted the 122nd.
Buchfelder, Ernst Wilhelm, b. June 5, 1843, at Berneburg, E. Friesland, Hanover. At first he studied law, but was so much impressed by a sermon he heard at Cassel, in 1872, from Theodor Under-Eyck, that he forthwith began to study theology at the University of Utrecht, and at the close of his studies, attended for two years on the staff of Under-Eyck, the pastor of St. Martin's Church, Bremen. In 1878 he became pastor at Glückstadt in Holstein; 1879, rector of the classical school at Emden, in East Friesland; in 1884 preacher and inspector at Bilingen, in Wetterenia; in 1887 preacher at Mühlenberg on the Ruhr; and finally preacher at Emden, where he d. March 8, 1711 (Koch, vi. 14–15. Allgemeine Deutsche Biog., iii. 478, the latter saying he d. May 8). Koch says:—

"Only one hymn by him has appeared in print, but one of such importance that it may be reckoned a jewel of the Reformed hymnody. It bears the true impress of his inner life and was probably written in that year, 1672, so memorable in his history." It is:—

Erlesenh Herrn, mein Licht. [True and False Christianity.] Included in the Geschichtliche G. B. Halle, 1697, p. 53, and repeated in Freylinghausen's G. B., 1704, No. 245, in 16 st. of 7 l. Also in the Univ. L. S. 1851, No. 303. It is true:—

O Lord! afford a sinner light. A recast of the 1756 Moravian tr. (see below) in 8 st. of C. M., viii, being by T. Bird, 1826—as No. 280 in the Moravian H. H. Bk., 1826, repeated, abridge, in J. A. Luftsch's Coll., 1852, No. 316. Other tr. are:—


Bucken, Henry James, M.A., B. of the Rev. James Buckeck, Rector of Siddington, near Cirencester, Gloucester; b. at Siddington, Sept. 9, 1803. He was educated at Rugby and Queen's College, Oxford, graduating B.A. in 1826, and became Assistant Master at Rugby the same year. He took Holy Orders in 1827, and d. at Rugby June 6, 1871. He was probably the editor of the first ed. of the Rugby School Collection. In 1839 he edited a Collection of Hymns for the Rugby Parish Church, and in 1850 compiled, with Dr. Gough, a new ed. of the Collection for the Rugby School Chapel. That collection contains 14 of his hymns, a few of which were from the Latin and German. His Hymns translated from the German were pub. 1842. It contained 67 translations from Bunsen's Versfabeln, 1833, most of which are in the original metres, and are annotated in this work. Buckeck's hymns with the exception of the work of the Public Schools.

Buckworth, John, b. at Colsterworth, Lincolnshire, Jan. 16, 1770, and d. April 2, 1853. On taking Holy Orders he became Curate of Dewsbury, and subsequently Vicar of the same place. He pub. Hymns for Sunday Schools (3rd ed. 1814, 10th ed. 1830). This collection of 100 hymns contained a few originals by buckworth. Of these hymns, most of which are from the 3rd ed. 1814, the following are still in C. U.:

1. Assembled in our school to-day. Opening of a S. School. This hymn has long been regarded, both in G. Britain and America, as anonymous.

2. Children of God, 0 blessed name. Adoption. In several collections, including the lovers S. B. Bk., 1833 to 1853; Common Prayer, 1879, and others.


4. Christ is (was) merciful and mild. For Infants. In W. R. Stevenson's School Hymnal, 1860, No. 9.


7. Lord, look upon a little child. Seeking Jesus. This is the most popular and widely used of Buckworth's hymns. It is worthy of greater attention than it has hitherto received.

Not 6 and 7 were added to Pt. II, of the Hymns for S. S. between 1827 and 1836. As however this ed. of the Hymns, etc., was not pub. by Buckworth, there is some uncertainty as to the authorship of these hymns.

[J. J.]

Budden, William, contributed a few hymns to the Evangelical Magazine in 1763, etc., under the signature of "W. B." Some of these hymns were reprinted by John Dobell, in his New Selection, 1806. One of these is still in C. U.:

Come, let our voices join. Sunday School Anniversary. 1st printed in the Evangelical Mag., Dec., 1755. In 6 st. of 11, signed "W. B." and headed, "A Hymn composed for the use of the Congregation and Sunday School Children belonging to the Rev. Mr. Ashburner's Meeting, Poole, Dorset." In 1806 it was included in Dobell's New Sec., in 1819, in R. Hill's coll. of Hymns for S. Schools, and others. It is generally known as modern hymn-books as, "Come, let our voices ascend."

This altered form was given by T. Potter in his 6th ed. of his Sec., 1815.

[W. T. B.]

Bulfinch, Stephen Greenleaf, D.D. This Unitarian minister was b. at Boston, June 18, 1809, and removed to Washington in 1818, his father being the architect of the Capitol. He graduated at Columbia College and the Cambridge Theological School. In 1831 he was ordained at Charleston, S.C., as assistant and Dr. Gilman. Subsequently he was pastor at Pittsburgh, Pennsylvania; Washington, 1838; Nashua, New Hampshire, 1843; Dorchest, Mass., 1852; and East Cambridge, Mass., 1865. He d. at the last place Oct. 12, 1870. His works include:

1. Contemplations of the Sacred; A Series of Extracts from the Gospel History, with Reflections and Original and Selected Hymns. Boston, Carter and Hendee, 1832. This has been reprinted in England.

2. Poems, Charleston, S.C., 1834. (3) Lay of the Gospel, 1845. In addition to these works, which contain his original hymns, he also pub. (4) The Harp and Cross, a selection of hymns, in 1857.

These of his hymns which have attained to the greatest popularity are:

1. Hail to the Sabbath day. Sunday. In the Contemplations, &c., p. 45. It is appended to Sect. xii. on the "Walk through the cornfields," and is in 5 st. of 4 l. It is in extensive use both in G. Britain and America, and is the best known of this author's hymns. In many collections it begins with st. ii., "Lord, in Thy [this] sacred hour."

2. Hast not thy heart within thee burned? Presence of Christ. In the Contemplations, &c., p. 148, as the accompanying hymn to the Reflections on Jesus appearing to His disciples on their way to Emmaus. It is in 5 st. of 4 l. and is given in
the Collections of Beard, Martin, and others, in G. British.

The hymn in 4 st. of 4 lines, appended to Sect. xxxv. on "Peter's confession of Christ," in the Contemplations, &c., p. 109. It ranks next in popularity to "Hail to the Sabbath day."

In addition to these hymns which best represent Dr. Bulfinch's powers as a sacred poet, the following are also in limited use:—

6. Holy glories is the hour. The New Life.
7. It is finished! Glorious word. Good Friday.
8. There is a strife we all must wage. Life's Duty.

These are from his Poems, 1834. The next—

9. What power unseen by mortal eye. Cure of Noldelein's Son. From the Contemplations, &c., p. 36.
10. In the Savior's hour of death. Good Friday. Also from the Contemplations, p. 142.

Dr. Bulfinch's hymns were made known to English readers through Beard's Coll., 1837, in which 19 were given. His hymns throughout are noted for solid and tranquil piety, and deserve a wider circulation than has been accorded to them. They embrace some good hymns on the miracles of Christ. [F. M. B.]

Bullock, William, D.D., a Missionary of the S. P. G. for 32 years, and sometime Dean of Halifax, Nova Scotia, and d. March 16, 1874. He is known to hymnody principally through his popular hymn (in its revised form) by Sir F. W. Baker, "We love the place, O God!" (q. v.). This appeared with other hymns of merit in his:

Songs of the Church, Halifax, printed for the Author, 1854. Other hymns from the same work are in C. U. All his hymns were "written amidst the various scenes of missionary life, and are intended for the private and domestic use of Christians in new countries deprived of public worship," and are worthy of renewed attention. Isaac Bulmer also pub. Practical Lectures upon the History of Joseph and his Brothers, 1826.

Bulmer, Agnes, née Collinson, third daughter of Edward Collinson, b. in Lombard Street, London, Aug. 31, 1775, and married in 1793 to Mr. Joseph Bulmer. Her husband's death took place in 1828, and hers on the 30th Aug., 1837. She pub. in 1856, Memoirs of Mrs. Mortimer; in 1833, Messiahs Kingdom, a poem in 12 books; in addition to articles contributed to the Youth's Instructor, &c. Her American Hymnaries appeared posthumously in 1857—8, and her Select Letters were pub. in 1812, with an introduction and notes, by the Rev. W. M. Bunting; and her Memoir in 1817 by her sister. Mrs. Bulmer was a member of the Wesleyan Society. Her best known hymn, "Thou who laidst in Zion," was written for the laying of the foundation stone of the Oxford Road Wesleyan Chapel, Manchester, July 11, 1825, and included in the Supp. to the Wes. H. Bk., 1830, No. 737.

Bulmer, John, b. in Yorkshire in 1784, educated for the Congregational Ministry at the Chesterham (Mauborough) Independent College, and successively pastor at Hersham, Rugeley, Bristol, Newbury, and Langrove, near Ross. He d. in 1837. He composed a few hymns, and compiled:

(1) Hymns, Original and Select, 1834; (2) Hymns and Evangelical Songs for the use of Sunday Schools; (3) Original Hymns intended to be sung at the Public Meetings and other Services of Temperance Societies, 1838; and (4) Beauties of the Year of Anniversaries: Logit from the Weighman's Candle; being tr. from the Welsh Poems by Rees Pritchard (died 1844). (2nd ed., 1830). See Welsh Hymnody.

From his Coll. of 1834 the following are still in C. U.:
1. Lord of the vast creation. Lent.
2. To Thee in ages past. Public Worship.

These hymns are in the N. Cond. H. Bk. and others.

Bunsen, Christian Carl Josias, Baron, Prussian Minister at Rome, 1823-1838; at Berne, 1839-1841; Ambassador to England, 1841-1854; was b. at Corbach in Waldeck, 25th August, 1791; d. at Bonn, November 28th, 1860. Having gained high honours in the Universities of Marburg and Göttingen, he began life as an assistant master in the Gymnasium of Göttingen, but soon quit the post to prosecute the inquiries which he felt to be the true aim of his life, and for which he had already, at the age of 24, conceived the idea of a comprehensive plan of philological and historical research, culminating in a synthesis of philology, history and philosophy, with the application of that synthesis to religious and civil legislation. To the accomplishment of this youthful scheme he may truly be said that his whole life was dedicated; for though employed in the diplomatic service of his country for 37 years he unremittingly carried on his labours as a scholar, and always regarded public questions under the aspect of their bearing on the moral and religious welfare of man, governing his publications by his convictions on these points. In the pursuit of the aims thus indicated, he studied successively the languages and antiquities of the Germanic, Indo-Persic, Semitic, and Egyptian peoples, the fruit of his investigations being embodied in his:

(1) "Description of Rome," 1819; (2) "Egypt's Place in the World's History," 1848; (3) "Hippocrates and his Age," 1852; (4) "Outlines of a Philosophy of Universal History," 1854; (5) "Signs of the Times," 1855; (6) "God on History," 1857-59; and lastly his (7) "Bibel-Werk," or Critical Text of the Bible, with commentaries, which he did not live to complete.

The titles of these writings will indicate the fact that the studies and employments which ever came nearest to his heart lay in the direction of theology, believing as he did that the revivification of practical Christianity was the "essential condition of universal well-being"—of "the salvation of Church and State."

"It is my conviction," he says (1821, sect. 29), "that all communion essentially consists in a common belief in the facts of the redemption of the human race through Christ; but when . . . a congregation is to be thereby formed, three points must be considered: first, agreement by means of a theological expression of the points of faith; secondly, congregational discipline; thirdly, a common form of worship."

It was for the third of these that Bunsen felt himself especially called to labour; writing in 1821:

"When I thought myself in my late illness on the brink of eternity . . . I enquired what I ought to make my calling if God should prolong my life . . . and upon my theological labours I rested as the quarter in which my calling was to be wrought. My thoughts were bent principally on my liturgical enquiries."

In 1822 he composed the Liturgy still in use at the German Chapel on the Capitol, followed in 1833 by his Versuch eines allgemeinen evangelischen Gesang- und Gebetbuches, containing 534 Hymns and 350 prayers. In Germany the tendency of the centuries that had elapsed since the great age of hymn-
BUNSEN, C. C. J.

writers had been to adapt their language and modify their thoughts in accordance with modern taste till, as Bunsen says, "Almost everywhere do we find the admirable ancient hymns driven out of use by modern ones which are feeble and spiritless." Luther's popularities of diction and metre had to be softened down, in order to fit them to be sung in an age rejecting nearly all but iambic or trochaic verses, and moreover each government, sect, or school of opinion, thought themselves justified in remodelling the older National Hymnody according to their own ideas, till at length little remained of their primitive rugged glory, they were defaced past recognition.

Bunsen's object in his Versuch was to provide materials for a national hymn-book for the whole of Protestant Germany, irrespective of territorial, ecclesiastical or sectarian divisions. To this end he sought out the finest German hymns, and his selection included a large proportion of the best hymns in the language with no limitations of party. The success of Bunsen's work in Germany at large was attested by the rapid sale of an enormous edition, but when a reprint was called for he published instead a smaller ed. of 440 hymns. The motive was his patriotic ambition to produce a handy volume like the English Book of Common Prayer, and he fondly hoped that when the work was printed at the Kaupe Haus in 1846, it would speedily supplant the locally introduced Gesangbuch of the 18th and 19th centuries.

This hymn-book has in fact been adopted for public worship by some individual congregations in Germany, and by many scattered throughout Australia, New Zealand, &c., but it never became a National Hymn-book. Bunsen was among the first to go back to the authors and their original texts, and the abridgments and alterations he made were done with tact and circumspection. Perhaps nothing, however, can better prove the high estimation in which Bunsen's first "epoch-making" work is held than the fact that his work of 1853 has been republished as —

BÜRDE, SAMUEL G

(British) is a household book wherever English is spoken, and few, if any, collections of hymns that have appeared in England or America since its publication have been compiled without some hymns taken from the Lyra.

But no sketch of Bunsen would be complete without mentioning that he himself had no mean talent as a writer of sacred poems. Some of these pieces are given in his Biography, and one is noted under "O lux beata Trinitas." Perhaps the whole scope of Bunsen's life-work can scarcely be summed up better than in his own words written in 1817 (act. 26).

"To study and then to set forth the consciousness of God in the mind of man, and that which, in and through that consciousness, he has accomplished, especially in language and religion."

[8. W.]

Bunting, William Maclardie, s. of Dr. Jabez Bunting, a well-known Wesleyan minister, was b. at Manchester, Nov. 23, 1803, and educated at the Wesleyan Schools at Woodhouse Grove, and Kingswood, and at St. Saviour's Grammar School, Southwark. In 1824 he entered the Wesleyan Ministry, and continued in active circuit work for twenty-five years. Failing health then compelled him to retire upon the Supernumerary list, when he took up his residence in London, and d. there on Nov. 13, 1866. In addition to editing the Select Letters of Agnes Bulmer, &c., 1842, and engaging in other literary labours, he contributed hymns to the Methodist Magazine (under the nom de plume of Alec) from time to time, and specially 43 to Dr. Leifchild's Original Hymns, 1842. Of these Dr. Leifchild rejected 8, and abbreviated 2. In 1842 these 10 hymns were pub. as An Instrument of Ten Strings, strung in aid of the Wesleyan Missions, By Alec. Other hymns by him were included in his Memorials, &c., pub. by the Rev. G. S. Rowe in 1870. Although a few of these hymns have come into C. U., they have failed as a whole to command public attention. Those in C. U. are:

1. Blessed are the pure in heart, They have, &c. Parity.
3. Dear is the day which God hath made. Sunday.
4. Father, our child we place. Holy Baptism.
8. O God, how often hath Thine ear. Devotions in the Covenant. Written in 1824, and given in the Supp. to the Wes. H. Bk., 1830. This is the best known of his hymns.
9. Thou dost all things well. God all in all.

Most of these hymns are in the revised Wes. H. Bk., 1873; Nos. 1–4 and 6 were in Dr. Leifchild's Original Hymns, 1842, and all are in the Memorials, 1870. [J. J.]

Bunyan, John. This great allegorist cannot be included amongst hymn writers, except on the ground that the piece, "He that is down needs fear no fall," from pt. ii. of his Pilgrim's Progress, 1674, is given in a limited number of hymnals. The son of a mechanic, he was b. at Elstow, 1628; was a Baptist minister at Bedford; and d. in London, Aug. 1688.

Bürde, Samuel Gottlieb, was b. Dec. 7, 1753, at Breslau, where his father was keeper of St. Barbara's Church. After studying law at the University of Halle, he was (1776–78) tutor and superintendent of a charity school
BURGER, GEORGE

and some time editor of the Evangelical Magazine. He d. May 29, 1832. His works include Village Sermons, 1784; Sea Sermons, 1821; Cottage Sermons, 1826, and others. He is known to hynology by his Collection of Hymns from various Authors, intended as a Supp. to Dr. Watts’s, etc., 1784. [Preface dated Nov. 20, 1784]. It had attained to the 25th ed. in 1827. To this collection he contributed 4 hymns, the best known being, “Sweet the time, exceeding sweet” (q.v.), sometimes altered to “Great joy when Christians meet.” The remaining three, all from the 1st ed. 1784, are:

2. Come ye that know and fear the Lord. Love of God. In Dr. Hatfield’s Church H. Bk., N. Y., 1874, 5 st. out of 6 are given as No. 236.

Burder’s Coll. is of importance in the history of Congregational hynology. The 1st ed. 1784, contained 187 hymns; 2nd ed., 1784, 211; 9th ed., 1803, 257 hymns; 15th ed., 1829, 277; and the last, the 25th ed., 1827, 294. His son, Henry Foster Burder, compiled a Coll. of Ps. & Hgys., 1826; and another son, the Rev. John Burder, also compiled a Coll. pub. without date. To the 18th ed., 1829, of G. Burder’s Coll., the wife of his son H. F. Burder contributed “And will the God who reigns on high” (Sunday Schools), under the signature “S. M. Burder” [Sophia Maria]. [J. J.]

BURGESS, Daniel, s. of a clergyman, b. at Collingbourne-Ducis, Wiltshire, 1645 (some accounts say 1617), was educated at Oxford, where he became a Fellow. Eventually he married, and losing his Fellowship, was introduced to the Earl of Cork, who appointed him his chaplain and gave him an incumbency in Ireland. Owing to his undoubted talent and agreeable manner he appears to have met with much success, until, through entertaining some new and startling wild notions, he lost both the favour of the Earl of Cork and the living. He returned to London, and being well received by certain Dissenting ministers, joined their communion, and made known his succession from the Church. However, the change in his conduct was more marked than ever, and ultimately he ceased to be a credit to himself or his profession; d. 1713. In the year following appeared his Psalms and Hymns and Spiritual Songs, by the late REV. Mr. Daniel Burgess, Minister of the Gospel. This work was edited by John Billingsley, and for a time attracted some attention. [J. T. B.]

BURGESS, George, d. Bishop Burgess was b. at Providence, Rhode Island, Oct. 31, 1809, and graduated at Brown University, 1826, where he was for some time a tutor. After studying for two years in Germany, he took Holy Orders, and in 1834 became Reector of Christ Church, Hartford. In 1847 he was consecrated Bishop of Maine, and also entered upon the Rectory of Christ Church, Gardiner. He d. in Haiti, April 3, 1869. His Life was pub. by his brother in 1869. His works include The Book of Psalms translated into English Verse, 1839; The American Metrical Psalter, N. Y., 1864; and Poems, Hartford, 1868. His Psalms and Hymns in use are:

2. Come ye that know and fear the Lord. Love of God. In Dr. Hatfield’s Church H. Bk., N. Y., 1874, 5 st. out of 6 are given as No. 236.

Burder’s Coll. is of importance in the history of Congregational hynology. The 1st ed. 1784, contained 187 hymns; 2nd ed., 1784, 211; 9th ed., 1803, 257 hymns; 15th ed., 1829, 277; and the last, the 25th ed., 1827, 294. His son, Henry Foster Burder, compiled a Coll. of Ps. & Hgys., 1826; and another son, the Rev. John Burder, also compiled a Coll. pub. without date. To the 18th ed., 1829, of G. Burder’s Coll., the wife of his son H. F. Burder contributed “And will the God who reigns on high” (Sunday Schools), under the signature “S. M. Burder” [Sophia Maria]. [J. J.]
Burgess, Henry

1. Lord, in Thy Name we spread the sail. Sailor's Hymn. This hymn is included in his Poems, 1868, p. 268, but is of unknown date and origin. The hymn, "While o'er the deep Thy servants sail," is an altered form of this hymn to be sung on behalf of sailors. It was apparently rewritten for the Connecticut Psalms and Hymns, 1845.

2. The harvest dawn is near. Ps. cxvii. From his version of Ps. cxvii., Book of Psalms, &c., 1839, beginning with st. v. Also in his Amer. Met. Psalter, p. 234. It is widely used.

3. The floods, O Lord, lift up their voice. From Ps. xciv. In his Book of Psalms, 1839, st. iii., found in his Amer. Met. Psalter, p. 179.

4. When earth from Egypt's trembling strand. Ps. cxvi. From his Book of Psalms, 1839, and Psalter, 1864. It has been included in Spurgeon's and others' collections.

Of these hymns Nos. 1 and 2 are found in almost every recent American collection but that of the Protestant Episcopal Church.

[B. M. B]

Burgess, Henry, LL.D., was b. Jan. 30, 1808, and educated at a Dissenting College at Stepney. After laboring as a Nonconformist Minister for several years, he was ordained in 1830, by the Bp. of Manchester, and officiated for some time in that diocese. In 1835 he was transferred to Whalley Vicarage, Cambridgeshire, where he d. Feb. 10, 1886. He was LL.D. of the University of Glasgow, and R.D. of the University of Göttingen. Of his numerous works that which is associated with hymnology is:


These, although unsuited for congregational use, because of the rugged blank verse form given them by Dr. Burgess, may yet be adapted, and with success, for C. U.

Buried beneath the yielding wave. B. Beddome. [Holy Baptism.] Pub. from Beddome's misc. in his posthumous Hymns, &c., 1817, No. 603, in 5 st. of 4 l., from whence it has passed into numerous collections in G. Britain and America. Orig. text in Spurgeon's O. H. Bk., No. 923. In some American collections it is dated 1787 in error.

Buried in baptism with our Lord. [Holy Baptism.] Two cantos beginning with this first line are in C. U. They are:

1. Hymn No. 943 in the Moravian Liturgy and Hymns, 1849. In 1st of 4 L. of which st. i. is from J. Harr's Hymn, &c., 1762, No. 76, st. 1, and st. ii. is from the Burgess H. Bk., 1799, No. 544.

2. In the American Service of Song for Baptism, Boston, 1871, No. 821 in thus composed: st. i., ii. from Harr's hymn as above; st. iii., the second stanza of the Moravian cento, slightly altered.

Buried in shadows of the night. J. Watts. [Christ our Wisdom.] 1st pub. in his Hymns & S. Songs, 1709, Bk. I, No. 97, in 5 st. of 4 l., and headed, "Christ our Wisdom, Righteousness," &c., I Cor. i. 30. In J. Wesley's Ps. & Hymns, Charlestown, South Carolina, 1789, No. 36, it was given with the omission of st. iii. This form was repeated with alterations in Toplady's Ps. & Hymns, 1776, No. 306, and others. It is found in several modern collections both in G. Britain and America.

Burleigh, William Henry, an active reformer and member of the Unitarian body, was b. at Woodstock, Connecticut, Feb. 12, 1812, and brought up on a farm at Stainfield in the same state. In 1837 he went to Pittsburgh, Pennsylvania, where, having been previously apprenticed to the printing trade, he pub. the Christian Witness and Temperance Banner. In 1843 he undertook the duties of editor of the Christian Freeman, at Hartford. From 1849 to 1855 he was agent of the New York State Temperance Society; and from 1855 to 1870 Harbour Master at New York. Died at Brooklyn, March 18, 1871. His political pieces and hymns were contributed to various periodicals and journals. Many of these were collected and published as Poems, Philadelphia, 1844. This volume was enlarged by additional pieces, and republished by his widow, in 1871. The dates of these hymns and poems are most difficult to determine. Where possible they are given in detail. It is somewhat curious that Burleigh's hymns are generally more extensively used in England than at home. The introduction of some of his best compositions into the English collections is due to the Lyra Sac. Amer., where they were mostly taken by the compilers. Those in use in G. Britain and America are:

1. Fades from the west the farewell light. Night. This poem, entitled "A Psalm of Night," is given in his Poems, N. Y., 1871, pp. 275-6. Although not in the 1st ed. of his Poems, 1841, it was in C. U. as early as 1844. It is in 5 st. of 8 l.

- "Day unto day uttereth speech" This is composed of st. iii.-v., and was given in the Christian Hymn of the Cheshire Pastoral Association (Amer. Unitarian), 1844, as an "Evening Hymn."

- "O Holy Father, loud the calm." This cento is in Longfellow and Johnson's Book of Hymns, 1840, and their Hymn. of the Spirit, 1864, &c., is composed of st. iv.-v.

- "Not only doth the voiceful day," No. 324 in Longfellow and Johnson's Hymns of the Spirit, 1864, is composed of st. ii.-iii. Another arrangement beginning with the same stanza is in the Lyra Sac. Amer., p. 41.

- "The brightening dawn and voiceful day." In the Hymnary (London), 1872, is altered from the Lyra Sac. Amer. as above, with the addition of a doxology.

In and through these various forms, the use of this hymn is very extensive.


3. For the dear love that kept us through the night. Morning. From Poems, 1871, in Horder's Cong. Hymns, 1884.

4. From profoundest depths of tribulation. Lament. This appeared in the Supp. to Hedge and Huntington's Hymns, &c. (Unitarian), 1854, No. 843.

5. Lead us, O Father, in the paths of peace. Divine Guidance. No. 32 of the Lyra Sac. Amer., in 4 st. of 4 l., being "A Prayer for Guidance." With English compilers this hymn ranks amongst Burleigh's productions next in popularity to No. 8, and is found in most of the collections there named.

6. Not in vain I poured my supplication. Lament. This is a continuation of the same thought as No. 4 preceding, and follows it in the same Supp.
7. O deem not that earth's crowning bliss. 
Mourning. This passed from the Lyra Sacra 
Horder's Comp. Hymn., 1884, and others. It is in 
his Poems, 1871, p. 258. The hymn, "From 
lips divine, like healing balm," in the Metho-
dist Episcopal Hymnal, N. Y., 1878, is a cento 
from this hymn.

8. Still will we trust though earth seems dark and 
gray. Trinity. Appears in the Lyra Sac.
Amer., 1868, pp. 43-44, in 5 st. of 4 l. This is 
the most widely adopted of this author's hymns 
by the English compilers. It is given in some of 
the best collections, as the N. Cong., Tring, 
Horder, the Bap. Hymnal, Allon, &c.

9. There is a beautiful land by the spoiler untrod.
Heaven. Dr. Cleveland (Lyra Sac. Amer., 1868, 
p. 298) says, "This piece was first published in 
the Independent, Jan. 18, 1866."

10. They who have kept their spirit's virgin white-
11. Thou Who look'at with pitying eyes. Lent. 
In Lyra Sac. Amer., 1868, p. 47.
12. Through the changes of the day. Evening. 
From his Poems, 1841. It is given in the Lyra 
Sac. Amer., p. 50, the S. P. C. K. Ps. and Hymns, 
1852, Tring's Coll., and others.
13. We ask not that our path be always bright. 
Trust in God. From the Lyra Sac. Amer., 1868, 
into Horder's Cong. Hymns, 1884.
14. When gladness gilds our prosperous day. 
Good in all. Also from Lyra Sac. Amer. into 
Horder's Cong. Hymns, 1884.

It has been already noted that Burleigh's 
hymns have a more extended use in G. Brit-
lish than in his own country. The foregoing notes 
will also show that his productions are more 
widely known and used outside of his own 
denomination than by his own people. Con-
cerning the hymns included in the Lyra Sac. 
Amer., Dr. Cleveland, the editor, says, "Most 
of these beautiful hymns of Mr. Burleigh's 
were given to me by the author; but he does not indicate 
what was new and what was 
old."

Burmeister, Franz Joseph, was a 
native of Lüneburg. He was ordained at 
Celle, May 4, 1670, and instituted as deacon 
of St. Michael's Church, Lüneburg, July 10, 
1670. This post he held till his death at 
Lüneburg, April 21, 1672. He was a friend of 
Hast, who crowned him as a poet in 1659, 
and in 1660 received him into his order of 
Elbe Swans. (Koch, ii. 448-450; Allg. Deut-
ische Hymnol. i. 328; ms. from Permanick.) 
His hymns were mostly 
contributed to the musical works of J. R. Ahle 
of Mühlhausen, 14 being set to music and 
pub. by Ahle in 1692, at Mühlhausen, as Neue 
geistliche auff die hohen Festtage durchs ganze 
Jahr gereichte Ausdachten. Those tr. into 
English are:

1. Du kranse Scle du. [Visitation to Eliza-
beth.] 1st pub. 1662 as above, No. 13 in 6 st. of 
6 l., entitled on the "Festival of Mary's Visit-
ation. On her visitation journey." As the hymn 
is very rare, the first and last st. are here quoted 
from a copy kindly sent from Mühlhausen:

2. Der Weiler Licht und Sonne, 
Und deine Joseph's Wonne 
Gehst nach Elisabethen zu.

Burns, Dawson, D.D., was born in Southwark, London, on the 1st of Dr. Jabez Burns. 
He entered the ministry among the 
General Baptists in 1851, and for a number of 
years was his father's colleague at Church 
Street Chapel, Edgeware Road. He is now 
without pastoral charge, and devotes himself 
chiefly to literary and public work in connec-
tion with the Temperance Reformation. It 
is the author of several important works on 
the Temperance question, and of numerous 
contributions to periodicals and public con-
gresses. In 1884 he published Rays of Sacred
Song for the Church and Home. Besides Scripture Studies and other poems, it contains 39 hymns for Public Worship. One of these, "Gladome we hail this day's return" (Revis'), appeared in 1789 in the Bap. Hymnal, and has been very frequently used on various occasions. Others are of sufficient merit to secure their adoption as they become known. In 1892 Dr. Burns received the honorary degree of D.D. from Bates College, Maine, U.S.

Burns, James Drummond, M.A., was b. at Edinburgh, February 18, 1823. He studied and graduated at the University of Edinburgh. In 1845 he became Free Church minister of Dunblane, but resigned through failing health, in 1848, and took charge of the Presbyterian Church at Finedale, Madeira. In 1853 he became minister of Hampstead Presbyterian Church, London. Died at Mentone, Nov. 27, 1864, and was buried in Highgate Cemetery, London. His hymns appeared in:

(1) The Vision of Prophecy; and other Poems (Edin., Edinburgh and Douglas). This was originally published in 1854, and enlarged in 1855. The Poems are distinguished by vivid colouring and poetical imagination, along with directness, delicacy of execution, pungency, sweetness, and tenderness. They have never however become widely popular. Included are 29 "Hymns and Meditation", some of which rank among the very best of our modern hymns for beauty, simplicity of diction, and depth of religious feeling. (2) The Evening Hymn (Coll., T. Nelson & Sons), 1856. This consists of an original hymn and an original prayer for every evening in the month. Some of the Hymns and Prayers alike are characterised by reverence, beauty, simplicity, and pathos. Some of the hymns in this volume are now well known; e.g. "Still with Thee, O my God." "Hushed was the evening hymn," "As helpless as a child who clings." (3) Memoir and Remains of the late Rev. James D. Burns, M.A., of Hampstead. By the late Rev. James Hamilton, D.D. (Coll., J. Nisbet & Co.), 1869. Besides 13 Sermons and the Memoir, this work includes 40 "Hymns and Miscellaneous Pieces." A number of these had appeared in periodicals. Some of them are very good though not equal to those previously published. Also 29 Translations of German Hymns, which appeared in the Family Treasury, are rendered exactly in the metres of the originals and many had not previously been translated. The translations are generally very good. (4) Burns also wrote the article Hymns in the 4th ed. of the Ency. Brit.

Burns, Robert. This poet's life had little in common with hymnology, although some of his pieces, in common with a few of Byron's, have come into use in G. Britain and America. His life, from his birth in the parish of Alloway, near Ayr, Jan. 25, 1759, to his death, at Dumfries, July 21, 1796, was one of varying lights and shadows, and has been told elsewhere, frequently and eloquently. It remains for us only to notice his hymnical pieces, their origin, and their use. Those in C. U. are:

1. O Thou great Being! What Thou art. Lent. Burns' account of this piece as entered in his Commonplace Book, under the date of March 17^4, is: "There was a certain period of my life that my spirits were broken by repeated losses and disasters, which charmed and indeed effected, the utter ruin of my fortune. My body, too, was attacked by a very dangerous disease, a hypochondria, or confirmed melancholy. In this wretched state, the recollection of which makes me shudder, I hung my harp on the willow-wood, except in some low intervals, in one of which I composed the following. "Oh, Thou great Being! what

2. Thou Power Supreme, Whose mighty scheme, Trust in God, is taken. The second piece was pub. in his Poems, Kilmarnock, 1785, and the first in Poems, Edinburgh, 1787. Orig. text in Chambers's Life, vol. 1. pp. 51-54. The title of the first is "A Prayer, written under the pressure of violent anguish." 3. O Thou unknown. Almighty Cause. Death anticipated. This was written at the age of 26, during an illness in the summer of 1754. In his Commonplace Book he calls it, "A Prayer when fainting fits and other alarming symptoms of a pleurisy, or some other dangerous disorder which still threaten me, first put nature on the alarm." Under the title "A Prayer in the prospect of death," it was included in his Poems, Kilmarnock, 1785.


5. O Thou, the first, the greatest Friend. Pt. xix.

These hymns were all included in Dr. Martin's Hymns, &c., 1840, and are also found in other and later collections both in G. Brit. and America.

Burton, John, b. 1773, in Nottingham, where he resided until 1813, when he removed to Leicester, at whose town he died in 1822. He was a Baptist, a very earnest S. School teacher, and one of the compilers of the Nottingham S. S. H. Bk., 1812. This book reached the 20th ed. in 1861. The 1st ed. contains 45 hymns which have his signature. He is known almost exclusively by one hymn, "Holy Bible, book divine" (q.v.). He was also author of The Youth's Monitor in Verse, a series of Little Tales, Emblems, Poems and Songs (1803); of the Young Plantation, in verse; The Shrabury, and other similar productions for the young. Robert Hall wrote a recommendatory preface to one of his works.

Burton, John, jun., a popular hymn-writer for children, was b. July 23, 1803, at Stratford in Essex, in which place he carried on business as a cooper for about 50 years. He d. in 1877. Mr. Burton was a member of the Congregational body, and a Deacon of the Chapel where he attended. His contributions to hymnody began in 1822, when he sent his first production to the Evangelical Magazine. He continued to contribute to that and other periodicals for many years, his signature in the former being "Essex, J. B.," and in the Child's Companion "J. B. Essex." His publications are:

(1) One Hundred Original Hymns for the Young, 1840; (2) Hymns for Little Children, 1851; (3) The Child's Life of David; (4) The Book of Psalms in English Verse, 1871; (5) Scripture Characters in Verse, 1877.

His Hymns for Little Children containing 54 pieces, has been reprinted in Philadelphia, U.S.A., as My Own Hymn Book. He also contributed to the Union H. Bk. for Scholars, 1840. Some of his hymns have attained a measure of popularity, including "O Thou that hearest prayer," "Come, let us sing our Maker's praise," and many others. In addition, the following are also in C. U.:

1. Children who are gone to glory. Saints' day.
2. Children, you have gone astray. Invitation. Pub. in the Child's Companion, April, 1834, and his one Hundred Hymns, 1860, &c.
3. Come, let us sing our Maker's praise. For Orphans. In his One Hundred Hymns, 1856, No. 96, in 6 st. of 4.
4. Father of mercies, hear; On us, &c. Divine
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influence imparted. In his *two Hundred Hymns*, 1858, No. 97, in 6 st. of 11, and partly re-written in 2 st. of 11. In *Kennedy*, 1863, No. 129, beginning: "Father of mercies, hear The song Thy children raise."

5. God is love, delightful truth. *Love of God.* Ptb. in the Child's Companion, Aug., 1835, and again in his *two Hundred Hymns*, 1858, No. 30, in 6 st. of 4 1. It is given in the *Silver St. S. S. H. Bk.*, 1876.

6. Happy would it be for me. *Early Piety.*

7. Mark! a still small voice is heard. *Christ's love for Children.* This appeared in the *Child's Companion*, July, 1836, and the revised ed. of the Union *H. Bk. for Scholars*, 1840; and again in his *two Hundred Hymns*, 1858, No. 14, in 4 st. of 8 1. It is in various collections, including the *Meth. S. S. H. Bk.*, 1879, and others.

8. Heavenly Father, we draw near Thee. Sunday School. Pub. in his *two Hundred Hymns*, 1858, &c.

9. Listen say my prayers. *Prayer.* Also from the Union *H. Bk., 1849*; into Major's *Bk. of Praise*, &c.

10. None is like God, who reigns above. *Triumph.* Dated 1849, and given in his *two Hundred Hymns*, No. 4, in 5 st. of 4 1. It is reprinted in several school collections, as Stevenson's *School Hymnal*, 1866, No. 139.

11. Pilgrims we are and strangers. *Life of Pilgrimage.* From the *Evangelical Mag., 1859*, 6 st. of 11, commencing: "Now let our praise be given," and headed "The Pilgrim's Song," in the *Bap. Ps. & Hymns*, 1858, No. 553, in 4 st. of 4 1, being omitted.


13. Saviour, while my heart is tender. *Early Piety.* Also from the *two Hundred Hymns.* It is in the *Bap. Hymnary*, 1877, in *Brett's Chor. Hymns*, 1884, and others.


15. The Lord attends when children pray. *Prayer.* 1st printed in the *Child's Companion*, July, 1836, and again in Dec. 1837, and in the revised ed. of the Union *H. Bk., 1840*; and his *two Hundred Hymns*, 1858, No. 31, in 5 st. of 4 1. It is in several collections, including Dr. Allen's *Children's Hour*, 1878, &c.

16. Though we are young our sins are great. *Lent.* In the revised ed. of the *Union H. Bk., 1840*; and his *two Hundred Hymns*, 1858 (in the latter as "Though I am," &c., No. 9, in 6 st. of 4 1. It is included in Major's *Bk. of Praise*, &c.

17. We do not love Thee as we ought. *Lent.* In the *Meth. S. S. H. Bk.*, 1876, No. 296.

18. Why did Jesus come from heaven? *Passion.* From his *two Hundred Hymns*, 1858, No. 61, in 6 st. of 6 1, into Major's *Bk. of Praise.*

19. Why should we spend our youthful days? *Youthful Piety.* Printed in the *Child's Companion*, May 4, 1835, in his *two Hundred Hymns*, 1858, and as No. 252 in the *Meth. S. S. H. Bk.*, 1879.

J. J.

Butcher, Edmund, b. at Colchester, Essex, in 1757, and brought up as a linen-draper. After undergoing a preliminary training for the Unitarian Ministry, he was appointed to the charge of Leather Lane Chapel, Holborn, in 1789. From thence he removed to Salisbury Vale, Smithfield, in 1798. Died April 14, 1822. Memoir in the *Christian Moderator*, 1827. His works include *Pictures of Smithfield: Tour through various parts of England; Sermons, to which are added suitable Hymns, 1778: and the Substance of the Holy Scriptures Methodized, 1801.* His hymns were given in the two latter works, in the *Protestant Dissenter's Magazine* (of which he was sometime editor); in *Kippis's Collection*, 1735; the *Christian Guardian*, 1802-1808; *Aspland's Sel., 1810*; and from his ms. in Howse's *Selection of Hymns and Psalms*, 1837. They number 118 in all; but few, however, have attained to any position in modern hymnals. These include the following:


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2. Father of all, where shall we find? *D. Worship.* In Dr. Martineau's *Hymns*, 1847.

3. Great God, as seasons disappear. *Harvest.* This is the most popular of his hymns. It is annotated under its first line.

4. Hosanna! let us join to sing. *Revelation.* Contributed to Aspland's *Sel., 1849*, No. 299; and repeated in Dr. Martineau's *Hymns*, 1849, &c.

5. With deepest reverence at Thy throne. *God's Unsearchableness.* This is in American C. U. as in *Landes Domini*, 1884, No. 258. It was contributed to Aspland's *Sel., 1849*, No. 140.

J. J.

Buddos χάραγματος. St. Joseph of the Studium. This is a portion from the *Triodion* of the Canon at Lauds for the Sunday of the Prodigal Son, answering to Septuagesima of the Anglican Church, and now in use in the Greek Church. The Canon was written about the middle of the ninth century. Dr. Neale's *tr.* of Odes vii. and viii., Tr. 2, 3, in his *Hymnus of the E. C.* is thus introduced:

"The Sunday before Septuagesima, and Septuagesima itself, are, respectively, in the Greek Church, the Sunday of the Phitarce and Publican, and the Sunday of the Prodigal Son, these parables forming the gospel for the day, and serving for the keynote to the Office."

Dr. Neale's translation, "The abyss of many a former sin," is in 5 st. of 6 1. The foregoing note shows the appropriateness of the Odes to the Sunday, especially Dr. Neale's *st. iv.* (H. E. C., 1872, p. 128). In 1872 this *tr.* was given in the *Hymnary*, No. 217, as, "The deep of many a former sin." [J. J.]

Butterworth, Joseph Henry, M.A., of Exeter College, Oxford, graduated B.A. in 1836. On taking Holy Orders he was successively Curate and Vicar of Stapleton, near Bristol, 1846-69, and Incumbent of St. Paul's, Canveys, 1870. Mr. Butterworth's hymns were contributed to the 1st ed. of *Chope's Hymnald*, 1857. They include a few *tr.* and the following original hymns:


By Christ redeemed, in Christ restored. *G. Rowson. [Holy Communion.* Written in 1857 for, and 1st pub. in, the *Bap. Ps. and Hymns*, 1858, No. 741, in 6 st. of 4 1, and appointed for "The Lord's Supper." It is a hymn of more than usual excellence, and has attained to a greater position in modern hymnals than any other of the author's numerous compositions. The text was revised by the author for his *Hymns*, 1876, No. xxxiv. Original, *Bap. Ps. and Hymns*, 1858. In Thriving's *Coll.,* 1882, st. iv., l. 3, is changed from "By one best remnant of loving rite," to "The shame! the glory! by this Rite." The greatest alterations, however, were found in the S. P. C. K. *Church Hymns*, 1871, No. 295, where in addition to minor alterations, including the opening line to:- "By Christ redeemed, in Christ restored," we have the following lines:

"His holy broken in our need.\nIs here, in this memorial bread; \nAnd so our feeble love fed, \nUntil He came;"

"His fearful drops of agony, \nHis life-blood shed for us we see; \nThe who shall tell the mystery, \nUntil He come;"

transmuted into the weak stanza:
His Sermons were published at various dates from 1729 to 1771, and his Poems in 1727, 1736, and 1744. Of the Appendix to Tate and Brady, pub. by S. Kuckland in 1760, he edited hymns 77 to 100 inclusive, of which hymns 78, 79, and 80 seem to be his own. Part of No. 78, beginning with st. vii., “When wild confusion wrecks the air,” is a Judgment hymn, and has been included in Belknap’s Selection, 1785, and later in the Plymouth Coll., 1855, No. 111, the Rev. Bap. Prize Book, 1871, and others. His hymns are unknown to English collections. [F. M. B.]

Byron, John, M.A., F.R.S., b. at Manchester, Feb. 22, 1804, baptized the same day, and educated at Merchant Taylor’s School, and Trinity College, Cambridge, where he graduated B.A. 1711: M.A. 1715. He was elected a fellow of his College in 1714. After studying medicine for a time at Montpellier, he returned to London, and earned his livelihood by teaching shorthand. Elected F.R.S. in 1724, and succeeded to the family estates about the same time. He d. Sept. 28, 1763. His Poems were first pub. in 1773, in two vols. In 1814 a more complete edition was issued by Nichols, of Leeds. From these Poems less than half a dozen hymns have come into common use. One of these, however, has a reputation which has extended to all English-speaking countries. We refer to his “Christmas awake!” (q.v.). His hymn, “My spirit longs for Thee,” is also worthy of attention. [J. J.]

Byron, George Gordon Noel, Lord, b. in London, Jan. 22, 1788, d. at Missolonghi, April 19, 1824. Lord Byron’s name is associated with hymnody through a few pieces from his Hebrew Melodies, 1815, being in use in a limited number of hymnals, and these mainly in America. These include:—

1. The Assyrian came down like the wolf on the fold.
2. The king was on his throne.
3. The wild gazelle o’er Judah’s hills.

Lord Byron’s Works with Life and Letters, by T. Moore, in 17 vols., was published by J. Murray, London, 1832. [J. J.]


C. L. S. Within the Veil, i.e. Charlotte L. Bancroft, see Smith.

C. & J. W. in various old hymn-books, i.e. C. & J. Wesley.

C. W. in same, i.e. C. Wesley.

Cabot, Eliza Lee. [Follen, E. L.]

Caddell, Cecilia Mary. This writer has published:

1. "Flower and Fruit; or, the Tree of Years," 1861.
2. "Blind Agnes; or, the Little Sister of the Blessed Sacrament," 1865.

Her hymns include:

1. "Behold the lilies of the field. Providence. In The Dominican Bk., 1881, and others.
2. It is finished. It hath seen [wrote], Good Friday. In the People's H., 1887, and others. From Mr. Newton's, 2nd ed., 1885.

Call all who love Thee, Lord, to Thee. [The Second Advent.] This cento is composed thus:—the first four lines and the last line of the hymn are from J. F. Bailey's poem, Festus, 1839, and the rest are by G. Rawson. It was 1st pub. in the Leeds H. Bk., 1853, No. 181, in 8 st. of 8 l., and is repeated in Mr. Rawson's Hymns, &c., 1876, p. 120. It is in several modern collections, including the Baptist Hymn., 1879; Horder's Cong. Hymns, 1884, and others.

Call Jehovah thy salvation. J. Montgomery. [Ps. xxi.] The ms. of this version of Ps. xxi. is not preserved with the mss. The paraphrase 1st appeared in Montgomery's Songs of Zion, 1822, in 5 st. and l., and again in his Original Hymns, 1833, No. 145. As a hymn for congregational use it is generally given in an abbreviated form, both in the older and newer collections, as in Kennedy, 1843, and the Wes. H. Bk., 1875, and others. Ours, as above. [See English Psalters, § xvii.] In America it has attained to a good position, and is sometimes found as, "Call the Lord, thy salvation." From this st. also, the hymn, "God shall charge His angel legions," is taken. It is composed of st. iv. and v., and was given in the American Prayer Bk. Coll., 1826, and later hymn-books.

Callaway, William Fleetwood. A successful writer of hymns for children, and a Congregational Minister at Birmingham, was the father of the Rev. John Callaway, for some time a Wesleyan Missionary in Ceylon. Mr. Callaway was b. at Stafford, March 17, 1834. On the death of his father in 1841, he was removed to Cornwall. From thence he passed, in 1853, to York, where, influenced by the preaching of the Rev. James Parsons, he took a decided religious course, and joined the Congregationalists. Following up his commercial pursuits he went from York to Wrexham, Shropshire; and from thence to Birmingham. Having been engaged for some time as a lay preacher, when the pastorate of the Highgate Chapel, Birmingham, fell vacant in 1861, he received an invitation to preach. This led to his settlement as the pastor of that congregation. He d. May 22, 1886. Mr. Callaway's hymn-writing began with compositions for Sunday School Anniversary. He proceeded to compose words for German tunes for men's voices only, and ultimately assisted the late J. Curwen, with hymns and songs, in his Tonic-sol-fa movement. Of his hymns the following have come into C. U.:

1. A far, while Jesus passed by. Healing the Expert.
3. To Jacob's well the woman went. Water of Life.
4. Vanity over the weary oar. Stilling the Tempest.
5. These descriptive hymns were written for Curwen's New Child's H. Bk. during 1873-4, and were 1st pub. therein 1874. In addition there are:
7. Of Saviour, most gracious and loving. S. S. Anniversary.

These were written for his own School, and 1st pub. in Curwen's New Child's H. Bk. in 1874.


Calm me, my God, and keep me calm. H. Bonar. [Peace.] Appeared in his Hymns of Faith and Hope, 1st series, 1856, in 8 st. of 4 l., and entitled, "The Inner Calm." Its use in G. Brit. is fair, but in America it ranks in popularity with the finest of Dr. Bonar's hymns. Itone or two hymnals the opening line is altered to "Calm me, blest Spirit, keep me calm," as in Nicholson's Appendix Hymnal, 1866, but this is not popular.

Calverley, Charles Stewart, M.A., &c. of the Rev. Henry Biayda, some time Vicar of South Stoke, near Bath (who took the name of Calverley in 1822), was b. at Marlow, Wiltshire, Dec. 22, 1831. He entered Harrow in 1846, from whence he passed to Oxford, but coming under the censure of the authorities, he migrated to Cambridge in 1852, where, after gaining some of the best classical prizes of that University, he graduated first class in Classical honours. In due course he was called to the Bar and followed the Northern circuit. He died at Folkestone, Feb. 7, 1884. He is known to hymnologists by his translation of two hymns from the Latin, which he made for the Hymnary in 1871, and were pub. therein in 1872.

Calvinistic Methodist Hymnody. [Welsh Hymnody, § ii.]

Cambridge, Ada. [Cross, Ada.]

Camerarius, Joachim. [Esker, F. iv.]

Cameron, William, M.A., seems to have been b. in 1751, at or near Pananich, a hamlet near Ballater, Aberdeenshire, his father, a son of Cameron of Glen Near, being formerly a farmer in the parish of Glenmuek. He studied at the University of Aberdeen (Marischal College), where he graduated M.A. in 1770, was ordained parochial minister of Kirknewton, Midlothian, in 1786, and d. at Kirknewton, Nov. 17, 1811. Though not a member of the Committee appointed by the General Assembly of 1775, to revise the Scottish Translations and Paraphrases of 1745-51, yet the burden of revision seems to have fallen upon him (probably through the influence of Dr. Hugh Blair), as to him are ascribed the changes made in 1775-1781 in no less than 36 of that collection, which in the 1781 are numbered thus:—No. 1, 3, 4, 6, 7, 22, 24, 26, 32, 34, 35, 39-43, 45-47, 49-52, 54-57, 59-61, 63, 65-67. He is also said to be the author of Nos. 14 and...
Campus, Johann, was b. on June 24, c. 1565, at Wodinian in Bohemia. At the University of Prag (Prague), he graduated b.a. 1592, m.a. 1596. In 1592 he became master at Iglau, thereafter at Teplitz, and then professor at Königsgratz. He was in 1594 appointed Rector of the St. Heinrich school in the Neustadt, Prag, and in 1600 Rector at Kutenberg. Ultimately he became Professor of Greek and Latin and of Bohemian History in the University of Prag, where he resided a time Dean of the Philosophical Faculty, and in 1612 Rector of the University. He died at Prag, Dec. 13, 1622.

Brought up at Wodinian as a Hussite, he became a Lutheran; then a Calvinist; was in 1619 answer of the Uniat Consistory of the Teufikirche in the Altstadt, Prag; and on Nov. 16, 1622, formally became a Roman Catholic. His Latin Version of the Poetae, pub. at Prag, 1611, and his Latin Odes, pub. 1612, were introduced for the senior scholars to sing in church and school. A complete ed. of his sacred poems appeared as Sacrorum (Glorum Liber Posterior Libri Psalmorum Jansenianorum Tractatus, Poetarum Dominique et Jeremiae conditus. Accersus Auctu Canonicorum in Odismus, ut in omnia Notationes pro omniis Poetae, edito, et Canonicorum, quibus notis, et Foede. Authoritas. Frankfurt-am Main, 1611. (Wernigerode.) A full list of his works is given in his Biographia, by G. J. Dalvez, 1819.

Two of his poems have passed into English:

Foretque, frigus pellet, estum mittat.
"

It appears in a full and good German tr. in Johann Franck's Geistliche Sion, 1674, No. 2, (ed. 1846, p. 2), beginning:

"Ihr Himmel tröpfelt Than in Eil."

Franck's version was included in the 1688 (No. 317) and later eds. of Cramer's Praxis pietae melica, in Bunsen's Verzeichniss, 1834, No. 4, and his Allg. G. B. 1846, No. 29. Bunsen, 1835, p. 876, calls it "One of the most profound hymns of that believing yearning, which recognises in the Incarnation of Christ the pledge of the union of God with the soul." The only tr. in C. U. from Franck is:

Ye heavens, oh haste your dews to shed, in full
In the 2nd Series, 1838, of Miss Winkworth's Lyra Ger., p. 3. Thence as No. 20 in her C. B. for England, 1863, and as No. 15 in Bowsworth's Coll., 1865. St. ii-v, beginning, "O living
Sun, with joy break forth," are included as No. 121 in Dr. Thomas's Augustine H. Bk., 1866.

Another tr. is "Descend, ye heavens, in gentle dews," by Dr. G. Wulker, 1846, p. 26.


"Ave, tunam cessit virginis
Quantum potest vis Namis."

Two stanzas may be compared with the Ambrosian, viz.:

1. Veni Redemptor gentium, Pulchrums renii illum, Spendorque fulgentis lumen;
Hic partus est dignus Deo!"

2. Praesepem faveum matris, Lumenque notis eminat, Quod nullus lux interpreter.
Ut lucat quisquam solo.

A full and good German tr. by Johann Franeck, beginning "Komm, Heiden-Heiland, Lüsej Geldi-, appears in C. P. Peter's Geistliche Arten, Guben, 1657, No. 1, repeated in his own Geistliches Sion, 1674, p. 1 (ed. 1846, p. 1); and included in many subsequent collections as the Berlin L. X., ed. 1863, No. 1396. The form tr. into English is that in Bunsen's Verzeichniss, 1833, No. 74 (1811, No. 11). Bunsen, doubtless not knowing that it was a direct tr. from Campus, calls it at p. 876 "the only successful version from the Ambrosian hymn [Veni Redemptor] more profound and delightful than the Latin." Bunsen omits st. ii, iii, and alters st. i, iv. The tr. in C. U. are:

1. Redeemer of the nations, come. By Miss Winkworth in full from Bunsen in the 1st series of her Lyra Ger., 1855, p. 186, repeated in her C. B. for England, 1863, No. 23, and in Dr. Thomas's Augustine H. Bk., 1866.

2. Come, Ransome of our captive race. From Bunsen, omitting his st. ii. as No. 3 in Dr. Pagetsercher's Coll., 1864, signed "F. C. C."

3. O glory of thy chosen race. In full from Bunsen by Dr. F. J. A. Hert for Church Hymn, 1871, No. 70, with an added doxology. [J. M.]

Campbell, Etta, sometime a teacher in Morristown, New Jersey, is the author of:

1. Come, ye children, sweetly sing, Jesus the Children's Friend. Appeared in F. R. Hammond's Praise of Jesus, 1864; his New Praise of Jesus, 1869; and in other collections, including several in G. Petrim.

2. What means this eager anxious throng. Jesus passed by. Written during a religious revival in Newark.
Campbell, Jane Montgomery, daughter of the Rev. A. Montgomery Campbell, b. in London, 1817, d. at Bovey Tracey, Nov. 13, 1878. Miss Campbell contributed in 1861, a number of trs. from the German to the Rev. C. S. Bow’s Garland of Songs; or, an English Liederkranz, 1862; and also to his Children’s Choral Book, 1869. The best known and most widely used of these trs. is a portion of “Im Anfang war’s auf Erden,” as the harvest hymn, “We plough the fields and scatter” [see Claudius]. Miss Campbell also pub. A Handbook for Singers, Lond., S. P. C. K. n.d. This small work contains the musical exercises which she taught in her father’s parish school.

Campbell, Margaret, Lady Cockburn, née Malcolm, eldest daughter of Sir John Malcolm, G.C.B., married, June 20, 1827, to Sir Alexander Thomas Cockburn-Campbell, Bart. (one of the founders of the Plymouth Brethren in England); and d. at Alphington, near Exeter, Feb. 6, 1841. Her hymns were printed in lithograph from her ms. for private circulation. In the Plymouth Brethren Pts. & Hgs., Lond., Walther, 1844, some of these hymns were given, and thus came into C. U. The best known is “Praise ye Jehovah, praise the Lord most holy.” [J. J.]

Campbell, Robert, Advocate, of Sherrington, Scotland, was b. at Troedraig, Ayrshire, Dec. 19, 1814. When quite a boy he attended the University of Glasgow. Though showing from his earliest years a strong predilection for Theological studies, eventually he fixed upon the Scottish law as a profession. To this end he entered the Law Classes of the University of Edinburgh, and in due course ended up as the duces of an advocate. Originally a Presbyterian, at an early age he joined the Episcopal Church of Scotland. He became a zealous and devoted Churchman, directing his special attention to the education of the children of the poor. His classical attainments were good, and his general reading extensive. In 1848 he began a series of translations of Latin hymns. These he submitted to Dr. Neale, Dr. Mills of Ely, and other competent judges. In 1850, a selection therefrom, together with a few of his original hymns, and a limited number from other writers, was pub. as Hymns and Anthems for Use in the Holy Services of the Church within the United Diocese of St. Andrews, Inverness, and Dunblane. Edinburgh, R. Lundrum & Co.

This collection, known as the St. Andrews Hymnal, received the special sanction of H. Tory, and was used throughout the Dioceses for some years. Two years after its publication he joined the Roman Catholic Church. During the next sixteen years he devoted much time to the young and poor. He d. at Edinburgh, Dec. 29, 1868.

From his collection of 1856, four trs. were given in R. A & M, 1861, “At the Lamb’s high feast we sing;” “Come, pure hearts, in sweetest measures;” “Ye Choys of New Jerusalem;” “Ye servants of a mighty God” (altered). Attention was thereby directed to his trs. They are simple, musical, and well sustained. A large number, not included in his 1856 collection, were left by him in ms. From these Mr. O. Shipley has printed several in his Annual ,1884. (J. J.)

Can creatures to perfection find?

I. Witta. [God unsearchable.] Pub. in his
the consciousness that his life was hid with Christ in God, that the things seen, how beautiful soever, are nothing to the things which are not seen (p. 61).

Of the tr. Dr. Arnold says, ‘For the greatest part I am indebted to the kindness of a friend,’ which means that portions (viz. st. ii, 1–3, and one or two expressions) are taken from the anonymous version of 1836 (see below). In 1842 Buckoll included it in his "From the German," p. 35, altering st. iii, l. 3, xii, 1–3, and xiii.

It is the text in Dr. Arnold’s sermons which has passed into C. U. in the following forms, the references being to the tr. of the German source (see below).

(1) St. i, v, vii, ix-xi., American Episc. H. for Ch. and Home, 1861, altered.


(3) St. i, vii, vii-xi, xii, considerably altered and with an added doxology in Sarum, 1849. This text in full, or abridged, is found in Church Hymns, 1871; Hymnary, 1872; Stevenson’s H. for Ch. and Home, 1873; Rep. Hymnal, 1879, and others: and in America in the Episcopal Hymnal, 1871; Lawes’s Domini, 1884.

(4) St. i, vi, vii, ix-xi, xiv, in Barrow School H. Bk., 1856; Marlborough College, 1869, &c.

(5) St. i, vi, vii, xii, with an added st. in Bk. of Common Praise, 1863; and in G. S. Jettschel’s C. B. for England, 1865.


Another tr. is:—

"Come, my soul! thou must be waking," in the British Magazine, July, 1838, p. 21. From this, st. i, ii, 1–3, and one or two expressions were adopted by Buckoll (see above).

[J. M.]

Canon. [Kanων.] [Greek Hymnody, § xvi. 11.]

Cantemus cuncti melodum nunc, Alleluia. [Epiphany.] This Sequence is given by Father Joachim Brandt (a monk of the Abbey of St. Gall), in his ms. collection of Hymns, Sequences, &c., 1507. Brandt gives the following description, "Alla de Epiphanii Christi Sequentia ascendens b. Notkeri, titulis Pulla turbata. Canitur praeipue in Octave Epiphaniae," ("Another joyful Sequence of Blessed Notker’s [died 912] for the Epiphany of Christ, with the title: The troubled Virgin. It is sung especially in the octave of the Epiphany.") The title "Pulla turbata," "The troubled (or disturbed) Virgin," has caused some difficulty as to what may be its meaning; but for its use we may refer to St. Matthew iii. 1. Jerusalem being termed the Virgin daughter of Sion; the troubling there mentioned occurring at the season of the Virgin. The words of the hymn are modelled on those of the 18th Psalm.

The text is given in Mone, No. 67; Daniel, ii, p. 52; and Kerkein, No. 44, in each ease with notes, and extensive readings from ancient ms., the oldest being of the 11th cent., and referred to by Daniel. The most curious difference is in the conclusion. "Laus Trinitati aeternae, All, All, All, All, All;" whilst Daniel and Kerkein have "Laus Trinitati aeternae in baptismo domini quae clarificatur: Hinc canamus: Alleluia." In addition the text is also in an 11th cent. ms. in the Brit. Mus. (Harl. 2961, f. 234 b), and in three 11th cent. mss. at St. Gall, Nos. 376, 380, 381.
In his Med. Hym., 1863, p. 84, Dr. Neale says, "Next to St. Notker himself, the most famous writer of the Prose named from him was Godescalcus," and at p. 42 of this Sequenc, "We shall have another occasion to speak of the 'Deposition of Alleluia' at Septuagesima, for which this famous Sequence was written by Godescalcus." Brandt, Daniel, and Kehrein all declare that the Sequence is by St. Notker. For Dr. Neale's ascription to Godsealcus we find no evidence, and must assign the Sequence to St. Notker [see Alleluia]. [W. A. S.]

Translations in C. U.:—

1. The strain upraise of joy and praise, Alleluia.

By J. M. Neale, appeared in the Hymnall, N. enlarged edition, 1834, and in his Medieval Hymns, 2nd ed., 1863; it has passed into almost every hymnal published since that date. In the 2nd ed. of his Medieval Hymns, 1863, Dr. Neale gives the history of its somewhat peculiar construction, and complains most bitterly of its being sung to Trottie's chant. He says:

"There is only one thing with respect to the use of any of my hymns that has grieved me: the rejection of the noble melody of the Alleluia Sequence, and that for a third-rate chant. What would be said of changing the Hymn? And yet I really believe it would suffer less than does the Constantine Council by such a substitution. Further be it noticed, every sentence, I have almost said every word, of the version was carefully fitted to the sacred, weight of the lines corresponds to the length of each treatment in the original; and these are now stretched on the Procerustean bed of the same meaningless melody. That the original music cannot be learnt in an hour or two is most certain; but seeing that I have heard it thoroughly well sung, and most heartily enjoyed, by a school choir, varying in ages from fourteen to fifty, it is not unworthy of the great church meetings, as at Ely, Salisbury, Sherborne, and elsewhere, including the words in their programmes, so utterly to spoil it in that performance? Let it be remembered that I have some little right to speak on the subject, having been the first to introduce the Sequence to English readers, and there being, even now, no other translation but my own." (Preface, p. 1.)

Notwithstanding this earnest protest of the translator, the original melody is practically unknown. It is included in the Hymnal, with the accompanying Harmonies. The adaptation from Dr. Neale's tr. in the Hymnary, 1872, No. 189; "in sweet consent let all the anthem sing, Alleluia," cannot be called a new rendering of the Sequence.

2. Let us all in concert sing. By H. Alford, 1st pub. in a festival service book, and then included in J. Barnby's Original Hymn to Popular Tunes, 1st series, 1869. It is also given in several American collections.

3. Let us all in chorus sing. By R. C. Singleton, written in 1870, and pub. in the 2nd ed. of his Anglican H. Bk., 1871. [J. J.]

Capitan, Herr Gott, Vater mein. [Christian Faith and Life.] 1st pub. in the Erfurt Evangeliun of 1526, and thence in Wackerneug, iii. p. 116, in 8 st. of 11 l. Generally entitled "The Magrave Casimir's Hymn," the beginnings of the stanzas forming the words "Casimir Magrgraaf zu Brandenburg." The hymn may have been written for him by the author of the similar hymn "Herr, gebe mir, Herr, geber Gott!" Tr. as "Divine Protector, Lord, and Sire," by Dr. G. Walker, 1860, p. 43. [J. M.]

Capito, Wolfgang, s. of Hans Köpfel or Koppfle, farrier and counsellor at Hagenu,
in the S.P.C.K. Ps. & Hys. for "Baptism," st. iii. was omitted. This form has been repeated in other hymnals. In 1871 it was included in the S.P.C.K. Church Hymns, for "Theological Colleges," a few judicious and appropriate alterations having been made to adapt it to that purpose. [J. J.]

**Captain of Thine enlisted host. C. Batty. [Missions.]** Appeared in the *Kendal H. Bk.* 1757, at 8 st. of 4, and from thence passed into one of the early editions of Lady Huntington's *Coll.* From that Coll. st. i.-iii. were taken by Williams and Boden, 1801. This form of the hymn has descended to several modern collections, including the *N. Cong.,* 1859, 992, where, however, it is attributed to C. Wesley in error. Snapp's text, in his *S. of G. & G., 1872,* is st. i., iii., and iv. altered. [J. J.]

**Carlton, Mrs. Leah, a nom de plume of Mrs. Van Alstyne, q.v.**

**Carlyle, Joseph Dacre, n.d., some time Professor of Arabic in the University of Cambridge, and afterwards Vicar of Newcastle-on-Tyne, was b. at Carlisle, June 4, 1758. In 1795 he accompanied the Earl of Elgin to Constantinople with the object of exploring the literary treasures of the public Library of that city. He extended his journey into Asia Minor, and the islands and shores of the Archipelago. He d. at Newcastle, April 12, 1864. Amongst his max. were Poems, suggested chiefly by Scenes in Asia Minor, Syria, &c. These were pub. under that title, in 1805, by Susanna Maria Carlyle. His hymns, which appeared in J. Fawcett's *Ps. & Hys.,* Carlisle, 1802, include,"Lord, when we bend before Thy throne"—his most popular production; a paraphrase of the Lord's Prayer,"Father of heaven, Whose gracious hand"; and "Lord, when we creation scan." His works include *Specimens of Arabian Poetry,* 1796. [J. J.]

**Carlyle, Thomas, the Essayist and Historian, is known to hymnody solely through his tr. of Luther's "Ein feste Burg," q.v. He was b. near Ecclefechan, Dumfriesshire, Dec. 4, 1795, and d. at Chelsea, Feb. 5, 1881.**

**Carols. A carol is a song of joy originally accompanying a dance. Its origin and history, together with such collateral information as space will permit, may be best arranged under the following heads: i. Derivation; ii. Historical Use of the Term; iii. The Carol and the Dance; iv. Sacred and Secular Carols; v. The Sacred Carol; vi. The Mysteries and Miracle Plays; vii. The Reformation Period; viii. Carol Literature; ix. Conclusion.**

i. Derivation.—The word *Carol* is derived from the Italian *Carola*, a ring-dance, from caroala, to sing. The Latin is said to come from the old French *carole*, or *carole*. The musical term *carola* in Boccaceo is synonymous with ballata; which the Crusca dictionary defines "cannona, che si canta balando," i.e. a song which is sung and danced at the same time.

ii. Historical Use of the Term.—The word *carol* has been in use, English for at least some six hundred years. In the 13th cent. Robert of Gloucester wrote:—

"After me, as ryte was, the menstrues goede aboute, And kuytes and sweyneys in carole get route."

Chaucer, in the 14th cent. In his "Knight's Tale," I. 2205, we read:—

"What ladys fayrest ben, or best dancing,
Or which of hem can carole best or sing,
Of all this now I make no mention."

In many instances also he uses it in connection with dancing as, for instance, in "The Romant of the Rose":—

"These folk of which I tell you so
Upon a carole ventrino tho,
A ladie kerveld hem, that bright
Thousande the blissfeul and the light.
Well could she sing and lustily—
None half so well and serenely—
And comebe enough for suche doing
As longhunte karolling.
There mightest thou karolles see
And spak daunce and merry ben
Ne cote I never thamos go
Whillest that I saw hem dancing so."

Gower, about the same date, wrote:—

"And so befalleth amonye
That she carole upon a songe,
When I it here, I am so sodde,
That I am fro my self so sodde
As though I were in Paradise."

In the 16th cent. *Spenser* writes in the *Epithalamion,* I. 133:—

"But most of all, the damsel's do delight,
When they their tymbrels synge,
And thereupon do daunce and carol sweet,
That all the seyences do ravish quite."

In the same poem he also writes:—

"Hark! how the cheerful birds do chant their lays,
And carol of love's praise."

*Shakespeare* uses the word in his *Midsummer Night's Dream,* act ii. sc. 2, l. 43; in his *As You Like It,* act v. sc. 3. *Milton,* in the 17th cent. has it in *Paradise Lost,* bk. xii. l. 927; and in *Comus,* l. 849; *Dryden,* too, in the latter part of the same century, not to mention innumerable authors of more recent date. Under the term *Carol,* we may thus include a large class of popular songs, the first of which were characterised by dance-measures, both of time and action.

iii. The Carol and the Dance.—Both song and dance were employed in the earliest ages of mankind in some acts of Divine worship, whether of the true God or of heathen deities. Man's offerings were plainly to be of the very best, the most excellent in kind, and such as afforded the greatest test of self-abnegation and surrender on the part of the worshipper. Hence arose amongst the heathen, by perversion of revealed truth, human sacrifices. With better reason was it judged fitting that the Divine worship should be celebrated with the highest results of mental and artistic culture. Grace and aesthetic beauty of every sort in architecture, in painting, in sculpture, and in poetry were esteemed (as they ought to be) amongst the best of those gifts which, coming from God, ought to be dedicated to God. And, in its way, not music alone, but dancing, or "the poetry of motion" also was put on an equality with those other fine arts.

Ancient dancing was gymnastic, or mimetic; either for exercise of the body, or to express the feelings of the mind. Homer, Aristotle, Herodotus, Pindar, Athenaeus, and others of a more recent date, have abundant allusions to
dances. The song and the dance were, however, gradually debased in the superstitions, and too often licentious, ceremonial of idolatrous worship. At no time, moreover, after the very first, can we regard them as having been exclusively sacred. The dance indeed, apart from its religious use in heathen temples, has come to be generally regarded, in this country at least, as wholly secular, and unfit for employment in the ordinary solemnities of Christian worship.

Instances of dancing as a part of Divine worship abound in the Old Testament. The 149th Ps. contains a direct precept, "Let the children of Zion be joyful in their King. Let them praise His name in the dance;" and in the 150th Ps. "Praise Him in the cymbals and dances." We also read, "There is a time to weep, and a time to laugh, a time to mourn, and a time to dance." (Eccl. iii. 4). These precepts are strikingly illustrated in the history of the Jews. The sublime Song of Moses had its appropriate antiphon when "Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances," and answered back the chorus of the men, "Sing ye to the Lord, for He hath triumphed gloriously: the horse and his rider hath He thrown into the sea." (Ex. xvi. 25). The dances of the daughters of Shiloh are recorded as of ordinary occurrence in the Book of Judges (ch. xxi. 21); and Jephthah's daughter, ignorant of his rash vow, came out to meet him on his return from his victory over the Ammonites "with timbrels and with dances." (Judges xii. 34). Other instances might be named; but perhaps the most striking, and certainly the most generally well known, instance of jubilant religious dancing recorded in Holy Scripture is that of King David, on the occasion of his bringing up the sacred Ark of God from the house of Obed Edom into the city of David, when, laying aside his royal robes, he took part in the ritual of the sanctuary, and, vested simply in the humble linen ephod (or surplice) of ministerial service, he danced before the Lord. It has moreover been well suggested that Hebrew poetry actually owed its origin and special charm to the chorale dance, and that the chorale dance fact itself began in carolling. It is evident that the sacred hymns were sung by opposite choirs; one usually performed the hymn itself, the other a particular distich. The movements of the dance suggested the parallelisms of the verse. In the New Testament social festivities with dances are alluded to with not a breath of disfavour by our Lord Jesus Christ Himself, in the parable of the Prodigal Son, and in the instance of the children playing in the market-place.

The following extract from Philo the Jew, describing the meetings of the Therapeuta, will show how in the early part of the first century something very like carolling in its strictest sense was practised by that ascetic branch of the sect of the Essenes, in their nocturnal religious worship.

"And after supper they celebrate their sacred vigil. And the vigil is conducted on this wise: They all stand up in a crowd, and in the midst of the symposium first of all two choirs are formed, one of men, and one of women, and for each, one most honoured and skilled in song is chosen as a leader and director. Then they sing hymns composed to the praise of God, in many metres, and to various melodies, in one singing together in one room, and in another with antiphonal harmonies, moving their hands in time and dancing (συνεργάζόμενοι) and being transported with divine enthusiasm and devoutly, one while lyric measures, and at another tragic plainsong, strophes and antistrophes, as need requires. Then when each choir, the men separate and the women separately, has partaken of food by itself, as in the forests of Bacchus, and quaffed the pure god-loving wine, they mingle together and become one choir out of two—the mimetic representation of that of yore starting on the shore of the Red Sea on account of the miracles wrought there . . . To this [the singing of the Song of Moses] the chorus of the male and female Therapeuta afforded a most perfect resemblance with its variant and concordant melodies; and the sharp searching tone of the women together with the baritone sound of the men effected a harmony both symphonic and altogether musical. Perfectly beautiful are their motions, perfectly beautiful their discourse; grave and solemn are these carolers (συνεργάζομενοι, dancers and singers—members of a choir—from λυρός, a band of singers and dancers; a ring-dance); and the final aim of their motions, their discourse, and their chorale dancers (συνεργάζομενοι is πίειν)." (Translated from Dr. Mangey's ed. of Philo's Works, from the original Greek, compared with the Editor's Latin translation, 1742, vol. ii. pp. 404-5, On the Communional Life.)

With regard to the subsequent practice of dancing with singing in Christian Churches, it is surely not altogether unreasonable to conjecture (in the absence of historical proof) that the traditional account of such carolling as that of these Therapeuta, if not of a similar choralism among their Christian fellow-countrymen, may possibly have had some influence on the minds of the rulers of the Church, leading them not sternly and absolutely to deprive their hearthstone converts of the customary dances of their former religious ceremonies. It must, however, be admitted, that there is no record of the use of the sacred dance in the Primitive Church, unless, indeed, these Therapeuta were Christians, an opinion which is not generally received.

[Dr. Burney, in his History of Music, confounds these Therapeuta with the Christians; probably misled by Eusebius. In the Supp. to Collier's Life of Caxton it is also called Christians. See Riddle's Christian Antiquities, pp. 181, note: Eusebius's Hist. Eccles. I. II., c. 17: Burton's Lectures on the First Three Centuries, x. and Mosheim, bk. 1, pt. i. ch. ii. § 15.]

Later on, in some places, dances under duress were tolerated. The third Council of Toledo, 589, however, forbade dances in churches, through the vigil of saints' days. That of Austerre, 590, forbade secular dances in churches. In 858, Gautier, Bp. of Orleans, condemned the rustic songs and women dancers in the Presbytery on festival days. In 1216 the Council of Avignon prohibited theatrical dances and secular songs in church. In 1212 processions danced round the churches at Paris, and women danced in the cemeteries. We are informed by Jacques de Voragine, (a writer of the 14th cent.) that, as a condition of the remission, by the Bp. of Liége in the 13th cent., of a tax previously paid by the merchants of Verviers, a deputation of certain magistrates and clergy of Verviers, headed by a cross, danced under the corona in the nave of the Cathedral of St. Lambert, at Liége, on Tuesday in Whitsuntide. This was continued until the Cathedral was burnt down by the French revolutionary soldiers, in 1794. In the 17th cent. the apprentices and servants of York were accustomed to dance in the nave
of the Minster on Shrove Tuesday; and in Wiltshire the inhabitants of Wotton and Basingstoke, by a custom long recognized, went up in a dance annually to Salisbury Cathedral. To this day, a dancing procession, chanting a carol to the tune of "Adam hatte sieben Sohne," takes place at Echternach in Luxembourg on Shrove Tuesday. Also in the Cathedral at Seville, ever since the 12th cent., on Shrove Tuesday, on the feasts of Corpus Christi, and of the Immaculate Conception, twelve young choristers, dressed as pages in antique Spanish costume, sing a jubilant carol at the lectern in the choir before the high altar, accompanied by an orchestra, ending in a ringing peal (a succession of notes sung on one note). This is followed by a dance round the lectern, and concluded by the choristers ranging themselves in line and playing "a regular and most harmonious fantasia on castanets." A few more instances might be given of carolling in its strictly literal sense in the later Middle Ages. Thus the dance, though generally discontinued, has never entirely died out, and the musical phase of the carol remains as vigorous as ever.

iv. **Sacred and Secular Carols.** Under the term "carol" we may include a large class of popular songs, the first of which were characterized by dance measures, both of time and action. It has come eventually to be used to designate a kind of lyrical poem, usually, but not exclusively, on sacred subjects, intended to be sung with or without musical accompaniment, but it sometimes departs widely from the jubilant subjects of its original use, becoming more of the nature of the hymn, as its secular counterpart, the ballad, also, in like manner, rises in some instances into the sentimental and romantic poem. The melody both of the carol and of the ballad are usually completed in the first stanza or verse, and repeated for each of the others.

v. **The Sacred Carol.** The special difference between hymns, strictly so-called, and carols, may perhaps be most accurately marked by quoting the definition of the former given by St. Augustine:

"Do you know what a hymn is? It is singing with the praise of God. If you praise God and do not sing, you utter no hymn. If you sing, and praise not God, you utter no hymn. If you praise anything which does not pertain to the praise of God, though in singing you praise, you utter no hymn." (See Primer of Plainsong. Novello.)

There is doubtless a wide borderland on which many a religious song may not inaccurately be classed under the head both of hymn and of carol. The most ancient Latin sacred lyrics are sometimes entirely direct addresses of prayer or praise to God, i.e., hymns. But they sometimes deflect (as do the Psalms themselves) from direct addresses to God into historical references to His miraculous works and providential interpositions in behalf of His people; or into subjective, contemplative admiration of the Divine dealings with His faithful servants as individuals, thereby indirectly promoting His glory, but not directly ascribing glory to Him, and thus "praising Him." Such songs do not come strictly within St. Augustine's definition; and it may therefore be suggested that they partake more or less of the nature of religious carols. And this applies equally to many modern compositions called hymns. It seems, then, not too much to assert that from the very beginning the Christian Church has been using sacred lyrics, which, whether we range them under the head of Psalms, Hymns, Spiritual Songs, Odes, Canticles, or simply Songs, had among them some at least, if not many, having the special characteristics of the carol. The first of these is undoubtedly the Gloria in Excelsis, which Bp. Jeremy Taylor calls a carol in his Life of Christ. To many of the Sequences (q. v.) of a later age the same designation might justly be applied. With the gradual disuse of the ancient languages and the birth of modern European tongues, and also coeval with the secular songs of the minstrels, troubadours, and minnesingers, religious songs—carols in fact—came to be composed in the languages then best understood by the common people. Of these, though many have perished in many cases through wanton destruction in the 16th and 17th centuries, yet a sufficient number remain to mark the character of the later mediaeval carols, and thus to link the past with the present.

vi. **Mysteries and Miracle Plays.** The continuous chain of the history of carolling gains many a link from the records of the Mysteries and Miracle Plays. These plays extend from the 4th cent., when Gregory Nazianzen, Archbishop and Poet, and a Father of the Church, banished pagan plays from the stage at Constantinople, and introduced select stories from the Old and New Testament, to the celebrated Ober-Ammergau Passion Play of to-day. The songs introduced into these religious plays were essentially carols, and in no country were they popular earlier than in England. A proverb of French origin, current in the 14th and 15th cent., shows that the singing of ballads and carols was then very general in Britain. It reads,

"Gailli cantans, Angli jubilant, Hispan plangunt, Germani ibant, Itali capitans."

The translation at the same period was,

"The French sing or pipe, the English carol, the Spaniards wail, the Germans howl, the Italians coper."

The last allusion is rather to their unsteady holding of notes than to their facility in florid singing. (Popular Music of the Olden Time, by W. Chappell, i. Intro. ix.)

vii. **The Reformation Period.** This was a period of darkness and despair to the carol writers and the carol and ballad singers. "The reign of Queen Elizabeth gave the death-blow to the long-sustained race of English minstrels" (Dr. Rimbault's Little Book of Songs and Ballads), by the edict which pronounced them all "rogues, vagabonds, and sturdy beggars" (Dict. of Music, &c., by Sir G. Grove). Musicians held ballads in contempt, and great poets rarely wrote in ballad metre. Notwithstanding the advance made in music of the highest artistic kind, both abroad and at home, in the 16th and 17th cent. ballads, carols, and other ditties gradually shared the obloquy of the minstrels. These were all but lost and forgotten by the close of the 17th cent., the teaching of music was discouraged, and even in Shakespeare's day he makes the clown in the "Winter's Tale" boast of the exceptional
cast of his chorus at his father’s sheep-shearing feast:—

"What will this sister of mine do with rice? But my father hath made her mistress of the feast, and she says it on. She hath made me four-and-twenty mouses for the shearsers: three-man song-men all [i.e. singers of three-part songs], and very good: new: but they are most of them means [tenors] and bases: but one Puritan amongst them, and he sings psalms to horn-pipes" [i.e. dance tunes]. Act. iv. sc. ii.

In the literature of the 16th cent. we have instances of the hold which even the term "Carol" had upon the national mind. In 1562 were published Cretensian Carolles autoriesgied by my Lorde of London [Bp. Grindal]; in 1564 we have Carols exhorting men to put their trust in Christ alone; and in 1579, Carols or godly hymns for Christmas. Later on we have a few lyrics of this class in the works of B. Southwell, G. Wither, W. Austin, Ben Jonson, P. Herrick, Jeremy Taylor, N. Tate, and others. In the 18th cent. a carol may be found here and there, such as C. Wesley’s "Hark, all the welkin ring," but the true revival of carols and carolling is found in the collection and publication of carols in the early, and the writing of original carols in the latter part of the present century, aided probably not a little by the Christmas Carol broadsheets and chap-books which were somewhat extensively sold from 1800 to 1830, and less extensively somewhat later.

viii. Carol Literature.—The carol literature at the command of the hymnologist and literary student may be thus classified: (1) Ms. (2) Printed Carols, Old and New; (3) Lullaby Carols; and (4) Secular Carols

(1) Ms. Carols.—The great Ms. store-house is the library of the British Museum. Its treasures have been examined by many students, and some of the results have been published by T. Wright, M.A., and others. One of the earliest pub. by Mr. Wright is from a Ms. of the 16th cent. It records, in Latin, the conversion of England by the mission of St. Augustine in the 6th cent. from St. Gregory the Great, in which the softening influence of Christianity on the harshness of the ancient language is recorded.

"Eccles. Britanniæ
Frenses olivæ bartie
In Prævæs Evangelicæ
Exultetas unica.

(Lo! the British tongue, e'erwhile harshly grating barbarously, now, in praise of the Trinal Unity, sounds forth Alleluia, joyously inspired by the arrival of the glad Evangelic vine.)"

The Liber Elianeus preserves the well-known first stanza of a carol by Cauvte, of the 11th cent.:

"Merry sang the monks of Ely,
As kneale the king rowed thereby,
Row, knights, now near the land,
And hear we these monks sing.

Du Meril gives from the Brit. Mus. Ms., 1189, in his Poésies Populaires Latines Du Moyen Age, 1847, p. 43, a "Chant sur Nativité du Christ," the first of which reads:

"Nunc clericorum conceto
devota sit cum gaudio
in tanta nativitate
et festione hono!"

There is a singularly interesting Ms. in the Brit. Mus. (Sloane 2583) generally ascribed to the reign of Henry VI. (1422 to 1461), and very difficult to decipher. Fortunately there is a modern printed copy in Songs and Carols, edited by T. Wright, M.A. From its historical references, the date of one at least of these songs is fixed between 1362 and 1369. It may be inferred that the songs in this Ms. belong to a numerous class of popular literature, that they were handed orally from generation to generation by those who sung them, and that a few of them only were copied down by accident as in this and similar Ms. collections. The particular song alluded to is No. 11, p. 73, in Mr. Wright's Songs & Carols, 1847. It is in 8 st., and begins:

"Thynk man woor thou art wroth
Powe and naked thou were better nowt
Thynk how Crist thy soyle bath bowt
And fond to servyn hym to pay."

The remaining verses tell of famine, pestilence, death, storm, lightning, thunder, the burning of the tolbooth at Lynne; and exhorts men to take to heart these warnings of Divine mercy.

"Lok man, how thou setest thy lyf
And how thou spendyst thy wyettes v
Go to cherch, and do the schryf,
And bryng thy soyle in redy way."

The following Christmas Carol, in which we have a curious blending of Latin and English, is from the same Ms. It is No. vi. in Mr. Wright's work:

"Eve, Benne bólde
Natus est de virginine.
Blyssed be that mayde Mary,
Born he was of holy body,
Goddess sothe thyght on hir,
Non ex virilli semine.
In a manour of an axe
Hesse lay and luthed was
Harey peyn for to pass
Pro peccante homine.
Kynges commer fro dyvess londe
With grete gyftys in here honde,
In Bedlem the childe they fonde,
Stellae ducti lumiens.
Man and chykly bothe old and yong
Now in his blysful comynyng,
To that chyld mon we syng
Glória tibi Domine.
Nowel, nowel in this halie
Make mynye I pray you alle
Onto the chylde may we call
Ulo sine crimen."

Another carol in this Ms. is as follows:

"Alleluiá, Al. Al. Al. Alleluiá
Deo patri sit glória.
Salvator mundi domine,
Fader of hevene blessed thou be,
Thyn thou greyst a mayden with an ave.
Quae vocatur Maria.
Adésto núnc præpitatus
Thynk how Kathryn, thy son swete Jesus,
Man to become for love of us
Deo patri sit glória."

There are about 76 songs in this Ms., a large proportion of them being carols, which, translated into modern English, with good tunes from equally old sources, might be utilised with advantage by competent editors for present use. There are unfortunately no musical notes in this rare and interesting Ms.

Another 15th cent. Ms. supplied materials for Songs and Carols now first printed from a Ms. of the XVth cent., edited by Thomas Wright, Esq., M.A., F.R.A.S., &c. Printed for the Percy Soc., 1847. From this Ms. we quote the following carol as being of more than usual interest:

"Thynk man woor thou art wroth,
Powe and naked thou were better howt,
Thynk how Crist thy soyle bath bowt,
And fond to servyn hym to pay."
The whole of this book is in a measure a reflection of the unsettled state of Church services, and the upheaving of the old order of things at the dawn of the Reformation. It does not appear that any interpreter has as yet published an intelligible version of the entire Ms., or of any of the most interesting parts of it. Both Sandys, No. VII., and the Editor of Christmas with the Poets, p. 6, have indeed quoted, from folio 5 b, one carol, the former printing the old English, the latter modernising it. The following is a literal version of this carol from the Ms. itself:

In die Natalitatis [with musical notation]. [Solo.]
Tenor. Nowell; Nowell; Nowell; Nowell;
"Who is there that sympath so Nowell Nowell."
"I am here My Crist Masso"
[Plain-song] "Welcome my lord Syl Christ Masso"
[Chorus] "Welcome to all both more and less."

With similar mixture of verse and chorus, in harmony of the most "opercose" kind, we find on fol. 8 b the following, also headed,

In die Natalitatis.

vi. c c a F C D E F. Joseph wonder how this may be.
That many wax gret wheny and she ever have layvi in chassist.
If she be w'chyle, hit ys not by me.
mervel not Joseph.
The holy gost w'merciful distace
In here [se her] hath the entry w'towe ofence
God and man conceived by his presence
In virginne pure w'tove violence.
What the angel of god to me dothe say
Joseph must and will unble obey.
Albye prevyly [privily] y[1] wold have stole away
But now will y fre her till that y say
mervel not Joseph.

The following is from the same source

[M.S. 5663, fol. 406]:

Jhesu fill virginis
misericere nobis.

Angels ther were mylde of mode
Song to that awete fode,
With joye and blisse,
misericere nobis.

[ebith or erdith] In a cave was that chyde layde,
Both one and sye with hym playde,
With joye and blisse,
iserere nobis.

[who] Then for ou shadde his blade,
And also he dyedde pro vobis,
And for us I wisse,
iserere nobis.

* Abrasped, to awaken (also neuter), to rouse oneself (Nares's Dictionary). Hence the line may mean Sing we all loudy. "ludely."
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And then to hell he take the way, 
To ransom them that there lay 
With joy and bliss, 
miserere nostre. 

Another, for Epiphany, begins thus:—

There were three persons, and one Lord. 
The Selves baptized with one accord, 
The Jather said the blessed word, 
He is fillus meus. 

[The spelling here is modernised.] 

In addition to the MSS. from which we have quoted, there are others which have been consulted, in which many carols may be found and illustrated, c.g.:


Nase's Glossary of Mediaeval Music may be consulted for the interpretation of 16th and 17th cent. words.

(2) Printed Carols.—Printed carols, whether in collections or scattered in various other works, and, as it were, buried under a mass of heterogeneous literature, next claim attention. In Ames's Typographical Antiquities, we learn that Wynken de Worde printed in 1521 a set of Christmas carols, and that these were festival remnants for enlivening the Christmas celebration. See also Warton's Eng. Poetry, iii. sec. 26. The following list, though by no means complete, will indicate the nature and character of some of the rarer and less known works in which carols may be found. Including books and broadsheets, we have the following:

2. Psalms, Sonnets and Songs of Sadness and Pity. 1547. William Byrd (?). 
4. Hymns and Songs of the Church. 1614. 
5. Devotions. 1635. William Austin. 
9. Paraphrase upon the Canticles. S. Woodford. 
10. Supp. to Tate and Brady. 1700. N. Tate. 
14. The Christmas Box; or New Year's Gift. R. T. S. c. 1794-96, containing all the carols which the Society had previously issued as separate tracts. 
19. Christmas Carols; three series with music, by Dr. Gauntlett. 
21. Divers Carols for Isaac and Sunday Tales of Holy Church. 1844. A. H. Brown. This has an interesting introduction on the whole subject. 

We have by no means exhausted the list; but these works, and those now to be more fully described, will be sufficient to indicate the wealth of carol literature which we possess. In addition there are:

(3) Poems by Herrick (1591-1674). Of these the following may be mentioned as truly religious and poetical carols:—

1. "In numbers, and but these few, 
   I sing thy birth, O Jesu."
2. "What sweeter music can we bring 
   Than carols for to sing?"
3. "Tell me thou clear and heavenly tongue 
   Where is the Babe but lately sprung, 
Lies He the tyly-lanks among?"

(1) The Anglo-Norman Period to the Reformation. 
(2) The Elizabethan Era (1585-1603). This period furnished the following amongst others:—

1. "Was not Christ our Saviour 
   Sent unto us from God above?"
2. "Behold, a silly [simple] tender Babe 
   In freezing winter night."
3. "I sing the birth was born to-night, 
   The Author both of life and light."
4. "Immortal Babe, who this dear day 
   Didst change Thine heav'n for our clay."
5. "Run, Shepherds, run where Bethlehem's blast appears, 
   We bring the best of news, be not dismayed."
6. "O than the fairest day, three fairest nights, 
   Night to best days in which the sun doth shine."
7. "All after pleasures as I rid one day, 
   My horse and I, both tired, bodile and minde."
8. "Sweet music, sweeter far 
   Than any song is sweet." 
   Edmund Baxton.
9. "The wrathful winter pricking on space 
   With blushing blast, and all prepared the treen."
10. "Some say that ever 'gainst that season comes 
   Wherein our Saviour's birth is celebrated."
   W. Shakespeare.
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1. "Down with the rosemary and the bays, 
Down with the myrtle and the holly; 
Instead of holly, now upraise 
The greener box, for show."
Of these No. 3 is the "Star Song," and 4 is for Candlemas Eve.
(1) The Civil Wars, the Commonwealth, and the Restoration. George Wither is the leading singer of the earlier part of this period. His carols include:—
1. "As on the night before this happy morn." H. Crayth. 1653.
3. "Teach us by your example, Lord." H. Crayth. 1653.
Passing to others we have:
6. "It was the winter wild." J. Milton. 1653.
7. "Come, we shepherds, whose blest sight." R. Cremer. 1653.
9. "All you that in this house be here." R. Cremer. 1653.
10. "Now that the time is come wherein 
Our Saviour Christ was born." R. Cremer. 1653.
(2) Poor Robin's Almanack. 1790.
(3) The Eighteenth Century. The editor of Christmas Carols in the Poets (the collection with which we are now dealing) says, "Few poems bearing reference to the Christmas Festival appear to have been produced during that era of the revival of English literature which has acquired the epithet of Augustus." He quotes from John Grey, John Hampfyle, and R. J. Thruston; but their verses have not the true ring of carol minstrelsy, and are not likely to have been used as such. Singles on the other hand, he omits all reference to J. Byron's "Christmas, awake, salute the happy morn," and C. Wesley's "Hark, how all the wild rings." (4) Nineteenth Century. In this division we have extracted from 29 poets, including Sir Walter Scott, W. Wordsworth, Southey, Croly, Barham, Tennyson, and Wordsworth, etc., with the tunes to which he had been accustomed to hear them sung when he was a child in church and in private houses on Christmas Eve, throughout the West of England, up to the latter part of the 18th century. They used to be practised several weeks beforehand; and on the night of Christmas Eve, and on the Festival of the Nativity itself, they were sung with great fervour at home, after the 8 p.m. drawing of the ales hot from the oven, and the festive drags of ale or cider, and at Church, instead of the metrical Psalms, especially at the afternoon service; and, he informs us, "none of the sports or gambols, so frequently practised on subsequent days, ever mixed themselves with the religious observances of Christmas Eve." The characteristic of these carols is that they consist for the most part of simple narratives of Holy Scripture with a grateful admonition to corresponding Christian duty and gratitude. They are set to music of a solemn melody and a sprightly movement, derived apparently from very early carols, and mostly in the Ancient Church Modes. There are eight carols, the first lines of which are:
1. "The Lord at first did Adam make." This deals with the Fall, in 1 st of 16 lines, and a refrain of five, and is set to a tune in the Dorian mode, and in time.
2. "When God at first created man." The Fall, the Damnation, and the Nativity are dealt with. The melody is in the Eolian mode, and in time.
3. "A Virgin most pure as the prophet's do tell." This is also given in W. Burnaby's Christmas Tunes, No. 23, p. 313, with a different form of the melody. From these two sources it was rearranged in 1860, by the late E. Sedgley, in his set of Ancient Christmas Carols, arranged for four voices. The melody is in the 7th or Mixolydian mode.
4. "When righteous Joseph wedded was." This is in 5 st of 4 L. M., and has no chorus.
5. "While shepherds watched their flocks by night." This is in 8 st of 8 L. M. is sweetly plainsong in sentiment, and somewhat above the ordinary level of poetical feeling.
6. "Let all that are in earth incline." This is in 16 st of 4 L. M., with a chorus of 41. —
"For to redeem our souls from hell, 
Christ is the Saviour of us all." In this carol the whole story of Christmas and Epiphany is told in plain and hymns, well calculated to catch the ear and touch the hearts of simple and unsophisticated carolers. The tone is bold and effective, in the Doric mode on A, and in 3 time.
(c) Some years ago an extremely rare book was brought from Stockholm, and placed in the hands of the Editor of the Hymnal. In this, the Carols for Christmas-Tide, and Easter-Tide, subsequently published in 1853 and 1854, were the fruits of the Rev. J. M. Neale's study of the verse, and the Rev. T. Helmore's interpretation and harmonisation of the musical notation it contained. This small duodecimo volume is the—
Piae Cantiones Exclamativae et Scholasticae, utrum Episcoporum, in Inclito Regno Sueciae partim Mariae, partim Theodori, Theol. 
R. Ath. (Printed at Uppsala.)

These "pious songs of ancient bishops, everywhere in vogue in Sweden," were revised and edited in the year 1582 by the Most Rev. Theodore Peter Rubta, of Nyland; they are stated, in the title-page, to be most highly esteemed by the Church of God, and the School at Abo, in Finland. The dedication to his Patron the "Illustrissimo et Nobili Lord Christian Horn, Free Baron of Aminna," enforces the Apostolic teaching as to the use of Psalms, Hymns and Spiritual Songs, by the practice of the "Old Fathers," who always joined music with the Word of God, as also by that of the wise governors and pious Bishops of the Christian Church. This dedication is dated from Rostock, May 23, 1582.

Every canticle of the 75 contained in the 200 pages of this little book has the notes of a melody to which all the verses are to be sung, some being also furnished with a second part, others with three or four parts. A few are noted throughout, after the manner of sequences, with recurring strains, but not in exact regular verses, as in the usual tunes of carols and hymns. The first part of the little book (to p. 19) contains "Odeum de Nativitate," then follow others, de Pasuance, de Resurrectione, etc.; at pages 104, 105, 106 and 107 there are the Tescanis, or, Tenor and Bassus, of a setting of the Hymn "Avita duxeris memoriam," in the Doric mode on D. Next a Puyrian melody to a carol, "In Festo Pentecostes," at p. 109, "Sings, In Trinitate," at p. 115, in Eucharista; at p. 112, Canteniae precum, some of them Hymnus in the strictest sense. Some songs follow, lamenting, and inveighing against crimes, wickedness, and general corruption of manners. At p. 154, to 176, in Carmina, "De Sola Scholastica," and the collection closes with a couple of songs under each of the following headings, In Concordia; Historiae Canteniae, and In Tempore Vernali.

"The Piae Cantiones were published for the use of the Lutheran communion in Sweden. Neither words nor music, however, were changed from earlier sources; and they occur in the Libraries of Germany, England and France, with no other difference than..."
traditionally repetition and popular variations would naturally introduce. (See the Pre-
faces in the folio ed. of Helmore and Neale's Carols for Christmas and Easter-Tide for further information.)

(j) Soon after the publication of the 12 Carols for Christmas-Tide, and of the 12 for Easter-Tide before mentioned, Mr. Edmund Sedding, in 1860, published a set of nine Antient Christmas Carols, corresponding with the 18m ed. of Helmore and Neale's Carols in size, type, and four-part vocal arrangement in compressed score, and a separate book of words; a 19th ed. appeared in 1863; and that year a second set of seven more carols by the same energetic "Canter of S. Raphael, Bristol," was published, and to the prefaces of each set the reader is referred for further information.

(g) Three original carols of the late Dr. Neale may also here be noticed:

(1) "Pies and Lazarus," arranged by Edmund Sedding—the melody is of the 15th cent.—"Now bring in good cheer!" (2) "Good Christmas all, oserve," for Christmas Morning; music by the Rev. Thomas Helmore. (3) Lines written expressly to a Danish air by E. Herneae, written by Dr. Neale as to W. H. Lambert, who also received a pianoforte copy of the music from Mrs. Neale. Mr. Lambert arranged it for 4 voices, to which Mr. Mann added wind instrument accompanying. As a grand march also, it has been performed both at the Crystal Palace and elsewhere. The words are, it is believed, now for the first time published, through Mr. Lambert's courtesy to the writer:

A Soldier's Carol, by Rev. John Mason Neale, M.A. (d.1885) written to the Danish air "Der Tapfer Landsoldat" (by E. Herneae).

1. God bless the brave and true,
God bless the brave and true,
God bless and bring them thro',
Yes, God bless and bring them thro';
Whatever be the light!
God bless and save the right,
And send the happy morn-
That shall end a gloomy night;
True men have all one hope, boys,
One faith, one strength, one aim;
And though the battle differ,
The crown shall be the same.
And therefore God with us;
And we will be with Him.
Hurray! hurray! hurray!

2. With God to guard and guide,
With God to guard and guide,
We laugh at all beside;
Yes, we laugh at all beside:
Cheer up, brave hearts, and trust;
You can, you will, you must;
And see the God of battle, lads,
And not the arm of dust.
The world and all its legions,
They band against the right;
But if we have the truth, boys,
We also have the might;
And therefore God for us,
And we will be for Him.
Hurray! hurray! hurray!

3. So close, and firm, and near!
So close, and firm, and near!
Let him, poor wretch! who may
The cause to gold betray!
For us—the sword is drawn—
Yes, and the scabbard flung away!
Strike in, strike in for justice!
Be spent, as well as spend;
And then—this life may go, boys,
The other cannot end,
And therefore God with us,
And we will be for Him.
Hurray! hurray! hurray!

* The famous word passed along the lines, when the British soldiers led themselves at Fontenoy, 1745.

(h) Dr. Rimbault's Little Book of Christmas Carols, and Mr. Husk's excellent Collection of Songs of the Nativity, must not be omitted from the list of books included in the various and abundant sources of supply of original carols accessible to "readers," and to singers, of this popular Christian music.

(i) Carols for use in Church during Christmas and Epiphany, by the Rev. R. R. Chope, 1875. The book has in all 112 carols. These include many old traditional ones, and many quite new, which (a reviewer in the Literary Churchman states) "are quite worthy, as a rule, of appearing with their time-honoured compaes." There is also a learned and most interesting Introduction, by the Rev. S. Baring-Gould; and in it will be found much doctrine appeared also in the fourth part of the Sacramt.

(j) Christmas Carols, New and Old, the words edited by the Rev. Henry Ramsden Bramley, M.A., with illustrations by the Brothers Dalziel, and music edited by Dr. Stainer, N.D., is a handsome addition to carol literature of the present times: excellent in the poetry, picturesque in the illustrations, correct and refined in the music and its arrangements. There is an excellent preface in a smaller ed. of this book, and an index giving the source of the music and of the words of each carol. (Novello & Co.) Of the 70 examples in this work there are some 39 from traditional sources, 19 of which are to be found in other collections; thus 11 of them are in Sandys, 3 in Gilbert, 3 in Christmas with the Poets, 2 in Helmore and Neale, and 12 in Chope. From this collection we select the following carols as being excellent for their sound, their religious union, and poetic fervour. But where almost all are, in their several kinds, very good, this notice of a few must not be taken as any disparagement of the rest.

2. "Come, tune your heart," Tr. by Frances E. Cox from the teismen.
5. "On the birthday of the Lord," Tr. by Dr. Littledale from the Latin.
8. "The Babe in Bethlehem's manger laid." This is traditional from Chappell's Ode.
9. "The Virgin stills the crying," Tr. by H. R. Bramley. The melody to this carol is by J. Barby. It is a famous example of the modern tunes and their arrangement, happily combining the simplicity of pure diatonic melody with slight touches of modern harmony.
10. "Once again, O blessed time," by the Rev. W. Bright, d.d., high-toned faith and warm devotion, with very harmonious verse, characterize this most charming Christmas song.
11. "All this night, bright angels sing." by W. Austin, 1635, set to music by Sir A. Sullivan.
12. "Forth then she came to seek whose He did roam." Among the carols of a legendary and imaginative cast perhaps the most striking in this collection is this by Dr. Stainer. It is a original conception, and not, as might be thought, the elaboration of a most lovely legend. The carol is very beautiful, and chosen with a lovely lesson:

"Know thou, dear brother, in these Christmas hours,
Sorrow, the like snow, will melt if He but smile.
And if He chooseth thy way, thou wast thy path with flowers.
Amidst thy mirth think on His thorns awhile.

13. "A Babe is born, all a Maid," This is a
good specimen of the 15th cent. of a mixture of the ver-  

crucial with well-known lines of the Old Office hymns,  

as noted before. The first stanzas reads—  

"A Babe is born, all of a Maid  
To bring salvation with us;  
No more are we to sing afraid,  
Vest, Creator Spiritus."  

Hall, is already noted above. It was written for  
the church of Exeter Cathedral.  

Concerning No. 6 above, "The great God,"  
&c., Dr. Stainer has supplied the following  
facts:—  

He says he has every reason to believe that the melody  
as originally was the same as that of "A Virgin unspotted,  
O my, and her speech so sweet and mild, the Tune has  
never received such as copies of the tune to the day.  
However, it is agreed by all that they have printed; but from  
Gloucestershire, &c., we obtained that was always sung  
to these words ("A Virgin unspotted, &c."); but difficulty  
widely from its usual form. It was considered so  
beautiful that Dr. Stainer got his co-editor to arrange  
other words for it. Thus we are indebted to the happy  
accident of a variation in the melody for another carol  
on the Nativity. "The great God of heaven is come  
down to earth," equal to the former ("A Virgin  
unspotted") in the clearness and interest of its narrative,  
and far surpassing it in depth of thought, and elegance  
of diction.  

(8) An excellent collection of Carols, 
Hymns and Noels for Christmas was published by  
T. W. Stanford, in 1883. This volume contains  
lyric. The editor has caught the spirit and  
adopted the true style of church harmony,  
both in the arrangements of the tunes generally  
and in the six he has composed himself.  
The work deserves wide circulation, and a  
clearer typography than the engraved pages of  
the first issue.  

(1) Church Songs by the Rev. S. Baring-  
Gould, with music edited by the Rev. H. F.  
Sheppard, 1884-86.  

(2) Carols and Poems from the 15th cent. to  
the Present Time, by A. H. Bullein, 1885.  

(3) In Excelsis Gloria: Carols for Christ-  
mas-tide, 1885. This is set to music by A.  
H. Brown, and contains both ancient and  
modern Carols not found in other modern  
collections.  

(4) Carols for Easter and other Tides.  

By the Rev. R. R. Chope, 1887.  

(5) Lollaby Carols. One of the most striking  
of these we have already given, p. 209.  
Of course a few specimens must suffice. From  
the Latin we have "Sleep, my Babe! O sleep,  
the Mother, a tr. of "Dormi, Fili, dormi,  
Matre." by Mary D. Monnirle, in the Rev.  
Gerard Moultrie's Hymns and Lyrics, 1667;  
from the German of J. C. Ruse, "Sleep well,  
my dear, sleep safe and free," in Jacob's  
"Hymno Germanica, 1722;"  
from Old English, "My sweet little Baby, what meanest  
you for to cry," in Byrd as above, and  
Montgomery's Christian Poet, 1827; "Sweet  
baby, sleep, what ails my dear," G. Wither,  
1641 as above; and  
"Hush, my dear, lie still  
and slumber," by I. Watts.  

(4) Secular Carols. Amongst the less  
sacrificed or wholly secular carols may be men-  
tioned the famous Queen's College, Oxford's  
Christmas banquet; not only there, but at all  
great holiday of monarchs and nobles; songs  
in praise of holly and ivy; wassailing songs,  
and those of the wassail, all so well described  
by Sandys. It is perhaps allowable to add  
a brief account of at least one specimen of a  

class, by no means uncommon in earlier days,  
legendary in its origin, and sometimes  
childish in their character.  

At Coventry, in 1483, Richard H.-, witnessed the  
"Lauda Corporis Christi," and also did Henry VII.  
in 1485. This play opens at the sending forth of the  
decree of Augustus, and the consequent journey of  
the Magi. and the B. V. Mary to Bethlehem. On the way  
the she sees a tree, and asks what it is. St. Joseph replies,  "For suhle Mary it is a cherry tree; in tymne of  
year, ye might feed them your fill." They converse  
on the tree, to the delight of being on a cherry tree; she to have  
some of the fruit. He deems it impossible to get at it,  
but implies that He by whom she is with it should never  
grant her wish. She prays God that, if it is His will,  
she may have some of the cherries. The tree immediately  
nows down to her. Joseph fear he was misled  
the Blessed Trinity, and adorns himself. Hence the  
subject of the carol still sung, with various readings, in  
many parts of England, "Joseph parted of man."  
Sands, at p. 241; Chope, No. 26; and Bramwell  
and Stainer, No. 28; give each a different version. In Chope  
the legend is eliminated, doubtless that the rest of the  
song may not be excluded from use in Church. Mr.  
Baringsould considers this story is the lingering of a  
very curious mystery tradition, common to the whole  
race of man, that the eating the fruit in Eden was  
the cause of the descendant of Eve being the Mother of  
man who was to wipe away that old transgression;"  
and he refers to Himodi epic poetry, the mythology of  
the Mexicans, a romance that has lately appeared from  
the catacombs of Egypt, and other rare sources of  
information in support of this view.  

ix. Conclusion.—The revival of carol singing  
already alluded to has stimulated both  
poets and composers to add fresh stones to  
that abundance already transmitted to our age  
early and more thoroughly believing  
times. The translations from the Latin writers  
in the Ages of Faith, when happily turned  
to true English idiom, and versification (as  
many are, specially those of the late  
Valentine Dr. John Mason Neale), are not only  
most worthy of use, but are the best patterns  
and fortunately most limited; for the  
lyric and carol writers of the present day,  
Time, the certain arbiter of true excellence,  
has tried the old as it will eventually the new.  
"It is impossible at one stretch to produce a  
quantity of new carols, of which words and  
music shall alike be original. They must be  
the gradual accumulation of centuries; the  
offerings of different epochs, of different  
countries, of different minds, to the same  
treasury of the Church. None but an empiric  
would venture to make a set to order." (Neale,  
Preface to Carols for Christmas-Tides.) [T. H.]  

Carpenter, Joseph Edwards, Ph.D.,  
journalist, compiler of popular songs and ballads,  
dramatic writer and author of songs and  
hymns, was born in London, Nov. 2, 1814, and  
died in London, May 6, 1885. For a short time  
he was on the staff of some local journals in  
London. His works, original and compiled,  
number nearly 20. These include his  
Songs: Sacred and Secular, 1856, and from  
this volume his hymns are taken. Dean Alford  
included his "Lord and Father of creation"  
(Holy Matrimony) in The Year of Grace, 1857  
[3. J.]  

Carr, Thomas William, M.A., b. of  
Thomas William Carr, b.a., Incumbent of  
Samborough, b. June 15, 1830, and educated  
at Wadham College, Oxford, where he graduated  
in honours, 1853. On taking Holy  
Orders in 1856, he became Curate of St. Peter's  
Parish, Manchester, in 1867. His  
"In the Carol, and the Mystery Play, this tradition  
is strangely altered, but its presence cannot fail to be  
detected." Introduction to Chope's Carols, p. 124.
Cary, Alice, the elder of two gifted sisters, was b. near Cincinnati, Ohio, 1820, removed to New York in 1832, and d. there Feb. 12, 1871. The story of the two sisters—of their courageous move from a rural, western home, their life in the metropolis, their mutual affection, and inability to live apart—has attracted much admiring and sympathetic interest. As poets they were of nearly equal merit. Besides some prose works, Alice pub. a vol. of Poems in 1850. Her hymns are:

1. Earth with its dark and dreadful ill. Death anticipated. This fine lyric is given in Hymns and Songs of Praise, N.Y., 1874, and dated 1870.
2. Along the mountain track of life. Lent. The authorship of this hymn, although sometimes attributed to Alice Cary, is uncertain. It appeared anonymously in H. W. Beecher's Pulpit and Pulpit Coll., 1835, No. 438. It would seem from its tone and the refrain, "Ne'er see Thee," to have been suggested by Mrs. Adams's "Ne'er see, my God, to Thee," which appeared in 1841.

In addition to these there are the following hymns by her in the Lyra Sac. Amer., 1869:

3. Bow, angels, from your glorious state. Peace desired.
4. I cannot plainly see the way. Providence.
5. Leave me, dear ones, to my number. Death anticipated.

Cary, Phoebe, sister of the above, b. near Cincinnati, Ohio, Sept. 4, 1824, and d. within six months of the death of the same sister, Newport, July 31, 1871. Her works include Poems and Pastorals, 1854; and Poems of Faith, Hope and Love, 1868. With Dr. Charles F. Deems she compiled Hymns for all Christians, 1869. Her hymns are:

1. One sweetly solemn thought. Anticipation of Heaven. This piece was not intended for public use, nor is it a suitable metre for musical treatment, yet it has won universal acceptance and popularity. In some instances this has been attained by change of metre as in the Smydl, to the Bp. Ps. & Hymns, 1860, No. 1183. Johnson's Encyclopaedia is in error in saying it was "written at the age of 17." The Congregational Quarterly for Oct., 1874, says, "it was written, she tells us, in the little back third story bedroom, one Sabbath morning in 1852, on her return from church." This statement shows that it was composed when she was 28, and not 17. The popularity of the hymn in G. Britain arose mainly through its use in the Evangelistic services of Messrs. Moody and Sankey. In the Protestant Episcopal Ps. of Col. and Home, Phila., 1860, No. 383, it is given as "A sweetly solemn thought."

The following additional pieces by this author are in the Lyra Sac. Amer., 1868:

2. Go and sow beside all waters. Sow Sowing.
3. Great waves of plenty rolling up. Gratitude.
4. I had drunk, with lips unsated. Living Waters.

César, Heinrich, was b. at Greussen in Thuringia, i. 1597, and became deaconus at Labian, East Prussia, in 1624. He was instituted Feb. 25, 1627, as pastor at Loewenhagen, near Königberg (Löwenhagen or Leuehagen), and d. there, in his 72nd year, Aug. 11, 1699 (see, from Pastor Winkler of Loewenhagen). The hymn:


Cast thy burden on the Lord. [Strength in God.] This hymn appeared anonymously (in common with all the hymns therein) in Rowland Hill's Ps. and Hymns, &c., 1st ed., 1783, No. 64, in 5 st. of 4 l., and entitled, "Encouragement for the Weak." In this form it passed into several collections to 1833, when it appeared in the Leeds H. Bk., No. 571, written by G. Rawson. As the hymn in both forms is in C. U., and the latter somewhat extensively, we append the two.

B. Hill's text, 1783.

Cast thy burden on the Lord. Cast thy burden on the Lord.

Only lean upon His word; Only lean upon His word;
Those will soon have cause Those will soon have cause
to the bloom to the bloom
His eternal faithfulness. His eternal faithfulness.
He sustains thee by His He sustains thee by His
hand; hand;
He enables thee to stand; He enables thee to stand;
Those whom Jesus once Those whom Jesus once
hath lov'd, hath lov'd,
From His grace are never From His grace are never
more. more.
Human counsels come to Human counsels come to
nought; nought;
That shall stand which That shall stand which
god hath brought; god hath brought;
His companionship, love, and His companionship, love, and
power. power.
Are the same in every Are the same in every
place. place.
Heaven and earth may pass Heaven and earth may pass
away, away,
God's free grace shall not God's free grace shall not
decay; decay;
He hath promised to fulfil He hath promised to fulfil
All the pleasure of His will. All the pleasure of His will.
Jesus, Guardian of Thy Jesus, Guardian of Thy
friend, friend,
Be Thyself our constant Be Thyself our constant
Rock; Rock;
Make us by Thy powerful Make us by Thy powerful
hand. hand. Strong as Sion's mountain Strong as Sion's mountain
stand.

By comparing the portions in italics in each of the above it will be seen, st. i. and v. of the 1853 text are from Rowland Hill, 1783; and st. ii. iii. and iv. are by G. Rawson. In some hymnals, especially in America, alterations are introduced into the 1853 text, as for instance in the Hymns and Songs of Praise, N. Y., 1874, and others. The extent of these, and others may be gathered from the given text with those above:

Christmas hours, e. Cast thy burden on the Lord,
joy but smile; And enable thee to stand: And enable thee to stand:
with flowers, His companionship, love, and His companionship, love, and
thorns awhile. power. power.

Caswall, Edward, M. ... This...
Cawood, John, M.A., b. at Matlock, Derbyshire, March 18, 1773. His parents being in humble circumstances, he received in childhood but a limited education, and at 18 was engaged in the service of the Rev. Mr. Gurnham, Sutton-in-Ashfield, Notts. Three years' study, however, under careful direction, enabled him to enter St. Edmund Hall, Oxford, in 1797. Obtaining his degree in 1801, he took Holy Orders, and became successively Curate of Ribford and Dowles, and Incumbent of St. Ann's Chapel of Ease, Bewdley, Worcestershire. He d. Nov. 7, 1859. His hymns, 17 in all, were never published by himself. Of these 9 were included in Cottrell's Set, 8th ed., 1819, No. 268-276. Most of these have passed into other collections. These are:

1. Almighty God, Thy word is cast. After a Sermon. (1819.)
2. Hark! what mean those holy voices? (1819.)
3. [see note] (1819.) Christmas.
5. In praise of hol. (1819.) Pater Noster. (1819.) Psalms.
6. [see note] (1819.) Holy Innocents.
7. God's countenance is over me. (1819.) Psalms.
8. [see note] (1819.) Saviour's birth. (1819.)
9. By Sandy's. (1819.) A brief account.

Cennick, John, a prolific and successful hymn-writer, was descended from a family of Quakers, but brought up in the Church of England. He assisted J. Wesley and then G. Whitefield in their labours for a time, and then passed over to, and died as a minister of, the Moravian Church. Born at Reading, Dec. 12, 1718, he was for some time a land surveyor at Reading, but becoming acquainted with the Wesleys in 1739, he was appointed by J. Wesley as a teacher of a school for colliers' children at Kingswood in the following year. This was followed by his becoming a lay preacher, but in 1740 he parted from the Wesleys on doctrinal grounds. He assisted Whitefield until 1743, when he joined the Moravians, and was ordained deacon, in London, in 1749. His duties led him twice to Germany
and also to the North of Ireland. He d. in London, July 4, 1755. In addition to a few prose works, and some sermons, he published:—

(1) Sacred Hymns, for the Children of God in the City of their Pilgrimage, Lond., J. Lewis, 1816. (2nd ed. Lond., B. Millers, 1714), 1st. 11., 1714; (2) Sacred Hymns for the Use of Religious Societies, &c., Bristol, F. Farley, 1743; (3) A Collection of Sacred Hymns, &c., Dublin, S. Powell, 3rd ed. 1749; (4) Hymnus and Music to the Eternal King, composed for the Choir of Little Children as desired to be saved. Dublin, S. Powell, 1751. Additional hymns from his was were pubd. by his son-in-law, the Rev. J. Swartwine, in the Moravian R. Bk., 1789, of which he was the editor. There are also 16 of his hymns in his Sermons, 2 vols., 1753-4, some being old hymns rewritten, and others new.

Many of Cennick's hymns are widely known, as "Lo, He cometh, countless trumpets," "Brethren, let us join to bless;" "Jesus, my all, to heav'n is gone;" "Children of the heavenly King;" "O rest ye, sleep, for every favour;" "We sing to Thee, Thou Son of God;" and the "Graces:" Be present at our table, Lord;" and "We thank Thee, Lord;" &c. Some of the stanzas of his hymns are very fine, but the hymns taken as a whole are most unequal. Some excellent centers might be compiled from his various works. His religious experiences were given as a preface to his Sacred Hymns, 1741. In addition to the hymns named, and others annotated under their first lines, the following are in C. U.:—

1. Be with me [us] Lord, where'er I [we] go. Divine Protection. [1741].
2. Cast thy burden on the Lord. Submission. [1743].
3. Not unto us, but Thine alone. Praise to Jesus. [1743].
5. We sing to Thee, Thou Son of God. Praise to Jesus. [1743].
6. When, O dear Jesus, when shall I? Sunday Evening. [1743].

Cerne lapsum servulun. J. W. Petersen. [Lond.] 1st pub. in the Geistliches G. B. Halle, 1697, p. 33, in 12 st., entitled, "Hymnus animi lactantis ut vicinaris," and thence as No. 263 in Freylinghausen's G. B., 1704. It is a dialogue between the Soul (1-vi., xi., xii.) and Jesus (vii.-x.), in 12 st. of 8 line. Freylinghausen also included as No. 271 a full tr. contributed by L. A. Gotter, beginning "Siehe! ich gehalten Knecht." This is No. 273 in Forster's R. B. ed. 1853. The trs. are:—

1. (Look on me Thy servant fall'n;) as No. 631 in (1) of the Moravian R. Bk. 1754. (2) Jesus cometh to fulfill," a tr. of vii., as tr. ii. of No. 762 in the Moravian R. Bk., 1803 (1808, N. 994). (3) "Lamb of God, all praise to Thee," as st. iii. of No. 262, in the Moravian R. Bk., 1801 (1806, N. 440).

Červenka, Matthias (Erythronus), was b. at Čelakovitz, Béhemia, Feb. 21, 1821. He was consecrated bishop of the Bohemian Brethren in 1533, and was also secretary of the Unity. He d. at Przem, Moravia, Dec. 12, 1669. One of his hymns, written in Bohemian, has passed into English as follows:—

Aj jak jest to mila učasť. [The Christian Church] Founded on Ps. xcviii. In the Bohemian Brethren's R. Bk., 1581, folio 172 b., in 24 st. Tr. into German by J. D. Künstler, Mariazell, 1822; and into German by H. F. Kirchherr, Prag, 1822, and thence in Wackerherg, ib. p. 428, beginning, "Schau, wie lieblich und gut ist an's leib's kommen." Tr. from the German as No. 359 in the Moravian R. Bk., 1819 (1846, No. 465), beginning, "How good and pleasant is it to behold." [J. M.]

Chadwick, John White, was b. at Marblehead, Mass., U.S., Oct. 19, 1810; graduated at the Cambridge Divinity School, July 19, 1834, and ordained minister of the Second Unitarian Church, Brooklyn, N.Y., Dec. 21, 1844. A frequent contributor to the Christian Examiner; The Rudder; Old and New; Harper's Magazine; and has published many poems in American periodicals. His hymn on Unity, "Eternal Ruler of the ceaseless round," was written for the graduating class of the Divinity School, Cambridge, June 19, 1804. It is in Holders' Congregational Hymns, 1884. It is a hymn of superior merit. [W. G. H.]

Chamberlain, Thomas, M.A., was b. in 1810, and educated at Westminster, and Christ Church, Oxford (M.A. in honours, 1831). From 1837 to 1842 he was Vicar of Cowley, Oxford, and in 1842 he became Vicar of St. Thomas the Martyr, Oxford. He is Student of Christ Church, and Hon. Canon (1862). He was also from 1844 to 1880 Rural Dean of Oxford. His pub. works include Theory of Christian Worship, 2nd ed. 1855; Seven Ages of the Church, 1858; and a Commentary on the Epistle to the Romans, 1870. He also edited:—


To these collections Mr. Chamberlain contributed the following hymns:—

1. Among the salutes of God. Royal Salutes.
2. Another year is well nigh gone. S. next before Advent.
3. Apostle and Evangelist. St. Matthew. "To be inerected before the Doxology of any common metre hymn."
5. Mark's what mean those gladsome voices. Christmas. Adapted from other hymns.
6. O Guardian of the Church divine. Ordination. Adapted from other hymns.
7. Of all the twelve Thou call'st. St. John the Evangelist.
9. Sweet it is to blend in union. St. Edward the King; and St. Dunstan.
10. The Church is one throughout the globe. Unity of the Church.
11. The ten commandments once for all. For Protestant Saints.
13. 'Twas Thou, O Lord, Who gav'st the word. St. Augustine of Canterbury.
14. When once the Lord from Egypt. St. Edward the King; and St. Dunstan.

In addition to these hymns, No. 135, "And now the saint by whose dread pains," consists of stanzas adapted to SS. Andrew, Thomas, Matthías, Barnabas, Peter, James, Bartholomew, Simon and Jude, and designed to be introduced in the hymn "The eternal gifts of Christ the King." [J. J.]
his attention was specially attracted to the Liturgical and other Ecclesiastical lore appertaining to the Catholic, and to St. Osmund, its Bishop, 1078. St. Osmund compiled from different sources a series of Divine Offices, and Rules for their celebration within his diocese. These Rules were in two parts, the Ordinal, and the Consuetudinary.

The use of these Rules became very extensive; and although in certain parts the Use of York, Hereford, Bath, and Lincoln varied, yet John Bentworth, the Cistercian Abbot of Jervaulx, writing within a hundred years after St. Osmund's death, says that these Rules and Offices had been adopted throughout England, Wales, and Ireland.

About 1230 (after the opening of the New Cathedral at Salisbury) these Rules were collected and rewritten in a complete volume, entitled Tractus de Officiis Ecclesiasticis (Ms. in the Cathedral Library). In the mean time the Ordinal had become partly welded into the Consuetudinary, and partly (especially that portion therein omitted from Malmesbury Thursday or Easter Eve) incorporated in the Breviary, Missal, and Processional, which had assumed definite shapes. From these materials, together with the aid of several MSS. and early printed Breviaries, Mr. Chambers published a collection of:

The Psalter, or Seven Ordinary Hours of the Divine Office, with the Hymns for the Year, and the Variations in the Use of York and Hereford. These were accompanied with a Preface, notes, and illustrations, together with music from a MS. folio Antiphonary of the early part of the 14th cent. (In the Salisbury Cathedral Library) with a similar folio (in London), by a MS. of the 14th cent. (Hul. 2951.)

Mr. Chambers' subsequent publications include:

(1) The Evensong; or, Book of Daily Devotion of the ancient English Church according to Sarum Use, London, 1848. To this a number of the Psalms and others were added. (2) A Companion for Holy Communion for Clergy or Laymen; with a Prefatory Oration for Intercourse, from the Ancient English Offices of Sarum (2nd ed. 1853). This was accompanied with notes and authorities. (3) Laudas Sion, Ancient Latin Hymns of the English and other Churches, Transliterated into Corresponding Metres, Pt. I, 1857; Pt. II, 1866. (4) An Order of Household Devotions for a Week, with Variations for the Seasons and Festivals, from the Ancient English of Sarum Use, London, 1834. (5) A Complete & Particular, yet concise, account of the mode of conducting Divine Worship in England in the 13th and 14th centuries, contrasted with that in use at the Present Time, London, 1871. (6) A br. from the original Greek of the genuine works of Irenaeus, Episcopus, the Christian Neoplatonist (A.D. 200), with notes and quotations from the Fathers.

Mr. Chambers' publications and trs. have had no small part in stimulating the great change which has taken place in the mode of worship in the Church of England, His trs. of Latin hymns are close, and the Psalters, though they have much strength and earnestness, and the rhythm is easy and musical. Those in C. U. are mainly from the Laudas Sion. Greater use, however, might be made of these translations than has been done. Their earnestness and dignity would raise the tone of many collections.

Chandler, John, M.A., one of the earliest and most successful of modern translators of Latin hymns, was b. at Witley, Godalming, Surrey, June 16, 1806, and educated at Corpus Christi College, Oxford, where he graduated in 1827. He took Holy Orders in 1831, and became Vicar of Witley in 1837. He d. at Putney, July 1, 1876. Besides numerous Sermons and Tracts, his prose works include Life of William of Wykeham, 1842; and Horae Sacrae; Prayers and Meditations on the writings of the Divines of the Anglican Church, with an Introduction, 1814. His translations, he says, arose out of his desire to see the ancient prayers of the Anglican Liturgy accompanied by hymns of a corresponding date of composition, and his inability to find these hymns until he says, "My attention was a short time ago directed to some translations (by Isaac Williams) which appeared from time to time in the British Magazine, very beautifully executed, of some hymns extracted from the Persian Breviary, with originals annexed. Some, indeed, of the Sapphic and Alcaic and other Horatian metres seem to be of little value; but the rest, of the peculiar hymn-metre, Dimeter Lycian, appear ancient, simple, striking, and devotional—in a word in every way likely to answer our purpose. So I got a copy of the Persian Breviary [1736], and one or two other old books of Latin Hymns, especially one compiled by Georgius Cassander, printed at Cologne, in the year 1586, and regularly applied myself to the work of selection and translation. The result is the collection I now lay before the public." Preface, p. of the Prima. Ce., viii., ix.

This collection is:—

(1) The Hymns of the Primitive Church, now first collected, translated, and arranged, by the Rev. J. Chandler. London, John W. Parker, 1837. These trs. were accompanied by the Latin texts. The trs. were arranged, with additional trs., original by Chandler, and some few taken from other sources, were republished as (2) The Hymns of the Church, mostly Primitive, Collected, Translated, and Arranged for Public Use, by the Rev. J. Chandler, M.A. London, John W. Parker, 1841.

From these works from 30 to 40 trs. have come gradually into C. U., some of which hold a foremost place in modern hymnals, "Alleluia, best and sweetest;" "Christ is our Corner Stone;" "On Jordan's bank the Baptist's cry;" "Jesus, our Hope, our hearts' Desire;" "Now, my soul, thy voice upraising;" "Once more the solemn season calls;" and "O Jesus, Lord of heavenly grace," being those which are most widely used. Although Chandler's trs. are somewhat free, and in a few instances, doctrinal difficulties are either evaded or softened down, yet their popularity is unquestionably greater than the trs. of several others whose renderings are more massive in style and more literal in execution.

Chapin, Edwin Hubbell, D.D., was the most distinguished man of the Universalists in later years. In his early days he was eminent as a lecturer; and as a preacher until his death. He was b. in Union village, Washington, N. Y., Dec. 28, 1814, and educated at Bennington, Vermont. He was successively pastor at Richmond, Virginia, 1837; Charlestown, Mass.; Boston, 1846; and from 1848, of the Church of the Divine Paternity, New York city. He d. Dec. 26, 1880. He pub. several works, and edited, with J. G. Adams, Hymns for Christian Devotion, Boston, 1816. This is perhaps the most prominent Universalist Collection in the States. To it Dr. Chapin contributed the following hymns:—
Charlotte Elizabeth

Dr. Neale's tr. is of a portion only of the Canon, including Ode i. Troper. i. 2; iii. 6; iv. 1, 2, 3; v. 1, 3, 4, 5; vi. 1; ix. 2, 3, 4, 5. It is "A song, a song of gladness!" Hymns of the Eastern Church, 1862, in 11 st. of 81. In 1866, st. vi.-viii., x. xi. were included as, "The Lord, the Lord hath triumphed," in H. J. Palmer's Supplemental Hymnal; and again, with slight alterations, in the People's H., 1807.

[J. J.]

Charles, D., jun. [Welsh Hymnody, § ii. 2.]

Charles, Elizabeth, née Rundle, is the author of numerous and very popular works, intended to popularize the history of early Christian life in Great Britain; of Luther and his times; of Wesley and his works; of the struggles of English civil war, and kindred subjects as embodied in the Chronicles of the Schenck-Cotta Family, the Diary of Kitty Trevelyan, &c., was b. at Tavistock, Devonshire. Her father was John Rundle, M.P., and her husband, Andrew Paton Charle,s, Barrister-at-Law. Mrs. Charles has made some valuable contributions to hymnology, including original hymns and translations from the Latin and German. These were given in her:

1. The Faith of Christian Life in Song; or, Hymns and Hymn-writers of Many Lands and Ages, 1858;
2. The Three Wakeings, and other Poems, 1859; and
3. The Chronicles of the Schenck-Cotta Family; (4) Poems, &c., 1877. This has some additional pieces.

Her hymn on the Annunciation, "Age after age shall call thee [her] blessed," appeared in her Three Wakeings, &c., 1859.

[J. J.]

Charles, Thomas. [Welsh Hymnody, §ii. 2.]

Charlesworth, Vernon J., was b. at Barking, Essex, on April 28, 1839, and educated at Homerton College. In 1864 he became co-pastor with the Rev. Newman Hall at the old Surrey Chapel, and in 1869 the Head Master of Mr. Spurgeon's Stockwell Orphanage. Mr. Charlesworth has pub. The Life of Rowland Hill, &c., 1876, and, in co-operation with Mr. J. Manton Smith, Flowers and Fruits of Sacred Song and Evangelical Hymns. To this work he contributed:

1. As you gather round the family board. Praise for Orphans.
3. Come, brethren, let us sing. Praise to God.
5. Heart to heart by love united. Holy Matrimony.
6. How blest in Jesus' name to meet. Praise to Jesus.
7. Our lamps are gone out, and the daylight is past. The Needful Virgin.
8. Sweetest fellowship we know. Walking in the Light.
9. The day of the Lord is at hand. Advent.
10. There is a land as yet unknown. Heaven.
11. To a blessed thing while we live to sing. Praise.
12. When far from Thee, and blest of heart. Grace.

In addition to these hymns, Mr. Charlesworth contributed:

14. I've nothing to bring Thee, Jesus. Tent to Fulleran & Smith's Evangelical Echoes, 1884, and has printed a considerable number as leaflets. Two of the most recent, "As the eastern hills are glowing" (Morning), and "Lengthening shadows, gently falling" (Evening), should find their way into common use. Mr. Charlesworth's hymns are very spirited and of a popular character.

[J. J.]

Charlotte Elizabeth. [Teena, C. E.]
Children of the pious dead. [All Saints.] An anonymous hymn in 4 st. of 8 l. given in Spenser Murch's Sabbath Scholars' H. Bk., 1849. In the Applecore S. S. H. Bk., 6th ed., 1853, there is a different text, where in the last stanza the "sirens"—those who through faith did mighty work: Heb. xi—are they who approve the "flight of faith" below, whilst in Murch's book the Almighty is represented as watching the conflict. The unity of thought in the Applecore book seems to point it out as the original. This text is repeated in the Meth. S. S. H. Bk., 1879. The hymn probably first appeared in a magazine. [W.T.B.]

Children of Zion, know your King. J. Montgomery. [Appeal to the Jews.] In the Bap. Ps. & Hymns, 1838-80, No. 764, this hymn is dated 1822. It is in the m. ms., but without date, and the earliest appearance it made in any of Montgomery's works, so far as we can trace, is in his Original Hymns, 1833, where it is given as in the m. in st. of 4 l. It is entitled, "Invitation to the Jews to acknowledge Christ." [J. J.]

Children's Hymns. In giving a brief sketch of this subject we find ourselves at every step face to face with the difficulty of lack of materials, from the destruction, by the busy little fingers of earlier generations, of the hymn-books we would so gladly treasure. It was long before it dawned on the Church that special hymns for children were needed—indeed, the only ancient hymn for children, that of Clemens Alexandrinus (see Greek Hymnody, § iii.), is more fitted for a youth of fifteen than for the period of childhood. Nevertheless, plenty of proof exists of the share the children had in the worship of the Church, e.g., the st. of Prudentius:

Te rurs, et Te juvenis,\footnote{Simplices pulchrae.}
Parvulum te coheres,\footnote{Voce concordes pulchrae.}
Tarba matrum, virginesque,\footnote{Tarba matrum, virginesque.}
Nec spe oraculo vestro\footnote{Nec spe oraculo vestro.
The story of the seven boys singing the
"Gloria, laus, et honor," before the Emperor
Louis, and so obtaining St. Theodelph's liber-
tion, will at once show that though no special
provision for children's hymns was made, yet
the young were by no means neglected. Prob-
able, in a less enlightened period, the mental
capacity of the less educated common people
was about that of their children, and so the
lack of special provision was not felt. The
early vernacular cards and hymns do not ap-
ppear to have been composed for children, though
the children then, as now, sang them; and the
history of juvenile hymnody commences with

Children of the heavenly King. J. Cennick. [Encouragement to Pray.] This
is the most popular of the author's hymns, and, in an abbreviated form, it is found in a
large proportion of the hymnals published in
the English language for more than 100 years.
It appeared in his Sacred Hymns for the Chil-
drew of God, &c., 1742, Pt. iii., in 12 st. of 4 l.
In 1753, G. Whitefield gave 6 st. in his Col-
lected Works, No. 38 of Pt. B. M. Madan repeated this
in 1769, and thus the abbreviated form came into use. Departures from Whitefield's
arrangement are found in several instances, but
as the full text has been included by Dr.
Rogers in Lyra Brit., 1807, p. 666, and can
be easily consulted, they are not tabulated.
Whitefield's text consisted of st. i., ii., iv., v., vii., and xii. In Bingham's Hymn. Christ
Laureate, 1781, p. 123, there is a Latin rendering
of the text as given in Bickesche's Christian
Psalmody, 1833, "Filii Regis supermi
cautius." [J. J.]

Children, go to your work. J. Montgomery. [Child workmen.] In the Bap. Ps. & Hymns, 1838-80, No. 765, this hymn is dated 1822. It is in the m. als., but without date, and the earliest appearance it made in any of Montgomery's works, so far as we can trace, is in his Original Hymns, 1833, where it is given as in the m. in st. of 4 l. It is entitled, "Invitation to the Jews to acknowledge Christ." [J. J.]

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the Reformation so far as England is concerned. It easily divides itself into four periods, each with its own special characteristic. (i.) 1562-1713. The period from Sternhold to the issue of Watts's Divine and Moral Songs. (ii.) 1715-1780. The interval from Watts till the establishment of Sunday Schools. (iii.) 1789-1810. The history of the Evangelical Sunday School movement. (iv.) 1810-1884. The recognition of the importance of early religious training. We have but limited space to devote to each of these, and, merely pointing out the leading characteristics of each period and author, for fuller information we shall leave the student to consult the biographical notices of the writers in other parts of this Dictionary.

i. 1562-1713. Whether the Primers of Henry VIII., Edward VI., and Elizabeth were specially intended for youth, we can hardly say; at any rate, the hymns therein contained were merely translations of the old Latin hymns, but the Precationes Piae of 1568, with its Latin hymns of Ellinger, Flaminius, Buchanan and others, was evidently prepared for school use, and ancient hymns long lingered at the schools of Harrow, Eton, St. Paul's, and a few colleges; nor are they quite extinct at the present time.

Of vernacular hymns, the 1560 edition of Sternhold and Hopkins mentions on the title that the version is:

"Very meet to be used of all sorts of people privately, for their Godly solace and comfort: laying apart all ungodly songs and ballades, which tend only to the nourishing of vice and corruption of youth."

This version was retained in the complete edition of 1602, and on subsequent title pages. The long struggle ensued between Puritanism and Anglicanism, culminating in the Commonwealth and the Restoration, left little time for the cultivation of sacred poetry, and none for poetry for children. A hymn or two in Withers's Halleluia, 1611, a child's grace by Herrick, 1647, seem all worthy naming till 1653, when Jeremy Taylor appended his "Festival Hymns" to the Golden Grove. These, he remarks, are "fitted to the fancy and devotion of the younger and pious persons Apt for memorizing to be joined to their other prayers."

The idea was still that of private use, not of public worship; and when about 1674 Bishop Ken issued his "Three hymns" for the boys of Winchester College it is still the same. A worthy Baptist, Abraham Cheere, had in 1672 issued a volume which contains many short hymns and acrostics for children whom he had known, and whose names are given. A little later, Benjamin Keach (q.v.) printed his:

"War with the Devil; or, the Young Man's Conflict with the Powers of Darkness, in a Dialogue Discovering the Corruption and Vanity of Youth, the Horrible Nature of Sin and deplorable Condition of fallen Man."

This became very popular as a chapbook, and with its quaint woodcuts and strong Calvinism suited the prevailing taste. It contains a few hymns, and was often given as a present, the copies yet remaining sometimes containing the autographs of donor and recipient expressed in the kindliest quaint Nonconformist phraseology of the time. The examples of Ken and Taylor, of Keach and Cheere, were now followed by others, and two little penny books by Buyvan and Mason for childish use were issued, but no copies are known to exist at the present time. Matthew Henry, in his Family Hymns, 1695 (enlarged in 1702), and the compiler of A Col. of Ps. H. and Spiritual Songs, Fitted for Morning and Evening Worship in a Private Family, 1701, intended their books for the use of children and others, and one edition of Derrington's reform of Austin's Devotions annexes tunes for the hymns. The nonjuror Bishop, George Hickes, in his translation of Fénelon's Instructions for the Education of a Daughter, 2nd ed., 1708, gives in the "Little Office for Two or more Young Ladies under the same Government: to be used at any time," an earlier translation of "Jesus, dulcis memoria," revised by himself, and two poems at the close, one of exquisite freshness and beauty. It is in 9 st. of 6.1. We have but space to quote st. 1, 2, 5, 8 and 9.

"To Theodosia."

Wouldst be happy? little child,
Be thou innocent and mild.
Like the patient lamb and dove,
Full of sweetness, full of love.
Modestly thy looks compose,
Sweet and blushing like the rose.
When in gardens thou dost play,
In the pleasant flow'ry May,
And art driven by sudden showers:
From the fresh and fragrant flowers;
Think, how short that pleasure is,
Which the world esteemeth bliss.
When the fruits are sour and green,
Come not near them, be not seen.

Touching, tasting, till the Sun
His sweet ripening work hath done.
Think, how harsh thy nature is.
Till Heaven ripen thee for bliss.
Or lest thou shouldst drop away,
Like the leaf that fell to-day;
Still be ready to depart,
Love thy God with all thy heart;
Or when thou wilt ascend on high
From Time to Eternity.

Paradise is sweeter here
Than the flowers and roses here;
Here's a glimpse, and then away,
There will be for ever, ever,
Where thou ever in Heaven's spring,
Shall with saints and angels sing."

The other stanzas are of equal merit, and the whole is worthy of Breton or Wither at their best. It is so Elizabethan in tone and colour that it excites suspicion whether Hickes had not met with it in ms., and was the publisher only, not the author. The other poem is not so good, though it contains a pleasing "Hymn."

But a greater is at the door; these early attempts are but the first-fruits; for Isaac Watts, whose Psalms and Hymns revolutionized Non-conformist hymnody, is also justly entitled to be called the first writer of children's hymns. ii. 1715-1780. The immediate cause of the publication in August, 1715, of Watts's Divine and Moral Songs for Children seems, from the quaint dedication,

"To
Mrs. Sarah,
Mrs. Mary, and
Mrs. Elizabeth
Daughters of Sir Thomas Abney, Knt., and Alderman of London,"

to have been the writer's gratitude for the kindness and attention shown him by the children's parents in the two preceding years during his long illness and convalescence; but from the preface, "To all that are concerned in the Education of Children," we learn:

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CHILDREN'S HYMNS

"The greatest part of this little book was composed several years ago, at the request of a friend, who has been long engaged in the work of catechising a very great number of children of all kinds, and with abundant skill and success. So that you will here find nothing that savours of a party. The children of high and low degree, of the Church of England and Dissenters, baptised in infancy or not, may all join together in these songs."

This would seem to indicate we owe Watts's efforts to a Church of England clergyman. Both dedication and preface are omitted from all but very early editions, and well repay perusal. The high note of toleration struck by Watts has, we are happy to say, been recognised by most compilers since, and there is far less of party spirit and sectarianism in the hymn-books for the use of children than in collections for those of a larger growth. The success of the Divine and Moral Songs was immediate and lasting; edition after edition was issued, and for more than a century editions printed in country towns as well as in centres of population testified to the need felt and met. Many attacks have recently been made on the theology of these hymns, especially with reference to future punishment, and to a certain extent, with justice, but Watts is mild compared with some contemporary theologians in description and assertion, and he evidently photographed the phase of religious thought then existing. Since this was not discovered for a century, when the work of the Divine and Moral Songs was well nigh done, the objection seems uncalled for, and we can all recognise the sterling practical value of the Divine Songs:—"I thank the goodness and the grace," "Almighty God, thy piercing eye," "And now another day is gone," "This is the day when Christ arose," "Lord, how delightful 'tis to see," while of the Moral Songs (enlarged in a later edition) "Tis the voice of the sluggard," and "The Rose," are still memorable. The exquisite "Cradle Hymn," after the fine praise of F. T. Palgrave, himself a writer of children's hymns of high merit, needs no commendation from us.

The popularity of Watts prevented, to some extent, similar attempts in the same direction. A broadside, however, of the reign of George I., is in existence which shows that hymns were occasionally sung by the children at the charity sermons on behalf of particular schools, and in Poems, Amorous, Moral and Divine, 1718, we find "The Incarnation, A Carol, Sung by some children in Church." Such slender beginnings and rare exceptions are these that, except two facts, we cannot point to any single mention of special hymns for children in public use in the Church of England, till the third period of our story.

A curious book by John Fowler, issued at Exeter in 1738, has a preface by Doddridge, but it can hardly be called a hymn-book. Doddridge, however, in 1744, rendered into metre "The Principles of the Christian Religion, expressed in plain and easy verse," and this is admirably done. It is in 24 portions, and some valuable hymns might be extracted therefrom, though as a whole it is unsuited for modern use. The xvithth edition, "On the Nature and Design of the Lord's Supper," gives an interesting glimpse of juvenile Nonconformist worship and illustrates Doddridge's well-known "My God, and is Thy table spread?" (q. v.).

The memory of Christ's death is sweet, When saints around the table meet; And break the bread, and pour the wine, Obeying to His word divine.

While they the bread and wine receive, (If on their Saviour they believe,) They feast, as on His flesh and blood, Cordial divine, and heavenly food.

Their covenant thus with God renew, And love to every Christian shine: Well may their souls rejoice and thrive; Oh! may the blest hour arrive When, ripe in knowledge and in grace, I at that board shall find a place.

And now where there His people do, I would at humble distance view; Would look to Christ with grateful heart, And in their pleasures take my part: Resolved while such a sight I see, To live to Him who died for me.

From this, the non-communicating attendance of children was evidently approved by the writer, and the chastened devotion of the lines is eminently calculated for the purpose intended. Stormier times in the religious world were at hand, and the calm of Watts and Doddridge would not satisfy C. Wesley or J. Cennick, and to each of these we must give some attention. Cennick having joined the Moravians, issued at Dublin, in 1754, his Hymns for Children, in 2 vols. The work is of excessive rarity, the copy in the Fulneck Library being probably unique. It has never been properly examined by hymnologists, but later Moravian collections, notably that of 1780, take many hymns from this source.

The specimens we have seen are tender, simple, and very mystical, but with little poetical beauty, full of Moravian tenets and fancies, but, as Pope says of Beaumont, "a man who has the art of stealing wisely" would find Cennick suggestive and worthy of attention. The best in the Moravian H. Bk., 1749, are:—No. 623, "O Thou before whose Father's face," a prayer for the ministry of Angels, and two funeral hymns, Nos. 623 and 624, "Happy the child who are gone," and "How sweet the child rests." The second, No. 623, was long popular, but has been murdered by alteration, as in Dr. Alton's Children's Worship, No. 453. When, in 1763, C. Wesley published his Hymns for Children, he had already written many for the young which were scattered through other works. A second ed. of these hymns appeared in 1767 with the words And Others of Riper Years added to the title. The work was never very popular, and with the exception of "Gentle Jesus, meek and mild," has hardly a hymn in it known to modern collections outside the Wesleyan body. John Wesley, in a Preface dated March 27th, 1790, gives the clue to this, and as his words well illustrate our subject, we quote them:

"There are two ways of writing or speaking to children: the one is, to let ourselves down to them; the other, to lift them up to us. Dr. Watts has written in the former way, and has succeeded admirably well, speaking to children as children, and leaving them as he found them. The following hymns are written on the other plan; they contain strong and manly sense, yet expressed in such plain and easy language, as even children may understand. But when they do understand them, they will be children no longer, only in years and stature."

When these words were written the day had already dawned when collections, not separate
books by one author, should contain hymns on both plans, and be issued with richer provision for the needs and wants of the rising generations.

iii. 1789–1840. The establishment of Sunday Schools in different parts of the country immediately resulted in people finding Watts hardly sufficient, and consequently collections were made and fresh hymns written. It being impossible to enumerate the whole of these collections and hymns, we must restrict ourselves to the more important. Robert Hawker the Commentator's Psalms and Hymns sung by the Children of the Sunday School, in the Parish Church of Charles, Plymouth, at the Sabbath Evening Lecture, passed through 13 editions at least, and was probably issued after 1789, when the Charles Sunday School was established, as it borrows from Rippon, whose earliest date is 1787. Of the 104 hymns it contains, 44 are from Watts, and 35 from the Olney Hymns. 2 (one a revision from Hart) are apparently Dr. Hawker's, the rest by various authors. In 1790 Rowland Hill issued his Divine Hymns attempted in easy language for Children, which contained 44 hymns. This was revised by Cowper before publication, and was intended for the "Southwark Sunday School Society." In 1808, a collection by Rowland Hill of 298 hymns was issued, and enlarged in 1819. The preface says that the Southwark Sunday School Society, like the parent Society, adopted

"A truly catholic and enlarged plan, so that the children educated by them are conducted to such places of worship, always where Evangelical truths are preached, but passing an equal portion of their Sabbath day's attendance in such congregations, whether Church or Chapel, as use or omit the liturgy of the Established Church."

He did not, however, reprint all the hymns of his own book of 1790, omitting, inter alia, "a hymn for a child that has ungodly parents," which might have caused scandal. Nor should we omit to mention the great philanthropist Jonas Hanway's book. In his ammendment, Proposals for Establishing County Naval Free Schools, 1785, are embedded 18 hymns and 29 psalms. 1792. In 1785 the Moravian Brethren of Bethlehem issued a small collection chiefly from their 1789 book. In 1800 appeared II. for the Use of the Sunday Schools in Manchester. This is decidedly superior in fitness and taste to anything previous to that date. In the same year a small collection was issued at Chatham. To the Nottingam Collection, a few years later, John Burton, jun., contributed his hymns; and the Bristol book of 1812 was one of the earliest to give the names of the authors. Meanwhile the Methodists had not been idle. They had recognized the need of new hymns, and Robert Carr Brackenbury and Benjamin Rhodes wrote some pleasing hymns for young Wesleyans. Joseph Benson, the biographer of John Fletcher, issued, in 1806, a collection from these sources and others, and this became, until 1823, the standard Wesleyan book.

The publication in 1810 of Ann and Jane Taylor's classic Hymns for Infant Minds rendered previous collections incomplete, and the Original II. for Sunday Schools, and other books by Mrs. Gilbert (Ann Taylor) also tended in the same direction.

Two new factors in our history now appear; the issue of magazines for children (The Youth's Magazine commenced in 1805) and the formation of the Sunday School Union. The one brought many fresh hymn contributions to its pages; the other provided an authorised hymn-book for Sunday Schools, and so checked the supply. In general collections, too, the entry in the list of subjects "For the Young" now begins to appear; but from that day to this in all collections the proportion allotted to children is most inadequate. The 2nd ed. of the Sunday School Union Hymn Book for Scholars is dated 1816, the 3rd of that for Teachers 1821. These continued in use till 1840, when they were enlarged. Many hymns were issued for anniversary services on fly-sheets, notably Case of Montgomery for the Sheffield Witanwaste gathering, and some of Montgomery's highest successes have been won in this field.

To the Child's Companion, established in 1824, John Burton, jun., sent his hymns; to the Children's Friend, Dorothy Ann Thrupp, under the signature of Iota, and H. F. Lyte, contributed; while in the Protestant Dissenter's Juvenile Magazine, 1833, &c., appeared T. R. Taylor's too few and genial lyrics. J. Cowd wrote some for his own parish, specimens of which are in the Lyra Britannica, 1858, and in Dr. Rogers's Child's Hymnal, &c., but some of the most beautiful of his productions, now before us, remain unprinted. The issue, in 1833, of John Peel Clapham's Leeds S. S. U. Bk. is noteworthy. It has been repeatedly revised, and contains good work.

iv. 1841–1844. More need now began to be felt among Churchmen and Nonconformists of something different from the narrow Calvinism of earlier days, and as the Tractarian movement gained ground, if Tractarian children were to sing hymns at all, new ones had to be written; for, to express the formulas of the new school, there were no English hymns to be had. The first noteworthy attempt was Mrs. F. M. Yonge's Child's Christian Year, 1841. Kehoe wrote the preface and contributed two new hymns, but the bulk of the book is from J. Astley, Isaac Williams, the 1st series of his Brearley Hymnals, and J. H. Newman from the Lyra Apostolica. It was several times reprinted, but is more fitted for the children of the educated classes than for the poor. I. Williams himself issued in 1842 his Ancient Hymns for Children, a selection from his book of 1839, slightly altered; and his Hymns on the Catechism, a valuable little work, must also be mentioned. But in the same year, and with more success, Dr. Seale pub. his Hymnals for Children, a 2nd following in 1844. and a third in 1846. These became really popular, and some may be found in C. U., alike in England and America, at the present time. Still a need was felt for something more simple, and in 1848 Mrs. Cecil Frances Alexander pub. her Hymns for Little Children. Charmingly simple and tender, clear in dews, and of poetic beauty, combining the plainness of Watts with the feeling for and with childhood of the Taylor sisters, and uniting with both the liturgical associations of the English Prayer Book, they remain unequalled and unapproachable. "Every morning the red sun."
"Once in royal David's city," "There is a
green hill far away," will at once occur as
instances in point. They have reached nearly
a hundred editions. Subsequent efforts by
Mrs. Alexander have not been so successful,
her *Narrative Hymns, Moral Songs, Poems
on the Old Testament* (2 series), containing nothing
worth of note; but her "We are but little
children weak," contributed to Dr. Hook's
*Church School Hymn Book*, 1830, strikes a
higher key, and in the S. C. K. P. &
*Hymns, 1852, The roseate hues of early
dawn;" "Jesus calls us, o'er the tumult," are
very good, though not specially adapted
for the young. Most of the contents in
the same field are noticeable, and in
Helen Taylor's *Sabbath Bells, N.D., and
Missionary Hymns*, 1846, will be found good
hymns, proving that not in one school of
thought merely was the gift of combined
simplicity and beauty to be found. To this same
period belong Miss Leeson, Mrs. Herbert Mayo,
and Miss A. W. Thripp. To Mrs. May's
*Hymns & Poems*, 1847, Miss Thripp contributed
some of her best work. In the addition of
the Rev. John Curwen, and the introduction of
the Tenor Sol-fa System in many Noncon-
formist schools, led to the production of his
*Child's Own Hymn Book*, very deservedly
popular.

Originally issued in 1840, as *Sacred
Songs*, another selection as *Hymns and Chaunts
appeared in 1841; two years later they were
combined as *The Child's Own Hymn Book*. It
was subsequently enlarged, and in 1855 contin-
tained 169 hymns; but in 1870 the entire
book was recast under the title of *The New Child's
Own Hymn Book*. Biographical notes on this
have been pub. by the editor's son. From
1850 onwards a constant stream of collections
has passed through the press, of which we can
notice but the most important. The Church
of England Sunday School Institute revised
their earlier book in 1868 under the editor-
ship of a Committee, with the work failing chiefly
on Mr. George W. Fleming, who was
abandoned in 1872 for one more modern in
tone. A little book of *Children's Hymns and
School Prayers* was issued by the S. C. K.
*Compilers of Church Hymns*, and in 1881 Mrs.
Cayoock issued *The Child's Hymn Book*,
which passed under the revision of Bishops
How and Oxenden and the Rev. John Ellet-
ton. It has at once taken the leading place
among Church books, and contains not only
the best hymns hitherto published, but new
hymns, some of which are of equal value.
Among other Church collections we name:
The Rev. J. C. Miller's, N.D.; the *Hymns and
Carols*, ed. by W. C. Dix, 1869; *Hymns and
Carols for the Children of the Church*, 1876;
and *Hymns for the Children of the Church*, 1878.
The last contained new compositions by Mrs.
C. F. Hermanus and Mrs. E. H. Mitchell,
which will win their way. The Wesleyans in
1870 revised their preceding book of 1862-5,
and with some success, but a new revision was
called for in 1879, and the result was the
Methodist Sunday School *Hymnbook*, contain-
ing 566 hymns. This, in our judgment, ranks
first in merit of any collection for children yet
made, and is approached only by Mrs. Carev
Brook and the Rev. G. S. Barrett. Among
the Congregationalists several books of im-
portance appeared from time to time. Butler's
*H. & Sacred Songs*, 1855; Major's *Book of
Praise for Home & School*, 1869; *Alcott's
Children's Worship*, 1876; and the present
authorised selection, the Rev. G. S. Barrett's
*Book of Praise for Children*, 1881, an enlargement
of the Rev. W. G. Horder's book under the
same title, issued in 1875. Less has been done
among the Baptists, the only book of high
merit being the Rev. W. R. Stevenson's *School
Hymnal*, 1880. The English Presbyterians
have *Psalms & Hymns for Children's Worship*,
in addition to 61 hymns for the young in their
*Church Praise*, 1882. In Scotland, which has
done little in the way of original compositions
in this line, we may name Rev. James Bonar's
*School Worship*, 1878, and the United Presby-
terian *Hymnal for the Young*, 1883. Among
the 'Friends' the *School & Mission Hymn Book,
1873, is well edited. The Roman Church has
only one book worth naming in this connection,
the Rev. Henry Formby's *Catholic Songs*. This,
issued partially about 1853, has been revis-
ed, and is now issued in two parts as the
*Junior School Song Book* and the *Senior
School Song Book*. It is of higher calibre
than we generally find in hymnals of the
Roman Catholic communion.

It only remains to notice the miscellaneous
books not yet mentioned. The Sunday School
Union issued their *Songs of Gladness* in 1871,
containing originals by Miss Doudney, W. P.
Balfern, and others, and this has been subse-
quenty enlarged. Their latest publica-
tion is *The Voice of Praise*, 1886. It contains 600
hymns, and is a meritorious work. The issue
in America of hymns of a revival type has been
followed by the reprint, on this side the Atlantic,
of many of this school, but they can scarcely
win a lasting popularity, and belong rather to
American hymnody. Dr. Rogers issued his
*pictorial Child's Hymnal*, N.D., which contains
some hymns not elsewhere accessible. In
closing this survey we specially name Dr. W.
Fleming Stevenson's *Hymns for Ch. & Home*, 1873,
containing 100 hymns for children. The bio-
graphical index and the notes to the hymns
are the best attempt hitherto made to collect
facts as to children's hymns, Mr. Curwen's
*Biographical Notes* already alluded to being
its only rival.

**Chope, Richard Robert, M.A., b Sept.
21, 1830, educated at Exeter College, Oxford,
B.A. 1855, and took Holy Orders as Curate
of Staple ton, 1856. During his residence at
Stapleton the necessities of the Choir led him
to plan his Congregational Hymn and Tune
Book, pub. in 1857. In 1858 he took the
Curacy of Sherborne, Dorset; in the follow-
ing year that of Upton Scudamore, where
he undertook the training of the Chorus of the
Warminster district for the first Choral
Festival in Salisbury Cathedral; and in 1870
that of Brimpton. The enlargement of the ed. of
The Congregational Hymn Book was pub. 1862,
and *The Canticus, Psalter, &c., of the Prayer
Book, Noted and Pointed*, during the same
year. In 1865 he was preferred to the parish
of St. Augustine's, Queen's Gate. South Ken-
nington, and subsequently pub. *Carols for Use
in Church during Christmas and Epiphany*,
1875; *Carols for Easter and Other Tides*, 1887;
and other works. Mr. Chope has been one of the leaders in the revival and reform of Church Music as adapted to the Public Services. He was one of the originators of The Choir and Musical Record, and was for some time the proprietor and assistant editor of the Literary Churchman. [J. J.]

Χορός Ἰσραήλ. St. Cosmas. [Transfiguration.] This Canon of the Ascension is found in the Greek Service Book Office for that Festival, Aug. 6, and in Anth. Græca, p. 176. It dates from the early part of the 8th cent., and in common with all festival Canons it consists of 8 odes, the 2nd ode being gentilical (see Greek Hymnody, § xvi. 10). The only tr. into English is a cento principally from the first four odes, beginning as above and rendered "The choirs of ransomed Israel" by Dr. Neale in his Hym. of the Eastern Church, 1862, p. 84. It is thus derived: st. i. from ode i.; st. ii. from odes ii. and iii.; st. iv. from odes iv. and v. St. vi. is Dr. Neale’s own, is a reference to the heavenly glory, and quite in the modern manner. It is introduced as a climax, but is not in the original, as that does not feel this need. From this tr. the following centos have been taken: People’s H., st. i., vi.; S. P. C. K. Ps. & Hymns, st. i., iv.-vi.; Palmer’s Supp. Hymnal, 1866, st. i., iii., iv., vi., and "In days of old on Sinai," being st. iv.-vi. in H. A. & M., 1868 and 1875. [J. J.]

Chorus novae Hierusalem. St. Fulbert of Chartres. [Easter.] As St. Fulbert d. cir. 1029, this hymn dates from about the beginning of the 11th cent. It is found in an 11th cent. ms. in the Brit. Mus. (Vesp. D. xii. f. 72 b), and from this is printed in the Latin Hymn of the Anglo-Saxon Church, 1851, p. 159. It is also in an 11th cent. ms. at St. Gall (No. 387). Its English use was extensive. It is first given in the Sarum Brev. as the hymn at first Vespers of the octave of Easter, and so for all Sundays to the Feast of the Ascension (Hym. Sarisb., 1851, pp. 90, 91); in York, the same, with the addition, “When the Sunday Office is said”; in St. Alban’s through Easter week at Terce. It is also in the Aberdeen Brev.

The text is also in the following works: Daniel, I, No. 191, iv. p. 140, with various readings; More, No. 167; Car. Newman’s Hymn Br., 1838 and 1865; Bugg’s Annotated H. A. & M., 1867, p. 129, and others.

The second stanza, “Quo Christus invictus Leo” (in H. A. & M., “For Judah’s Lion bursts His chthonus”), is based upon a mediaval belief, thus preserved in the words of Hugh of St. Victor, “Quum leona parit, suos catulos mortuos parit, et ilia custodit tribus dies, dicens omnium peper corum exspectat vivificavit. Sic Omnipotens Pater Filium in sumum tertia die suscitavit a mortuis.” [W. A. S.]

Translations in C. U.:—
1. Ye choirs of New Jerusalem, Your sweetest name of Campbell, from the Sarum Brev., written for and 1st pub. in his Hys. and Anthems, &c. (St. Andrew’s), 1850, pp. 75–6, in 6 st. of 4 l. In 1858 it was included, with a slight alteration in st. ii., 1. 3, and the omission of st. vi. in the Scottish Episc. Coll. No. 77. This was partly rewritten, and a doxology was added thereto by the compilers of H. A. & M., and given in their “trial copy,” 1859, No. 78, and then in their 1st ed. 1861. This is the form of the hymn which is in most extensive use. In Mr. Shipley’s Anna Sanctus, Campbell’s text is given from his ms.

2. Thou New Jerusalem on high. By J. M. Neale, from the Sarum Brev., given in his Medieacls Hys., 1851. In revising it for the Hymnal N., 1854, Dr. Neale rendered it, “Ye choirs of New Jerusalem, To sweet new strains,” &c. This was repeated in his Medieaecals Hys., 2nd ed. 1863, with st. ii. rewritten, and is the form of the hymn in C. U.


Translations not in C. U.:—
1. Ye choirs of New Jerusalem, Begin, &c. J. D. Chambers, 1, 1857.
5. Jerusalem, thy song be new, Lord Brey, in Mr. Shipley’s Anna Sanctus, 1884.

J. J.

Christ from the dead is raised. Tate and Brady. [Easter.] A rhymed version of 1 Cor. xv. 20, the 3rd anthem appointed for Easter Day in the Book of Common Prayer. It is found in the Supp. to the New Version, for details of which see Eng. Psaltes, § xiii., and New Version.

Christ is risen! Christ is risen! He hath burst, &c. A. T. Gurney. [Easter] 1st pub. in his collection A Book of Praise, &c., 1862, No. 119, in 3 st. of 12 l. It is in C. U. in three forms:—
1. The original, which is seldom found outside the author’s Coll.
2. The text as in Church Hymns, 1871, No. 133. In the Church Times for Feb. 19, 1875, the author denies that this arrangement, whilst in the folio ed. of Church Hymns, 1851, Mr. Elrington (one of the editors) allows that “The variations in this hymn amount to an almost complete recasting of it. The fine conception of the hymn was grievously marred by faulty execution, and sincere thanks are due to the author for permitting his original to be so daringly manipulated” (p. xiii.). This text has been introduced into American use through the Church Praise Bk., N. Y., 1882.
3. The text as in H. A. & M., 1875, No. 138. Against this also the author complains in the same letter to the Church Times. It also has been introduced into American C. U. It was given in Laudes Domini, N. Y., 1894.

J. J.

Christ is risen, the Lord is come. H. H. Milman [Easter.] This Easter hymn was given in the author’s Sel. of Ps. and Hys., &c., 1837, No. 2, for Easter, in 3 st. of 8 l., in his Poems, 1859, vol. ii. p. 132; and again in the 11th ed. of Heber’s Hymns, 1842, p. 115, divided into 6 st. of 4 l. Amongst modern hymnals it is found in Kennedy, 1863, No. 702, with slight alterations, and the addition of the refrain “Alleluia!” It is also in the Coll. for Harrow School Chapel, and others. [J. J.]

Christ is the Foundation of the house we raise. J. S. B. Monsell. [Foundation Stone of a Church.] Written for the laying of the Foundation Stone of St. Mary
CHRIST IST ERSTANDEN

Magalenp, Paddington, in 1865, and pub.
with an account of the ceremony in the Church Times. In 1866 it was included in Dr. Monn's Hymn of Love and Praise, 2nd ed., pp. 193–194, in 12 st. of 8 l., and repeated in his Lyric Hymns, 1870, and his Parish Hymnal, 1873, No. 200. In Church Hymns, No. 307, it is abbreviated from the original. Authorised text, Parish H.

[J. J.]

Christ ist erstanden, Von der Marter alle
[East.] One of the earliest German hymns, this is found in various forms as early as the 12th cent., and variously given by Wackernagel, ii. pp. 43–44. It was sometimes used alone, sometimes as part of the liturgical services at Easter, as at the lighting of the lamps, and sometimes woven into the early Passion plays (compare its use by Goethe in Faust, pt. 1). Wackernagel, ii. pp. 726–732, gives also seventeen versions from the 15th cent. The versions vary in length from 5 1. to 11 st. of 4 l. (Cf. Hoffmann von Falke's Leben's Geschichte der deut.

1. Wackernagel, ii. No. 935, in 3 st., from the Geistliche Lieder, Erfurt, 1531 (previously in Klag's G. B., Wittenberg, 1529), and thence in V. Babst's G. B., 1545, and most succeeding hymn-books, and recently as No. 126 in the Uran. L. S., 1551. This form Luther held in such esteem of it that he said, "After a time tires of singing all other hymns, but the Christ ist erstanden' one can always sing again." The only tr. in C. U. is:

New is Christ risen, by A. T. Russell, in his Ps. & Hym., 1851, Appendix, No. 3.

Other trs. are:

(i) "Christ is now risen again," by Bp. Coverdale, 1539 (Remains, 1846, p. 563). (2) "The Lord is risen, and gone before," by Miss Fry, 1845, p. 70. (3) "Christ the Lord is risen, Out of," by Miss Winkworth, 1865, p. 37. [J. M.]

CHRIST LAG IN TODESBANDEN. M. Luther.

[East.] 1st pub. in Eyn Embrichion, Erfurt, 1524, entitled "The hymn, 'Christ ist erstanden,' improved." Thence in Wackernagel, iii. p. 12, in 7 st. of 7 l., and the same in Schircks ed. of Luther's Geistliche Lieder, 1834, p. 20, and in the Univ. L. S., 1851, No. 127.

Only slight traces of the "Christ ist erstanden," (q. v.) are retained in Luther's hymn St. iv. v., are based on the sequence "Von der Scharfe des Meeres" (q. v.) and one or two expressions may have been suggested by the "Surround Christus hodie." (q. v.) These German and Latin hymns, with the Scriptural notices of the Passover Lamb, furnished Luther with the materials of this beautiful poem, but the working out is entirely original, and the result a hymn second only to his unequalled "Ein feste Burg." (q. v.)

Translations in C. U.:

1. Christ in the bands of death was laid, a good tr., omitting st. v., by A. T. Russell, as No. 104 in his Ps. & Hym., 1851.

2. Christ lay whilst in Death's strong band, a fall and good tr. by R. Massie in his M. Luther's

CHRIST, OF ALL MY


3. In the bands of death He lay, Who, a full and good tr., but not in the original metre, by Miss Winkworth in her Lyra Ger., 1st Series, 1835, p. 87. Slightly altered, and omitting st. ii., as No. 714 in the Wes. H. Bk., 1875. In full, but altered, is Schaff's Christ in Song, 1869, p. 261. The version beginning "in death's strong bands Christ Jesus lay," No. 749 in J. L. Porter's Coll., 1876, is st. i., iv., vi., vii., mainly from the Lyra Ger., but partly from the C. B. for England, with two lines from Mr. Massie.

4. Three days in Death's strong grasp He lay, a good tr. of st. i., iv., vii., based on Mr. Massie, as No. 87 in Pott's Coll., 1861.


6. Jesus in bands of Death had lain, a tr. of st. i., iv., vii., by Miss Borthwick, contributed as No. 79 to Dr. Pagenstecher's Coll., 1864, and included in her C. B. L. L., ed. 1884, p. 259.

CHRIST IN THE PROPHET. M. Luther.

[East.] 1st pub. in Hym. und S. Poems, 1742, p. 206, in 8 st. of 8 l., as the second hymn on "Waiting for Christ the Prophet" (F. Works, 1878–79, vol. iii, p. 262). In 1780 J. Wesley compiled a canto therefrom, consisting of st. ii. vi., and included it in the Wes. H. Bk. No. 348, as:—"Open, Lord, my inward ear." In Kennedy, 1863, No. 1196, is the same canto, slightly altered, as:—"Open, Lord, mine inward ear." [J. J.]

CHRIST, OF ALL MY HOPES THE GROUND.

R. Wardlaw. [Christ All, and in all.] This hymn appeared in the Supp. which he appended to the 8th ed. of his Select of Hymns, &c. (1st ed., 1803), in 1817, No. 488, in two parts, the 2nd part beginning, "When with fasting sickness worn," Pt. i. is in 6 st., and Pt. ii. in 7 st. of 4 l. Both parts have been adopted in t. Britain and America. In the latter, however,
the most popular of the hymns is a cento composed of st. i., vii., x-xii., as in Dr. Hattfield’s Church H. Bk., N.Y., 1872, No. 896; or the same cento reduced to 4 st. of 4 l., as in several collections.

[Ch.]

Christ our Passover for us. C. Wesley. [Holy Communion.] Pub. in Hymns on the Lord’s Supper, 1743, No. 81, in 4 st. of 8 l., and again in P. Works, 1868-72, vol. iii. p. 275. In the Wes. H. Bk. of 1875, No. 905. — “Jesus, Master of the Feast,” is composed of st. iii., iv. of this hymn. It is curious to note that these same stanzas were introduced into the hymnals of the Church of England by Toplady through his Ps. and Hymns in 1776. [Ch.]

Christ our Passover is risen today, Sons of men, &c. C. Wesley. [Easter.] This is one of the most popular and widely used of C. Wesley’s hymns. It appeared in the Hymns and S. Poems, 1759, in 11 st. of 4 l., with the heading “Hymn for Easter.” In his Ps. and Hymns, 1760, No. 92, M. Madan introduced some alterations, and omitted st. vii., thereby forming a hymn of 8 st. It is from this form of the hymn that all subsequent arrangements of the text have been made. It is curious that although it was in several collections of the Church of England in 1780, yet J. Wesley omitted it from the Wes. H. Bk. which he compiled and published during that year, and it was not until the issue of the Hymnals that to that collection in 1830, that it appeared therein in any form, and then the alteration of st. iv., 1, 3, “Dying once, He did not die, to save,” was adopted from Madan. Its use is extensive in all English-speaking countries. The reading, “Christ, our Lord,” &c., dates from Cotterill’s Sel., 1810 (P. Works, 1868-72, vol. i. p. 185). [Ch.]

Christ the true anointed Saviour, C. Wesley. [Christ the Prophet.] From his Scripture Hymns, which were left in ms. at his death. In the Arminian Magazine for May, 1789, J. Wesley announced his intention of publishing these hymns. That publication, however, was restricted to a few which were given in the magazine from time to time. The ms. was embodied in the P. Works of J. and C. Wesley, 1868-72, vol. x. “Hymns on the Four Gospels,” &c. This hymn was given in the Hymnals of the Wes. H. Bk., 1830, and is retained in revised ed. of 1875. [Ch.]

Christ. Whose glory fills the skies, Christ the true, &c. C. Wesley. [Morning.] 1st pub. in J. and C. Wesley’s Hymns and S. Poems, 1740, p. 61, in 3 st. of 6 l., and entitled “A Morning Hymn” (P. Works, 1868-72, vol. i. p. 224). In 1776, A. M. Toplady included it, unaltered, in his Ps. and Hymns, No. 296, and for many years it was quoted as his production. Montgomery, however, corrected the error in his Christian Poetist in 1825, its extensive use in the Church of England, and by Nonconformists, is due mainly to Toplady and Montgomery. The latter held it in special esteem, and regarded it as “one of C. Wesley’s loveliest progeny.” In its complete form it was not included in the Wes. H. Bk. until 1875. Its use is extensive. The hymn: — “Thou, whose glory fills the skies,” as found in the People’s H., 1867, No. 570, is the same hymn with slight alterations. In the 8. C. K. Church Hymns, the doxology is from the Cooke and Denton Hymnal, 1853: st. ii. and iii. have also been used in the cento “O disclose Thy lovely face,” &c. It has been rendered into Latin by the Rev. R. Bingham, in his Hymn, Christ. Lat., 1871, as “Christe, cujus gloriae.” The American use of the original is extensive. [Ch.]

Christ unser Herr zum Jordan kam. M. Luther. [Holy Baptism.] Probably written 1541, and pub. as a broadsheet in that year (Wackernagel’s Bibliographie, 1855, p. 172). In Low German it appeared in the Magdeburg G. B., 1542, and in High German in the Geistliche Lieder, Wittenberg, 1547. In Wackernagel, ill. p. 25, in 7 st. of 9 l., and the same in Schircks’s ed. of Luther’s Geistliche Lieder, 1854, p. 59, and as No. 258 in the Unr. L. S., 1881. The original title is “A hymn on our Holy Baptism, wherein is briefly embraced What is it? Who instituted it? What is its use?” It is a Catechetical hymn setting forth the Lutheran doctrine of Baptism, and is based on St. Matt. iii. 13-17, and St. Mark xvi. 13. The only tr. in C. U. is —

To Jordan came our Lord the Christ To do, Tr. in full in R. Massie’s M. Luther’s Spiritual Songs, 1854, p. 69; repeated with st. vii. altered, as No. 210 in the Ohio Luth. Hymnal, 1886. Also in Dr. Bacon, 1884, p. 69.

[Ch.]

Hymn to Jesus Christ, &c. Gregory of Nazianzus. [Easter.] This hymn to Christ on Easter Day dates from the 4th cent., and is found in various editions of St. Gregory’s Works, in Daniel, ill. 6, and in the Anth. Grac. Crr. Christ., 1871. A translation, “O Christ the King! since breath pent up,” &c. by A. W. Chatfield, appeared in his Songs and Hymns, &c., 1876. (See Greek Hymnody. iv.)

[Ch.]

Christe, coelestis medicina Patris. [In time of Pestilence.] This hymn is in the Mozarabic Breviary, Toledo, 1562, f. 811, as the hymn at Vespers in the Office for one or more sick persons, and again (f. 69) on the Thursday after the Octave of the Epiphany, called the “Vespers of the Sick.” Daniel, No. 165, gives the text, with a note, and classifies it with hymns written not earlier than the 6th, nor later than the 9th cent. Tr. as:

Christ from the Father sent to bring us healing. Written by R. F. Littledale for the Priest’s Prayer Book, enlarged ed. 1866, and from these transferred to the People’s H., 1867. [Ch.]

Christe cunctorum dominator alme. [Consecration of a Church.] This hymn of unknown date and authorship, is found in
three ms., of the 11th cent. in the Brit. Mus. (Jul. A. vi. f. 68 b; Vesp. D. xii. f. 112 b; Harl. 2961, f. 250), in the Latin Hymn. of the Anglo-Saxon Ch., 1851, p. 141, and in an 11th cent. Mozarabic Brev. in the Brit. Mus. The oldest ms. in which it is now found is one of the 9th cent. in the Library at Bern. Daniel, I. No. 96, and iv. pp. 110 and 364, has the full text with various readings from the Brev. H. and other sources. Tr. as:—

0 Christ, Thou Ruler of the Universe, by J. D. Chambers, in his Lauds Stu., Pt. i, 1871, p. 477.

Two centos from this vigorous tr. have been adopted, the first beginning with st. i., in Thring's Col., 1882, and the second with st. iv.:—

"Behold, 0 God, how thankful in Thy praise," in T. Darby's Hymns, 1885. Also tr. as, "Only begun Word of God eternal." Printed for the use of St. Barnabas, Finsfno, 1884. St. viii. and ix. are original.

It has also been rendered into English through the German as follows:—

De, dem der Himmel un die Erd' sich bunget, by A. L. Rambach, in his Anthologie, i. p. 176, in st. i. Thence altered and beginning "O Herr, der dem sich Erd' und Himmel bunget," in Knappe's Ev. L. S., 1837, No. 1129 (1855, No. 1296). The only tr. in C. U. is:—

Eternal Son of God. O Thou, a tr. in L. M. of st. i. v, vi. ix. as No. 131 in the Ohio Lutheran Hymnal, 1880. [J. M.]

Christe, fili Jesu summ. [St. Benedict.] The oldest known text of this hymn is found in a ms. of the 11th cent., at Stuttgart. It is also in a 15th cent. ms. in the Brit. Mus. (Add. 1850, f. 118). Mone gives it as No. 888, and thinks it is of the 16th cent.; and Daniel, iv. p. 184, gives the text without note or comment. Tr. as:—

Jesus Christ, with God the Father Consubstantial.

Only Son, by G. Moultrie, 1st pub. in the Church Times, July 9, 1864; again in his Hymns & Lyric, 1867; and in the People's H., 1867, No. 242. [J. J.]

Christe hanc hora tertia. [For the Third Hour.] This hymn is found in an Anglo-Saxon Hymnary of the 11th cent. in the British Museum (Vesp. D. xii. f. 39). In the ms. it is given for the Nativity, at Terce; the hymn for Sexta being "Septima natae virgine" (f. 39 b); and that for None being "Hora none quam canimus" (f. 39 b). The three parts are printed from this ms. in the Lat. Hymns of the Anglo-Saxon Ch., 1851, pp. 151-152. Tr. as "O Christ, our Lord, in this third hour," by J. D. Chambers, in t.i. Lauds Stu., 1857, and repeated in Skinner's Daily Service Hymn., 1861. [J. M.]

Christe, qui lux es et dies. [Lent.] An Ambrosian hymn, quoted by Hucbmar, Abp. of Rheims, in his treatise, Contra Godolphinum. . . De und un non Trinid Deitate, 857, thus fixing its date at an early period. Although the Benedictine editors have assigned some hymns to St. Ambrose on the strength of their being quoted in the same work, yet they have rejected this as the work of that Father. (Migne, tom. 16-17.) The text and uses of this hymn are:—

(1) In the Monument Brit., Toledo, 1502, f. 304 b, it is given as a hymn for compline on sundays, with an additional stanza which reads—

"Tetra noctis insidiae
Hujus temporis libera
Tuo lucis magnalia
Totum chorum inimina."

(2) Daniel, L. No. 23, gives the tr. from two 13th cent. ms. at Würzburg, &c. He also gives an additional verse which reads—

"Ad te clamamus domine,
Noel nos deelinerque,
Festina; tu tardaveris,
Suscurre nobis misericors."

(3) Mone, No. 76, gives the tr. from a ms. of the 8th cent., preserved at Darmstadt, with readings of later ms. and printed Breviaries, and an extended note.

(4) Daniel follows in 1855 (Tr. pp. 64-5), with references to his former note, and to Mone, and further readings from ms. and printed Breviaries.

(5) It is found in a ms., c. 900, in the Bodleian (Junius, 25 f. 127 b); in three ms. of the 11th cent. in the British Mus. (Jul. A. vi. f. 32 b; Vesp. D. xii. f. 11; Harl. 2961, f. 220 b); and in the Latin Hymn. of the Anglo-Saxon Church is printed from an 11th cent. ms. at Durham (Surtees Soc., 1851, p. 12).

(6) It is also found in Hymns. Strasbourg, (Lond. 1851), the Sarum and York Breviaries; Card. Newman's Hymn. Ecclesiastics, 1838 and 1865; Wackernagel, 1864, No. 21; Rosler; Eulenspiegel; Buggs' annotated H. d. A. M., and others. In the various Breviaries its use differed, but it was mainly confined to Lent. [W. A. S.]
CHRISTE, QUI SEDES

1558, where it is in 7 st. of 4 l. Included in the Hamburg Enchiridion, 1558, and recently as No. 507 in the Ann. L. S., 1851. In Nöldcke's Alber, 1857, p. 43. St. vi., vii., says Lauxmann, have formed a very favourite evening prayer for families in Württemberg from olden times till now. The only trs. is:

"We are Thy heritage indeed," of st. v., vii., as No. 244, in pt. i. of the Norvian H. Bk., 1784. [J. M.]

Christe, qui sedes Olympia. Jean Baptiste de Sautéll. [St. Michael and All Angels.] Given in the Clunia Brei., 1686, p. 1086, and in his Hymnus Sacri et Noni, 1609, p. 40; and in the ed. of 1698, p. 182, as "Christe, summi Rex Olympi," and in 7 st. of 6 l. In the revised Paris Breviary, 1736, st. ii. was omitted, and various alterations were introduced. Other French uses vary both from Paris Brev. and the original. "Christe, qui sedes Olympia," is the Paris text from which all the trs. into English have been made. It is given in Chandler's Hys. of the P. Ch., 1857, p. 224; and in Card. Newman's Hymnæ Ecclesiæ, 1838 and 1863. The stanza omitted from the Paris Brev. is:

"Quotquot adstant, sempiternum
Qui tribunal ambient,
Hi tot ardent Imperants
Ferre jussa praetere
Ire teris, et reder,
Sacra per commodata."—Ed. 1698, p. 182. [W. A. S.]

Translation in C. U.:

Christ in highest Heaven enthroned, by W. Palmer, in his Short Poems and Hys., 1845, in 6 st. of 3 l. From thence it passed, unaltered, into the St. Saviour's (Leeds) Sacred Hymns & Anthems, 1846, and with slight alterations and a doxology into Hys & Intros, 1852. It is also given in Murray's Hymnæ, 1852, as, "Christ, to Whom, enthroned in Heaven"); in H. A. & M., 1861, and the Hymnary, 1872, as "Christ, in highest heaven enthroned"); and (st. iv.—vi), from Murray's Hymnæ, as "Hate are they o'er all creation," in Kennedy, 1893.

Translations not in C. U.:

1. 0 Christ, Who in heaven. J. Chandler. 1837.

CHRISTE REDEMPUTOR

Lauda Sion, p. 105, in 7 st. of 4 l. and repeated in the Appendix to the Hymnal N.

2. 0 Christ, Redeemer of mankind, by R. F. Littledale, written for and 1st pub. in the People's H., 1867, No. 293, in 7 st. of 4 l. and signed "F. R."

ii. Roman Breviary Text.

Placare, Christe, servulia. This text is found in all editions of the Rom. Brev. since 1632, and in Daniel, i., No. 243. It is tr. as:

0 Christ, Thy guilty people spare, by E. Caswall. 1st pub. in his Lyra Catholica, 1849, pp. 191-2, and again in his Hymns &c., 1873, p. 103. This is the tr. commonly used in Roman Catholic collections for missions and schools. Another tr. is:

"O be not angry, Lord, with those," by Wallace, 1874. [J. J.]

Christe Redemptor omnium [gentium] Ex [De] Patre. [Christmas.] This Ambrosian hymn is sometimes ascribed to St. Ambrose, but is rejected as such by the Benedictine editors of his works. (Paris Brev. 1890, p. 186.) The furn. tr. is known in three forms. These are, i. The Original; ii. The Roman Breviary text; iii. and the Paris Breviary text.

i. Original Text.

Christe Redemptor omnium Ex Patre Patris unice. This is found in three ms. of the 11th cent. in the Brit. Mus. (Jul. A. vi. f. 32 b; Vesp. D. xii. f. 31; Harl. 4971, f. 227 b), and in the Latin Hys. of the Anglo-Saxon Ch., 1851, p. 119, printed from an 11th cent. ms. at Durham. The text in Daniel, i., No. 75, "Christe Redemptor gentium, De Patre," is from later authorities. In his vol. iv. p. 115, Daniel gives the earlier renderings from a Rheinau ms. of the 11th cent. The Hymn. Sarisb., 1851, p. 12, gives the text, with readings from various English uses. [W. A. S.]

Translations in C. U.:

1. Jeus, the Father's Only Son, by J. M. Neale, given in the Hymnal N., 1st ed., 1852, No. 13, and continued in later editions. In 1884 it was transferred to the Hymner.


3. O Christ, Redeemer of mankind, by R. F. Littledale, made for and 1st appeared in the People's H., 1867, and signed "F. R."

Translations not in C. U.:

1. 0 Christ, Redeemer of us all. Primer. 1804.
2. Christ, whose redemption all doth free. Primer. 1819.
4. O Christ, Redeemer of the world. J. D. Chambers. 1857. [J. J.]

ii. Roman Breviary Text.

Jesu Redemptor omnium, Quem lucis ante originem. This form of the hymn was given in the revised Roman Breviary, 1632, for Vespers and Matins on Christmas Day. The text is in Daniel, i., No. 75; and in Card. Newman's Hymnæ Ecclesiæ, 1838 and 1865. [W. A. S.]

Translations in C. U.:

1. Jesu, Redeemer of the world, by E. Caswall, 1st pub. in his Lyra Catholica, 1843, p. 45, and
A cento of 5 st., being st. 8, 10, 12, 32, 96, beginning, “Nuncius praesepi mihi labra suum,” was tr. by Dr. R. M. Magritt as “O let some swift-winged angel” and contributed to the 1874 Draft Hymnal of the United Presb. Church. When included as No. 95 in the Presb. Hymnal, 1876, it began, “Lord! let Thy Spirit holy,” but when Dr. Magritt reprinted it together with the Latin in his Songs of the Christian Creed and Life, 1878, No. 42, it began, “Lord! let Thy swift-winged angel.” This was again altered in the 1786 ed. to, “Lord, let some swift-winged angel.” It is one of the best of his translations. Another tr. is, “Christ, of Thy Saints the Head, the King,” in 50 st. of 8 lines, by Sir William Mure, pub. as A Spiritual Hymne of the sacrifice of a sinner to be offered upon the altar of a humbled heart to Christ our Redeemer, &c. Edinburgh, 1829. J. M.]

Christe, sanctorum decus angelorum. St. Rabanus Maurus. [St. Michael.] This hymn is in four forms, not counting slight variations of text, as follows:—

i. Original Text.

Christe sanctorum decus angelorum, Rector humani generis et auctore. It is in three ms. of the 11th cent. in the Brit. Mus. (Vesp. D. xii. f. 92; Jul. A. vi. f. 58; Harl. 2961, f. 243), and is also printed from an 11th cent. ms. belonging to the Dean and Chapter of Durham in the Latin Hymns. of the Anglo-Saxon Church, 1851, p. 116. Of this text there is no translation.

ii. Textus Receptus.

Christe sanctorum decus angelorum, Rector humani generis et auctore.

This is given by Daniel, i. No. 188, with various readings, and by Motte, No. 311, also with notes. To these are added in Daniel, iv. p. 165, readings from a ms. of the 11th cent. belonging to the Abbey of Rheinsa; and at p. 371 he says, that the hymn is also found in a ms. of the 9th cent. in the Town Library of Bern.

Translations of this text are:—

1. Christ, the glory of the holy angels. W. J. Blyeh. 1827.
2. Christ, the holy angels’ Grace. J. W. Hewett. 1829.

iii. Roman Breviary Text.

Christe sanctorum decus angelorum, Gentilis humanae Sator et Redemptor, given in the Rom. Brev., 1632, for the Feast of St. Michael, at Lauds. The text is also in Daniel, i. No. 188; Carl. Newman’s Hymni Ecclesiae, 1838 and 1865; Königfeld, ii. 131; Bässler, No. 71, &c. In this arrangement, st. v.:—

“Hinc lei nostri gentirix Maria
Tutus et nobis chorus angelorum
Semper assistat, simul et beata
Conco tota.”

is changed to—

“Virgo dux pacti genetrix lucis
Et sacer nobis chorus angelorum
Semper assistat, simul et miranda
Regia coeli.”

In the translations the full force of this change has been evaded by all with the exception of Caswall.

Translations in C. U.:—

Christi Blut und Gerechtigkeit. N. L. von Zinzendorf. [Redemption.] This fine hymn was written in 1739, during his return journey from St. Thomas's in the West Indies, and 1st pub. 1739, in Appendix vii. to the Herrnhut G. B., 1738, as No. 1238, in 33 st. of 4 i. In Knapps ed. of Z.'s Geistliche Lieder, 1843, p. 135, it is marked as "On St. Eustachius," which has been interpreted to mean that it was written on the island of St. Eustatius, in the Dutch West Indies, but quite as probably means that it was written on St. Eustachius's day, viz. on March 22, 1739. In the Brüder G. B., 1778, No. 399, reduced to 20 st., and thus as No. 1291 in the Berlin G. L. S., ed. 1863. St. i. is taken from the hymn, "In Christi Wunden schlafl ich ein," ascribed to Paul Eber (q. v.).

Translations in C. U.:
1. Jesus, Thy blood and righteousness, a spirited but rather free tr., omitting st. 6, 11, 13, 22, 23, 25-28, by J. Wesley, in H. and Sacred Poems, 1740 (P. Works, 1808-72, vol. i. p. 346). Of these 24 st. 16 were adopted in the H. and Spiritual Songs, 1753, No. 68, and 11 (1, 2, 6-8, 10, 11, 13, 21-24, 26, 27) in the Wes. H. Bk., 1780, No. 181 (ed. 1875, No. 190). In most collections it is still further abridged. The most usual cento is that given by M. Madan, in the 2nd ed., 1763, of his Ps. and Hymns, No. 175, which is of Wesley's st. 1, 12, 2, 13, 15, 24. This is found in Bickersteth's Christian Psalms, 1833, and has been recently given, omitting st. xii., in Speep's S. G. of G. and G., 1870; Irish Ch. Hymnal, 1873; Spurgeon's 0. H. Bk., 1869; Pennsylvania Luth. Ch. H., 1868, and other collections. Among the various British and American hymnals which begin with Wesley's first line, the other sts. used for making centos are taken from the Wes. H. Bk., 1780 (6-8, 21-23).

The hymn is also found under these first lines:
1. Jesus, Thy robe of righteousness (st. 1.), in the Cong. H. Bk., 1836; Leeds H. Bk., 1843; N. Cong., 1859; Bapt. Ps. & Hymns, 1858, etc.
3. Jesus, Thy grace and righteousness (st. 1.), in English version, 1847.

5. The holy, meek, unspotted Lamb (st. vi.), in American Sabbath H. Bk., 1854.
7. Lord, I believe were sinners more (st. viii.), in Evangel. Union Hymnary, 1878.
8. Jesus, be endless praise to Thee (st. xxiv.), in L. H. Hastings's Hymnal, 1869.
9. Jesus, the Lord, my righteousness (st. 1.), in The Enlarged London H. Bk., 1879.

Another tr. is:


More's notes and readings are extensive. He considers it to be of the 8th cent. Daniel iv. 120, quotes More's text, references, and part of his notes. It is tr. as:

Mark! a glad exulting through. by P. Onslow, in the Lyra Messianica, 1864, p. 6, in 8 st. of 4 i., and from thence into Alford's Year of Praise, 1867, No. 2. [J. M.]

Christi corpus ave. [Holy Communion.] Levis, in his Anecdota Sacra, 1792, pp. 32, 35, gives this as "A salutation for the Lord Jesus Christ, by St. Anselm of Canterbury." On this authority it is sometimes ascribed to St. Anselm; but from the fact that the hymn is not in his works, and that Daniel, ii. p. 328, and More, No. 214, give the text, and are doubtful of his authorship, this assumption is uncertain. More quotes it from a Reichenau ms. of the 14th cent. It is tr. as:

Rall, Body born of Mary, by R. F. Littledale, 1st pub. in the Altar Manual, 1863; again in Lyra Eucharistica, 1865, and in the People's H. Bk., 1867. [J. J.]

Christi hodierna celebremus natalitiam. [Christmas.] A sequence in the Mass of the sixth day after Christus Natale, whether it be a Sunday or not, in the Sarum Missal, and for the third Mass of Christmas Day, in the Hereford and York Missals. In the Hereford M. the first line reads, "Christi hodiernae natalitiae omnis una." With the exception of the second verse, the intercessions and endings of the verses are in the letter a. The Sarum text is given in the Rubric for Saturday, 1867, col. 74; the York in the Sarum S. of York, 1867, No. 614 (of the 10th cent.), it begins as in the Hereford M. In the Bodelian ms., No. 915, f. 136 (written c. 1000), and in an 11th cent. Winchester ms. now in Corpus Christi College, Cambridge (ms. 473), it begins with st. ii. "Coelicus resonaet." It is tr. as:

O come, loud anthem let us sing, by E. H. Pimlott, written for the 1st pub. in the Hymnary, 1872, No. 135. Also given in Dean Pimlott's Things New and Old, 1884. Also tr. as:

Let us celebrate this day, Christ the Lord's nativity. C. R. Pearson. 1885. [J. J.]
Christi miles gloriosus. [St. Vincent.] A hymn for the Festival of St. Vincent at Lauds is found in a 12th cent. ms. in the Bodleian (Laud. Latinn, 95 f. 144 b) and in a 14th cent. Sarum Brev. in the Brit. Mus. (wss. Reg. 2 A. xiv., f. 183 b). It is reprinted in Card. Newman's Hymni Ecclesiæ, 1838 and 1865. Tr. as:—

1. Glorious was the Christian warrior, by J. D. Chambers, in pt. ii. p. 58, of his Lauda Suyon, 1866, from whence it passed unaltered into the People's H., 1867.
2. For his Lord, a soldier glorious. An anonymous tr. in the Antiphoner and Gradal, 1880, and again in the Hymner, 1892. The doxology (st. iii.) is from Chambers. [J. J.]

Christi perennas nuntiis. Jean Baptiste de Sainteul. [SS. Mark and Luke.] Pub. in the Cluniac Brev., 1866, p. viii., and in his Hymni Sacri et Nori, 1859, 197; and in the ed. 1898, p. 210, as a hymn for the Evangelists, in st. of 4 l. In 1736 it was included, with alterations, in the revised Paris Brev. as the hymn for first and second Vespers on the Feasts of SS. Mark and Luke. It is also appointed for the same Feasts in other French Breviaries. The Paris Brev. text is given in Card. Newman's Hymni Ecclesiæ, 1838 and 1865. [W. A. S.]

Translations in C. U.:—

1. Heralds of Christ, to every age, by J. Chandler, from the Paris Brev., in his Hymns of the Prim. Church, 1837, No. 92 (with the Latin text), in 5 st. of 4 l. This was repeated in the Cooke and Burton Psalter, 1853; Dr. Oliphant's Hymns for the Observant, etc., 1854, &c. In the English Hym., 2nd ed., 1856 (3rd, 1861), it is given as:—Eternal gifts of Christ our King; and in the Hymns for the Roman Missal, 1860, as:—Herald of Christ, through all time.

2. Christ's everlasting messengers, by I. Williams, is the most widely used of the trs. of this hymn. It appeared in the Feb. number of the British Magazine, 1847, and again in the translator's Hymns, tr. from the Paris Brev., 1839, p. 277, in 5 st. of 4 l. It is found in several collections, including the People's H., 1867; Alford's Year of Praise, 1867, &c.

3. Heralds of Jesus through all time, by E. Caswall, is pub. in his Minstrel of the World, 1857, and again in his Hymns, &c., 1873. In the Hymnary, 1872, it is given with alterations by the compilers as:—Behold Christ's heralds through all time.

4. Behold the messengers of Christ, by the compilers of H. A. & M., is based upon I. Williams, as above. It was given in the 1st ed., 1861, and again in the revised ed., 1875.

Translation not in C. U.:—

Praise to Thy saints, to Thee, O Lord. 19th cent. [J. J.]

Christian children, hear me. J. M. Neale. [All Saints.] Is found in his Original Psalms, Hymns and other Ecclesiastical Verses, 1868, pp. 30-33. It is a “Children's Hymn,” 9 st. of 6 l., for All Saints Day and is accompanied with the note:—This is written to the very lovely melody of Laus Deo, nunc cantamus, in the Sarum Gradual.” In 1867 it was included in the People's H.

Christian children must be holy. C. F. Alexander. [Circumcision.] Appeared in her Narrative Hymns for Village Schools, 1859, No. ii. on “The Circumcision,” in 5 st. of 4 l. Given without alteration in Mrs. Brock's Children's H. Bk., 1881.

Christian, seek not yet repose. Charlotte Elliott. [Watch and Pray.] Appeared in her Morning and Evening Hymns for a Week, 1839, appointed for Wednesday Morning, and entitled “Watch and Pray that ye enter not into temptation.” It is in 6 st. of 3 l. with the refrain “Watch and Pray.” Although unrecognized for some time by hymnal compilers, in the later collections, beginning about 1860, it holds up a prominent position, and its use in all English-speaking countries has become very extensive. [J. J.]

Christians awake, salute the happy morn. J. Byrom. [Christmas.] This hymn is compiled from a poem of 48 lines, in two parts of 32 and 16 lines respectively, which was pub. in his posthumous Poems, &c., 1773, p. 58; and again in his Works, 1814, vol. ii., p. 37. It is one of two poems for Christmas Day. The popular form in which it now appears as in H. A. & M. was given to it in Cotterill's Select., 1819, No. 212. This was repeated by Montgomery, in his Christian Psalmist, 1825. From these two works it has passed into most collections now in use in English-speaking countries. There are also other versions in C. U. An altered version, beginning:—“With songs of praise salute, &c., is found in T. Darlington's Hymns, &c. Orig. text, with which all centos should be compared, in Lyra Brit., 1867, p. 116. [J. J.]

Christians! brethren! are we part. H. K. White. [Dismissal.] Appeared in Dr. Collyer's Coll., 1812, No. 883, in 4 st. of 4 l., and entitled, “Dismissing; or, A Parting Hymn.” It was somewhat extensively used for some fifty years or more, but of late it has rapidly declined in popularity. It is usually given as:— “Christian brethren! are we part.” With this beginning it is used in four forms, as in (1) Harland's Ch. Psalter; (2) Windele, Barry, &c.; (3) Snape; (4) L. Hymns; and as (5) “Come, Christian brethren, ere we part,” in Spurgeon's O. O. H. Bk., 1846. It is also in use, but to a limited extent, in America. [J. J.]

Χριστός Γενναται: δοκίμασθε. St. Cosmas. This is the first of eight Odes or Hymns, which form St. Cosmas's Canon for Christmas Day. The Greek Office for Christmas Day is of great length and interspersed with hymns by St. Germanus of Constantinople, St. Anatolius, John the Monk, St. Romaratus the Melodist, and Casia, in addition to the Canon of St. Cosmas. The latter was written early in the 8th century, St. Cosmas dying about 795, and has been reprinted in Greek in Migne's Patrologiae, tom. lxxxix., in Auth. Graeca Christi, p. 163, in Daniel, ii., pp. 55-60, and in Dr. Litteldele's Office, &c., of the Holy Eastern Church, 1893, pp. 55-85. The translations into English are those in hymned measure by Dr. Neale, in his Hymns of
The eight Odes which are thus based on their corresponding Canticles are: —

Ode i. Ἡμεροθεία γαννατά: δόξανε.

Christ is born! Tell forth His fame: By J. M. Neale, from his Hymn, of the E. Church, 1862, in 4 st. of 6 l. In 1868 it appeared as “Christ is born! Exalt His name!” in the Strom Hymnal, No. 45, and from thence has passed in the same form into other collections. The original text was restored in the Hymnary in 1872, No. 142. In Dr. Littledale’s Offices, &c., it is tr. as “Christ is born, His glory.”

The remaining Odes are not in C. U. —

Ode iii. Το βράχος τῶν οἰκίαν.

“Him, of the Father’s very Essence.” J. M. Neale.

“The Son, before the worlds.” R. F. Littledale.

Ode iv. Ἡδύνω εἰς τὴν ὅρκης.

“Rod of the Root of Jesse.” J. M. Neale.

“Rod of the Root of Jesse.” R. F. Littledale.

Ode v. Θεὸς ἐν εἰρήνῃ.


Ode vi. Σιγάγχρων ἐνώρω.

“As Jonah, issuing from his three days’ tomb.” J. M. Neale.

“As the sea-monster vomited.” R. F. Littledale.

Ode vii. Οἱ γυναικὶς εἰσερέθην.


Ode viii. Θαμαστοὶ ὑπερφιέσθη ἢ δροσοβάλεσ.

“The dewy freshness that the furnace flings.” J. M. Neale.


Ode ix. Μυρισμὸν ζιτων.


The hymn Ἡμεροθεία γαννατά (q.v.) (“A Great and mighty wonder”) is from the same Office for Christmas Day. [See Greek Hymnody, § xvii. 3.] [J. J.]

Christ’s own Martyrs, valiant cohort. J. M. Neale. [All Saints.] Appeared first in the Church Times, Oct. 29, 1864, signed J. M. Neale, and after revision, in his Hymns Chiefly Mediaeval, on the Joys and Glories of Paradise, 1865, and is described by the author as “an attempt of my own; intended as a processional Hymn for All Saints.” It is in 10 st. of 6 l., and entitled “Christ’s own Martyrs,” pp. 31–81. In 1866 it was republished in Neale’s Original Sequences, Hymns, &c., pp. 55–60, with the following note on st. i. 1–2: —

White-robed and palmiferous throng.

“This word [palmiferous] has been objected to as not English. It occurs, however, in Codworth, from whom, as an English writer, there is (1 take it) no appeal. It has been characterised by Archbishop Trench, who quotes from Codworth, as ‘beautiful.’

The text of 1865, with the change of st. vii. 1. 6. “stained” for “veined” was included in the People’s Hymn, No. 291. [J. J.]

Christus dumem, Qui per crucem. St. Bonaventura. [Lent.] This is ascribed to St. Bonaventura, as a hymn for a Little Office of the Passion, at Lauds, and as such it is given in the various editions of his Works. Mone, No. 85, gives the text from ms. of the 14th cent. at Strassburg and Karlruhe, and an extended note. Daniel, iv. p. 219, repeats the text, but not the notes in full. It is also given in various medieval books of devotion as the Cursus Collecti and the Hortulus animae. [W. A. S.]

Translations in C. U.: —

1. To Christ, whose Cross. By F. Oakley in his Devotions commemorative of the Most Adorable Passion of our Lord and Saviour Jesus Christ, 1842, in 5 st. of 6 l. In 1864 this was included, unaltered, in Skinner’s Daily Service Hymnal.

2. To Christ, whose Cross repaired our loss. This hymn, which is No. 258 in the Hymnary, is a cento; st. i., ii., being i. and ii. from the above; st. iii. from Oakley’s tr. of “Qui pressura,” and st. iv. and v. from his tr. of “Qui Jacuisti” in the same work. The last two hymns named are distinct from the “Christus dumem,” and are printed in Mone and Iacint, immediately after it.

Translations not in C. U.: —

1. Christ, our Leader and Redeemer. J. D. Chambers, 1851.

2. To Him who died and rose again. T. W. Bickham, in his Jubilee Hymnal of St. Bernard, 1867. [W. T. B.]

Christus der ist mein Leben. [For the Dying.] The oldest accessible form of this hymn is in M. Vulpina’s Ein schön gemischtes Gesangbuch, Jena, 1669, No. 148, in 7 st. of 4 l. Wackernagel, v. p. 435, gives this and also a second form from a Christliches Gesangbühlein, Hamburg, 1612, in 8 st. In the New L. S., 1851, No. 808, st. i.–vii. are as 1669, and st. viii. as 1612. According to a tradition,
Christus, Lux indecissa. [Holy Communion.] This hymn is given in Mone, No. 204, in 10 st. of 4 L. from 14th cent. Ms. at Karlsruhe, one of which belonged to the Abbey of Reinchenau. Mone adds readings and notes. Tr. as:

1. Christ. Light unceasing, with Thy flesh, by J. D. Chambers. 1st In his Companion to the Holy Communion, 1855, and his Laudas Sion, 1857, in 10 st. of 4 L. In the St. John’s (Aberdeen) Hymnal, 1870, No. 235, st. 3-4, 7-9 are omitted.

Christus tenembris obistam. Jean Baptiste de Sandelin. [Epiphany.] Pub. in his Hymni Sacri et Nati., 1688, p. 15 (ed. 1688, p. 72), in 4 st. of 4 L. In the revised Paris Brev., 1736, st. 1-iii. were given, with the addition of three stanzas from another source. The hymn is also found in other French Brevs. The Paris Brev. text is given in Card. Newman’s Hymni Eucharistici, 1838 and 1863, and that adopted by the translators.

Transl. In C. U.:—
Through Judah’s land the Saviour walked, from the Paris Brev., by J. Chandler, in his Hymns of the Primitive Church, 1837, in 6 st. of 4 L. This is given in an abbreviated form in Kennedy, 1863, No. 273, and altered to “Through Jewry’s darkness Jesus walks,” in the Hymnary, 1872, No. 178.

Translations in C. U.:—
1. And now heaven’s growing light is manifest. J. Williams, 1839.
2. He dwells on earth, along His path. R. Campbell, 1848, and revised as “The bright and morning star arose,” from the Campbell MS., in Mr. Shipley’s Annual, 1844.
3. Of dark Judæa’s gloomy shores. J. D. Chambers, 1867.

Church of England Hymnody.
[Baptist Hymnody, Church of.]

Church of Christ, by God’s right hand. J. Conder. [Colonial Missions.] Appeared in his Hymn. Bk., 1836, No. 500, in 4 st. of 6 L., and based upon the words, “Make straight in the desert a highway for our God.” It was repeated in The Choir and The Oratory, 1837, p. 261, and entitled, “The Claims of our Colonies.” Also in his Hys. of Praise, Prayer, &c., 1856, p. 129. In the New Cong., No. 965, it is given without alteration. It is one of the very few hymns which recognizes the claims of our colonies upon the prayers and assistance, in matters spiritual, of the mother country, and as such, although not a hymn of any great merit, it is yet deserving of more extended use.

J. J.

Churchyard, Thomas. [Old Version, § 21.] Churton, Edward, D.D., s. of the Ven. Ralph Churton, sometime Archdeacon of St. David’s and Rector of Middleton Cheney, Northampton, was b. in 1800, and educated at the Charterhouse and Christ Church, Oxford, where he graduated in honours, in 1821. He was for some time one of the Masters at Charterhouse. He took Holy Orders in 1826; was the first Head Master of the Hackney Church of England School, 1830; Rector of Crayke, 1835; Prebendary in York Cathedral, 1841; and Archdeacon of Cleveland, 1846. He d. July 4, 1874.

Archdeacon Churton’s works include: (1) The Early English Church, 1840. (2) Memoir of Bishop Pearson, 1844. (3) Lays of Faith and Loyality, 1845. (4) Memoir of Joshua Watson, 1861. He also edited several works, including Lays of Faith and Loyalty, 1845, &c. He is known to hymnology through his work, The Book of Psalms in English Verse, 1884. This is commonly known as the Cleveland Psalter. The Preface is of more than usual value and of its rendering the Psalms, some of which are of great excellence (see Psalms English, § 10.), a few have come into C. U., the best known being, “God of grace, O let Thy light.” The following, mainly in Kennedy, 1863, are from the Cleveland Psalter—
1. Come, arise and let us go. Ps. 22.
2. Earth with all thy thousand voices. Ps. 23.
3. For ever, Lord, Thy faithful word. Ps. 23.
4. God of truth, all faithful Lord. Ps. 23.
5. God my hope, my strength, my King. Ps. 23.
7. How shall I render to my God. Ps. 23.
8. I lift mine heart to Thee. Ps. 150.
9. If our God had not been our friend. Ps. 150.
10. In thee, O Lord, I trust. Ps. 150.
11. Lord, hear me, grant my sorrow’s boon. Ps. 146.
12. Lord, hear my suppliant prayer. Ps. 146.
13. Lord, hear the voice of my complaint. Ps. 146.
14. Lord, I have called on Thee; for Thou. Ps. 146.
15. Lord, my heart is with the lowly. Ps. 146.
16. Lord, my Rock, to Thee I cry. Ps. 146.
17. Lord, to my sad voice attending. Ps. 146.
18. O happy state on earth to see. Ps. 146.
19. O praise the Lord, for He is love. Ps. 146.
20. O stand in awe, and fear to sin. Ps. 146.
21. Raise the psalm to thee all glorious. Ps. 146.
22. To the day all days excelling. Ps. 146.
23. To Thee our guilty deeds. Ps. 146.
24. Whence to Thee I make my prayer. Ps. 146.

Archdeacon Churton’s trs. from the Latin, Spanish, and Anglo-Saxon, were included in his Poetical Remains, Lond., 1875. [J. J.]

Cives celestis patriae. Bp. Marbolius. [The heavenly Jerusalem.] This hymn is given in Mone, No. 637, from a ms. at Admont dated 1098, in 16 st. of 6 L. It deals with the mystical meaning of the precious stones in the foundation of the heavenly Jerusalem. Dr. Neale, by whom the tr. in C. U. was made, and pub. in his Med. Hys., 1851, p. 36, introduces it with the following preface—

“The ruggedness of the translation is merely a copy of that of the original in the following poem of Marbolius, successively Archdeacon of Angers and Bishop of
CLAMANTIS ECCE

Beness, who died 1125. Its title, a Prose, clearly proves it to have been intended, if not used, as a sequence in the Mass of some high festival, probably a dedication. The mystical explanation of precious stones is the subject of the good Bishop's poem de gemmaz, which seems in its time to have obtained a high reputation. The Prose, which I here give, is certainly not without its beauty, and is a good key to mediaeval allusions of a similar kind.

Dr. Neale appends to his tr. an extensive note on the mystical meaning of the precious stones, in which he quotes largely from a commentary on the prose by Marbodus. The tr. is:

Ye of the heavenly country, sing. It is in 16 st. of 6 l. A cento, composed of st. i., xx., xvi., was given in the Irvingite Hym. for the Use of the Churches, new ed. 1870. Beyond this the tr. is not in C. U. [J. J.]

Clamantis ecce vox sonans. Nicholas le Tourneaux. [Epiphany.] This is a hymn at first Vespers, during the octave of the Epiphany, and the Baptism of our Lord, in the revised Paris Brev. of 1796. It originally appeared in the Cluniac Brev. in 1586, p. 230.

The text is in Card. Newman's Clives hier.

Translations in C. U.:

1. The voice of one that cries aloud. This tr., based on J. Chandler's, was given in J. A. Johnston's English Hymnal, 1852, No. 63. In the 1862 and 1865 editions it was altered to "A voice of one that loudly cries."

2. The Herald's cry with thrilling sounds, by J. D. Chambers, in his Lustral Syon, 1857, p. 114. On p. 115 of the same work is a tr. of the Nocturn hymn, "Non ablunum lymphae Deum." From these two trs. the hymn, No. 175, in the Hymnary, 1872, "The Baptist's cry with thrilling sounds," is composed, st. i., ii. being from the first, and st. iii.-vi. from the second.

Translations not in C. U.:


3. Hurk, in the wilderness. R. Campbell, from the Campbell MS., in Mr. Shipley's Annae Sanctae, 1844.

4. Let the voice of she that crieth, W. J. B.ew. 1837.

[ J. J.]

Clapham, Emma, second daughter of John Peele Clapham, was born in Hanover Square, Leeds, Oct. 18, 1830. Miss Clapham, who has given much time and attention to Sunday Schools and philanthropic work, contributed under the initials of "E. C." the following hymns to the Leeds Sunday School H. Bk., ed. 1858, edited by her father:


2. Lord, we meet to pray and praise. Meeting of Church workers.

3. Saviour, where dwellest Thou? Meeting of 3 School Teachers.

Miss Clapham has also contributed several pieces to newspapers and the periodical press. [J. J.]

Clapham, John Peele, was born at Leeds, July 7th, 1801, and educated privately, and at the Fulneck Moravian School, and the Protestant Free Church Grammar School, Manchester. He was a magistrate for the West Riding of Yorkshire, and Treasurer of the County Courts in Yorkshire. He was a member of the Congregational body, and took a warm interest in their religious and philanthropic work. Burley, Harrogate and Ilkley were specially benefited by his zeal and munificence. His interest in Sunday Schools commenced at an early age, and continued to his death, on Nov. 19, 1873. In 1833 he edited the Leeds Sunday School Hymn Book, and also the revised edition, 1862. To this work he contributed the following hymns under the signature of "J. P. C.:

i. To Hymns Sel. and Original, 1833.

1. God of unio, God of love. S. S. Teachers' Meeting.

2. Let us unite to bless the Lord. Sunday.

3. Our Father, and our heavenly King. The Lord's Prayer.


5. Strengthen thy stakes, extend thy cords. Foundation-stone of a School.

6. Sweet is the word, O Lord, to raise. New Year.

7. Thou gracious Father of the poor. The True Riches.

8. We dare not God's own holy day. Sunday.


ii. To the same Collection, ed. 1858.

10. A little pilgrim on life's way. Looking unto Jesus.

11. The little pilgrim was no fiction, but a bonnie, loving, and lovely lad of nearly ten years old, our youngest son. He died at school, after a week's illness, and the refrain of his father's lines—"Jesus, my Saviour, were the last words we could catch before he finished his pilgrimage."—Curwen's Hym., Notes, p. 7.


13. Come away from the train Sunday.


15. Father in heaven, for Jesus' sake. Grace before Meal.


17. How good and how pleasant. Praise to God the Father.


20. Pure religion, Christian love. Praise to God the Father.


22. We own Thy care, we love Thy word. Praise. [J. J.]

Clapp, Eliza Thayer, a resident at Dorchester, Massachusetts, U.S., and author of Words in the Sunday School; and Studies in Religion, 1845, contributed at the request of Ralph W. Emerson three hymns and two poems to The Dial, 1841. From one of the hymns, in 9 st. of 4 l., pub. in The Dial, July, 1841, and entitled "The future is better than the past," the hymn "All before us now is but a way" (Onward with Confidence) is taken. It was given in Hedge & Huntington's Unitarian Hymn. for the Church of Christ, 1853, and has been repeated in several collections, and is usually attributed to Emerson, but in error. (George Cooke, in Journal of Speculative Philosophy, 1885.)

[ V. D. D.]

Clara diei gaudia. [St. Anne.] The dates given to this hymn are uncertain, and range from the 9th to the 13th cent. None, No. 791, gives the text from ms. at Freiburg, and in the Library of the Lyceum at Constantinople, of the 13th cent. He adds a few readings to the text. Daniel, 1. 239, iv. 175, refers to several Breviaries of the 16th cent., but none earlier than 1500, and to a ms. of the 11th or 12th cent. belonging to the town Library of Hamburg. [W. A. S.]
Translation in C. U. —

Speciosa Anna! [Juda's glory, by E. Caswall, in his Lyra Catholica, 1848, p. 263, in 6 st. of 4 l. On republishing it in his Hymns, &c., 1873, p. 188, he added an original refrain. This refrain is a special invocation of St. Anna. In the 2nd ed. of the Appendix to Hymnal N., 1862, it was altered as, "Holy Anna, Juda's glory," and from thence it passed into the People's H., 1867. In the Roman Catholic Hys. for the Year, N. D., it is given as "Blessed Anna, Juda's glory." In T. Chamberlain's Hys. used at the Church of St. Thomas the Martyr, Oxford, 1841, No. 149, st. i–iii, are by Caswall, and st. iv., v. by T. Chamberlain.

[J. J.]

Clark, Alexander, D.D., b. March 10, 1833, d. July 13, 1879. Dr. Clark was for many years a Minister of the American Methodist Episcopal Church, and the editor of the Methodist Recorder, pub. at Pittsburgh.

Two of his hymns: —

1. Heavenly Father, bless me now. Lent.

are given in I. D. Sankey's Sec. S. & Solos.

Clark, Charles, b. in London, April 19, 1838, was educated for the ministry at the Baptist College, Oxford; and in 1862 became minister at North Parade Chapel, Halifax. He was subsequently minister at Mazepond, London; Broadmead, Bristol; Albert Street, Melbourne, Australia, and is now (1865) pastor of the Baptist Church, London. His hymns for children, "Jesus, holy Saviour, Shepherd of the sheep," was contributed to the School Hymnal (Lond., 1880).

[W. R. S.]

Clark, John Haldenby, M.A., b. at Chesterfield, Derbyshire, Jan. 28, 1839, and educated at the Grammar School there, and at St. John's Coll., Cambridge, where he graduated in 1861. On taking Holy Orders, he became Curate of Barnby Moor and Fangtoun. After labouring in various parishes he became, in 1870, Vicar of West Bergholt, nr. Colchester, Norfolk. Mr. Clark is known through his translation, "Soldiers, who are Christ's below," in 1880 he pub. The Marriage of Cana, and Other Verses: Lyman. It contains a few trsl. from the Latin, in addition to original verse.

[J. J.]

Clark, Willis Gaylord, b. at Otisco, Oswego County, New York, 1840, d. June 12, 1841. He was sometime editor of the Philadelphia Gazette, and contributed to the Knickerbocker Magazine. His poetical writings were published in 1846. His hymn: —

We have met in peace together, was written for the 8th Anniversary of the American Sunday School Union, 1832. It is unknown to the English collections.

[F. M. B.]

Clarke, James Freeman, D.D., is a grandson of James Freeman (q. v.), from whom he was named. He was b. at Hanover, New Hampshire, April 4, 1810, and graduated at Harvard College, in Arts, in 1829, and in Divinity, 1833. Receiving ordination as a Unitarian Minister, he was Pastor at Louisville, Kentucky, from 1833 to 1840; of the Church of the Disciples, Boston, from 1841 to 1850; and also from 1853. Dr. Freeman for some time edited, whilst at Louisville, The Western Messenger, and is the author of Orthodoxy, its Truths and Errors, 1866; The Christian Doctrine of Forgiveness, 1852; The Christian Doctrine of Prayer, 1854, and other works. In 1844 he published the Hymn Book for the Church of the Disciples. This he enlarged in 1852. To each edition he contributed five hymns. Of these ten hymns five are found in the Lyra Sac. Amer. The best known of Dr. Clarke's hymn are: —

1. Father, to us Thy children, humbly kneeling. [Holy thoughts desired.] Dr. Clarke says this was manufactured from —

2. Infinite Spirit, who art round us ever [Holy thoughts desired], which was written in Kentucky about 1853, and printed in the Dial soon after.

3. Brother, hast thou wandered far! [The Prophetic Son.] This appeared in his Disciples' H. B., 1844, and is somewhat extensively used. It appeared in an abbreviated form as, "Hast thou wasted all the powers?" beginning with st. i., in Hys. for the Church of Christ, Boston, 1855; Beecher's Plymouth Coll., 1855, and subsequently in others in G. Britain and America. The next three are also in one or two English collections.

4. To Thee, O God, in heaven. [Holy Baptism.] 1844.

5. To Him who children blessed. [Holy Baptism.] 1844.

6. Dear Friend, whose presence in the house. [Christ's presence desired.] 1834. The beauty and value of this last hymn have been partly, and deserve to be more fully, recognized. It is found in Lyra Sac. Amer., which also has the following on "The Protestant Reformation": —

7. For all thy gifts we praise Thee, Lord. This hymn was sung at the collation given by the Unitarians of New York and Brooklyn to the Members of the Convention assembled in the former city, Oct. 22, 1845. As originally written it contained 8 st.; the last two are omitted from both Lyra Sac. Amer, and Putnam's Singers and Songs of the Liberal Faith. [F. M. B.]

Clarke, Samuel Childs, M.A., b. Jan. 6, 1821, and educated at Queen's College and St. Mary Hall, Oxford, graduating B.A., 1844, and M.A. 1846. On taking Holy Orders he became successively Curate of Thorverton, and of Dawlish, Devon; Vicar of St. Thomas by-Launceton, and Head Master of the Launceton Grammar School, and Vicar of Thorverton, 1873; and Hon. Sec. of the Exeter Board of Education. Mr. Clarke has pub. some educational works: Thoughts in Verse from a Village Churchman's Note Book, 1848, and Services of Song for Christmas, Passiontide, Ascension, Harvest (S. P. C. K. catalogue), Advent, Eastertide, Missionary, Flower, and Children's Services. These Services of Song have been sanctioned for use in churches by the Bishops of Exeter and Salisbury. Mr. Clarke's hymn include: —

1. All hail, all hail to the natal day. Christmas. Contributed to the Parish Church Hymnal.
2. Frame of the light. Morning. In the Parish Church Hymnal.
3. Great Giver of all good, to Thee again. Harvest. This is the best known of our author's hymns. It was first printed in the Musical Times, 1861, with music by Barlow. In 1866 it was included in the Appendix to
the S. P. C. K. 's and Hymns, in 1572 in the Hymnary, and again in many other collections.

6. It is thou didst arise here on earth, St. Thomas, in Mrs. Brock's Children's H. Bk., 1951.


11. Now a new year opens. The New Year. In Mrs. Brock's Children's H. Bk., 1881, and one or two American collections.


13. O Lord, it is a joyful thing. Evening. In the Parish Ch. Hym., &c.


15. Once more the sheaves are gathered. Harvest. In Suppl. to Harland's Ch. Hym., the author's Harvest-tide Service of Song, &c., 1876.


In addition to these hymns, most of those given in Mr. Clarke's Services of Song are his composition, as are also the 19 in his Services for Children. Lordl. Pitman, N. D. Some of these are intituled " S. C. C. " Taken as a whole these hymns are a good addition to the common store for special occasions, and should be consulted by hymn-book compilers.

[J. F.]

Clarin decus ejunii. St. Gregory the Great. [Lent.] The oldest form of this hymn is in two mss. of the 11th cent. in the Brit. Mus. (Vesp. D. xii. f. 52; Harl. 2961 f. 238b), and from a ms. of the 11th cent. at Durham in the Latin Hymns of the Anglo-Saxon Church, 1851, p. 65. It is also given in various editions of St. Gregory's Works; in Migne, tom. 178, col. 849; Daniel, i., No. 148; Moore, No. 71; Hymn. Sacreb., 1851; Carlyle Newman's Hymni Ecclesiarii, 1858 and 1865, and others. The use of the hymn in England was extensive. It is found in the Sorum, York, Canterbury, Worcester, and other English Brevts.

Translations in C. U.:

1. The shining glory of the fast, by R. F. Littledale, made for and 1st pub. in the People's H., 1867, with the signature " P. C. E."

2. Good it is to keep the fast, by Sir II. W. Baker, written for H. A. & M., 1875.

3. From heav'n, in glorious beauty shown. In the Antiphoner and Gradual, 1880, and from thence into the Hymner, 1882, No. 49.

Translations not in C. U.:


2. High Thou didst rise the fast of Lent. W. J. Blye, 1852-54.

3. What honour hath the fast of Lent. J. D. Chambers, 1851.

4. That fasting serves a holy end. J. W. Hewett, 1859.

5. Depths of love with power divine. Morgan, 1880.

[C. J.]

Claudius, Matthias, s. of Matthäus Claudius, Lutheran pastor at Reinfelde in Holstein (near Lübeck), was b. at Reinfelde, Aug. 15, 1740. An ancestor, who died as a Lutheran pastor in 1586, had Latinized his name, Claus Paulsen, to Claudius Pauli, and his descendants had adopted Claudius as their surname. Claudius entered the University of Jena, in 1759, as a student of theology, but being troubled with an affectation of the chest, and finding little attraction in the Rationalism of Jena, he turned his attention to law and languages. After a short visit to Copenhagen, as private secretary to a Danish count, he joined in 1768 the staff of the Hamburg News Agency (Adress-Comptoir Nachrichten). Removing to Wandsbeck, near Hamburg, he took in 1771 the editing of the literary portion of the Wandsebek Bote, and contributed a number of his poems to the Göttingen Museum-Almanach. In 1776 he was appointed one of the Commissioners of Agriculture and Manufactures of Hesse-Darmstadt, and in 1777 editor of the official Hesse-Darmstadt newspaper, which he conducted in the same spirit as his Wandsebek Bote. At Darmstadt he became acquainted with Goethe (then living near by at Frankfurt), and with a circle of freethinking philosophers. During a severe illness in 1777, he realised, however, the spiritual emptiness of the life at Darmstadt; the buried seeds sown in his youth sprang up; and he once more became in faith as a little child. Renouncing position and income, he returned to Wandsbeck to re-edit the Bote, which he conducted in a distinctively Christian spirit. In 1788 he was appointed to the Crown Prince of Denmark's editor of the Schleswig-Holstein Bank at Altona, but continued to reside at Wandsbek till 1813, when he was forced by the war to flee, and was unable to return till May, 1814. The next year he removed to the house of his eldest daughter in Hamburg, and d. there Jan. 21, 1815 (Koch, vi. 417-429; Allg. Deutsche Biog., iv. 279-281). His fugitive pieces appeared in two parts. Annaea annae versum poetae; oder sammliche Werke des Wandsebeker Bothen, Wandsbeck and Hamburg, 1774 pt. iii. 1777, iv. 1782, v. 1789, vi. 1797, vll. 1802, viii. 1812). While much of his poetry was distinctively Christian in its spirit, and many of his pieces might rank as popular sacred songs, yet he wrote no hymns designed for use in Church. Three pieces have, however, passed into the German hymn-books, all of which have been tr. into English, viz.:—

I. Das Grab ist leer, das Grab ist leer. [Easter.] 1st pub in pt. viii., 1812, as above, p. 121, in 10 st. Tr. as "The grave is empty now, its prey," by Dr. H. Mills, 1839, printed in Schaff's Christ in Song, 1870.

II. Der Mond ist aufgegangen. [Evening.] His finest hymn, conceived in a child-like, popular spirit—a companion to the more famous hymn, "Nun ruhen alle Wälder" (q. v.). According to tradition it was composed during his residence at Darmstadt, 1764, while walking on the so-called Schnempelweg, a foot-path leading by the river-side up to the Odenwald. 1st pub. in J. H. Voss's Musae-Almanach, Hamburg, 1779, p. 184, and then in pt. iv., 1782, as above, p. 57, in 7 st. of 6 l. Included as No. 432 in the Oldenburger G. B., 1791, as No. 589 in the Württemberg G. B., 1842, and in the Univ. L. S., 1851. The only tr. in C. U. is:—

The silent moon is risen, good and full, as No. 322, in the Ohio Luth. Hymnal, 1880.

Other trs. are:—

(1) "The fairest moon hath ascended," in the British Magazine, Nov. 1831, p. 618. (2) "The moon on high
3. We plough the ground, we sow the seed, in 4 st. of 8 l. with chorus, without name of tr., is No. 215 in G. S. Jellice's Coll., 1807. [J. M.]

Clausnitzer, Tobias, b. at Thum, near Annaberg, in Saxony, probably on Feb. 5, 1619. After studying at various Universities, and finally at Leipzig (where he graduated M.A. in 1643), he was appointed, in 1644, chaplain to a Swedish regiment. In that capacity he preached the thanksgiving sermon in St. Thomas's Church, Leipzig, on "Reminiscere" Sunday, 1645. [ii. Sunday in Lent] on the accession of Christina as Queen of Sweden: as also the thanksgiving sermon at the field service held by command of General Wrangel, at Weiden, in the Upper Palatinate, on January 1, 1649, after the conclusion of the Peace of Westphalia. In 1649 he was appointed first pastor at Weiden, and remained there (being also appointed later a member of the Consistory, and inspector of the district) till his death, on May 7, 1684 (Koch, iii. 354, 355; Allg. Deutsche Biog., iv. 297; Bode, p. 33; ms. from Pastor Kljuukhardt, Thum). Three hymns by him are known as follows:

1. Jesus dein betreutes Leiden. [Passion-tide.] 1st pub. in his Passions-Blume, Nürnberg, 1662, a volume containing 12 sermons on the Passion of our Lord. The hymn appears at p. 17, in 7 st. of 6 l. entitled, "Clausnitzer's Passion-Hymn which may be sung with each Musical Station." This form is No. 496 in Burg's G. B., Breslau, 1746. This hymn has passed into English through a recast, probably by Gensch von Breitenau, beginning, "Herr Jesu, deine Angst und Pein," in 6 st. of 7 l. 1st pub. in the Voluständiges G. B., Plien, 1675, No. 41, repeated as No. 101 in the Univ. L. S., 1851. The only tr. in C. U. is:

Lord Jesus: may Thy grief and pain, a good tr. of st. 1., ii., iii., by A. T. Russell, No. 94 in his Ps. and Hym., 1851.

2. Lieber Jesu wir sind hier. Dith and Dein Wort anzuhören. [Public Worship.] 1st pub. in the Altdorffsches Gesang-Büchlein, 1663, No. 39, in 3 st. of 6 l., as a Sunday Hymn for use before Sermon. It appeared with Clausnitzer's name in the Nürnberg G. B., 1676, No. 391, and has since come into universal use. In the Berlin G. L. S., ed. 1863, No. 1092. Tr. as:

1. Gracious Jesus! in Thy name, a good and full tr. by A. T. Russell, as No. 82 in the Dalten Hospital H. Bk., 1848. Included as No. 454 in the ed. 1857, of Mercer's C. P. & H. Bk. (Or. ed. 1864, No. 50, considerably altered with st. i. 1, 4, ii. 1–4, from Miss Winkworth, and a doxology added).

2. Gracious Jesus! we are here, a recast of his 1848 tr., made by A. T. Russell for his Ps. & Hym., 1851, No. 19.


4. Blessed Jesus, at Thy word, a full and good tr. by Miss Winkworth in her Lyra Ger., 2nd
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5. Dear Lord, to hear Thee and Thy word, a good tr. by Mrs. L. C. Smith; included as No. 50 in Dr. Stevenson's H. for Ch. & Home, 1875.

Trans. not in C. U.:

(1) "Dearest Jesu! we are here, Thee to hear," by J. C. Jacobi (1770, p. 32; 1772, p. 43; 1732, p. 72, alt.). In the Moravian R. Bk., 1793, No. 12 (1849, No. 3), by C. J. Latrobe. (2) "Dearest Jesu, we are here, for to hear," as No. 423 in pt. 1. of the Moravian R. Bk., 1754. (3) "Here in Thy presence we appear," by J. Swettzer, as No. 10 in the Moravian H. Bk., 1789. (4) "Blessed Jesus, we are here," by Miss Manning, 1863, p. 148. (5) "Precious Jesus! here we are," in the British Herald, Nov. 1863, p. 360, repeated in Reid's Praise Bk., 1872, p. 419. (6) "Dear Redeemer, we are here," by N. L. Frothingham, 1874, p. 204.

III. Wir glauben all an einen guten Vater, Sohn und heiligen Geist. [Trinity Sunday.] 1st appeared in the Culmbach-lay Bk. G. B., 1668, p. 132, with the initials as C. A. D.' With Clasnutzer's name it was included as No. 572 in the Nürnberg G. B., 1876, in 3 st. of 8 l. In the Bavarian G. B., 1854. Tr. as:

1. We all believe in one true God, Father, Son and Holy Ghost, in full by Miss Winkworth in her C. B. for England, 1863, No. 75, and thence as No. 115 in the American Meth. Epis. Hymnal, 1878, and the Evang. Assoc. H. Bk., 1882, No. 64.

2. One true God we all confess, by E. Cronewitt, as No. 209 in the Ohio Luth. Hymnal, 1880. [J. M.]

Cleft are the rocks, the earth doth quake. [Good Friday.] This hymn is sometimes attributed to Bp. Heber, but in error. It appeared in his posthumous Hymns, &c., 1827, pp. 64-5, in 7 st. of 5 l. 1, and as "Anon." Two cents therefrom have come into C. U.:

1. "Cleft are the rocks," &c., in Alfred's Ps. and Hymns, 1844, and his Year of Prayer, 1867. This is composed of st. 1, 3, iv., xiii.

2. "Despised is the Man of grief," in Dr. Martineau's Hymns, &c., 1840; and his Hymn of P. and Prayer, 1873, being st. iii., v., and vi. considerably altered.

These verses are usually ascribed to "C. Dawson," but upon what authority we cannot determine. [J. J.]

Clemens, Titus Flavius (Clemens Alexanderinus). St. Clement of Alexandria, was b. possibly at Athens (although on this point there is no certain information) about A.D. 170. His full name, Titus Flavius Clemens, is given by Eusebius (H. E., vi. 13) and Photius (Cod. 111), but of his parentage there is no record. Studious and anxious to satisfy his mind on the highest subjects, he is said to have been a Stoic and Elecetic, and a seeker after truth amongst Greek, Assyrian, Egyptian, and Jewish teachers. He himself commemorates six teachers of eminence under whom he studied the "true tradition of the blessed doctrine of the holy apstles." At Alexandria he came under the teaching of Panæus, and embraced Christianity. Panæus being at the time the master of the Catechetical School in that city. On the retirement of Panæus from the school for missionary work, Clement became its head, cir. 190, and retained the position to 203. His pupils were numerous, and some of them

Clephane, Elizabeth Cecilia, third daughter of Andrew Clephane, Sheriff of Fife, was b. at Edinburgh, June 18, 1830, and d. at Bridgend House, near Mirose, Feb. 19, 1869. Her hymn appeared, almost all for the first time, in the Family Lute. It was under the general title of Breathing on the Border. In publishing the first of these in the Treasury, the late Rev. W. Arnot, of Edinburgh, then editor, thus introduced them:

"These lines express the experiences, the hopes, and the longings of a young Christian lately released. Written on the very edge of this life, with the better land fullly in the view of faith, they seem to us footsteps printed on the sands of Time, where these sands touch the ocean of Eternity. These footprints from the Good Shepherd led through the wilderness into rest, may, with God's blessing, contribute to comfort and direct succeeding pilgrims."

The hymns together with their dates are:


of note, including Origen, and Alexander, afterwards Bp. of Jerusalem. Driven from Alexandria by the persecution under Severus (202-203), he wandered forth; it is not known whither. The last notice we have of him in history is in a letter of congratulation by his old pupil, Alexander, then Bp. of Cappadocia, to the Church of Antioch, on the appointment of Aesopius to the bishopric of that city. This letter, dated 211, seems to have been conveyed to Antioch by Clement. Beyond this nothing is known, either concerning his subsequent life or death, although the latter is sometimes dated A.D. 220.

The works of Clement are ten in all. Of these, the only work with which we have to do is The Tutor, in three books. The first book describes the Tutor, who is the Word Himself, the children whom He trains (Christian men and women), and his method of instruction. The second book contains general instructions as to daily life in eating, drinking, furniture, sleep, &c.; and the third, after an inquiry into the nature of true beauty, goes on to condemn extravagance in dress, &c., both in men and women. Appended to this work, in the printed editions, are two parentes: the first, "A Hymn of the Saviour' ("γένος τον Ιησοῦν Χριστόν, and the second, an address "To the Tutor." (Εἰρων τῶν Μαθητῶν.) The latter, beginning, Στρατιωτός ἤδη, is attributed to Clement in these texts, in which it is found; but it is supposed by some to be of an earlier date; the second is generally regarded as by a later hand (see Greek Hymnody, iii.) For list of use, in which "The Tutor" is given, and for fuller details of Clement see Dict. of Christian Biog., pp. 509-517.

The hymn of the Saviour, the earliest known Christian hymn, has been tre. into English as follows:

Στρατιωτός ἤδη. The earliest tr. is "Shepherd of tender youth." This is by Dr. H. M. Dexter (q. v.). It was written in 1846, first pub. in The Congregationalist [of which Dexter was editor], Dec. 21, 1849, and is in extensive use in the United States. In Gr. It is also given in several collections, including The N. Consum., 1859; Eng. Ps. & Hymns, 1858; the R. T. Society's C. L., &c.

There are also trs. not in C. U., viz.: (1) "Bride of Colts untaught," by Dr. W. L. Alexander, in the American Christian. Lib., vol. iv. p. 343; see also p. 345. (2) "Bride of Colts untaught," by Dr. H. Bonar, in The Sunday at Home, 1879, p. 11. (3) "We belong to Jesus," by the Rev. W. A. Chatfield, in his Songs and Hymns of the Rossett Greek Christian Press, 1876. Mr. Chatfield, following the Anth. Gramm. Chr. Oud., 171, p. 37, begins with the eleventh line: βασιλιάς ἦσαν ἡμοί ἐν πάντας ἡμῶν. "O Thou, the King of Saints, all-conquering Word." His tr. extends to 46 lines. [J. J.]

Clephane, Elizabeth Cecilia.
CLEVELAND, BENJAMIN.

Cleveland, Benjamin. Probably a Baptist, but known only by his Hymns on Different Spiritual Subjects, in Two Parts, whereof the 6th ed. appeared in Norwich, Connecticut, in 1792. He is the author of:

"I could find from day to day." Longing for Christ. This was preserved from oblivion by the Hartford Soc., 1799, and is now in general use as altered and abridged to 4 st. by Nettleton, in his Village Hymns, 1824, No. 145. What is supposed to be the original text of the first four stanzas is found in Dr. Hatfield's Church H. Bk., 1872, No. 576.

Cliford, C. L., a nom de plume of Mrs. Faw Mettme (q. v.).

Clug to the Crucified. H. Bonar. [Abiding in Christ.] Contributed to his Bible H. Bk., 1845, No. 294, in 2 st. of 12 l., and based upon 1. John ii. 28, "Abide in Him." It was repeated in his Hymns of Faith & Hope, 1857, and in several hymn-books, including the H. Comp., &c. In the N. Cong. and Allen's SuppL. Hymns, it is altered to "Abide in Him, abide."

Clug to the Mighty One. H. Bennett. [Trust in Jesus.] This hymn is usually dated 1861. It was given as No. 3 in his Hymnus, by H. B., 1867, in 3 st. of 8 l. It is found in several collections in G. Britain and America, as in Spooner's S. of G. & G., 1872; Hymns & S. of Praise, N. Y. 1874, and others.

Clothed in Majesty sublime. Joanna Baillie. [Ps. xlvii.] This appeared in her Fugitive Verses, 1840, in 5 st. of 4 l., as "Thoughts taken from the 93rd Psalm." In this form it is not in C. U., but as "Arrayed in majesty divine," it is sometimes found.

From the preface to her Fugitive Verses, we learn that she contributed to a proposed revision of the Scottish psalm and Paraphrases. Three hymns which she had heard, "for the Scotch Kirk." This revision never took place. Joanna Baillie was the daughter of a Scotch minister, b. at Bothwell, 1764, and d. at Hampstead, 1851. Her poetical pieces, including Plays, &c., are well known.

Clyne, Norval, m.a., b. of the late Captain John Clyne, of the Royal Scots Regiment.

COELIESTE ORGANUM.

was b. at Ballycastle, Ireland, Feb. 21, 1817, studied and graduated M.A. at the University of Aberdeen (Marischal College), and in 1846 became a member of the Society of Advocates in Aberdeen. He is the author of Ballads from Scottish History, 1863, &c. He was appointed one of the Aberdeen members of the Committee which compiled the Draft Hymn for the Scottish Church, 1857, and contributed to it two hymns, viz., "Chief Shepherd of the chosen fold," and "Jesus! Heaven's eternal King," which he afterwards included in the Aberdeen Hymnal, of which he was the compiler (see Scottish Hymnody, vi. 7). These he have passed into various collections. A Christmas carol by him, "The blasts of chill December sound," originally pub. in The Scottish Witness, has been included, as No. 64, in the Rev. R. B. Chope's Carols for use in Church, 1875.

Cobbe, Frances Power, daughter of Charles Cobbe, D.L., of Newbridge House, Co. Dublin, was b. Dec. 4, 1822. She has written extensively on various subjects. The most important of her publications are:


Miss Cobbe has written only a few poems. Two of these were included in her Italy; Brief Notes on Politics, People, and Places in Italy in 1864 (1864), and a third in a Birthday Address to Lord Shaftesbury.

As "God draws a cloud over each gleaming morn" (Rest in the Lord), it was written in 1859, in reply to some verses by an acquaintance, which were of a sad and depressing tendency. It has passed into several collections, including Horder's Congregational Hymns, 1884, and others.

Cobbin, Ingram, m.a., b. Dec. 1777, and educated for the Congregational Ministry at Hoxton Coll. Entering the ministry in 1802, he was successively pastor of congregations at Banbury, at Holloway, at Putney, and at Credington. He was also for some time Secretary of the Home Miss. Society. He d. at Camberwell, March 10, 1851. His publications were numerous, including Scripture Parables in Verse, 1818; The Village Hymn Book, 1829; and a tr. of Caesar Malan's Hymns [see French Hymnody], 1828. He also contributed the following hymns to the Bapt. New Soc., 1829:

1. As I lay on the wind, and in its flight. Regeneration.
2. Before the Almighty power began. Sovereignty.
3. If 'tis sweet to mingle where. Prayer Meeting.
4. Lord! there is a throne of grace. Prayer.
5. Lord! to Thy benevolent care we owe. Harvest.

Of these hymns, Nos. 3 and 4 are in the most extensive use, and are given in several modern collections, specially amongst the Baptists.

Coeliste organum hodie sonuit in terris. [Christmas.] This Sequence is of unknown authorship and date. Morel, No. 358, quotes this hymn from a 12th cent. ms. at Grau, and holds that it is by a French writer. Morel quotes it from the ms. collection of Brandel, 1507 (St. Gall ms., No. 546), where it is called a sequence, "patris alicius S. Galli conven-
tus.” It is found in two 14th cent. ms., in the Brit. Mus. (Laudsdown, 452, f. 12 b.; Caligula A. xiv. f. 44 b), &c. Every line of the sequence ends in a. In the English Uses a curious but not uncommon diversity prevails. These may be gathered from their reprints, the Sarum Missal, Burntisland, 1861; the York Missal, Surtees Soc., 1872; and the Hereford Missal, 1874. Tr. as:—

“Hark, the heavens’ sweet melody, by E.H. Pinna),
written for and 1st pub. in the Hymnary, 1872, No. 134. It was republished in the translator's "Things New & Old," 1884. Another tr. is, "This day celestial melody," by Pearson, 1868.

3. The leaders of the Church of Christ, by G. Phillimore, in the Parish H. Bk., 1863, in 5 double stanzas of 4 l., the last two being original. This was repeated in the 2nd ed. 1874, and in the S. P. C. K. Church Hym., 1871.

Ye princes of the courts on high, by J. D. Chambers, in pt. ii., p. 4, of his Lauds Serm., 1866. The hymn, "Princes of the court on high," was adapted from this tr. by the Editors of the Hymnary, 1872, No. 388.

Translation not in C. U.:

Hail, princes of the host of heaven. J. Chandler, 1847.

3. Coelestis ales nuntiat. Jean Baptiste de Sainteul. [Annonciation.] 1st pub. in his Hymni Sacri et Nori, 1889, p. 2, and again in the same, 1898, p. 15, in 5 st. of 4 l. In 1736 it was included in the revised Paris Brev. Also reprinted in Card. Newman's Hymni Ecclesiae, 1838 and 1855. Tr. as:—

1. The angel spoke [spoke] the word, by E. Caswall—his quoted opening line being, "Supernus ales nuntiat,"—in his Lyra Catholica, 1849, p. 267; and again in his Hymns, &c., 1873, p. 170. This is given in the Appendix to the H. Noted, and in the St. John's Hymnal (Aberdeen), &c.

2. Hail blessed morn, when earth from heaven, by W. Cooke, made for the Hymnary, 1872, and given with the signature “A. C. C.”

Translations not in C. U.:

1. The herald light from Heav'n on golden wing, by J. Williams, 1839.

2. The swift-winged herald from on high, by J. D. Chambers, 1863.

Coelestis aulae panditut. Jean Baptiste de Sainteul. [Virgini.] Given in the Cluniac Brev., 1886, p. Ixv., and in his Hymni Sacri et Nori, 1889, p. 217, and 1898, p. 217, for "Sanctius Virginus." In the revised Paris Brev., 1736, it was appointed for Virgins, not being Martyrs. The text is also given in Card. Newman's Hymni Ecclesiae, 1838 and 1855. Tr. as:—

Open is the stately hall, by I. Williams, 1st in the British Magazine, 1835, vol. viii., p. 518, and again in his Hymns, from the Paris Brev., 1839, p. 321. It has passed into Hymns & Introits, 1852; Kennedy, 1863; the Hymnary, 1872; and the Altar Hymnal, 1884, &c.

Translation not in C. U.:

The palace gates of Heaven expand. J. D. Chambers, 1846.

Coelestis aulae principes. Jean Baptiste de Sainteul. [Apostles.] In the Cluniac Brev., 1886, p. i., and in his Hymni Sacri et Nori, 1889, p. 189, and ed. 1898, p. 233, in 6 st. of 4 l. In 1736 it was given in the revised Paris Brev., as the hymn for the "Commont of Apostles at Lauda." It is also in the Lyons and other French Breviaries. Text in Card. Newman's Hymni Ecclesiae, 1838 and 1855, and Chandler's Hymns of the Prim. Church, 1837, No. 87.

Translations in C. U.:

1. Ye captains of a heavenly host, by I. Williams, in his Hymns, tr. from the Paris Brev., 1839, p. 274, and thence into the App. to the H. Noted.


Coelestis O Jerusalem. [All Saints.] This' hymn is usually given as from the revised Paris Brev., 1736. It is not in that edition, but was added, for the Vigil of All Saints Day at Lauda (together with "Pugnate, Christi milites," the hymn at Matins for the same festival), in later editions. It is also given in the Menaion Brev., 1834, and is given in 6 st. of 4 l. in Card. Newman's Hymni Ecclesiae, 1838 and 1855, and in Bigga's Annotated H. A. & M., 1867, p. 212. Its author is unknown.

Translations in C. U.:

1. 0 heavenly Jerusalem, by I. Williams, pub. in his Hymns, tr. from the Paris Brev., 1839, p. 258. This tr., with slight alterations, was given in Mozley's Hymns, 1852; H. A. & M., 1861-75; the People's Hymns, 1867; Spurgeon's O. O. H. Bk.; and (in two forms, each opening with the above first line) in the Roman Catholic Hymns, for the Year, N.D., No. 50. In addition to these, it is given in an altered form as, "0 heavenly Queen, High Salem," in Blew's Ch. H. & Tune Book, 1852; as, "0 heavenly Jerusalem, city," &c., in the Salisbury H. Bk., 1857; and as, "Jerusalem the heavenly," in the Hymnary, 1872.


Translation not in C. U.:

Jerusalem, the city. Anon. In the Shilling Magazine, 1847.
Coffin, Charles, b. at Buzanay ( Ardennes, in 1670, d. 1749, was principal of the
college at Beauvais, 1712 ( succeeding the
historian Rollin), and rector of the University of
Paris, 1718. He pub. in 1727 some of his
Latin poems, for which he was already noted, and in 1736 the bulk of his hymns appeared in the *Paris Breviary* of that year. In the same year he published them as *Hymni Sacri Aureae Carolo Coffin*, and in 1735 a complete ed. of his *Works* was issued in 2 vols. To his *Hymni Sacri* is prefixed an interesting preface. The whole plan of his hymns, and of the *Paris Breviary* which he so largely influenced, comes out in his words.

"In his porro scriptiis Hymnis non iam poeeto in- duendum spiritum, quam nimio et tari consensuum esse existimavi. Piacerne ignarum, argumenta convenien- tur, partitiva scripturae Sacrae filosyphos depignamp- quae laudis Ecclesiae cantum numera amaturam."

His hymns are described by a French critic as having less brilliancy than those of San- teuil (q.v.), but more simplicity and mecont. They number 100 in the edition of 1736. Translations into English by J. Chandler, I. Williams and others, are noted under their respective Latin first lines. [W. B. T.]

Coffin, Robert Aston, D.D., b. at Brighton in 1819, and educated at Harrow, and at Christ Church, Oxford. In 1843 he became Vicar of St. Mary Magdalene's, Oxford; but in 1845 he resigned and joined the Church of Rome. In 1853 he became Rector of the R. C. Church of St. Mary's, Clapham; and in 1858 the R. C. Bishop of Southwark. He d. at Teignmouth, April 6, 1885, and in 1892 he pub. —

_Hymns and Verses on Spiritual Subjects: being The Sacred Poetry of St. Ambrose Maria Liguori_ . . .

*Translated from the Italian, and added by Robert A. Coffin, Priest of the Congregation of the Most Holy Redeemer, Lond., Burns & Lambert*. One or two of these _trs._ previously appeared in a small collection which he edited: *Hymns for the Confession of the Holy Trinity, Jesus, Mary, and Joseph. Lond., Impr., Dec. 31, 1856.*

Some of these _trs._ are in C. U. in Roman Catholic hymn-books for schools and missions. [J. J.]

Coles, Charles, b. May 20, 1793, at Wellow, in Somersetshire, d. 1813. In early life was a clothweaver; joined the Baptist church at Bradford, Willits, and in 1758 began to preach at Whitchurch, Hants. In the year following he became pastor of the Baptist church there, a position he maintained with honour and usefulness for fifty years. He d. Dec. 3, 1813.

He pub. —"A Three-fold Alphabet of New Hymns. 1. On the Public Ministry of the Word. II. On Baptism. III. On the Lord's Supper. To which is added a Supplementary Supplement, Lon., 1792." The title, "Three-fold Alphabet," was given from the fact that the hymns in each of the first three sections are arranged alphabetically, even letter being represented with the exception of C. The total number of hymns, including the *Supplement*, is 61. These hymns are sober and scriptural in sentiment, but prose in style. Several are found in the earlier collections as Denham, Godfrey, and others; but they have almost died out of use. [W. R. S.]

_Coleridge, Hartley_, eldest s. of S. T. Coleridge, b. 1796, d. 1849, is known to hymnody through some pieces published in his (posthumous) Poems by Hartley Coleridge, with *Memoir by his Brother*, Lond., 1851, including "Do not afraid to pray: to pray is right" (*Prayer*); and "In holy books we read how God hath spoken" (*Voice of God in Nature*).
COLLECTS IN VERSE

56, 58, 59, gives the "Pange lingua" text, together with readings from ms. of the 14th and 15th centuries. Daniel, iv. p. 245, compiled Hosea's text with his own, and added readings from the Aberdeen Breer. [W. A. S.]

In tracing out the tr. of this hymn we follow the Breviary divisions, viz.:

i. Ad Vestas.

Callandemus Magdalenae. A tr. of this part altered from a tr. by G. Moultrie from his Epistles of S. Dorothea, 1870, p. 78, was given in the Antiphoner & Grail, 1880; and again in the Hymner, 1882, No. 119, as "Sing we now the praise of Mary." Another tr. beginning, "Holy Magdalen praying," by J. D. Chambers, is in his Laudis Eterna, pt. iii. 1866, p. 88, but this is not in C. U.

ii. Ad Nocturnum.

Assumption ortinalum. Dr. Neale's tr. of this part of the hymn, on its appearance in the 2nd ed. of his Medieval Hymn, 1882, was prefixed with these words:

"The very elegant hymn, Pange lingua Magdalenae, of English origin, is in the Sarum Breviary, divided into three, for Vestas, Vessas, and Lauds. I translated it for the Hymner not, but it was thought too complex for popular use. The Lauds hymn was accidentally kept, the other translations lost. It is in the Catholic edition of The Day Hours."

Dr. Neale's tr. is, "As the gardener, Him addressing," and is given in the Hymner, 1882, No. 120, and others.

iii. Ad Laudes.

O Maria noni fine. This is given in the Antiphoner & Grail, 1880, and the Hymner, 1882, No. 121, as "Weep not, Mary, weep not longer." It is altered from a tr. by G. Moultrie. In these two works a tr. of the complete hymn may thus be found. [J. J.]

Translations not in C. U.:

1. Sing we now of Mary's trial, joy and sorrow let us tell. G. Moultrie, in his Epistles of St. Dorothea, 1870, p. 78.
2. Sing we now with praiseful voices. D. T. Morgan. 1871-72.

Collects in Verse. [Prayer, Book of Commen.

Collett, William Lloyd, M.A., was b. at Little Hford, Essex, and graduated at Queen's College, Oxford, in 1842. On taking Holy Orders he held several appointments until 1855, when he was preferred to the Vicarage of St. Stephen's, Hammonsmith. Mr. Collett compiled the Appendix added to the Cooke and Denton Hymnal, for use in St. Stephen's Church, 1855, and contributed to that Hymnal in 1855 his Ascensiontide hymn, "Hail, triumphant King of Glory," No. 153, in 3 st. of 8 l. [J. J.]

Collins, Henry, M.A., educated at Oxford, where he graduated about 1834. He was ordained to the Ministry of the Church of England, but in Nov., 1857, he entered the Roman communion, becoming a member of the Cistercian Order in 1860. Author of Life of the Rev. Father Gentili, &c., 1861; The Spirit and Mission of the Cistercian Order, 1866, &c. His hymns, were pub. by him before leaving the Church of England, in his Hymns for Missions, 1854, first pub. at Leeds, and then by Shrington of Oxford, and Messrs. of London. It contains 37 hymns, of which two only were by him:—"Jesus, meek and lowly" (Passiontide), and "Jesus, my Lord, my God, my all." (Love of Jesus desired.) These hymns are in extensive use. [J. J.]

Collins, S. A., the wife of an American Baptist Minister, is the author of several hymns and temperance songs, including "Jesus, gracious One, calleth us to thee" (Invitation), in I. D. Sauter's Soc. & & Sodas, No. 2, 1881.

Collyer, William Bengio, M.D., b. at Blackleath, April 14, 1782, educated at Homerton College, where, when 16 years old, he was enrolled as a student for the ministry. At 22 he began his ministry at Peckham; on Dec. 17, 1801, ordained pastor of a small church consisting of two communicans. From 1814 to 1826 he was also pastor of a Church meeting in Salters' Hall. On June 17, 1817, a new chapel was opened for him at Peckham. There, from the time of his settlement in 1801, he laboured with great success and honour until Dec. 11, 1853, on which day he preached for the last time. He d. Jan. 8, 1854.

Dr. Collyer was eminent in his day as an eloquent Evangelical preacher, when formalism in the Claverton and Arminian in doctrine, prevailed. He was a man of amiable disposition, polished manners, and Christian courtesy; popular with rich and poor alike. He was the author of a series of lectures on Divine Revelation, in seven volumes: Scripture Facts, Prophecies, Miracles, Parables, Doctrines, Duties, Comparisons. Dr. Collyer compiled a hymn-book with the title, Hymns partially collected and partly original, designed as a supplement to Dr. Watts's Psalms and Hymns, 1812. It was intended at first for the use of his own congregation only, and was to include many hymns composed by himself, to be sung after sermons which he had preached to them, but he was led to alter the plan. It comprises 979 hymns, 6 choruses, and 4 doxologies, arranged in groups according to their authors, and not subjects. Of this number 57 were written by Dr. Collyer, and are for the most part short descriptive or didactic poems, religious or moral essays in verse, and not hymns addressed to the Creator and Redeemer. Some of them are devoid of Christian truth, and are poems of nature or of sentiment. Some of them were written during the hard and sorrowful times of the wars of Bonaparte, and relate to famine and national calamity. Several were prepared for the public meetings of missionary and benevolent societies, which had their origin in his time. He also pub. Services suited to the solemnization of Matrimony, Baptism, &c., 1857, which contained 99 of his hymns, &c.; Hymns for Israel, a Tribute of Love for God's Ancient People, 1848 (47 hymns). In Dr. Leckie's original Hymnal, 1843, there are also 39 of his compositions. Many of his pieces appeared in the Evangelical Magazine, and were also appended to his numerous published sermons. A few of his hymns are still in C. U., including, "Another fading day is gone"; "Assembled at Thy great command"; "O Jesus, in this solemn hour"; "O Thou, the helpless orphan's hope"; "Return, O wanderer, return," and the fine cento, "Great God, what do I see and hear."

[F. J. F.]

Colver, Nathaniel, D.D., an eminent preacher and abolitionist, b. at Orwell, Vermont, 1794, and entered the Baptist Ministry in 1836, becoming successively Pastor at Boston, Detroit, Cincinnati, and Chicago. After the war, in 1865, he founded the Colver Institute at Richmond, Virginia. He d. Sept. 23, 1870. In 1848 he contributed 17 hymns to Barnard's Christian Melodist, Boston, U.S. Of these the best known are:—"Come, Lord, R. Z
COME, ALL YE CHOSEN

COME away to the skies. C. Wesley. [Birthday.] Written on the anniversary of the birth of his wife, Oct. 12. 1755, and 1st pub. in his Hymns. for Families, 1767, No. 163, in 8 st. of 4 l. P. Works, 1668-72, vol. vii. p. 196. In 1780 it was included in the Wes. H. Bk. as No. 478, and has been retained in all subsequent editions of that collection. It is also given in other collections of the Methodist body, and in a few American Hymnals. [J. J.]

COME, blessed Spirit, Source of light. B. Beddome. [Holy Spirit.] This hymn is given in his Sermons, 1816, vol. iv., and in his (posthumous) Hymns, 1817, No. 186, in 4 st. of 4 l., and in each instance it is undated. It is found in extensive use in American hymn-books in two forms: 1st the original, as in Dr. Hattfield's Church H. Bk., 1872 (where it is dated 1770); and 2nd changed from f.m. to a.m. in the Meta. Episcop. Hymns, 1849, "Come, Spirit, source of light." [W. T. B.]

COME, children, hail the Prince of Peace. [Praise to Christ.] An anonymous hymn in 5 st. of 4 l. not traced beyond the S. S. H. Bk., Phila., 1820, i. No. 162, and the Silver St. S. Scholar's Companion (7th ed.), 1821. From the time of its insertion, in 1813, in Bateman's Sacred Melodies for Children, it has been growing in favour both in England and America. In the latter it is sometimes found, as in the Baltimore S. S. H. Bk., 1843, as "Come, let us praise the Prince of Peace," the order of the st. being changed and the hymn altered. It is an imitation of "All hail the power of Jesus' Name." [J. J.] Come, children, join the angelic [heavenly] throng. [Praise to Christ.] An imitation by an unknown writer of "All hail the power of Jesus' name," given in the Leeds S. S. H. Bk., 1862, and in the Leeds S. S. U. H. Bk., 1864; and also as "Come, children, join the heavenly throng," in the Silver Street S. S. Companion, 1880, in 4 st. of 4 l. [J. J.]

COME, children, join to sing. C. H. Bateman. [Praise to Christ.] 1st pub. in his Sacred Melodies for Children, 1843, No. 4, in 5 st. of 5 l. and the refrain; again in later editions, and in his Children's Hymnal, 1872. It is given in several collections in G. Britain and Canada, and is one of the most popular of the author's hymns. [J. J.]

COME, dearest Lord, descend and dwell. I. Watts. [Whitmultide.] Given in the enlarged ed. of his Hymns. and S. Songs, 1709, Bk. i., No. 195, in 5 st. of 4 l. In 1733 G. Whitefield included it in his Coll. This was followed by R. Conyers in his Coll., 1774, and others, until the use has become extensive both in G. Britain and America. In many cases, especially in America, the term "dearest," so objectionable to many, is changed to, "Come, gracious Lord," &c. [J. J.]

COME, desire of nations, come: Hasten, Lord, &c. C. Wesley. [Second Advent.] Written as one of the Hymns Occasioned by the Earthquake, March 8, 1750, and 1st pub. in a tract bearing that title during the same year.
COME, DIVINE IMMANUEL

The unusual visitation of the earthquake created a great sensation in London and the neighbourhood, and the excitement of the people did much to set forth the calm faith, and to bring out the sterling worth of the Wesleyans. The feelings of both were embodied in the hymns which C. Wesley wrote on the occasion. This particular hymn was included in J. Wesley's Select Hymns, 1761, and other works, and in the Wes. H. Bk., as one of the "Additional Hymns," c. 1800. It is retained in the new ed., 1873, and is found in several collections in G. Britain and America. Orig. text in P. Works, 1848-72, vol. vi. p. 48. [J. J.]


Come, every pious heart. S. Stennett. [Praise to Christ.] Published in A Collection of Hys. for the Use of Christians of all Denominations, London, 1782, and again in Rippon's Selection, 1787, No. 489, in 6 st. of 6 l., and entitled, "A Song of Praise to Christ." It is given in modern collections it is usually composed of st. ii., iii., iv., and v., as in the Bap. Ps. and Hys., 1858-60, No. 269, where, however, it is dated 1832 in error. Its use in America is very extensive. In the Church & S. H. Bk., 1879, it is given as, "Come, ye youthful heart," and in a few collections as "Come, ye who love the Lord, And feel His," &c., including Dr. Walker's Cheltenham Ps. & Hys., 1853, and others. [J. J.]

Come, Father, Son, and Holy Ghost, Honour the means, &c. C. Wesley. [Adult Baptism.] 1st pub. in Hys. & S. Poems, 1749, vol. ii., No. 181, in 6 st. of 4 l. (P. Works, 1848-72, vol. vi. p. 388). In 1753, it was given in the Wes. H. Bk., No. 461, and the revised ed., 1757, No. 476. It is in several collections in G. Britain and America, as the Susquehanna, 1855; the Amer. Meth. Episco. Hymnal, 1878, &c. In some American hymn-books, as Hys. & Songs of Praise, N. Y., 1874, st. iii., vi., are given slightly altered as "Father, in these reveal Thy Son." [J. J.]

Come, Father, Son, and Holy Ghost, One God, &c. C. Wesley. [For Spiritual Peace.] 1st pub. in his Short Hymns, &c., 1762. In the form in which it was given in the Wes. H. Bk., 1760, No. 213, and continued in later editions, it embodied Nos. 200, 201, and 202 of the Short Hymns, these being based on Num. vii. 44, 5 (P. Vers., 1803-1872, vol. iv. p. 65). From this, st. 1, No. 661 in Snepp's S. of G. & G., 1872, "Eternal Sun of Righteousness," is taken. It is composed of st. III., vi., slightly altered. [J. J.]

Come, happy children, come and raise. Dorothy A. Thrupp. [Child's Song of Praise.] Appeared in Hys. for the Young, c. 1830 (5th ed. 1836), in 6 st. of 4 l.

In 1848 it appeared again in Dr. Miller's Ps. & Hys., 1848, and others, as, "Come, Christian children, come and raise." This text, with slight alterations, the omission of st. vi., and the passing on of st. ii. (rewritten) to the end as st. v., was repeated in Church Hymns, 1871, No. 367. In the Meth. Free Church S. S. H. Bk., 1868, Miss Thrupp's text is again altered as "Come, let the young unite and raise." The original hymn is sometimes said to have appeared in Mrs. H. Mayo's Sel. of Hys., &c., 1838, but this is an error. [W. T. B.]

Come, heavenly love, inspire my song. Anne Steele. [Redeeming Love.] This poem of 39 st. of 4 l. appeared in her Hys. for Subjects chiefly Devotional, 1760, vol. 1. p. 7 (2nd ed., 1780, vol. 1. p. 7), and in Sedgwick's reprint of her Hymns, 1863, p. 4. From the poem the following stanzas are in C. U.:

1. Come, heavenly love, inspire my song. This was given in the Bristol Coll. of Ash and Evans, 1769, No. 129; repeated by R. Conyers, in his Coll., 1772, and again by others to modern hymnals. It is composed of st. 1, 2, 3, 7, 8, 37, and 39.

2. Come, Holy Ghost, inspire our songs. This was given in the Utrecht Sel., 1805; and repeated in Cotterill's Sel., 1810-19, and from thence has passed into a few collections in G. Britain and America. It is composed of st. 1, 2, 3, 7, 8, slightly altered from the original, and an added stanza probably by Cotterill.

3. Come, heavenly Dove, inspire my song. This is in the Amer. Evangelical Hym., by Hall and Lasar, N. Y., 1880, st. 1, 2, 3, 4, 7, 8, 33, 37, and 39 being included therein.

4. Come, Holy Spirit, guide my song. This is composed of st. i., ii., vii., and xxxvii., slightly altered. It is No. 63 in Windle's Coll.

5. The Saviour, 0 what endless charms. This cento in Snepp's S. of G. & G., 1872, No. 174, is composed of st. 2, 3, 8, 37, and 39. [J. J.]


Come, Holy Ghost, descend from high. [Holy Baptism.] This cento, in 2 st. of 4 l., appeared in A. M. Toplady's Ps. & Hys., 1776, No. 99. It is composed of st. i. of C. Wesley's "Come Father, Son, and Holy Ghost, Honour the means," &c., as above, but slightly altered; and st. ii. probably by Toplady. This was repeated in T. Beck's (q. v.) Hymns, &c., 1782. In Bickersteth's Christian Postludes, 1823, it is given in error as C. Beck's composing, and this error is repeated in later collections. [J. J.]

Come, Holy Ghost, my soul inspire; Spirit of, &c. R. Mant. [Whitewash.] Appeared in his Holydays of the Church, &c., vol. 1., 1828, pp. 317-318, in 6 st. of 4 l. at the close of a Meditation and Collect, which follows an account of the life and work of St. Barnabas. In 1837 it was transferred to his
COME, HOLY SPIRIT

Ancient Hys. from the Rom. Brev., &c., as one of his "Original Hymns," No. 105, without alteration, and entitled, "Hymn to the Comforter for Faith, Hope, and Charity." It is also included in Bp. Mant's "Ancient Hymns," &c., 1871. In Kennedy, 1865, No. 1180, the hymn, "Holy Ghost, my soul inspire," is this hymn in a slightly altered form. Another arrangement is:—"Holy Spirit, in my [our] breast," which was given in the enlarged ed. of Morrell & How's Ps. & Hymns, 1864, No. 119.

Come, Holy Spirit, come, Let Thy bright beams, &c. J. Hart. [Whitenside.] Contributed to his Hys. composed on Various Subjects, 1759, No. 4, in 9 st. of 4 l., and headed, "To the Holy Ghost." One of the earliest to adopt it was Toplady, in his Ps. & Hym., 1776, No. 237, with alterations which have come down to modern collections. This text is that usually adopted in Ch. of England hymnals. It is easily recognized by st. 1., ll. 5, 4, which read:—

"Dispel the sorrow from our minds, The darkness from our eyes," instead of—

"Dispel the darkness from our minds, And open all our eyes," as in the original. Most of the American collections follow Toplady's text with slight variations, and as in the Bap. Praise Bk., N. Y., 1871, Songs for the Sanctuary, N. Y., 1865-72, &c. The abbreviated text in the Irish Church Hymnal, 1873; Dr. Hatfield's Church H. Bk., 1872; Stowell's Ps. & Hym., 1831 and 1877, and others, are from the original. No. 151, in the Mitre, 1836, is a cento, st. i. ii. being from this hymn, and st. iv. from C. Wesley's "Spirit of faith, come down," in each case with alteration. Full orig. text in Lyra Brit. 1867, p. 273. [J. J.]

Come, Holy Spirit, Heavenly Dove, My sinful maladies remove. S. Browne. [Whitenside.] Few hymns in the English language have been subjected to so many alterations and changes as this, which according to the author's title, concerns "The soul giving itself up to the Conduct and Influence of the Holy Spirit." An enumeration of all these changes would tend to increase rather than to lessen the complications which surround the various texts in modern hymnals. The most that can be done will be to give the original text, and then to indicate the sources of the important changes in C. U.

1. The hymn appeared in S. Browne's Hys. & Spiritual Songs, 1720, Bk. i., No. 131, pp. 173, 174, in 7 st. of 4 l., as follows:—

"Come, Holy Spirit, heavenly Dove, My sinful maladies remove; Be thou my light, be thou my guide, O'er every thought and step preside."

"The light of truth to me display, That I may know and choose my way; Plant holy fear within mine heart, That I from God may never depart."

"Conduct me safe, conduct me far From every sin and hurtful snare; Lead me to God, my final rest, In His enjoyment to be blest."

"Lead me to Christ, the living way, Nor let me from His pastures stray, Lead me to heaven, the seat of bliss, Where pleasure in perfection is."

COME, HOLY SPIRIT

"Lead me to holiness, the road That I must take to dwell with God; Lead to Thy word, that rules must give, And sure directions how to live."

"Lead me to means of grace, where I May own my wants, and seek supply; Lead to Thyself, the spring from whence To fetch all quick'ning influence."

"Thus I, conducted still by Thee, Of God a child beloved shall be; Here to His family pertain, Hereafter with Him ever reign."}

2. In 1769 Ash and Evans pub. in their Bristol Coll., as No. 161, the following version:

"Come, Holy Spirit, heavenly Dove, With light and comfort from above, Be Thou our Guardian, Thou our Guide, O'er every Thought and Step preside."

"Conduct us safe, conduct us far From every sin and hurtful snare; Lead to Thy Word that Rules must give, And teach us Lessons how to live."

"The Light of Truth to us display, And make us know and choose Thy Way; Plant holy Fear in every Heart, That we from God may never depart."

"Lead us to Holiness, the Road, That we must take to dwell with God; Lead us to Christ, the living Way, Nor let us from His pastures stray."

"Lead us to God, our final Rest, In His enjoyment to be blest; Lead us to Heaven, the Seat of Bliss, Where Pleasure in Perfection is."

3. This version was included in Toplady's Ps. & Hys., 2nd ed., edited by Walter Row, 1872, No. 335, with the following alterations:

st. 1., 1. 1., "Come gracious Spirit, heavenly Dove," st. 11., ll. 1-3, Lead to Thy word; for that must give.

This version was again repeated with minor changes, including "precepts" for "pastures," in Cotterill's Sel., 1819, and others.

4. The next change of importance came with Hall's Mitre, 1836, No. 79, in which the last stanza reads:—

"Lead us to God, our only rest, To be with Him for ever blest; Lead us to heaven that we may share, Fulness of joy for ever there."

5. In Mercer, 1864, this verse is transposed as:—

"Lead us to heaven, that we may share, Fulness of joy for ever there; Lead us to God, our final rest, To be with Him for ever blest."

6. On comparing the texts of modern collections with these details we find that (1) the original is represented in Lord Selborne's Bk. of Praise Hymnal, 1867; and Dr. Hatfield's Church H. Bk., N. Y., 1872; (2) the Ash & Evans text as in the Bap. Ps. & Hys., 1858-80, with "gracious," for "holy"; (3) the interwoven text of Browne's Ash & Evans, Toplady, and Hall, as in the H. Comp., with "final rest," for "only rest;" (4) the Browne, Ash & Evans, Toplady, Cotterill, and Mercer text, Oxford ed. of Mercer, No. 228; and, through the same source, the Hymnary, 1872, and H. A. & M., 1875, &c. The American collections follow in the same tracks, and are generally reproductions of the English text. Two centers remain to be noticed, that in Thring's Coll., 1882, where st. vi. of the original is rewritten by the editor, and the arrangement, "Come gracious Spirit, gift of love," which is found in the S. S. Union H. Bk., and other collections for children. [J. J.]
COME, HOLY SPIRIT

COME, Holy Spirit, Heavenly Dove, With all Thy, &c. J. Watts. [Whitfield.] 1st pub. in his Hymns & Songs, 1707, (id. 1709, Bk. ii., No. 34, in 5 st. of 4 l.), and entitled, "Breathing after the Holy Spirit: or, Ferocity of Devotion desired." The changes which have been made in this hymn are very numerous. About twenty texts are now in C. U., each differing from the other in some detail, and all joining in reiterating certain expressions in the original. The original reads:

"Come, Holy Spirit, Heavenly Dove, With all Thy quickening pow'r, Kindle a flame of sacred love In these cold hearts of ours."

"Look how we grovel here below, Fond of these trifling toys. Our souls can neither fly nor go To reach eternal joys.

"In vain we tune our formal songs, In vain we strive to rise Hosannas languish on our tongues, And our devotion dies."

"Dear Lord! and shall we ever live At this poor dying rate, Our love so faint, so cold to Thee, And Thine to us so great?"

"Come, Holy Spirit, Heavenly Dove, With all Thy quickening pow'r, Come, shed abroad a Saviour's love, And that shall kindle ours." The changes which have been made in this text have been mainly directed against st. ii. and iv. J. Wesley met the difficulty in his Coll. of Ps. and Hymns, 1743, by omitting st. ii. and making st. iv. 1, 1, to read, "And shall we then for ever live." This text was given in the Supp. to the Wes. H. Bk. 1839; the revised ed., 1875, and others. The reading of st. ii., ll. 3, 4, which has been received with the greatest favour is:

"Our souls, how heavily they go To reach eternal joys."

This was given in G. Whitley's Coll., 1753, No. 99, and repeated by M. Madan, 1760; Toplady, 1776; Bickersteth, 1833, and thus to modern collections. The most acceptable reading of st. iv., ll. 1, 2, was given in Bickersteth's Christ. Psalmody, 1833. The numerous minor changes in the text of this hymn are of note. The rewritten forms of the text, one by Cotterill, in his Sel., 1819, and the second by Hall or Osler, in the Mitre, 1836, are both failures. The American collections vary in their readings in common with those of the British. In its various forms the use of this hymn is extensive.

J. J.

COME, Immortal King of Glory. T. Oliver. [Advent—Judgment.] One form of this hymn, in 29 st. of 6 l., was pub. by the author as a pamphlet, and printed by Griffith Wright, at Leeds, but undated. A second form in 36 st. with parallel Scripture references, was printed at Bristol, and dated 1763. The two forms were reprinted by D. Sedgwick in his reprint of Oliver's Hymns, 1808. Two centos have been compiled from the second form of the hymn as follows:

1. Come, Lord Jesus, O come quickly. This is No. 236 in Snell's Song of G. & C., 1872, and is composed of st. 9, 20, 21, 29, 22, and 35.

2. Le: He comes with clouds descending: Hark! the trump. &c. This was given in Lord Selborne's Bk. of Praise, 1862, and is composed of st. 4, 5, 7, 20, 21, 34, 27, 29, 23, and 35.

These centos are usually dated 1757. This date is uncertain with regard to the first form of the hymn, and certainly wrong as applied to the second form, from which they are taken. [See Le He comes. &c.] W. T. B.

COME in, thou bless'd of the Lord; Enter in Jesus, &c. T. Kelly. [Reception of a Member.] Appeared in Kelly's Appx. of original hymns, added to A Coll. of Ps. & Hymns, Dublin, 1802, No. 268, in 5 st. of 4 l., as "Come on, thou bless'd," &c. In his Hymns, &c., 1804, and later eds, it is changed to "Come in," &c. Of the 5 stanzas, 4 were repeated by Montgomery in his Christ. Psalmist, 1823, as an anonymous hymn. It has failed to attain a position in G. Britain, but in America it is given in several hymnals, including Songs for the Sanctuary, 1865–72, and others. It is sometimes given as, "Come in, thou bless'd of the Lord, O come," &c.

COME in, thou bless'd of the Lord; Stranger nor foe, &c. J. Montgomery. [Reception of a Member.] In the m. ms. this hymn is dated "July 1, 1834." It was pub. in Conder's Cong. H. Bk., 1836, No. 471, in 6 st. of 4 l., and again in Montgomery's Original Hymns, 1833, No. 150. Its popularity is greater in America than in G. Britain. [J. J.]

COME, kingdom of our God. J. Johns. [Prayer for the increase of Spiritual Life.] Contributed to Beard's Manchester Unitarian Coll., 1837, No. 203, in 5 st. of 4 l. and headed, "Prayer for the kingdom of God." In 1840 it was rep. in Dr. Martineau's Hymns, &c., and subsequently in numerous Unitarian and other collections in G. Britain and America. It is sometimes used on behalf of Missions. The fifth stanza, which is the finest in the hymn, is usually omitted in the American collections. Orig. text in Dr. Martineau's Hymns, &c., 1873, and the American Hymns and Songs of Praise, N. Y., 1874, with, in the latter, st. v., l. 2, "raise the," for "raise Thy glorious throne." [J. J.]

COME, labour on! Who dares, &c. Jane Borthwick. [Labour for Christ.] This hymn was given in Miss Borthwick's Thoughts for Thoughtful Hours, 1839, in 7 st. of 6 l., but in the new ed. of 1863, p. 48, it was rearranged as 7 st. of 5 l., and in this form it has come into C. U. in many hymnals, including Thring, the H. Comp., Snell, &c., and a few American collections. [J. J.]

COME, let our voices join to raise. J. Watts. [Ps. v. xii.] His mag. version of the 98th Ps., given in his Ps. of David, &c., 1719, in 7 st. of 4 l., and headed, "Canaan lost thro' Unbelief; or, a Warning to declining Sinners." Its use in G. Britain is limited. In America it is found in a large number of hymnals. Sometimes, as in the Church Pastoral, Boston, 1864, it begins with st. ii. leave, "Come, let our souls address the Lord." [J. J.]

COME, let us adore the Lord's gracious hand. J. Cennick. [Morning.] Appeared in his Sacred Hymns, &c., 1745, Ps. ii., No. 20, in 4 st. of 8 l. In 1753 it was
Come, let us search [Christian Fellowship.]

This is No. 161, in vol. ii. of the Hymns and Sacred Songs, 1749. It was included in the Ps. & Hymns of the Church of England, and is very popular. The text was adopted by Whitefield in his Funeral Hymns, 1750, and many others amongst the older compilers, and is retained by the greater number of modern editors, both in G. Britain and America. The hymn, in whole, or in part, has been rendered into many languages, including one in Latin, "Venite, sancti, nostra lacta carmina," in Bingham's Hymno. Christ. Lat. 1871.

Come, let us join our friends above.

C. Wesley. [Christian Fellowship.]

The hymn is sometimes misquoted as "Come, let us search our hearts and try," but it was written as "Come, let us search our hearts and try." It was published in his Sermons, 1724, and in Watts's Psalms, 1830, No. 171. Oliver made further alterations in the text for his

The use of the hymn, whether in full or in an abbreviated form, has extended to all English-speaking countries. Orig. text in F. Works 1686-72, vol. vi. p. 219. The text was adopted by Madan, 1776, by Toplady, and later on by others, in the Church of England; by J. Wesley in the Wes. H. Bk. 1780, No. 45, and by Nonconformists generally.

Come, let us ascend. Our journey pursues. Roll round, &c. C. Wesley. [Christian Fellowship.]

This is No. 91, in vol. ii. of the Hymns and Sacred Songs, 1749, in 6 st. of 4 l. (P. Works, 1686-72, vol. vi. p. 547.) M. Madan gave 6 stanzas in his Coll., 1760; Toplady repeated the same in his Ps. & Hymns, 1776, and this text was adopted by the Wesleyan Bk. 1780, No. 486, and is retained in the revised ed., 1875, No. 499. Both this text and that of Madan, are in C. U. Interesting notes on the spiritual benefits conferred on persons by this hymn, are given in Stevenson's Meth. H. Bk. Notes, 1883.

Come, let us join our cheerful songs.

I. Watts. [Christian Fellowship.]

This is one of the most widely known and highly esteemed of Watts's compositions. It has no special history beyond the fact that it appeared in his Hymns and Sacred Songs, 1707, and the enlarged ed. 1709, Bk. ii., No. 62, in 5 st. of 4 l., and in his Collected Works, 1715, No. 177, in 6 st. of 4 l., and was included in the Ps. & Hymns of the Church of England, and is retained by the greater number of modern editors, both in G. Britain and America. The hymn, in whole, or in part, has been rendered into many languages, including one in Latin, "Venite, sancti, nostra lacta carmina," in Bingham's Hymno. Christ. Lat. 1871.

Come, let us join our friends above.

C. Wesley. [Christian Fellowship.]

This is No. 115, in vol. ii. of the Hymns and Sacred Songs, 1709, in 6 st. of 4 l., and entitled, "A Funeral Hymn." Although it was not included in the Wes. H. Bk. until the addition of the Supp. in 1830, it had been in C. U. outside of Methodist denominations for many years before. The hymn text was adopted by Whitehead, 1753; Madan, 1750; De Courcy, 1767; Toplady, 1776, and many others amongst the older compilers, and is retained by the greater number of modern editors, both in G. Britain and America. The hymn, in whole, or in part, has been rendered into many languages, including one in Latin, "Venite, sancti, nostra lacta carmina," in Bingham's Hymno. Christ. Lat. 1871.

Come, let us join our friends above.

C. Wesley. [Christian Fellowship.]

This is No. 108, Bk. ii., of his Hymns and Sacred Songs, 1709, in 6 st. of 4 l., and entitled, "A Funeral Hymn." Although it was not included in the Wes. H. Bk. until the addition of the Supp. in 1830, it had been in C. U. outside of Methodism for many years before. It was adopted by Whitehead, 1753; Madan, 1750; De Courcy, 1767; Toplady, 1776, and many others amongst the older compilers, and is retained by the greater number of modern editors, both in G. Britain and America. The hymn, in whole, or in part, has been rendered into many languages, including one in Latin, "Venite, sancti, nostra lacta carmina," in Bingham's Hymno. Christ. Lat. 1871.
COME, LET US SING

Come, let us sing the song of songs.
J. Montgomery. [Praise.] According to the act. This hymn was written in 1841. It was pub. in his Original Hymns, 1833, No. 88, in 7 st. of 4 l. Although but little known in G. Brit. it is somewhat extensively used in America. As altered in 1867, it has passed into the Churchman's Altar Manual, 1882, and others. [J. J.]

COME, LET US SING

COME, O THOU ALL

COME, little children, learn to praise.
[Praise to God.] Appeared in R. Hill's Coll. of Hymns for S. Schools, 1808, in 6 st. of 4 l. In this form it is unknown to the modern hymnals, but as "Come, children, learn your God to praise," it is given in several, including the S. S. U. Coll. and others. Possibly the hymn is by R. Hill, but we have no evidence to that effect. [W. T. B.]

COME, Lord, and tarry not.
H. Bonar. [Second Advent desired.] Printed in May, 1846, at the end of one of the Kelso Tracts, and again in his Hymns of Faith and Hope, 1857. It is in 4 st. of 4 l. With the heading "Come, Lord," and the motto from St. Augustine, "Sensus mundus." Centos, varying in length and construction, but all beginning with st. 1., are in extensive use in America. In G. Brit. it is less popular. A cento, beginning with st. 1., "Come, Lord; Thy saints for Thee," is also given in Kennedy, 1863, No. 22. [J. J.]

COME, Lord, and warm each languid heart.
Anne Steele. [Joys of Heaven.] 1st pub. in her Poems, chiefly Devotional, &c., 1760, vol. 1, p. 34; (2d ed., 1780, vol. 1, p. 34); and in Sedgwick's rev. of her Hymns, 1803, p. 21. In the Ash & Evans Bristol Coll., 1769, 8 st. were given as No. 402, and were thus introduced into the Nonconformist hymnals. R. Conyers (Ps. & Hymns, 2nd ed., 1754, No. 390) and W. Row, through Topsham's Ps. & Hymns, 2nd ed., 1787, No. 411, gave other centos to the Church of England. Centos, all beginning with st. 1. and usually compiled from one of those collections, are found in a great number of hymnals both in G. Brit. and America. [J. J.]

COME, magnify the Saviour's love.
E. Oder. [Psalms. 1.] 1st pub. in Hall's Mitre, 1836, No. 95, and again in the author's Church and King, March, 1837 (p. 84), where it is given after a prose meditation on "Christ exalted through humiliation and suffering," being the theme for the Sunday next before Easter. From the Mitre it has passed into several collections. The Mitre text, which differs somewhat from Church and King, is generally adopted.

COME, mild and holy Dove.
J. Austin. [Whitsuntide.] 1st pub. in 19 st. of 4 l. in his Devotions in the Ancient Way of Officers, 1608 (for Laud's Holy Dove) and in the adaptations of the same by Dorrington and Hickes. No. 140 in the Anglican Hymn, 1808, is a cento from this hymn in 4 st. [W. T. B.]

COME, my soul, thy suit prepare.
J. Newton. [Prayer.] Appeared in the Olney Hymns, 1774, Book 1, No. 31, in 7 st. of 4 l., and in later editions of the same. It was included in some of the older collections, and is still in extensive use in G. Brit. and America, sometimes in full, and again in an abbreviated form. Orig. text as above, and in Lyra Brit., 1867.

COME, O Thou all victorious Lord.
C. Wesley. [Lent.] Written during a visit to Portland, June, 1746 (see the author's Journal and Meth. Mag., May, 1869), where the occupation of the quartermen suggested the line of thought and the appeal:

"Strike with the hammer of thy word,
And break these hearts of stone."
Come, O Thou Traveller. unknown. C. Wesley. [Prayer.] This poem was 1st pub. in Hymns & Poems, 1742, in 14 st. of 4 l., and entitled "Wrestling Jacob." It is based on the incident in Jacob's life as recorded in Gen. xxxii. 24-32. Although a poem of great power and finish, it is unsuited to Public Worship. It received the most unqualified praise from J. Watts, who, J. Wesley said, did not scruple to say, "that single poem, Wrestling Jacob, was worth all the verses he himself had written" (Minutes of Conference, 1788); and J. Montgomery wrote of it as:—

"Among C. Wesley's highest achievements may be recorded, "Come, O Thou Traveller unknown," &c., p. 43, in which, with consummate art, he has carried on the action of a lyrical drama; every turn in the conflict with the mysterious being against whom he wrestles all night, being marked with precision by the varying language of the speaker, accompanied by intense, increasing interest, till the rapturous moment of discovery, when he prevails, and exclaims, 'I know Thee, Saviour, Who Thou art.'" (Christ. Pulpit, 1825, xiii.-iv.)

Notwithstanding this high commendation, and of it as a poem it is every way worthy, its unsuitability for congregational purposes is strikingly seen in the fact that it is seldom found in any hymnal, either old or new, except those of the Methodist denominations.

In 1780 it was given, with the omission of st. v. and vii. in the Wes. H. Bk., No. 136, in two parts. Pt. ii. being, "Yield to me now, for I am weak." These parts were subsequently col. 1797) numbered as separate hymns, and as such are Nos. 140 and 141 in the revised ed. 1785. In the Hymns for the use of the Mth. Episco. Ch., N. Y. 1849, it is broken up into four parts, each bearing a number as a separate hymn, as:—"Come, O Thou Traveller unknown!"; "Wilt Thou not yet to me reveal?"; "Yield to me now, for I am weak!"; and "The Sun of Righteousness on me." In their new Hymnal, 1878, which has taken the place of the 1819 book, the division, "Wilt Thou," &c., is included in the first, "Come, Thou, &c.

There is also a cento from this poem in the N. Conn. No. 1683, beginning, "O Lord, my God, to me reveal." Orig. text in P. Works, 1868-72, vol. ii. p. 173. [J. J.]

Come, on, companions of our way. J. Montgomery. [Life a Pilgrimage.] Written for the Sheffield Red Hill S. S. Anniversary and printed in a broadsheet, March 1829. [Stanzas] in 4 st. of 6 l. In 1853 it was included in his Original Hymns, No. 153. It is the Scottish Evang. Union Hym., 1878. [J. J.]

Come, on, my partners in distress. C. Wesley. [Heaven anticipated.] This hymn has interwoven itself into the personal spiritual history of Methodists probably more completely than any other hymn by C. Wesley. The instances given in Stevenson's Methodist H. Book Notes, 1883, p. 235, and the Index, although numerous and interesting, but very inadequately represents the body of his productions. Its history is simple. It appeared in the Hymns and S. Poems, 1749, in 8 st. of 6 l.; in M. Madaan's Coll., 1760, in 5 st.; and again in the Wes. H. Bk., 1780, with the omission of st. iii., as No. 324. The last form of the text has passed into numerous hymnals in all English-speaking countries. Two centos from the hymn are also in C. U., both commencing with st. ii. — "Beyond the bounds of time and space." The first is in the Wesley H. Bk., 1853, No. 638, and others, and the second in Mercer, Oxford ed. 1864-71, No. 104. Orig. text. P. Works, 1868-72, vol. v. p. 168. [J. J.]

Come, our indulgent Saviour, come. F. Doddridge. [Easter.] 1st pub. in J. Orton's ed. of Doddridge's Hymns, &c., 1756, No. 245, in a st. of 4 l., and entitled "The Disciple's Joy at Christ's appearance to them after the Resurrection." It was also given in J. D. Humphrey's ed. of the same, 1839. The form in which it is usually known is, "Come, condescending Saviour, come;" This was given in the Bristol Coll. of Ash Evans, 1869, No. 211. It was repeated in Bickersteth's Christian Psalmody, 1853, and other collections, and was thus handed down to the modern hymnals. In Dr. Alexander's Augustine H. Bk., 1819-65, st. i., iii., and iv. are given as, "Come, great and gracious Saviour, come"; and in the Bpt. Hymnal, 1879, st. iv. and v. as, "Enter our hearts, Redeemer blest." [J. J.]

Come, pure hearts, in sweetest measures. B. Campbell. [Feasts of Evangelists.] This is a tr. of a Latin cento. Campbell's original ms. is headed "Psallat corde mundo." Paraphrase upon three stanzas of Adam of St. Victor's two hymns, "De SS. Evangelists." The cento is thus composed:—

St. i. Psallat corde mundo. "Come, pure hearts, in sweetest measures." This was taken from the text of Gliscedes, as in Trench's Lit. Poetry, 1849, and not from the original, which reads, "Psalms corde lastabant." St. ii. Paradisi his rigatur. "See the rivers four that gush forth," is st. 9 of "Jucundare piece Betsis," as in Daniei, i. p. 84.

St. iii. Horum rivo debritias. "Here our hearts inebriated," is st. 8 of "Jucundare," &c., as above.

This paraphrase was pub. in his St. Andrews Hymns & Anthems, 1850, p. 96. It was repeated with slight alterations in Rosson's Hymns & Anthems, 1851, and one or two others, but its use was limited until 1861, when the compilers of Hymns A. & M. adopted st. i., ii. from Campbell, and replaced st. iii. with one of their own. In the Hymnals, st. i., ii., are from Campbell, slightly altered, and st. iv. is new. The text of Lowles Dominis, N. Y., 1884, is from Hymns A. & M. Full Latin text are:
COME, SEE THE PLACE
in Gantier, li., 1859; Wrangham, iii., 1883
with tr.]; Daniel, ii. 84–88. [J. J.]

COME, see the place where Jesus lay, For he hath left, &c. J. Montgomery.
[Easter.] Written for “The Seventh Anniversary of the Sheffield and Attercliffe Missionary Union in aid of the London Missionary Society,” and first sung in public in Howl-street Independent Chapel, Sheffield, on Easter Sunday, April 2nd, 1820. It was printed on a flyleaf for use at these services, and signed “J. M.” In 1825 it was included, after careful revision, by Montgomery in his Christ. Psalmist, No. 407, in 6 st. of 4 l., and entitled, “The power of Christ’s Resurrection,” No. 495, and again in Original Hymns, 1853, No. 127. Its use is extensive, the revised text of 1825–53 being that which is usually followed. [J. J.]

COME, sinners, to the gospel feast. Let every soul, &c. C. Wesley. [Invitation.] 1st pub. in his Hymns for those who seek and those who have Redemption, &c., 1747, in 21 st. of 4 l., and entitled “The Great Supper” (P. Works, 1688–72, vol. iv. p. 274). Two centuries, both beginning with st. i., are in C. U.:—(1) which was included in M. Madan’s Coll., 1760, No. 22, in 8 st., and is the source of the text as given in the Church of England hymnals; and (2) the Wes. H. Bk. cento given in that vol., 1780, and repeated in various Nonconformist collections. A cento for Holy Communion is also in the earliest eds. of the Lady Huntington Coll., beginning:—

Come, sinners, to the gospel feast,
Jesus invites you for his guest.

In late eds. of the same Coll. it begins “Come, sinner,” &c. It is compiled from st. i., xii., xiii., xiv., xvi. A hymn beginning:—

Come, sinners, to the gospel feast;
O come without delay.

is included in many American collections, as Dr. Hatfield’s Church H. Bk., 1872; the Bap. Praise Bk., 1871, &c. It has been traced to the Bap. Psalmist of Stow & Smith, 1813, No. 418. In some of those collections it is given for that it is the same cento as that in the Lady Huntington Coll. It has, however, nothing in common with that cento, nor with Wesley’s original, except the first line. In st. i., l. 3 reads, “For there is room in Jesus’ breast,” and then the remaining four stanzas remain almost exactly as in the text of the original edition. The expression “There’s room,” a style of composition altogether foreign to C. Wesley’s usual method. It is Anon., 1843. [J. J.]

COME, then, my God, the promise seal. C. Wesley. [Prayer.] This is the second of two hymns on St. Mark, xi. 21.

What things soever ye desire when ye pray,” &c., which appeared in his Short Hymns, &c., 1762, vol. i., No. 314, in 3 st. of 8 l., and again in the P. Works, 1688–72, vol. i. p. 53. In 1780 it was given in the Wes. H. Bk., No. 405, as “Come, my God, the promise seal,” and in this form has passed into various collections in G. Britain and America. [J. J.]

COME, Thou Conqueror of the nations. C. Wesley. [Hymns.] From his Hymns on the Expected Invasion, 1759, when

COME, Thou Conqueror

P. Doddridge. [Witamontiae.] This hymn is unattributed to J. Wesley, where it begins, “Oh come, celestial Spirit, come.” It was pub. in the altered form by J. Orton, in Doddridge’s posthumous Hymns, &c., 1755, No. 288, in 4 st. of 4 l., and again in J. D. Humphreys’ ed. of the same, 1839. In the Bap. Praise Bk., N. Y., 1871, st. iv. is omitted.

COME, Thou Conqueror of the nations.
it was feared that an attack on England would be made by the French. The tract was pub. in 1759, this hymn being No. 8, in 8 st. of 6 l. In 1830 it was included, with the omission of st. v., in the Supp. to the Wes. H. Bk. and is retained in the ed. of 1875. It is also found in other collections, including Kennedy, 1823, No. 1777, where it is given as "Come, great Conqueror of the nations," in 5 st., the abbreviation being made by the omission of st. iii. and iv. Orig. text, P. Works 1865-72, vol. iv. p. 160. [J. J.]

Come, Thou desire of all Thy saints. Anne Steele. [Public Worship.] This hymn appeared with the heading, "Intreating the Presence of Christ in His Churches," in the author's Poems on Subjects chiefly Doctrinal, 1760, vol. i. p. 76 (2nd ed., 1780, vol. i. p. 76). In 1769 it was reprinted in the Bristol Coll. of Ash & Evans, and was thus brought into C. U. Its American use is much greater than that in G. Britain. It is usually abbreviated, and is sometimes given, as in the Church Pastoral, Boston, U. S., 1864, as "Come, O Thou King of all Thy saints." This cento is made of st. i., vi., vii. Orig. text in Solvigny's reprint of Miss Steele's Hymns, 1863. [J. J.]

Come, Thou Fount of every blessing. [Whitminster.] As various and conflicting statements concerning this hymn abound, it will be necessary to trace, 1st its History, so far as known; and 2nd, to discuss the question of its Authorship.

1. Its History. This in detail is---

1. In a Church book, kept by Robert Robinson (q.v.), of Cambridge, and bequeathed by him to the Rev. William Robinson, of Cambridge, his biographer, there is an entry in Robert Robinson's handwriting which reads:--

"Mr. Wheatley of Norwich published a hymn beginning "Come, Thou Fount of every blessing." (1758.)"

This entry forms part of a list of the works which R. Robinson had written and published. This gives us a definite date, 1758.

2. Nothing has yet been found which can be identified as being issued by "Mr. Wheatley of Norwich" in which this hymn can be found.

3. The earliest known text in print is in a Collection of Hymns used by the Church of Christ in Angel-Alley, Bishopton, 1758, now in the library of the Drew Theological College, Madison, New Jersey, U.S.A. It is No. 1, and in 4 st., beginning respectively:--

St. i. "Come, Thou Fount of every blessing."

St. ii. "Here's my Eden ever!"

St. iii. "O, to grace how great a debtor."

St. iv. "O, that day when free from sinning."

4. This text was repeated in the Hymns of the Apostles' Collection of Hymns, Nottingham, 1777; and in a Dublin Collection, 1785. Shortly afterwards, however, it seems to have fallen out of use.

5. The second and well-known form of the hymn in the first three stanzas as given above is found in M. Madan's Ps. & Hymns, 1761; (a) Whitefield's Ps. & Hymns, 11th ed., 1767; (b) the Countess of Huntington's Coll., 1764; and most of the hymn-books pub. during the latter part of the last century. The text, as in Madan's Ps. & Hymns, 1761, which is the 1739 text with the omission of st. iv., is that usually adopted by modern compilers, and is given in Lyra Brit., 1867, p. 479.

ii. Authorship. This has been claimed for Robert Robinson on the one part, and for the Countess of Huntington on the other. The evidence in each case is:--

(1) For Robert Robinson.

1. The entry in his own handwriting in the Cambridge Church Book, in which he enumerates it with his various prelections as noted above.

2. His name is added to it in the 3rd ed. of A Collection of Hymns adapted to Public Worship, 1714; and has since been repeated in almost every collection in which author's names are given from that date to the present.

3. Mr. Dyer, in his Memoirs of the Life & Writings of R. Robinson, 1761, states that most Robinson's papers there was a letter from Dr. Rippon, the compiler of the well-known Hymns, by the Rev. H. Bk., in which he acknowledges that one or both of the stanzas were by Robinson, and names "Come, Thou Fount of every blessing" as one. Dr. Rippon gives it as No. 509, and for the "New Year." It is in 3 st., and signed Robinson.


ii. For the Countess of Huntington.

1. Found with a copy of J. & C. Wesley's Hymns & Sacred Poems, Dublin, 1747, are 21 leaves of writing paper. On the first leaf is written a list of several of the theatrical publications of the Wesleys. Following it are hymns copied from Cennick, Watts, &c.; one by "Mrs. D. B." and this hymn. These fill 10 leaves of the 21, and the rest are blank. On the title-page of this book is written in the same hand-writing "Diana Bindon, 1759." On the inside of the cover of the book is pasted a Wesleyan Methodist quarterly ticket containing a small engraving of Christ washing on of the disciples' feet. On this is written, "Nov. 9, Diana Vandeleur," but the year is not given. The Wesley publications named on the first leaf reach down to 1756.

2. Amongst the ms. hymns is "Come, Thou Fount of every blessing." It is headed, "Hymn to the Countess of Huntington." It is in 5 st., i.-iv. being the same, with slight differences in the text, as noted above as being in the Coll. of Hymns used by the Church of Christ in Angel Alley, Bishopton, 1759; and st. v. beginning, "If Thou ever didst discover," from C. Wesley's hymn "Jesus, help Thy faithful creatures," from his Hymns & Sacred Poems, 1749, vol. ii., No. 84.

3. Upon this evidence alone we write with the Diana Bindon ms. and D. Solvigny's ms. correspondence (before us) Solvigny carried on a long controversy in the Notes and Queries, and other periodicals, in 1854-5, contending throughout that "Diana Bindon" was a personal friend of Lady Huntington's, and that she had made this ms. copy direct from another ms. by the Countess. And this he did not only upon the worthless evidence here given, but also whilst receiving, privately, direct testimony to the contrary, together with a positive denial made to him by Lady Huntington's biographer. His see, show that having committed himself, he held it to be beneath him, and damaging to his reputation, to acknowledge his error.

From the foregoing account very much that appeared in the correspondence and is found in the ms., is omitted, and the bare facts alone are given. These facts conclusively show that the author was Robert Robinson, and not Selina, Countess of Huntington.

The original text is probably given in the Angel Alley Coll. (see above, i. 3), 1759, in 4 st., but the accepted text, and that which is in very extensive use in all English-speaking countries, is that given in 3 st. of 8 l. in Madan's Ps. & Hymns, 1761 (see above, i. 5). [J. J.]

Come, Thou long expected Jesus. C. Wesley. [Christmas.] Appeared in Hymns for the Nativity of Our Lord, 1744, No. x., in 2 st. of 8 l. The tract in which it appeared formed the first of those called the "Festival Hymns," which were subsequently pub. by Cummin in 1746. It was not included in the Wes. H. Bk. until the revised ed. of 1783, No. 688, although it was given by Whitefield in his Coll. 1758, and later editions; by Madan, in his Ps. & Hymns, 1760; by Toplady, in his Ps. & Hymns, 1776; and by others. It is found in a great number of hymnals in G. Britain and America, specially those of the Church of England, and usually without alteration, as in Hym. Comp., No. 96. A marked departure from this rule is, "Come,
COME, THOU SOUL


*Come, Thou soul - transforming Spirit, J. Evans. [Before Sermon.]* This hymn was contributed to G. Burder's Coll. of *Hymns from Various Authors*, 1784, No. 13, in 2 st. of 6 l., and entitled, "Improving the aid of the Spirit." In modern hymnals it is found in three forms as follows:

1. The original. This was reprinted from Burder, by W. Jay, of Bath, in his *Sel.*, 1797, No. 326, but without signature. From Jay it passed into other hymnals, with the addition of "Joy" as a title, as in the *American Hymn Controversy*, H. B. K., 1849. The original text is also in *Boyce's Select.*

2. In the Williams and Boden Coll., 1801, the hymn was given in an altered form, and with the addition of the stanzas, "Then, when... the signal's given," from "Lord, dismiss us with Thy blessing." In Kemble's *New Church Hymn. Bk.*, 1873, this is repeated with further alterations, and the omission of the added stanzas.

3. In Bickerstaff's *Christian Psalms*, 1814, No. 353, is the original with the addition of two stanzas from "Lord, dismiss us with Thy blessing." This cento has almost died out of use.

Although these three forms of the hymn exist, most modern editors are falling back upon the original, especially in America, where its popularity is greater than in G. Britain. [J. J.]

*Come to a desert place apart, J. Aitken. [Church Guilds.*] 1st printed in his *Hymnary*, 1838, No. 59, in 5 st. of 4 l., in London by J. & A. Churchill, 1836.

*Come to our [dark] poor nature's night.* G. Bawson. [Whitsuntide.] Contributed to the *Leeds H. Bk.*, 1853, No. 397, in 9 st. of 4 l., and from whence it has passed into numerous collections. In 1876 the author included a revised text, in 8 st., in his *Hymns, &c.*, No. 46. This, however, is not in general use. Orig. text, N. *Cong.* No. 438.

*Come to our dark nature's night,* in the new ed. of *H. Comp.*, is a slightly altered version of the orig. text with the omission of st. v. In the *American Hymnary*, 1871, it is given as "Holy Ghost, the Infinite." [J. J.]

*Come to the morning prayer, J. Montgomery. [Daily Prayer]* This invitation to daily worship was printed in the *Evangelical Magazine* for Dec., 1842, where it is dated "Aug. 4, 1842," in 4 st. of 4 l. It was also included by Montgomery in his *Original Hymnary*, 1853, No. 79, and entitled "Daily Prayer." It is given in *Hymnary*, No. 10, in an unaltered form. It is also found in a few American collections.

This form of the hymn in America is "Come to the morning hour." This is found in several collections, as the *Songs for the Sanctuary*, 1865; the *Bap. Praise Book*, 1871, &c. [J. J.]

*Come to Thy temple, Lord. H. Alford. [Advent.]* 1st pub. in his *Ps. & Hymns*, 1844, No. 2, in 4 st. of 4 l., again in his *Poetical Works*, 1865, and his *Year of Praise*, 1887. It has passed into several collections.

In T. Darlington's *Hymnary*, &c., 1885, it begins, "Thy temple visit, Lord." [J. J.]

*Come unto Me, ye weary.* W. C. Dix. [Invitation.] This hymn, which ranks as one of the best of Mr. Dix's efforts, was pub. in 1867 in the *People's H.*; in 1889, in the *Appx.* to the *S. P. C. K. Ps. & Hymns*; in 1871, in *Church Hymn.*; in 1875, in *M. & M.*; and in other collections. It has also been reprinted in *Laudes Domini*, N. Y., 1884. [J. J.]

*Come, we [ye] that [who] love the Lord.* I. Watts. [Joy and Praise.] 1st pub. in his *Hymns & S. Songs*, 1707, and again, 2nd ed., 1709, Bk. ii., No. 30, in 10 st. of 4 l., and entitled "Heavenly Joy on Earth." In its original and full form it is rarely found in modern collections, the *N. Cong.* in 1859, No. 693, and the *Bap. Ps. & Hymns*, 1858-80, being exceptions. With the alteration of st. ii., 1, 3, of "favourites" to "children." It has undergone many alterations and revisions. Of these the principal are:

1. "Come ye that love the Lord." This was given by J. Wesley in his *Ps. & S. Hymns*, pub. at Charlestown, U. S., 1736-7, during his stay in Georgia. In this form st. ii. and ix. are omitted, and the rest are considerably altered. After slight revision this text was repeated by Wesley in the *We. H. Bk.* 1746, and in the revised ed. 177, and in most collections of the Methodist communion.

2. "Come ye who love the Lord." This reading of the first line was given by Cotterill in the 8th ed. of his *Sel.*, 1819, and is followed in *M. Comp.* and others.

The different arrangement of stanzas, and the variations in the text which have been adopted by the numerous editors who have used it in one form or another may be counted by the hundred. The example set by Wesley in 1736, was followed by Whitefield, 1753; Madan, 1769; *Conyers*, 1772; *Toplady*, 1776, and onwards to the latest modern collection. No text can, as a rule, be relied upon. The original is easy to obtain, in modern editions of Watts. The hymn, as a whole, is regarded as a good specimen of Watts's powers. [See English Hymnody, Early, § xiii.]

*Come, weary souls, with sin distressed.* Anne Steele. [Invitation.] 1st pub. in her *Poems on Subjects chiefly Devotional*, 1769, vol. i. p. 27, in 5 st. of 4 l. and entitled, "Weary souls invited to rest" (2nd ed., vol. i. p. 27); and in Sedgwick's reprint of her *Hymns*, 1863. It is in extensive use both in G. Britain and America, and sometimes with "sins" for "sin" in the opening line. It was introduced into the Nonconformist hymnals through the *Bristol Coll.*, 1708, of Ash & Evans, and into those of the Church of England by *Conyers*, 1772, and *Toplady*, 1776. [J. J.]

*Come, ye followers of the Lord.* C. Wesley. [Prayer.]* One of six hymns which were 1st pub. in 1743, at the end of a Tract entitled, *A Short View of the Difference between the Moravian Brethren lately in England*, and the Rev. Mr. John & Charles Wesley. It was also given in *Hymns & S. Poems*, 1749.
one exception, noted below, were subsequently adopted as the authorized text. It is given in Snepp's Songs of G. & G., No. 256, with "blessed regions" for happy regions, in st. iii., 1. 3; "blessed regions" is the original reading, and was restored to the text by the author. It is in somewhat extensive use. In Boardman's Sel. of Hys., Philadelphia, 1860, it is given as "Come, ye saints, draw near and wonder;" and in the H. Bk. of the Evang. Association, Cleveland, Ohio, 1882, as "Come, ye saints, behold and wonder." [J. J.]

Come, ye saints, and raise an anthem. Job Hupton. [Praise to Christ.] This hymn was 1st pub. in the Gospel Magazine, Sept. 1805, as a revised version of st. 1, 2, 4, 5, 8, 9, 10 and 12, as an illustration of the possibility of producing a hymn of merit out of somewhat crude materials. The first stanza by Hupton, and by Neale, will illustrate the way in which the latter suggested this might be accomplished.

1. Stanza i., by Job Hupton:—
"Come, ye saints, and raise an anthem,
Sing to Him who found a ransom,
Th' ancient of eternal days,
In your nature,
Born to suffer in your place."

2. Stanza i., by Dr. Neale:—
"Come, ye faithful, raise the anthem,
Clear the sky with shouts of praise;
Sing to Him who found a ransom,
Ancient of eternal days
God eternal, Word incarnate,
From the heaven of heaven obeys."

Job Hupton's text is unknown to the hymnals, but Dr. Neale's has come into somewhat extensive use. The text of the latter is in the People's H., 1867, No. 476, with the reading of st. iii. II. 3–4 as:—
"With the ceaseless interlude
Which they raise, the sons of light,
and not as in the People's H. The liberties taken by Dr. Neale with Hupton's text have been followed by others in dealing with his, Church Hymn being specially prominent in this respect. In fact no text can be relied upon until verified by a reference to the Christian Remembrancer, or the People's H., with the corrections noted above. [J. J.]

Come, ye thankful people, come. H. Alford. [Harvest.] 1st pub. in his Ps. and Hymns, 1844, No. 116, and subsequently, after revision, in his Poetical Works, 1865, and his Year of Praise, 1867, in 7 st. of 8 l. In 1861 the compilers of H. & M.: included an altered version in that Collection. This was repudiated by the author, but still retained by the compilers of H. & M., with an explanatory note in the Preface in some of the subsequent editions. The present text in Alford's Poetical Works, 1865, is the authorized text, and that usually given in modern hymnals. This hymn has given a greater popularity and more extensive use, both in Great Britain and America, than any other of the author's hymns. [J. J.]

Come, ye weary sinners, come. C. Wesley. [Invitation.] 1st pub. in his Hymns for those that seek, and those that have Redemption, &c., 1747, in 4 st. of 8 l. (P. Works, 1868–72, vol. iv. p. 220). With slight alterations, and the omission of st. iii., it was included in the Wes. Bk., 1780, No. 28, and has been retained in all later editions. This is also the text usually given in other collections, both in G. Britain and America. In the Met. Episco. Hymns, 1849, and the New Hymnal of the same body, 1878, the hymn "Come, weary sinners, come," is a cento from this hymn. It was made by the Committee of the 1849 book. The original 8 of 7 is turned into s. m. [J. J.]

Command Thy blessing from above.

J. Montgomery. [Divine Worship.] Written for the Sheffield Sunday S. Union, Whitsuntide gathering, June 5, 1816, and printed for that occasion, and in the Evang. Mag., Sept., 1816, p. 372. In 1819 it was included in Cotterill's Sel., No. 13, in 5 st. of 4 lines, and there entitled "For God's blessing on His assembled people." In 1825 it was republished, with alterations, by Montgomery, in his Christ. Psalms, No. 470, and again with the same text in his Original Hymns, 1833, No. 99. The arrangement, however, in C. U. are various, some following Cotterill's text, as in H. Comp., from Bickersteth's Christ. Psalms, 1833, others the revised text of 1825 and 1833, and others, as in N. Cong., a mixture of the two. The American use also varies in like manner. [J. J.]

Communion, a liturgical term for the antiphon which was originally sung during the communion of the people in the Roman Rite, but which now the priest says after the absolutions at the Epistle side of the altar. It usually consisted of a verse of Holy Scripture, but the following instances of metrical Commissions in the shape of short hymns are found in the Sarum Missal. No. 3 occurs also in the York and Hereford, and No. 4 in the York Missal.

1. De cruce depositum
Vides corpus Christi
Moea mater lacrymas
Aque vultu tristi
Diet. 0 dulcissime
Filii quid factisti
Quod habet poenas asperas
Et mortem subitisti?

Communion of B. V. M.

2. O Gabriel, receveflexis,
Aegros sana, conforta fidelis,
Fac nos mites semper et benedicto,
Et in sede fortes et stables.

St. Gabriel.

3. Per lignum serv factum sumus
Et per sanctum crucem liberati sumus
Fructus ætheris seduxit nos
Filiae dei venit nos.

Holy Cross.

4. Vera Ædes glatii purgavit crimina mundi,
Et tibi virginitas involvata manet.

Saviour of B. V. M., and of B. V. M. in Easter Tide.

F. W. W.

Communion of my Saviour's blood.

J. Montgomery. [Holy Communion.] Appeared in his Christian Psalmist, 1825, No. 511, in 6 st. of 4 lines, and entitled, "The Lord's Supper," and again, without alteration, in his Original Hymns, 1833, No. 130.

It is not in extensive use in its original form, but altered, and beginning with st. ii., as, "To feed on Christ, the living bread," it is given in Kennedy, 1863, in 2 st. of 8 lines, and the diction which closes the 2nd st. not being in the original.

Compston, John, second s. of the Rev. Samuel Compston, was b. at Smallbridge, Rechdale, Jan. 9, 1828. He became minister of the Baptist Church, Inskip, near Preston, in 1852, was subsequently pastor of churches at Bramley, near Leeds; Barnsley; and York Road, Leeds. In 1878 he removed into Somerseth, to become pastor of the united Baptist churches of Fiveheads and Isle Abbotts, near Taunton. In 1880 he organized and became Secretary to the Taunton District Psalmody Union.

Mr. Compston pub. (1) Lancashire School Songs, 1853 (14th thousand, 1857), afterwards incorporated in the larger school hymn-book, entitled (2) Sacred Songs for Home and School, 1860, of which Rev. J. Lees was co-editor; (3) Popular Sacred Hymnody, 1863.

Mr. Compston, however, is best known in connection with the Temperance Hymnody. In 1857 he edited (4) The National Temperance Hymnody; and in 1861 the (5) National Temperance Hymnal, a new and greatly improved ed. of the former work. It contains nearly 600 temperance hymns and songs set to appropriate music. Twenty of these hymns are by Mr. Compston.

Mr. Compston is also the author of several pamphlets written in connection with the temperance and other philanthropic movements.

W. R. S.

Concinat orbis ounctus, Alleluia.

[St. John. This Sequence of unknown authorship, is in the Bollandists No. 775, I. 185, b. (written between 994 and 1017) and is given in the Hereford Missal for Tuesday, and in the York and Sarum Missals for Wednesday, in Easter week, and may be found in the reprints of those works. Tr. as:

1. Let the whole world chant and sing, by E. H. Plumptre, written for and 1st pub. in the Hymnary, 1872. It was reprinted in Dean Plumptre's Things New and Old, 1884.
2. Alleluia. let the nations, by C. S. Calverley, written for and 1st pub. in the Hymnary, 1872.

Translation not in C. U.:

Let all the world with prayer and praise. C. B. Pearson in Sarum Sequences, 1811.


Conder, Eustace Rogers, M.A., D.D., &c, of Josiah Conder, b. April 15, 1826, near St. Albans. He studied at Spring Hill College, Birmingham; took his M.A. degree, with gold medal, in Philosophy, in the University of London, in 1844, and settled at Poole, Dorset, as Pastor of the Congregational Church there. In 1861 he removed to Leeds, as minister of East Parade Chapel. In 1882 he received the degree of D.D. from Edinburgh University. The following hymns by Dr. Conder are in the Leeds & S. N. Bk., 1862-1878:

1. Oh, bright are the mansions. The Home of the Children of God.
2. Where is the Land of cloudless day? Jesus the Way to Heaven.

Dr. Conder's Heart Chords were printed for private circulation in 1874.

Conder, George W., only s. of George Conder, was b. at Hitchin, Herts, Nov. 30, 1821. After studying at Highbury College, London, he became, in 1845, co-pastor, with Mr. Judson, of High Wycombe Congregational Church. In 1849 he succeeded the late Dr. Winter Hamilton as minister of Belgrave Chapel, Leeds, passing thence to Cheetham Hill, Manchester, in 1864; and Queen's Road, Forest Hill, Lon-
Conder, Joan Elizabeth, nee Thomas, the wife of Josiah Conder, was the daughter of Roger Thomas, and granddaughter of the sculptor, L. F. Roubiliac, b. April 6, 1785, d. Jan. 22, 1877. Mrs. Conder contributed poems to The Associate Minister, 1810, under the signature "E."; to her husband's work, The Star in the East, 1824, anonymously; to the Cong. H. Bk., 1836, in her own name; and to The Choir and Oratory, 1837, with an asterisk. Of these, seven were given in Conder's Hymns of Praise, Prayer, and Devout Meditation, 1856. Of these the following appeared in the Cong. H. Bk., 1836, and through that work have come into C. U.:

1. The hours of evening close. Saturday Evening.
2. When Mary to the Heavenly Guest. Mary anointing the feet of Jesus.
3. What blissful harmonies above. The heavenly choir.
4. Not Thy garment's hem alone. Desiring Pardon. This last is the most popular of her hymns. The tune St. Faith's was composed for it by Mr. Beale, and pub. in The Psalmist, 1842.

Conder, Josiah, fourth s. of Thomas Conder, engraver and bookseller, and grandson of the Rev. John Conder, d.d., first Theological Tutor of Homerton College, was b. in Falcon Street, City, London, Sept. 17, 1789, and d. Dec. 27, 1855. As author, editor, and publisher he was widely known. For some years he was the proprietor and editor of the Eclectic Review, and also editor of the Patriot newspaper. His prose works were numerous, and include:

The Modern Traveller, 1830; Italy, 1831; Dictionary of Ancient and Modern Geography, 1834; Life of Bunyan, 1835; Protestant Nonconformity, 1835-39; The Law of the Sabbath, 1830; Epistle to the Hebrews (a translation), 1834; Literary History of the New Testament, 1844, Harmony of History with Prophecy, 1840, and others.

His poetical works are:

(1) The Withered Oak, 1805; this appeared in the Athenaum.
(2) The Beulah, 1811.
(4) Sacred Poems, Domestic Poems, and Miscellaneous Poems, 1824.
(5) The Choir and the Oratory, on Praise and Prayer, 1837; Preface dated Nov. 8, 1836.
(6) Hymns of Praise, Prayer, and Devout Meditation, 1856. This last work was in the press at the time of his death, and was revised and published by his son, the Rev. E. R. Conder, M.A. He also contributed many pieces to the magazines and to the Associated Ministers, 1830, under the signature of "C.

In 1838, selections from The Choir and Oratory were published with music by Edgar Sanderson, as Harmonia Sacra. A second volume was added in 1839. To Dr. Collery's (q.v.) Hymns, &c., he contributed 3 pieces signed "C.; and to Dr. Leitch's Original Hymns, 1843, 4 hymns.

As a hymn-book editor he was also well known. In 1836 he edited The Congregational Hymn Book: a Supplement to Dr. Watts's Psalms and Hymns (2nd ed. 1844). To this collection he contributed fifty-six of his own hymns, some of which had previously appeared in The Star in the East, &c. He also published in 1851 a revised edition of Dr. Watts's Psalms and Hymns, and in the same year a special paper on Dr. Watts as The Poet of the Sanctuary, which was read before the Congregational Union at Southampton. The value of his work as Editor of the Congregational Hymn Book is seen in the fact that eight out of every ten of the hymns in that collection are still in use either in G. Britain or America.

As a hymn writer Conder ranks with some of the best of the first half of the present century. His finest hymns are marked by much elevation of thought, expressed in language combining both force and beauty. They generally excel in unity, and in some the gradual unfolding of the leading idea is masterly. The outcome of a deeply spiritual mind, they deal chiefly with the enduring elements of religion. Their variety in metre, in style, and in treatment saves them from the monotonous mannerism which mars the work of many hymn writers. Their theology, though decidedly Evangelical, is yet of a broad and liberal kind. Doubtless Conder's intercourse with many phases of theological thought as Editor of the Eclectic Review did much to produce this catholicity, which was strikingly shown by his embodying many of the collects of the Book of Common Prayer, rendered into verse, in his Choir and Oratory. Of his versions of the Psalms the most popular are "How honoured, how dear" (84th), and "O be joyful in the Lord" (100th). His hymns in most extensive use are, "Bread of heaven, on Thee I feed"; "Beyond, beyond that boundless sea"; "The Lord is King, lift up thy voice" (this last is one of his best); "Day by day the manna fell:" "How shall I follow him I serve;" "Heavenly Father, to whose eye" (all good specimens of his subdued and pathetic style); and "O show me not my Saviour dying." This last is full of lyric feeling, and expresses the too often forgotten fact that the Church has a living though once crucified Lord.

The popularity of Conder's hymns may be gathered from the fact that at the present time more of them are in C. U. in G. Britain and America than those of any other writer of the Congregational body, Watts and Doddridge alone excepted.

[W. G. H.]

In addition to the hymns named above and others which are annotated under their respective first lines, the following, including two already named (4, 16), are also in C. U.:

i. From Dr. Collery's Hymns, &c., 1812.
1. When in the hours of lonely woe. Lent.
ii. From The Star in the East, &c., 1824.
2. Be merciful, O God of grace. Ps. lxxvi.
3. For ever will I bless the Lord. Ps. xxxvii.
5. Now with angels round the throne. Hymnology.

iii. From The Congregational Hymn Book, 1836.
7. Blessed be God, He is not strict. Longsuffering of God.
9. Grant me, heavenly Lord, to feel. Zeal in Missions.
10. Grant, O Saviour, to our prayers. Collect 6th S. after Trinity.
11. Head of the Church, our risen Lord. Church Meetings.
CONDITOR ALME SIDERUM

12. Holy, holy, holy Lord, in the highest heaven, &c.
Praise to the Father.


15. Lord, for Thy Name’s sake! such the plea. In Natural Danger.

16. O be joyful in the Lord. Ps. c.

17. O breathe upon this languid frame. Baptism of Holy Spirit desired.


19. O God, Protector of the lowly. New Year.

20. O God, to whom the happy dead. Burial.


24. O how shall feeble flesh and blood. Salvation through Christ.

25. O how should those be clean who hear. Purity desired for God’s Ministers.


27. O Thou divine High Priest. Holy Communion.

28. O Thou Who givest all their food. Harvest.

29. O Thou Whose covenant is sure. Holy Baptism.

30. Praise on Thee, in Zion-gates. Sunday.

31. Praise the God of all creation. Doxology.

32. See the ransomed millions stand. Praise to Christ.

33. The heavens declare His glory and magnificence. Ps. cxxvii.

34. Thou art the Everlasting Word. Praise to Christ.

35. Thy bands have made and fashioned me. Thanks for Daily Mercies.

36. To all Thy faithful people, Lord. For Pardon.

37. To His own world He came. Ascension.

38. To our God loud praise give. Ps. cvi.

39. Upon a world of guilt and night. Purification of E.F.M.

40. Welcome, welcome, sinner, hear. Invitation to Christ.

41. Whereover two or three. Continued Presence of Christ desired.

42. From The Choir and the Oratory, 1837.

43. Baptised into our Saviour’s death. Holy Baptism.

44. In Thy word, Lord. Ps. cxix.

45. On a cloud to the desert. Christ the Comforter.

46. From Leichfild’s Original Hymns, 1843.

47. I am Thy workmanship, O Lord. God the Maker and Guardian.

48. He, that hast Thou been here? But when. The Resurrection of Lazarus.

49. Thy grace that I did choose Thee. Chosen of God.

50. This is altered in the Church Praise Bk., N. Y., 1863, to
Lord, do not that I did choose Thee, thereby changing the metre from 9.6.8.6.

51. From Hymn of Praise, Prayer, &c., 1856.

52. Comrades of the heavenly calling. The Christian race.

53. When to these 48 hymns those annotated under their respective first lines are added, Coader’s hymns in C. U. number about 60 in all.

[J. J.]

Conditor [Creator] alme siderum.

[Advent.] This hymn is sometimes ascribed to St. Ambrose, but on insufficient evidence. It was rejected as such by the Benedictine editors; and with this the best authorities agree. It is known in various forms, the more important being the following:—

1. The text as in Daniel, 1, No. 72, in 8 st. of 4 1., and the doxology. This text, when corrected by readings given in his vol. iv, p. 118, and 364, from a MS. of the 9th cent. at Bern; another of the 10th cent. at Munich, and others of the 9th and 11th cent., respectively, which belonged to the Abbey of Rheims, is the

2. In The Latin Hym. of the Anglo-Saxon Church, pub. by the Sixtus Soc., 1847, p. 34, from an MS. of the 7th cent. at Bern; another of the 10th cent. at Munich, and others of the 9th and 11th cent., respectively, which belonged to the Abbey of Rheims, is the

3. The Hymns Alme Siderum, 1841, with readings from the York, Canterbury, St. Albans, Worcester, and other English Breviaries.


5. Coader’s text, No. 34, is from the Cistercian Brevisaries, specially a MS. of the 14th cent., formerly belonging to the Cistercian Nunnery of Lichtenthal. This text was used in iv. pp. 356 and 369, and gives a summary of the evidence respecting this question of original text, and shows, that no MS. earlier than the foundation of the Cistercian Order appears to contain this text; whereas the ordinary version is found in a MS. at Bern of the 9th cent.

6. The Sarum Brev. It is appointed as the Vesper hymn on the Saturday before the 1st Sunday in Advent, and about Advent on Sundays and week-days when no festival occurs. In the Rom. Brev., it is the Vesper hymn in Advent on Sundays, and whenever the Feria Office is said; beginning with the Saturday preceding the 1st Sunday in Advent.

7. A cento composed partly from the Rom. Brev. version of this hymn is given for first and second Vessera on the Feast of the Most Holy Redeemer (3rd Sun. in July) in the Appendice to the Rom. Brev. It consists of lines 1-4, 9-16; then a special stanza of 4 L followed by lines 17-20 and a doxology. The Office in which this cento is found was first authorized for use in the Venetian territories. The origin of the Festival for which it was compiled is as follows:—The people of the city of Venice, when suffering from the effects of a plague which swept off a great number of the inhabitants and caused great terror, made a vow that if God should grant relief a church should be built by public subscription, dedicated to the Most Holy Redeemer, and a yearly visit paid to it by the magistracy of the city. In 1576 the plague ceased, and the church of SS. Santissimi Redemptores was built; the annual act of homage being fixed for the third Sunday in July. The Government of the Venetian Republic obtained permission (when the devotion had greatly extended itself after many years of perseverance), on the 24th of April, 1724, from the Sacred Congregation of Rites, at Rome, that the Office of the Most Holy Redeemer should be said by all the clergy of the city of Venice with the rank of a Lesser Double; in 1724 this licence was extended to the whole Venetian territory; in 1729 the Feast was made a Greater Double; in 1731 a Double of the Second Class; finally, in 1735, an Office was added.

W. A. S.

Of the various forms of this hymn the translators have usually confounded themselves either to the Sarum or the Rom. Brev. The results are as follows:—

Translations in C. U.:

1. Creator of the stars of night, by J. M. Neale, in the 1st ed. of the Hymnal N., 1852, No. 10, in 6 st. of 4 1. This is repeated without alteration in later editions of the Hymnal N.; in Skinner’s Daily Hymnal, 1864; in the Hymner, 1882, and others. It is also given as “Creator of the starry height, Thy people’s,” &c., in H. A. & M., 1861 (the alterations being by the compilers, who had printed another arrangement of the text in their trial copy of 1859), and Allon’s Supplemental Hys., 1868, &c. In Mercer, Oxford ed., 1864, it is rewritten by Mercer. Another rendering, slightly altered, from the Hymnal N. is, “Creator of the starry height, Of faithful hearts,” &c., in the Hymnary, 1872.

2. Creator of the starry height, by F. Pott, in his Hymns, &c., 1861. This is based upon Dr. Neale, and the H. A. & M., revised text as above. It is repeated in Church Hys., 1871.

3. Creator of the starry height. The faithful, &c., by R. F. Littlejohn, in the People’s H., 1867, and signed “F.”

4. In addition to the foregoing, other arrangements are given in Chope, Thring, and others. That in Thring is the most complicated of all. In it Dr. Neale, H. A. & M., the Rev. F. Pott, the Hymnary, Chope, Mr. Thring, and others, are represented. The result is good.
Translations not in C. U.:
3. Thou Framor of the starry heaven (with the stanza bracketed by *Daniel* as probably an interpolation into the hymn. *J. D. Chambers*, 1887.
5. Fair Framor of the stars so bright. *Dr. E. Denison’s Jubilee Hymnals*, &c. 1847.
8. O Thou the Maker of each star. *Lord Brayt*. Nos. 7 and 8 are in Mr. Shipley’s *Annals Sancuta*, 1884.

**Roman Brev. Text.** Creator aima siderum.

1. Creator of the starry height, of hearts believing, &c. by W. J. Copeland, in his *Hymns for the Week*, &c, 1849, p. 53 in 6 st. of 4 1. This was given in an altered form, as "Creator of the starry poles," in the *English Hymnal*, 1852, again altered, but nearer to the original tr. in Murray’s *Hymnal*, 1852; and in later eds. of the *English Hymnal*. It is also given, without alteration but with the omission of the doxology, in *Lyra Musica*, 1884.

2. Creator of the starry frame, by E. Caswall, in his *Lyra Catholica*, 1849, p. 43. This is the tr. in C. U. in Roman Catholic collections for schools and missions. It is also given in the *St. John’s Hymnal* (Aberdeen), 1870. In his *Hymns and Poems*, 1873, Caswall altered the first stanza to “Dear Maker of the starry skies,” and thereby seriously weakened the hymn.

3. Maker of the starry spheres, by R. Campbell, in his *Hymns and Anthems*, 1850, p. 42. This was repeated in the *Cook & Denton Hymnal*, 1853; the *Salisbury H. Bk.*, 1857; *Kennedy*, 1863; *Sursum*, 1868, and other collections.


**Translations not in C. U.**:

No. 6, 7, and 8 are in Mr. Shipley’s *Annals Sancuta*, 1884.

**Congregational Hymnody, American.** (American Hymnody, § 111.)

**Congregational Hymnody, English.**

1. Notwithstanding the controversy which prevailed in the 17th cent. in the Baptist and Independent denominations as to the lawfulness or otherwise of singing in Divine Worship, the Independents, taken as a whole, were in favour of the practice. The distinction, however, which they, possibly unconsciously, drew between prayer and praise when set forth in prose, or in verse, was clearly marked. A set form in prose, either of prayer, as in the prayers and collects of the Book of Common Prayer; or of praise, as in the *Gloria in Excelsis* and other hymns in the same service, was regarded as an abomination; but petitions, supplications, praises, and thanksgiving of precisely the same character when given in verse were received with pleasure, and used in both public and private worship by all but the most rigid and austere. The rejection of the one set form, that of prose, was complete and final; the growth of the other, that of verse, was gradual and enduring.

2. The earlier stages of this growth are given in detail, from the *Psalm and Hymns* of W. Barton, 1644, to those of I. Watts, 1705-1723, in the article on *Early English Hymnody*, § vi.-xiii. By W. Barton, through his *Book of Psalms in Metre*, 1644, his *Psalm and Hymns*, 1651, and his various *Centuries of Hymns*, culminating in *Six Centuries of Select Hymns*, &c., 1688 [see Barton, W.]; by T. Shepherd, in his *Several Pieces*, 1699; by Matthew Henry, in his *Family Hymns*, 1695; by A *Collection of Divine Hymns*, 1694, gathered from six different authors, including R. Baxter and J. Mason; and by minor efforts on the part of others, the way was prepared for the advent and work of Isaac Watts.

3. The value and importance of the hymnological contributions of Isaac Watts to the Christian Church, from the dawn of the 18th century to the present time, cannot be estimated. No collection of hymns in the English language, compiled for general congregational use, save two or three of an exceptional type, has been published since 1720, without extracts from one or more of his works being embodied therein. In universality of use, Watts is only equalled by C. Wesley. This great result has been attained by a combination of excellences in which poetic power, cathedrality of spirit, and simplicity in embodying the vital truths of Christianity in song have stood pre-eminent. His strength—and it was great—and his weaknesses—and they were few—are set forth in the articles on the *English Psalms*, § xv.; and on *Early English Hymnody*, § xiii.

4. For some years after the publication of his *Portraits of David* in 1719, Watts’s *Psalm and Hymns* (the latter being his *Hymns and Spiritual Songs*, 1707-1709) constituted the hymn-book of the Congregational body. The great wave of religious thought and feeling which swept over the nation as the result of the work of Whitefield and the Wesleys, together with the poetical contributions of the latter, created on the one hand a desire for greater variety in the songs of the Christian life, and on the other partially supplied that want. It was found that Watts, in common with all men, had not the power to produce a complete work; a work which should be of high and uniform excellence, and should grasp in full the varied and shifting scenes of life. There were depths of passion, despair, and woe which he had not fathomed; there were heights of ecstatic joy which he had not reached. The broad field of Christian Song he had made his own. To others was left the cultivation of smaller spaces where the concentrated efforts of gifted men would yield rich results.

5. The conviction that Watts could not sing for all men, and had not sung for all time, was not long in dawning upon the members of his own community. The form in which this conviction received practical expression was first given in *Supplements* to Watts, mainly by individual Ministers of the Congregational...
body, followed by Collections compiled, some by individual editors, and others by Committees sometimes acting on their own responsibility, and at other times under the auspices of the Congregational Union.

6. One of the first to compile a Supplement to Watts was Dr. Thomas Gibbons. His work was published in 1769, and followed by a second edition in 1784. The 1st ed. of Rowland Hill's Coll. of Psalms and Hymns was dated 1733. It was designed as a complete hymnbook, and was the first in the Congregational body to break away from the Psalms and Hymns of Watts. It ran into many editions, but those of a later date are the first edition rearranged with additions. All the hymns are given without any indication of authorship. Hence has arisen the difficulty of identifying the editor's contributions. Rowland Hill's Coll. was superseded at Surrey Chapel, by James Sherman's Coll. in 1844; and Sherman's Coll. by C. Newman Hall's Christ Church Hymnal, 1876. George Burder's Coll. of Hymns, 1784, was a return to the Supplement series. His range was limited, and included, as he puts it, "the respectable names of Doddridge, Newton, Hart, Wesley, Cowper, Toplady, and Cennick." W. Jay of Bath could not break away from Watts, and so in 1787 he published for his own congregation A Selection of Psalms and Hymns of Peculiar Metre. Another Supplement followed in 1801. It was edited by Dr. E. Williams and the Rev. James Boden, and published at Doncaster. The authors' names were given in the first edition, but omitted from the second, and subsequently restored. It had a very limited circulation, and is known chiefly through Boden's contributions, and the anonymous "Jerusalem, my happy home." Two years after Williams and Boden, Dr. Wardlaw followed the example set by Rowland Hill, and published his Selection of Psalms and Hymns at Glasgow, 1803. John Dobell's New Collection of more than Seven Hundred Evangelical Hymns dates from 1806. It was also a Supplement to Watts. Its chief value is in its record of authors. In this respect, although very faulty, it was the most complete up to that time. Dr. Collyer's Hymns partly Collected and partly Original, 1812, was published no less valuable. Its peculiarity lay in the grouping of all the hymns of a given author under his name, beginning with Dryden and ending with himself; and its value in the number of original hymns contributed by Conder, Montgomery, Ann and Jane Taylor, Raffles, McAll, and others; and from the ms. of H. Kirke White. This Supplement was followed in 1813 by another Collection of Hymns, designed as an Appendiz to Dr. Watts &c. by Thomas Cloutt, afterwards known as Thomas Russell. It ran into more than twenty editions, but added little or nothing to the treasury of sacred song. Dr. Raffles's Collection of 1816, and Dr. A. Reed's, of 1817, contained original hymns by their respective editors. A new departure took place in 1822 by the publication of A Selection of Hymns for the Use of the Protestant Dissenters in the United Kingdom, and the Independents and Christians of the Independent Order in Leeds, and edited by a committee consisting of the Revs. E. Parsons, R. Winter Hamilton, and T. Scales. As a Supplement to Watts it was an improvement on former works. Efforts by others were made, but were too unimportant to be enumerated. The last Supplement to Watts of any importance was, curiously enough, the first official hymn-book of the Congregationalists.

7. In accordance with a resolution passed by the Congregational Union in 1833, J. Conder compiled a collection in conjunction with a Committee appointed for the purpose, and in 1836 this collection was published as The Congregational Hymn Book. This collection of 620 hymns was enriched by some original hymns by Montgomery, and although the editor suffered severely from the common weakness of all hymn-writing editors in over-estimating the value of his own productions, yet the sterling worth of the book is realized in the fact that eight out of every ten of the hymns therein are still in use in G. Britain or America. In fairness to Conder it must be added that all his hymns were submitted to the Committee, and some as anonymous, and received their approval before incorporation in the book. Dr. J. Campbell's Comprehensive Hymn Book, 1841, was M. Wilks's 1798 edition of Whitefield's Ps. & Hymns, enlarged to 1900 hymns. It was a heavy book, and failed to secure general adoption. Dr. A. Reed's third effort resulted in The Hymn Book, 1842, a weak production on the old lines. Dr. Leitch's Original Hymns, 1843, contained 370 hymns, for the most part published for the first time. The Revs. W. M. Bunting, Dr. Collyer, Dr. R. W. Hamilton, Dr. Raffles, J. Montgomery, Mrs. Gilbert, and others, well known to hymnody, failed to impart to the collection either life or popularity. It was a disastrous failure. Ten years afterwards a second Committee at Leeds, consisting of the Revs. H. R. Reynolds, T. Hindswell, G. W. Conder, W. Guest, and W. Morgan, published the well-known Leeds Hymn Book, 1853, as Psalms, Hymns, and Passages of Scripture for Christian Worship. It followed the conventional lines of most Nonconformist collections. The educated taste displayed in the text, the extension of the area of selection to the hymnological treasures of the Church of England, the Church of Ireland, the Church of Rome, and the tone of confidence and strength which pervaded the whole book gave it a literary character before unknown to Congregational hymnody. Its influence was soon felt throughout the whole denominations. Although a private enterprise, it gradually assumed a more than private character, until, in 1859, The New Congregational Hymn Book—after garnering from it its choicest treasures, and adding thereto much that was new and valuable—was published with the official imprimatur of the Congregational Union. From that date the older collection rose in historical importance, as it declined in general use. The New Congregational Hymn Book is, from the standpoint of the denomination, a good and sound collection. It has more of Watts than any other modern work: but this element, natural to the denomination, is balanced by a good selection from all ages and nations. Its Supplement, published in 1874, is very inferior.
The mutilations in the texts, made without any reason on poetical, theological, or ecclesiastical grounds, are very numerous, and are distinguished by extreme poetical weakness and by lack of sympathy with the authors. Taken as a whole, the weakness of the collection is in its size. It is too large to be uniformly excellent. Dr. Parker's Congregational Hymnal, 1831, was a heavy production on the old lines, and a failure. Dr. Allen's Supplemental Hymns for Public Worship, 1864-75, is designed to be used with any Congregational hymnbook which may be lacking in hymns by modern writers, and in translations from Greek, Latin, and German. As it presupposes the use at the same time of another book, in which all the well-known hymns of the older writers are found, it claims to be supplemental only to those books. As such it is good, well arranged, and carefully edited. Another work of this kind is the Appendix to the Leeds Hymn Book of 1853, by G. W. Conder, published in 1874. It contains 203 hymns as against 341 in Dr. Allen's collection. Through its selection of Psalms and portions of Holy Scripture, pointed for chanting, its Suffrages, Advent Antiphons, and Meditations it comes nearer to the modern collection of the Church of England than any other Hymnal or Appendix amongst the Nonconformists.

8. The latest additions to Congregational hymn-books are The English Hymn Book, 1874, by R. W. Dale, d.d.; the Congregational Hymns, 1884, by W. G. Horder; The Congregational Psalmist Hymnals, 1886, by H. Allon, d.d.; and the Congregational Church Hymnal, 1897, edited by the Rev. G. S. Barrett, b.a., and published by the Congregational Union.

9. Dr. Dale's work, he tells us in his Preface, "is called The English Hymn Book because I have endeavoured, as far as possible, to insert only those hymns which seem to me to be in harmony with the characteristic type of English piety. The religious life of this country, in its healthiest forms, is distinguished by a certain manly simplicity very alien from the sensuous sentimentality which has been encouraged by some recent hymn-writers, and even the poetically hymns of the Middle Ages, and the noble songs of German Protestantism, do not express very naturally the religious thought and emotion of ordinary Englishmen." A work compiled upon these lines naturally falls back upon the older writers for much of its material, and knows nothing of some of the most popular of modern compositions. Of its 1269 hymns 58 begin with A, and of these there are 26 hymns which are neither in Horder, Allon, nor the Congregational Church Hymnal. These are mainly from Watts, Wesley, Anne Steele, Beddome, Bruce, Deck, Elizabeth Scott, and others amongst the older, and Bonar and Bishop Wordsworth amongst modern writers. The names of these authors of the hymns peculiar to Dr. Dale's book indicate with tolerable clearness what he means by "the characteristic type of English piety"; and "the religious thought and emotion of ordinary Englishmen." The hymns which come under other letters of the alphabet, and which are peculiar to this collection as distinct from Horder, Allon, and the Congregational

10. Mr. Horder's Congregational Hymns, A Hymnal for the Free Churches, has, in addition to 841 metrical hymns, which among 350 authors and translators are represented, in most cases in an unaltered form, many of the Psalms together with Passages of Holy Scripture and Ancient Hymns in English prose, pointed for chanting. Its range is beyond anything before attempted by Congregationalists, its contents having been gathered from all ages and nations that could furnish a Christian hymn of a moderate type, and in an English dress. The classification is that usually adopted in Congregational hymn-books, but in greater detail, includes hymns for children, and a special section entitled "The Home Sanctuary" for private use. Taking, as in the case of Dr. Dale, the hymns in A as representative of the whole, there are 41 hymns, of which 7 are peculiar to the book. These are by Bubier, McDaid, Emerson, Whitmer, Newton, and others, drawn from the Latin and Greek writers. Those show that, whilst the solid groundwork of recognized Congregational hymnody is the strength and stay of the book (as seen in the 53 hymns under A which are common to Dale and others), poetic warmth and cultured expression have been sought after and attained. The tone of the book is bright and buoyant, and its literary standard is exceptionally high.

11. Dr. Allon's Congregational Psalmist Hymnal contains 221 hymns arranged in the manner common with Nonconformist collections, and derived principally from the New Congregational Hymn Book, 1859; its Supplement, 1869; and his own Supplemental Hymns, 1868. Of the 49 hymns under A, 7 are peculiar to it as distinct from Dale, Horder, and the Congregational Church Hymnal. These are by Watts, Deck, Chandler, Hammond, Elizabeth Scott, and two from the German. It maintains more distinctly the names show the collection the historical traditions of Congregational hymnody, and is, from the historical standpoint, the representative book of that body. The music by which it is accompanied is excellent.

12. The latest collection is that issued in 1887 by the Congregational Union as the Congregational Church Hymnal. It contains nearly 300 hymns, arranged in the usual manner, and edited with great care. Of these there are 81 hymns which are peculiar to Horder, Allon, and the New Congregational Hymn Book of 1859, it has thus added there to valuable contributions, and especially from the hymnody of the Church of England. Through this somewhat extensive admixture of Anglican Hymnody it stands out in marked contrast to Dale, with its theological coldness; to Horder, with its poetic
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warmth and large importation of refined American hymns; and to Allon, with its old-fashioned Congregationalism, broadened out into wider sympathies, and rendered additionally attractive by its admirable musical setting. In hymnological accuracy it is equal to either of these collections; its earnest spirituality is very marked; and its musical setting is excellent.

13. The high position which the hymnody of the Congregationalists has taken is due to many causes. The greatest names are Watts, Doddridge, and Conder. A few in the second rank have produced lyrics of great beauty. The third class is very large, their productions are numerous, and their merits uniformly weak. The freedom which enables any one to publish a collection of hymns, and any congregation to adopt it or not, has had much to do in producing this result. For all who could write there were abundant opportunities for publication, and for the pastor who ventured to compile a collection, there was the certainty, except in instances the most rare, of its adoption by his own congregation, and the encouraging possibility that it might be acceptable unto others. Such elements of success, stimulating authors and compilers, from W. Barton, in 1644, to the Congregational Church Hymnal, in 1887, could not fail to produce much that is of permanent interest and value.

[J. J.]

Congreve, George Thomas, b. at Ilingston, 1821, and educated for the medical profession, has practised in London for many years. As a Deacon of the Baptist Church, Ilke Lane, Peckham, and Superintendent of its Sunday School, he has done much to advance the interests of that body, and to popularise Sunday School work. In the interest of Sunday Schools he published, in 1869:—

**Gems of Song for the Sunday School. A Hymn-book adapted for General Use in Schools and Families.** Lond., Elliot Stock. To this was added **Gems of Song from 1871.**

Of this collection about one million copies have been sold. Mr. Congreve contributed three to:—

1. Beyond the dark river a land I behold. **Heaven.**
2. For ever beautiful abide. **Heaven.**
3. Hark! what voice the silence breaks. **Invitation.**
4. How sweet (boly) in the Bible, how pure is the light. **Holy Scriptures.**
5. Look back! 'tis time I marked the road. **New Year.**
6. Look to Jesus! yes I may. **Looking to Jesus.**
7. Mark the stiles, frail and fair. **Flower Services.**
8. O Saviour, dear Saviour, remember me now. **Lent.**
9. Shepherd sweet, and fair, and holy. **Prayer to the Good Shepherd.**
10. Sweet Star of the morn. **Christ the Morning Star.**
11. There is a throne of matchless grace. **The Throne of Grace.**

Most of these hymns have been repeated in other collections for children. They are elevated in tone and simple and direct in expression; and are specially useful for children's services.

[J. J.]

Conrad of Quinseuff was priest at Steinkrich on the Queis, near Lauban, Silesia, and d. 1382 at Lüwenberg, Silesia. B. G. Corner (see below) says that his tombstone in the St. Francis Chapel of the Cloister at Lüwenberg, bore the epitaph composed by himself:—

"Christe, tuum minum salutum facias et optimam,
Consistat hic odas, venec lyrique melodias."

After the building had been in use for some time as a military arsenal an examination in this century failed to find any traces of this monument. (See Hoffmann von Fallerleben's *Geschichte der deutschen Kirchenlieder*, Hanover, 1861, p. 78.) He is the author of a hymn or sacred poem, long popular in Silesia:—

**Du lente gut, des jares tiurste quarte.** [Easter.] In 5 st. of 17 l. In Wachter's, ii. p. 388; Hoffmann von Fallerleben, p. 78; Kehrein's *Katholische Kirchenlieder*, 1., 1859, p. 521; from ms. of the 15th cent., at Breslau and Leipzig, and from Cernow's *Gross Catholick G. B.*, Nürnberg, 1531. It is tr. as "Fair Spring, thou season of the year," by H. Winkworth, 1859, p. 88. [J. M.]

**Consors Paterni luminis. St. Ambrose.** [Early Morning.] This is one of the twelve hymns which the Benedictine editors regarded as undoubtedly the work of St. Ambrose; and it is cited as by St. Ambrose by Hinemar in his treatise, *De uni et non trinidad Deitate*, 857.

It is found in the Roman, Sarum, York, Aberdeen, Paris (1443), and other breviaries. In the Sarum use it was the hymn on Tuesday at Masses from the Sunday after the Octave of the Epiphany up to the first Sunday in Lent. *Mone, l. p. 372, cites it as an 8th cent. ms. of Trèves, where it is assigned to Tuesday Night: and this is the use of the Roman Breviary. The text, in 3 st., and a doxology, is given by *Daniel, l.,* No. 19 (at iv. p. 37 he cites it as in a 10th cent. Rheinau ms.); *Thomassin, l.* p. 407; *Newman's H. E., 1826 and 1845,* &c. It is also found in three ms. of the 11th cent. in the British Museum (Yasp. D. xiii. f. 15; Jul. A. vi. f. 25; Harl. 2961, f. 222); in two ms. of the 11th cent. at St. Gall, Nos. 413, 414; in an 11th cent. ms. in Corpus Christi College, Cambridge, No. 391, p. 233; and in the Lat. *Hymn, of the Anglosaxons,* Nursey Soc., 1851, p. 11, is printed from an 11th cent. ms. at Durham. [J. M.]

**Translations in C U.**

1. **Consort of paternal light.** By Bp. Mant, in his *Ancient Hymns,* 1837, p. 8 ed. 1874, p. 19. This was repeated in *Kendall's* 1863, No. 1447.

2. **Thou Consort of Thy Father's throne.** By J. D. Chambers, in his *Lauda Sion,* 1857, p. 13. This is given in the *Hammer,* 1882, with alterations, as "O Light of Light, O Dayspring bright."

**Translations not in C U.**

1. **Brightness of the Father's glory.** By Pope, 1824.
5. Pure Light of Light, eternal day. *E. Onslow, 1849.*
6. One with the Eternal Light. R. Campbell, 1850.
7. O Partner of the Father's Light. R. Thornton, in his *St. Ambrose: His Life, &c.,* 1879. [J. J.]

**Constantius, the nom de plume of J. Cottle (q.v.).**

**Cook, Russell Sturgis, b. at New Marlborough, Mass., March 6, 1811, was educated for the Congregational Ministry, and married a daughter of Dr. Cesar Malan, of Genoa. From 1839 to 1856 he was one of the Secretaries of the American Tract Society. He was the originator of its system of colportage. Subsequently he became Secretary of the New York Sabbath Committee. He also edited the *American Messenger.* He d. at Pleasant Valley, New York, Sept. 4, 1864. His hymn:**

"Christe, tuum minum salutum facias et optimam,
Consistat hic odas, venec lyrique melodias."
Just as thou art, without one trace. Invitation. Was pub. in the American Messenger, March, 1850, in 6 st. of 4 l. It was written as a companion hymn to Miss Elliott's "Just as I am, without one plea," and was sent by the author to her. It was soon adopted by editors of American hymn-books, sometimes in an abbreviated form, beginning with st. ii. as, "Burdened with guilt, wouldst thou be blest?" as in the Sabbath H. Bk., 1838. It became known in Germany through Lord Selborne's Bk. of Praise, 1862. In that collection it was reprinted from an anonymous tract, in which st. ii. and vi. are omitted. This form of the hymn is usually given in the English collections. Full orig. text in Schaff's Christ in Song, 1869-70. [F. M. B.]

Cooke, William, M.A., was b. at Pendlebury, near Manchester, in 1821, and was educated in private schools. In 1839 he went up to Trinity Hall, Cambridge, and took his B.A. degree in 1843, and his M.A. in 1847. Ordained Deacon in 1844, and Priest in 1845, by the Bishop (Blomfield) of London, and having served the Assistant Curacies of Hillingdon, near Uxbridge, and of Myholt and Brantham in Suffolk, he was presented, in 1848, to the Incumbency of St. John's, Charlotte Street, London; in 1850, to the Vicarage of St. Stephen's, Shepherd's Bush; and in 1856, to the Vicarage of Gospel, Suffolk. In 1850, he was a Select Preacher to the University of Cambridge; and from 1849 to 1857, Examining Chaplain to the Bishop (Graham) of Chester, by whom he was made Honorary Canon of Chester in 1854. In 1858 he was elected a Fellow of the Society of Antiquaries of London. He is the author of The Power of the Priesthood in Absolution, in 1858; Of Ceremonies, Lights and Customs (a Letter to the Rev. T. W. Perry), and various Sermons. In 1843, he issued a Book of Hymns for the use of the Congregation worshipping at St. John's, Charlotte Street, London; in 1853 was joint editor with the Rev. W. B. Denton, of The Church Hymnal; and in 1872 was associated with the Rev. Benjamin Webb, Prebendary of St. Paul's, in the editorship of The Hymnary. For that collection he translated and composed several hymns, his signature in some cases being "A. C. C.," i.e. "A Canon of Chester." [J. J.]

Cooper, Edward. [Staffordshire Hymn-books.]

Copeland, William John, B.D., was b. at Chigwell, Sept. 1, 1804, and educated at St. Paul's School, and Trinity College, Oxford, graduating B.A. 1829, M.A. 1831, and B.D. 1840. He was a Scholar of his College, and afterwards Fellow and Dean. Taking Holy Orders, he became Curate of Hackney, and of Littlemore, and in 1849 Rector of Farnham, Essex, and Rural Dean of Newport. He was also Canon to the Bishop of St. Albans. Died at Farnham, Aug. 25, 1883. Mr. Copeland has published:

Hymns for the Week, and Hymns for the Seasons. Translated from the Latin. Lond., 1826. He was also the Editor of Card. Newman's Sermons. These trs. are mostly from the Roman Breviary, and preceded those by E. Caswall, pub. in 1849. Although they are not extensively used in their original form, yet they had a marked effect on the text of some later translators, and have contributed much towards the compiling of concordances as found in modern hymn-books. Each tr. is annotated in this Dictionary under its first Latin line. In 1847 Mr. Copeland printed translations of Bp. Ken's Morning, Evening, and Midnight Hymns, the first lines of each, reading, (1) "Sugne anima solis aequali;" (2) "Jam nocte laudes Tu Deo;" (3) "Sono Domini mei excitatum." [J. J.]

Cor arca legem continens. [Laws of Jesus.] In the Supplement to Pars Aestiva in the Roman Breviary, Bologna, 1827, this hymn (in 6 st. of 4 l.) is found at p. 221 and is assigned to Lauds on the festival of the Sacred Heart (see "Auctor beate saeculi"); the hymn for Vespers being, "En ut supera criminum." Both hymns are also in Daniel, ii. p. 360. Tr. by E. Caswall in his Latina Catholica, 1849, p. 119, and his Hymn. & Poems, 1873, as, "Ark of the Covenant! not that." In 1839, st. i., iii., v. were given in Hymn for the Chr. of Christ, Boston, No. 378. Other trs. are:

2. O tender Heart, strong ark which doth contain. Miss Multibolland, in Mr. Shipley's Annew Sacrae, 1841. [J. M.]

Cor meum Tibi dedo, Jesu dulcissimae. [Gift of the heart to Jesus.] The authorship and date of this hymn are unknown. The text, under the heading "Ad Jesum," and in 4 st. of 6 l., is in Daniel, ii. p. 570; the Hymnodia Sacra, Miinster, 1728, p. 152, and the Psalteriolum canticorum Catholicae, Cologne, 1722, p. 50. Tr. as:

1. My heart to Thee I give for s;ye. By R. F. Littleclale, contributed to the Priests' Prayer Book, 1864, and the People's H., 1867.
2. I give my heart to Thee, by Rev. Palmer. Concerning this tr. Dr. Schaff says in his Christ in Song, 1869-70, that the Latin text was "freely and happily reproduced by the Rev. Dr. Ray Palmer, for this collection, Aug. 20, 1868. I know of no other English version." Dr. Littleclale's tr., however, was pub. some five years before. Dr. Palmer's tr. was repeated, with alterations, in the 1869 Supp. to the New Cpp.
3. All my heart to Thee I give, by J. Ellerton. Written June 3, 1874, set to music by Dr. John Naylor, and pub. by him as a sacred song. Loud', Newello, 1874. [J. J.]

Corpus meum clarum Domini. [Holy Communion.] This hymn is given by Mon. No. 221, from a ms. at Mainz of the 15th cent. It is in 18 lines, and headed "Oratio metrica composita in elevatio corporis Christi." It is tr. as:

Hail, glorious Body of the Lord, by R. F. Littleclale. It was 1st pub. in the Litta Exegetica, 1853; then in the Altar Manual, 1853; and finally, with alterations by Dr. Littleclale, in the People's H., 1867. [J. J.]

Cosin, John, D.D., s. of Giles Cosin, of Norwich, b. at Norwich Nov. 30, 1584; educated at the Free School of that city and Corpus College, Cambridge. Taking Holy Orders he became (besides holding minor appointments) Prebendary of Durham Castl—
COSMAS, ST.  

Cosmas, St., The Melodist. (Died cire. A.D. 740.) The second among the Greek ecclesiastical poets. He was adopted by the father of St. John of Damascus, and educated with him by a Sicilian monk also named Cosmas, who had been redeemed from slavery by his adopted father. The two foster-brothers retired together to St. Sabas, and there stimulated, assisted, and vied with one another in the composition of hymns. It is not certain whether some of the Canon, Triodia, and Iliomena under the name of Cosmas may not be the work of the elder Cosmas. (For details of works and criticism see Greek Hymnody, § viii. 3.) He was elected Bishop of Maumna in A.D. 743, and is commemorated in the Greek Calendar on Oct. 14. The story of Cosmas the elder is beautifully told in Milman's Lat. Christ., vol. ii. 364. Daniel, vol. iii., gives 12 pieces by him, and Dr. Neale has tr. in his Hymns of the Eastern Church, 1822, the Canon for Christmas Day, and a cento from that for the Transfiguration. To English readers he is known through the tr. of this cento, "The choirs of ransomed Israel," and its abbreviated form, "In days of old on Sinai."  

[H. L. B.]  

COTTERILL, THOMAS 263  

Cotterill, Thomas, M.A., was the son of a woolstapler at Cannock, Staffordshire, where he was b. Dec. 4, 1779. After attending the local boarding-school of the Rev. J. Lomax, he proceeded to the Free School, Birmingham. He graduated at St. John's College, Cambridge (B.A. 1801, M.A. 1805), of which he became a Fellow. Taking Holy Orders, he became Curate of Tuttonby in June, 1803 (not 1806, as stated by Miller in S. & Songs of the Church). His subsequent charges were the Incumbency of Lane End, Staffordshire, 1808-17, and the Perpetual Curacy of St. Paul's, Sheffield, 1817-23. He d. at Sheffield Dec. 29, 1823 (not Jan. 5, 1824, as in the Gentleman's Magazine), aged 44. His volume of Family Prayers attained to the sixth edition in 1824. As a hymn-writer, Cotterill is less known than as the compiler of a Selection of Psalms and Hymns which has had a most marked effect on modern hymnals. The 1st ed. of that Selection was pub. in 1810, and the 9th in 1820. All subsequent issues were reprints of the last. The most important ed. is the 8th, 1819. Its value and influence are noted elsewhere (see England Hymnody, Church of). To that Selection Cotterill contributed at various dates 25 original hymns and versions of individual psalms. These, in common with all the hymns in the Selection, are given without author's name. Through the aid, however, of marked copies [in the collections of Brooke and Julhau] and of members of Cotterill's family, we are enabled to identify most, if not all, of his original productions. In addition to those which are annotated under their first lines, we have—  

i. In his Sel. of Ps. & Hys. for Public and Private Use, adapted to the Festivals of the Church of England, &c., 1st ed., 1810:—
1. Awake, O sword, the Father cried. At the S. of the 6th ed. of the same Selection, Staffordshire, 1815.  
2. The dr. of the same.  
3. The dr. of the same.  
4. The dr. of the same.  
5. The dr. of the same.  
6. The dr. of the same.  
7. The dr. of the same.  
8. The dr. of the same.  
9. The dr. of the same.  
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19. The dr. of the same.  
20. The dr. of the same.  
21. The dr. of the same.  
22. The dr. of the same.  
23. The dr. of the same.  
24. The dr. of the same.  
25. The dr. of the same.  

Cotterill, Jane, née Boak, daughter of Rev. John Boak, and mother of the Right Rev. Henry Cotterill, Bp. of Edinburgh; b. in 1780, married 1811 to the Rev. Joseph Cotterill; died 1825. Mrs. Cotterill contributed to the Appendix to the 6th ed. of Cotterill's Sel., 1813, the following hymns:—
1. "O! from the world's vile slavery," (For Hallelujah.)  
2. "Proclaim!" (For Resignation.) These hymns were rep. in Montgomery's Christian Psalter, 1825, and Mrs. Cotterill's name was appended thereto for the first time. Their use is not extensive. The first, "O! from the world's," &c., is found in Kennedy, 1863, No. 321, as, "From this enslaving world's control," the alterations being by Dr. Kennedy. [J. J.]
the legal proceedings over the 8th ed., 1819. The 8th ed. contained 267 hymns in addition to 128 versions of the Psalms and 6 Doxologies, the 9th only 132. Its full title was A Selection of Ps. and Hymns for Public Worship, Lond., T. Cadell, 1820. It may be noted that copies of the 8th ed., 1819, are found with two distinct title-pages. One of these, accompanied with the preface, was for the public, the second, without the preface, for the use of the congregations of St. James's and St. Paul's, Sheffield.

Of Cotterill's hymns the most popular are, "O'er the realms of pagan darkness," "Let songs of praise fill the sky," and "Jesus exalted far on high," but these are not distinguished by any striking features of excellence. He was more happy in some of his alterations of older hymns, and in the compiling of cantos. Many of the readings introduced into the great hymns of the Church first appeared in his Selection. The most notable amongst these are, "Rock of Ages," in 3 st., as in H. A. & M., 1861, the Wes. H. Bk., and other collections; "Lo! He comes with clouds descending," and "Great God, what do I see and hear." Cotterill's connection with the Uttoxeter Ps. & Hymns, 1805, is given in detail in the article on Staffordshire Hymn-books, and his lawsuit over the 8th ed. of his Sel., 1819, in the article on England Hymnody, Church of [J. J.]

Cottle, Joseph, b. 1770, d. 1853. A native of Bristol, and from 1791 to 1798 a bookseller and publisher. He is best known as the friend of Coleridge and Southey, of whom, in 1837, he pub. Recollections, and in 1847 Reminiscences. He was the author of numerous works in prose and verse. In 1801 he pub. a New Version of the Psalms of David, of which a 2nd edition (privately printed) appeared in 1805. In 1828 he pub. Hymns and Sacred Lyrics. In Three Parts, by Constantius. Only a few copies were printed with this title, the greater part of the issue reading "by Joseph Cottle," instead of "by Constantius." "These Hymns, Psalms and Sacred Lyrics," Cottle says, "are all originals, written progressively through a period of 20 years." Some of them found their way into a few collections, but have little poetical merit, and are now disused.

[W. R. S.]

Cotton, George Edward Lynch, d.d., b. at Chester, Oct. 29, 1813, was the s. of Captain Thomas Cotton, who was killed in action on Nov. 13 in the same year. He was educated at Westminster, and Trinity College, Cambridge, graduating B.A. in 1836. His first appointment was as an assistant master at Rugby. From Rugby he passed to Marlborough as Head Master in 1832. In 1858 he was consecrated Bishop of Calcutta, as successor to Dr. Daniel Wilson. He was drowned, on disembarking from a steamer at Calcutta, Oct. 6, 1866. His hymn, "We thank Thee, Lord, for this fair earth" (q.v.) is deservedly popular.

[W. T. B.]

Cotton, Nathaniel, m.d., born in 1797, and educated for the medical profession at Leyden. Giving his attention more especially to brain diseases, he first assisted a physician, who devoted his attention to the insane, at Dumbarton; and they erected a large Asylum at St. Albans. In 1763 the poet Cowper became one of his patients, and, on his recovery, conceived a warm attachment for his medical friend. Dr. Cotton d. at St Albans, Aug. 2, 1788. Several of his hymns appeared from 1760 onwards in Dr. Dodd's Christian's Magazine, some signed "Dr. Cotton, St. Albans," some "N.," and some without signature. His poetical works were pub. posthumously:—

Various Pieces in Verse and Prose, 2 vols., Lond., Dodsley, 1791; and Visione in Verse, &c., with Memoir, 1808. His hymns came into use through Collyer's Coll., 1812. They are:

1. Amid the various scenes of ill. Affliction sanctified. From Various Pieces, &c., 1791.
2. Tell me, my soul, O tell me why. Sin the cause of fear. From Various Pieces, &c., 1791.
3. This is the day the Lord of Life. Sunday. From Various Pieces, &c., 1791.
5. With fierce desire the hunted hart. Ps. 43.

Dr. Cotton's most widely known hymn is, "Affliction is a stormy deep," q.v. It is a part of No. 5.

[J. J.]

Countess of Huntingdon Connexion.

Huntingdon Hymnody, Countess of.

Cousin, Anne Rosse, née Cundell, is the only daughter of David Ross Cundell, m.d., Leith, and is the widow of the Rev. William Cousin, late Minister of the Free Church of Melrose. She has contributed many poems to various periodicals: 7 hymns to The Service of Praise, 1865, edited by the Rev. J. H. Wilson, of Edinburgh; and 1 to the Ps. and Hymns, for Divine Worship, 1856, the Hymnal of the English Presbyterian Church. 4 of her hymns are included in the Scottish P. Hymns, 1876. Her most popular hymn, "Tae sands of time are sinking," was first pub. in The Christian Treasury for 1857, and gives its title to the collected edition of her poems published in 1876, as Immortal's Land and other Pieces by A. R. C. This is a collection of 107 hymns and poems, many of which are very beautiful. In general they are, however, rather meditations than hymns suited for public worship. Of these the following, in addition to the noted under their first lines, are in C. U.:

2. O Christ, what burdens bowed Thy head. Good Friday.
3. To Thee, and to Thy Christ, O God. Praise.
4. To thy father and thy mother. Filial Duty.

[J. M.]

Coverdale, Miles, d.d., a celebrated English Divine and Reformer, b. in Yorkshire, 1487, and educated at Cambridge. He was for some time a Canon of the Order of St. Augustine. On embracing the Reformed Faith, he went abroad, 1528, and associated with Tyndale and various continental Reformers. His translation of the Bible was published in 1535, and the second version of the New Testament, 1538. Returning to England, in 1551 he was promoted to the see of Exeter. On the accession of Mary he went to Denmark, and then to Geneva. At the latter place he assisted his fellow refugees in producing the celebrated Geneva Bible. In 1559, on the accession of Elizabeth, he returned to England, but instead of resuming his see, he accepted the Rectory of St. Magnus, London Bridge. He d. in Feb. 1569, and was buried in St. Bartholomew's church, by the Exchange.
Feb. 19, 1569. For his Goodly Psalms, one of the earliest metrical efforts in the English language, but mainly from the German, see English Poets. § v., and Goodly Psalms. [J.J.]

Cowper, William, the poet. The leading events in the life of Cowper are: b. in his father's rectory, Berkhamstead, Nov. 26, 1731; educated at Westminster; called to the Bar, 1754; madness, 1763; residence at Huntingdon, 1765; removal to Olney, 1768; to Weston, 1766; to East Dereham, 1785; death there, April 25, 1800.

The simple life of Cowper, marked chiefly by its innocent recreations and tender friendships, was in reality a tragedy. His mother, whom he commemorated in the exquisite "Lines on her picture," a vivid delineation of his childhood, written in his 60th year, died when he was six years old. At his first school he was profusely wretched, but happier at Westminster; excelling at cricket and football, and numbering Warren Hastings, Colman, and the future model of his versification, Churchill, among his contemporaries or friends. Destined for the Bar, he was articled to a solicitor, along with Thurlow. During this period he fell in love with his cousin, Theodora Cowper, sister to Lady Hesketh, and wrote love poems to her. The marriage was forbidden by her father, but she never forgot him, and in after years secretly aided his necessities. Fits of melancholy, from which he had suffered in school days, began to increase, as he entered on life, much intensified in ensuing years after his father's death. But on the whole, it is the playful, humorous side of him that is most prominent in his nine years after his call to the Bar: spent in the society of Colman, Bonnell Thornton, and Lloyd, and in writing satires for The Commons and St. James's Chronicle and halfpenny ballads. Then came the awful calamity, which destroyed all hopes of distinction, and made him a sedentary invalid, dependent on his friends. He had been nominated to the Clerkship of the Journals of the House of Lords, but the dread of appearing before them proved a bar to his fitness for the appointment overthrew his reason. He attempted his life with "laudanum, knife, and cord," in the third attempt he actually succeeded. The result of his life now first showed itself—a belief in his redemption by God. But for the present, under the wise and Christian treatment of Dr. Cotton (q. v.) at St. Albans, it passed away; and the eight years that followed, of which the two first were spent at Huntingdon (where he formed his lifelong friendship with Mrs. Unwin), and the remainder at Olney in active piety among the poor, and enthusiastic devotion of his contemporaries (q. v.), were full of the realisation of God's favour, and the happiest, most lucid period of his life. But the tension of long religious exercise, the nervous excitement of leading at prayer meetings, and the extreme despondence (far more than the Calvinism) of Newton, could scarcely have been a healthy atmosphere for a shy, sensitive spirit, that needed most of all the joys of social companionship. A year after his brother's death, madness returned. Under the conviction that it was the command of God, he attempted suicide: and he then settled down into a belief in stark contradiction to his Calvinistic creed, "that the Lord, after having renewed him in holiness, had doomed him to everlasting perdition" (Southey). In its darkest form his affliction lasted sixteen months, during which he chiefly resided in J. Newton's house, patiently tended by him and by his devoted nurse, Mrs. Unwin. Gradually he became interested in carpentering, gardening, glazing, and the tendance of some tame hares and other playthings.

At the close of 1780, Mrs. Unwin suggested to him some serious poetical work; and the occupation proved congenial, that his first volume was pub. in 1782. To a gay episode in 1783 (his fascination by the wit of Lady Austen) his greatest poem, The Task, and also John Gilpin were owing. His other principal work was his Homer, pub. in 1791. The dark cloud had greatly lifted from his life when Lady Hesketh's care accomplished his removal to Weston (1786): but the loss of his dear friend William Unwin lowered it again for some months. The five years' illness of Mrs. Unwin, during which his nurse of old became his tenderly-watched patient, deepened the darkness more and more. And her death (1786) brought "fixed despair," of which his last poem, The Curate, is the terrible memorial. Perhaps no more beautiful sentence has been written of him than the testimony of one, who saw him after death, that with the "composure and calmness" of the face there was mingled, as it were, a holy surprise. Cowper's poetry marks the dawn of the return from the conventionality of Pope to natural expression, and the study of quiet nature. His ambition was higher than this, to be the Bard of Christianity (Benham, p. xvi.). His great poems show no trace of his melancholy, and are full of healthy piety. His fame as a poet is less than as a letter-writer: the charm of his letters is unsurpassed. Though the most considerable poet, who has written hymns, he has contributed little to the development of their structure, adopting the traditional modes of his time and Newton's severe canons. The spiritual ideas of the hymns are identical with Newton's: their highest note is peace and thankful contemplation, rather than joy: most of them are full of trustful or reassuring faith. Ten of them are either submissive (44), self-reproachful (17, 42, 43), full of sad yearning (1, 34), questioning (9), or dark spiritual conflict (38-49). The specialty of Cowper's handling is a greater plaintiveness, tenderness, and refinement. A study of these hymns as they stood originally under the classified heads of the Olney Hymns, 1779, which in some cases probably indicate the aim of Gons under the guidance of the task, as well as the ultimate arrangement of the book by Newton, shows that one or two hymns were more the history of his conversion, than transcripts of present feelings; and the study of Newton's hymns in the same volume, full of heavy indictment against the sins of his own regenerate life, brings out the peculiar danger of his friendship to the poet: it tends also to modify considerably the conclusions of Southey as to the signs of insane madness in Cowper's saddest hymns. Cowper's best hymns are given in The Book of Praise.
by Lord Selborne. Two may be selected from them: the exquisite tender "Hark! my soul, it is the Lord" (q. v.), and "Oh! for a closer walk with God" (q. v.). Anyone who knows Mrs. Browning's noble lines on Cowper's grave will find even a deeper beauty in the latter, which is a purely English hymn of perfect structure and streamlike cadence, by connecting its sadness and its aspiration not only with the "discord on the music" and the "darkness on the glory," but the rapture of his heavenly waking beneath the "pathetic eyes" of Christ.

 Authorities. Lines, by Hayley; Grimshaw: Southey; Professor Goldwin Smith: Mr. Benham (attached to Globe Edition): Life of Newton, by Rev. Jostah Bull; and the Galley Hymns. The numbers of the hymns quoted refer to the Galley Hymns. [H. L. B.]

 Cox, Christopher Christian, M.D., was a Maryland physician, and long prominent in the public service. Born at Baltimore, Aug. 28, 1816, and graduated at Yale College, 1835. He practised medicine in Baltimore, 1838, and in Talbot County, Maryland, 1843. In 1851 he became Brigade Surgeon U. S. A., and resided in Washington. He d. Nov. 25, 1882. He was a member of the Protestant Episcopal Church. His hymn in C. U. are:

1. Silently the shades of evening. Evening. Written in 1840 or 1846, and pub. in Woodworth's Cabinet, 1847, with music. It is much used in American hymn-books.

2. The burden of my sins, O Lord. Land. Appeared in the Cantata Domino, Boston, 1859, together with two additional originals and two translations. These hymns are unknown to English collections. [F. M. B.]


 Cox, Frances Elizabeth, daughter of Mr. George V. Cox, b. at Oxford, is well known as a successful translator of hymns from the German. Her transl. were pub. as Sacred Hymns from the German, Lond., Pickering. The 1st ed., pub. 1841, contained 49 transl. with the original text, together with biographical notes on the German authors. In the 2nd ed., 1864, Hymns from the German, Lond., Rivingtons, the transl. were increased to 56, those of 1841 being revised, and with additional notes. The 45 transl. were composed of 27 from the 1st ed. (22 being omitted) and 29 which were new. The best known of her transl. are "Jesus lives! no longer (thy terror) now"; and "Who are these like stars appearing?" A few other transl. and original hymns have been contributed by Miss Cox to the magazines; but they have not been gathered together into a volume. [J. J.]

 Coxe, Arthur Cleveland, D.D., LL.D. One of the most distinguished of American prelates, and son of an eminent Presbyterian minister, the Rev. Samuel H. Cox, D.D., was b. at Mendham, New Jersey, May 10, 1818. Graduating at the University of New York in 1838, and taking Holy Orders in 1841, he became Rector of St. John's, Hartford, Connecticut, in the following year. In 1851 he went to England, and on his return was elected Rector of Grace Church, Baltimore, 1854, and Calvary, New York, 1863. His consecration as Bishop of the Western Diocese of New York took place in 1865. His residence is at Buffalo. Bishop Coxe is the author of numerous works. His poetical works were mostly written in early life, and include Advent, 1837; Athanasia, &c., 1842; Christian Ballads, 1840 (Preface to the English edition, April, 1848); Halloween and Other Poems, 1844; Saul, a Mystery, 1845, &c. Some of Bishop Coxe's hymns are found in the collections of every religious body in America, except the official collections of his own. This is accounted for by his too scrupulous modesty. As a member of the Hymnal Committee, in 1869-71, he refused to permit the insertion of his own lyrics. As he has not preserved memoranda, and has no precise recollection of dates, several dates here given are somewhat uncertain.


 2. Body of Jesus, O sweet Food. Holy Communion. Written at St. James's College, Maryland (since broken up by the Civil War), Ascension Day, 1856. It was first printed for private use, and then pub. in the Cantata Domino, Boston, 1859, No. 53, and again in other American collections. It is also in Schaff's Christ in Song, 1869, and in The Churchman's Altar Manual, 2nd ed., 1883.


 4. Christ is arisen. Easter. This is suggested by, and partly tr. from, the famous Easter Chorus in Goethe's Faust, "Christ ist erstanden" (see Goethe), and appeared in Halloween, 1844.

 5. His who for Christ hath left behind. St. Matthew. From his Christian Ballads, &c., 1840.


 7. Lord, when Thou didst come from heaven. A hymn for Epiphany, on behalf of Eastern Missions, appeared among the "Lays" appended to Halloween, 1844, and again in later editions of the Christian Ballads. It is sometimes abbreviated, as in Lyra Sac. Amer., "Westward, Lord, the world alluring."

 8. Now pray we for our country. National Hymn. A stanza from Chronicles, or meditations on events in the history of England, called up by visiting her abbeys and cathedrals, and appeared in Christian Ballads, 1840. Originally it began, "Now pray we for our mother," and, with the succeeding stanza, was a call upon Americans to pray for their mother country. It is adopted by Dr. Martineau in his Hymns, 1873.

 9. O walk with God, and thou shalt find. Holiness. Appeared in his Halloween, &c., 1844, and is found in Lyra Sac. Amer.
Craig, John, was b. in 1512, educated at the University of St. Andrews, and became a Dominican monk. Being suspected of heresy, he went, in 1537, to England, then to France, and finally settled among the Dominicans in Bologna. There, on reading Calvin's Institutes, he embraced and taught his views. Being accused of heresy, he was sent to Rome and imprisoned. He was sentenced to be burnt, August 23, 1539, but escaped at the death of Paul IV. On Aug. 18, 1541, from Rome he went by Bologna and Milan to Vienna, where he preached before the Emperor Maximilian II., who gave him letters of safe conduct to England. Having returned to Scotland, he became minister of the Canongate (then Holyrood House), Edinburgh, in 1541, and in 1542 joint minister with John Knox of St. Giles's. In 1571 he became minister of Montrose, in 1573 Superintendent of Mar and Buchan, and in 1575 of Holyrood and domestic chaplain to James VI. He d. 12th December, 1600.

In the Scottish Psalter of 1561-62, there are 15 Psalm versions by him, viz. : Ps. 24, 56, 75, 102, 103, 110, 111, 112, 132, 136, 140, 141, 143, 145; see the first lines under Scottish Hymnody, § II. 3. They are mostly in r. m. and thus only once repeated in the Scottish Psalter, of 1560, considerably altered, as the second versions of Ps. 136, 143, and 145. Craig's best known work is A shorte and summe of the whole Catechisme, Edinburgh, 1541, reprinted at Edinburgh in 1883, with a careful biographical introduction by T. G. Law. [J. M.]

Cramer, Johann Andreas, b. Jan. 27, 1723, at Jöhstadt, or Johann-Georgen-Stadt, in the Saxen Harz, where his father was pastor. After studying at the University of Leipzig, where he graduated M.A. in 1741, he was in 1748 appointed preacher at Crellwitz, near Lützen, and in 1750 Court Preacher and member of the Consistory at Halle in 1790. Four years later he became German Court Preacher to King Frederick V. of Denmark, at Copenhagen. There he obtained great fame as a preacher and teacher; and was appointed in 1765 Professor of Theology in the University. But after the accession of Charles VII., in 1766, the free-thinking party in the State gradually gained the ascendancy, and procured his removal; whereupon he was appointed, in 1771, Superintendent in Lübeck. When the orthodox party regained power in 1774, he was recalled to Denmark, as Vice-Chancellor, and First Professor of Theology in the University of Kiel, and in 1784 Chancellor. He d. at Kiel on the night of June 11-12, 1788 (Koch, vi. 334-344). A. Deut. Bibl, iv. 550-551; Bode, pp. 54-55—the last dating his birth, Jan. 29.

Cramer was rather a writer of religious lyrics than of hymns, though at least so of his compositions passed into the hymn-books of his times. His Psalm versions are noted under Psalter, German, § VI. Those that have been tr. into English are all included either in the Algemeine G. B., Altona, 1763, or his collection in Sheets, Holstein, or in his Sammelthe Dercksche, Leipzig, 1748-53. They are:


In U6. uniarrtii ich habe
Thre Middye, aber nicht
1) Cnrrit, Engl. and
paatorate. in EOAUKAW,
In oilien from
hymns*, As saUabay shrimp,
at second April,
which Sdtelvab
is Mutual der B./, 1704.
In Dio from
him and paatorate, which Sdtelvab
in Urlrit, 1703, not 1702.
tr. by Dr. H. Mulli, 1845, as:—
Man were better nam'd a spirit.'

In the Bayreuth B., 1779, No. 173, in 4 st.
Included, 1790, as above, No. 319, and 1792, vol. ii. p. 33.
Tr. by Dr. H. Mulli, 1845, as:—
I dying a guilty world to save.

1st pub. in his Ausdachten in Betrachtungen, Gebeten
and Liedern, &c., vol. ii., ii. Schleswig and Leipzig, 1768,
and thence in Rambach, v. 54. Included in 1769
(see No. iii.), p. 260, and 1780 as above, No. 78.
Pr. (1) in Sacred Poems by R. S. Maxwell, 1831, p. 126, as:—
'Though incertum may ever'; (2) by Dr. G. Walter,
1866, p. 94, as:— 'Incertum to me although.'

[3. M.]

Crashaw, Richard, s. of the Rev. William Crashaw, was educated at the Charter
House and Pembroke Hall, and Peterhouse, Cambridge. Of the latter college he became
a Fellow, and distinguished himself both in Latin and English poetry. In common with
many others he was ejected from his Fellowship for refusing the Covenant. Entering the
Roman Communion he went to Paris, seeking preferment. Failing for a time, he was
assisted by Cowley, the poet, in 1646, and by him recommended to Queen Henrietta Maria,
who was then residing in Paris. Under her patronage he travelled in Italy, and subse-
sequently became a Canon in the Church of Loreto. Died in 1659. Prior to his leaving
England he wrote his Steps to the Temple, 1646, in which are given versions of two
Psalms; and subsequently The Delights of the Musee. Carmen Deo Nostro was pub. posthu-
mosously in 1652. It contained hymns both original and translated. His Poems were
edited by Turnbull, 1856; and by Dr. Grosart in 1869. [English Poets, § x.; English Hymnody,
Early, § ix.]

[J. J.]

Crassellus, Bartholomäus, son of Johannes Crasellus, sheepmaster at Wernsdorf
near Glauchau, Saxony; was b. at Wernsdorf, Feb. 21, 1667. After studying at Halle, under
A. H. Francke, he became, in 1701, pastor at Nidda, in Wetterau, Hesse. In 1708 he
was appointed Lutheran pastor at Düsseldorf, where he d. Nov. 10, 1723, after a somewhat
troubled pastorate, during which he felt called upon to testify strongly and somewhat bitterly
against the shortcomings of the place and of the times (Koch, iv. 418-421; Allg. Deutsche
Bünie, iv. 566-67; Bode, p. 55: ms. from the Pastor Baltzer, Wernsdorf; the second dating
his call to Düsseldorf 1706). Of the 9 hymns by him which Freylinghausen included in his
Geistreiches G. B., 1704, two have been tr.:—

1. Dir. dir. Jehovah, will ich singen. Prayer. A hymn of supplication for the spirit of grace
rightly to praise and worship God, founded on St. John, xvi. 25-28, the Gospel for Reformation
Sunday. 1st pub. in the Geistreiches G. B., Halle, 1697, p. 367, in 8 st. of 6 l. Repeated
as No. 291 in Freylinghausen's G. B., 1704, and in almost all collections, as in the Berlin
G. L. S., ed. 1823, No. 930.

The well-known tune (known in England as Winchester New as reduced to L. M. in H. A. & M., No. 50)
which appeared with this hymn in Freylinghausen,
was altered from a melody to 'Wer nur den lieben
Gott lasst walten,' in the Musikalisches Handbuch der Geistlichen Melodien, Hamburg, 1789. See L. Erik's
Chornbuch, 1883, No. 63, and p. 247; also No. 261.
The common, but erroneous, attribution of this tune
to Crassellus arose from confusion between the authorship
of the tune and the words. There is no evidence that
Crassellus wrote any tunes.

Translations in C. U. —

1. Jehovah, let me now adore Thee, a good and
full tr. by Miss Winkworth, as No. 117, in her
C. B. for England, 1863, set to the 1704 melody.

2. To Thee, O Lord, will I sing praise, in full,
by Dr. M. Ley, in The Evangelical Review,
Gettysburg, July 1861, and as No. 216 in the
Ohio Luth. Hyman, 1890.

Other trs. are:

(1) "To Thee, Jehovah, I'll be singing," in the Supp.
to Ger. Psalmody, ed. 1765, p. 41, and in Select H. f. from
Ger. Psal., Franckensch., 1769, p. 72. (2) "Draw me,
O Father, to the Son," a tr. of st. ii., by P. H. Molther,
as No. 135 in the Mennonite H. B., 1769, in the
ed. of 1774 it is enlarged to 3 st. by the addition of
the tr. of st. i. and vili., and in this form it begins:—
'To Thee, Jehovah, will I sing." (3) "To Thee, O Lord,
I come with singing," by Miss Winkworth, in the British
Herald, April, 1846, p. 245, repeated as No. 492 in Reid's
Prarie Bk., 1872.

ii. Erwacht, O Mensch, erhauhe. Lent. Ap-
peared in Freylinghausen's G. B., 1704, No. 263,
in 4 st. of 9 l. Included in Bunsen's Forschl.,
1833, No. 298, and Adlg. G. B., 1840, No. 11.
Tr. as "Awake, O man, and from thee shake," by
Miss Winkworth, 1855, p. 61.

The hymn, "Helligster Jesu, Heiligstquelle," as-
cribed to Crassellus, is noted under J. C. Lutsch in
See also "Hallelujah! Lob, Preis und Ehr." [J. M.]

Creamer, David, b. at Baltimore, Nov.
20, 1812. He was in business till 1858, and
from 1862 to 1879 in Government employment.
He was the earliest American student of
hymnology, and collector of hymns. Before 1860
he had gathered a hymnological library of 900
vols., many of them very rare. It now be-
longs to the Drew Seminary, Madison, New
Jersey. In 1848 he pub. Methodist Hymnology,
New Jersey, 12mo, pp. 470, a book then
without precedent, except Burgess's smaller
vol. pub. in London. He was also one of the
compilers of Hymns for the Methodist Episco-
pal Church, 1849. [F. M. B.]

Creutzberg, Amadeus. [Sined, P. B.]

Creutziger, Elisabethi. [Graeiger.]

Crowdson, Jane, née Fox, daughter of George Fox, of Perraw, Cornwall, was b.
at Perraw, October, 1809; married to Thomas
Crowdson, of Manchester, 1836; and d. at Sun-
nerlands, near Manchester, Sept. 14, 1883.
During a long illness Mrs. Crowdson com-
piled her works published as:—

(1) Lays of the Reformation, 1860. (2) A Little
White Book, and Other Poems (posthumous), 1864. (3) The
Singer of Eisenach, n. v.; and (4) Aunt Jane's Verses
for Children, 1861. 2nd ed. 1855, 3rd ed. 1871.

From these works nearly a dozen of her
hymns have come into C. U. The best known
are, "O for the peace which floweth as a
river," and "There is no sorrow, Lord, too
CROLY, GEORGE

light." In addition to these and others which are annotated under their respective first lines, there are the following in various collections:

1. Give to the Lord thy heart. 1861. "Offertory."
2. How tenderly Thy hand is laid. 1863. "Resignation."
3. Looking unto Jesus. 1864. "Jesus All in All."
4. Lord, we know that Thou art near us. 1864. "Resignation."
5. O Saviour, I have taught to plead. 1864. "During Secrett."

These plaintive lines were written a short time before her death.

Though gloom may veil our troubled skies. 1864. "Resignation."

[ ]

CROLY, GEORGE, LL.D., b. in Dublin, Aug. 17, 1810, and educated at the Dublin University (B.A. 1834, LL.D. 1851). After taking Holy Orders, he laboured in Ireland till about 1810, when he took up his residence in London, and devoted himself to literature. In 1835 he succeeded to the united benefices of St. Stephen's, Walbrook, and St. Benet Sherehog, retaining the same till his death, which occurred suddenly in the public street, Holborn, Nov. 24, 1860. His prose publications, in addition to contributions to Blackwood's Magazine, were numerous, and dealt with biographical, historical, and scriptural subjects. His hymns were given in his—


This collection contained 25 psalms, 50 hymns, and 6 poems. Of these 10 psalms, 12 hymns, and the 6 poems bear Dr. Croly's initials. The following have come into C. U. mainly through Windle's Coll.:—

1. Be still, be still, impatient soul. "Patience."
2. Behold me, Lord, and if I do not. "Lent."
3. Lift up your heads, ye gates of light. "Ascension."
5. Teach us, O Lord, this day. "Sunday."
6. Thou, Lord of mercy and of might. "Lent."

All these date from 1854, with the exception of No. 6, which appeared in his Scenes from Scripture and other Poems, 1851. [ ]

CRONENWETT, E., a Lutheran Pastor at Butler, Pennsylvania, U.S.A., contributed to the Evangelical Lutheran Hymnal, Published by Order of the Ev. Lutheran Joint Synod of Ohio and other States, 1880, in addition to 20 texts from the German, the following original hymns, some of which rank with the best in the collection:—

1. A holy state is wedded life. "Domestic Worship."
2. Faith is wisdom from on high. "Faith."
3. Heavenly Father, Jesus taught us. "Prayer."
4. Lord, Thine immensity I adore. "Omniscience."
5. O Triune God, Thy blessing great. "Domestic Worship."
6. Of omniscient grace I sing. "Omniscience."
7. Of Zion's honour angels sing. "Ordination."
8. The precepts of the word are pure. "Holy Scripture."
9. The Spirit's fruits are peace and love. "Fruits of the Spirit."
10. With a marred in our eyes. "Foundation Stone laying of a Church."
11. To thee, our fathers' God, we bow. "Domestic Worship."
12. Unto Caesar let us render. "National Thanksgiving."
13. We have a sure, prophetic word. "Holy Scripture."

[ ]

Crosby, Fanny. (Van Aelsta, F. J.)

CROSSWELL, WILLIAM

Cross, Ada, née Cambridge, daughter of Henry Cambridge, b. at St. Germain's, Norfolk, Nov. 21, 1844, and married, in 1863, to George Frederick Cross, who, in 1870, took Holy Orders as a curate in Eng., and subsequently, after holding various curacies in Australia, became, in 1877, incumbent of Coleraine, in the diocese of Ballarat. Her works include Hymns on the Holy Communion, 1866; Hymns on the Litany, 1865, &c.; and she has also contributed to Lays of the Pious Minstrels, 1862; English Lyrics, &c.; and published a prose story, "The Two Surplices," 1865, and tales in various magazines. Her hymns have attained to some popularity, and are characterized by great sweetness and purity of rhythm, combined with naturalness and simplicity. The best known are:—

1. Humbly now with deep contrition. 1865. "Lent."
3. Light of the world, O shine on us. 1865. "Domestic Worship."
5. The dawn of God's dear Sabbath. 1866. "Sunday Morning."

[ ]

Crossman, Samuel, B.D. From A. Wool's Athenae Oxoniensis (1720, vol. ii. p. 730) we gather all that is known of this hymn-writer. Wood says concerning him:—

"Samuel Crossman, Bachelor of Divinity of Cambridge, and Probate of Bristol, son of Samuel Crossman, of Bradford, Monachorum, in Suffolk. He hath written and published several things, as The Young Man's Monitor, &c., London, 1664, &c., and several sermons, among which are two sermons preached in the Cathedral of Bristol, 20th Jan., 1679, and 30th Jan., 1680, being the days of public humiliation for the execrable murder of King Charles I. printed at London, 1681, 4to; also a sermon preached 23rd April, 1680, in the Cathedral Church of Bristol, before the Gentlemen of the Artillery Company newly raised in that City, printed at London, 1680, 4to, and An Humble Plea for the quiet rest of God's Ark, preached before Sir John Moore, Lord Mayor of London, at St. Mildred's Church in the Poultry, 5th February, 1684, London, 1682, 4to, &c. He died 4th Feb. 1683, aged 80 years, and was buried in the South Aisle of the Cathedral Church in Bristol" (of which he had been appointed Dean a few weeks before).

Crossman's contributions to hymnody were given in a small pamphlet entitled:—


This pamphlet, which was reprinted by D. Sedgwick, Lond., 1683, contains 9 sacred poems. Of these the following are in C. U.:—

1. My life's a shade, my days. "Resurrection."
   ...This is in e. of 4.1, together with a chorus to each stanza of 4.1. It is sometimes given as "Life is a shade, my days," as in Kennedy, 1683.
2. Sweet place, sweet place alone. Pr. i. "Jerusalem on high."
   ...Pr. ii. These two parts form one hymn.
   ...The most popular portion is Pr. ii. This is given in numerous collections in Britain and America.
3. Farewell, poor world, I must be gone. "Death Anticipated."
   ...This is given in the Comprehensive Hymnal, 1844, and in a few of the older American hymn-books.
4. My song is love unknown. In the Anglican H. Bk., 1865.

CROSSEWELL, William, B.D., was b. at Hudson, N.Y., Nov. 7, 1804; graduated at Yale College, 1822; entered for a time upon law studies, but eventually he entered Hartford College as a Theological Student, and then took Holy Orders in the Protestant
CROWLEY, ROBERT

Episcopal Church in 1829. In 1829 he became Rector of Christ Church, Boston; in 1840, of St. Peter's, Auburn, New York; and in 1844, of the Church of the Advent, Boston. Died suddenly at Boston, Nov. 9, 1851. While at Hartford he assisted, during 1827-28, in editing The Watchman, and contributed to it many of his poetical pieces. His Memoir was written by his father, the Rev. Dr. Crosswell, of New Haven; and his Poems, collected by his father, were edited, with a short Memoir, by Dr. (now Bishop) Coxe, and pub. at Boston in 1860. Of his hymns the following are in C. U.:—

1. Lord, go with us, and we go. Journeying. This in Hymns for the Church and Home, 1860, No. 212, is a portion of his "Traveller's Hymn," 1st pub. in 1833. Concerning it Dr. Coxe says, "When on a journey with him, I reminded him of his 'Traveller's Hymn,' which I had seen but could not remember; and he told me, if I recollect aright, that it was a sort of Improvisation, which bubbled up when he was going with Dr. Wainwright from Boston to New York to attend the General Convention." (Memoir, p. xlii.) In his notes, p. 282, he indirectly fixes the date of composition as 1832. Orig. text in 2 st. of 8 l., in Poems, p. 255.

2. Lord, lead the way the Saviour went. For Sisters of Mercy. Written in 1831 for the Howard Benevolent Society of Boston. Dr. Cox has entitled it "Hymn for Sisters of Mercy," and says he "ventured to give it a name suited to the present state of the Church, in which Deaconesses and Sisters of Mercy are among other realizations of the poet's ardent hopes. Perhaps we owe him to his faithful prayers." (Notes to the Poems, p. 283.) It is generally accepted as the best American hymn for benevolent occasions. Orig. text, Poems, p. 256.

3. New girl your patient leans again. Advent. This hymn for Advent is in 3 st. of 4 l. Poems, p. 209; Hys. for Ch. and Home, No. 55.

4. O Saviour, leave us not alone. Lent. This is from his hymn for Lent beginning, "Thou who, for forty days and nights," in 4 st. of 4 double lines. In its abbreviated form it is found in Hys. for Ch. and Home, No. 89. Orig. in Poems, p. 219, in 4 st. of 4 double lines.

5. We come not with a costly store. Epiphany. For the Epiphany, from his Poems, p. 215, and based upon the Gospel of the day, in 2 st. of 8 l.

6. And now the solemn rite is past. Ordination. This is composed of st. vii., viii., of his poem, "The Ordinal," in Poems, pp. 69-71, slightly altered. "The Ordinal" was written in 1828, and describes minutely his own ordination at his father's church, at New Haven, and the feelings inspired, by the solemnity. It was printed in The Watchman, 1829. (Poems, Preface, p. xviii.) The portion given as "And now the solemn rite is past" was included in Hays's Hymns, 1830.

Dr. Crosswell also tr. the "Veni, Creator Spiritus" (q. v.), as "Come, Spirit, come and bless us." His hymns are mostly unknown to the English collections. [F. M. B.]

CROWLEY, ROBERT. The date of this writer's birth is unknown. He was educated at Magdalen College, Oxford, where he was elected to a Fellowship in 1842. He acted as a printer under Edward VI. On the accession of Mary, he became one of the Frankfurt exiles. When Elizabeth ascended the throne, he returned, and was successively Vicar of the parishes of St. Giles, Cripplegate, 1556, and St. Lawrence Jewry, 1576. He also became Prebendary of St. Paul's in 1563. He d. June 18, 1588, and was buried in St. Giles's Church, Cripplegate.

Crowley is known to students of early English as the first editor of Percy's Reliques of Ancient English Poetry, of which he printed two editions in 1550. He rendered the Psalter and Litanies, and composed several hymns, 1549, and also pub. In 1550, his School of Virtue and of Good Nature, which was composed of trs. of Latin hymns. He is generally regarded as the first person who rendered the entire Psalter into English verse. Specimens of his version are given in Holland's Psalms of the Netherland, and in Cotton. He was also the author of The Voice of the Last Trumpet, 1566, given in Cooper's Observations Anglo-Scoticns, &c., and of a very rare poem.

"Pleasure and Payne, Heaven and Hell, Remember these four and all shall be well." [J. T. B.]

Crown Him with many crowns, [Christ the King.] Four hymns are found in common use, each of which opens with this stanza. They are:—

1. By Matthew Bridges, which appeared in his Hymns of the Heart, 2nd Ed., 1831, p. 58, in 6 st. of 8 l., and headed, "In the eights diademata multa. Apoc. xix. 12." This was repeated in his Passion of Jesus, 1852, p. 62, where the title runs, "Third Sorrowful Mystery, Song of the Seraphs, Apoc. xix. 12." In treatment and expression it has a more than slight resemblance to Kelly's "Look, ye saints, the sight is glorious" (q. v.). With alterations, and sometimes abbreviations, it appeared for congregational use in the People's H., 1867; H. A. & M., 1870 and 1875; Sarum, 1868; Hymnary, 1872; Hy. Comp., and others.

2. In the Appendix to the S. P. C. K. Ps. and Hys., 1868, there are 10 st. of 4 l., of which 8 st. are from M. Bridges, and 2, i.e., st. vii. and viii. "Crown Him the Lord of Might," &c., are by another hand.

3. In S. P. C. K. Church Hymns, 1871, we have a consoled based upon Bridges's text, and thus composed, i. Bridges alt.; ii. Draper alt.; iv. Rev. G. Thring; v. Bridges alt.; vi. from S. P. C. K. as above; vii. ll. 1-4, Rev. G. Thring; vii. ll. 5-8, Bridges.

4. The hymn opening with the same stanza in Thring's Coll., 1882, is practically new. The 1st st. and 1 of the 5th being all that have been adopted from M. Bridges. Its original form in which it first appeared was, "Crown Him with crowns of gold." (In the American College Hymnal, N. Y., 1876.) This was in Dr. Thring's Hymns and Sacred Lyrics, 1871, p. 75, that portion of it contained in the Church Hys., as noted above, having previously appeared in that collection. In 1880, on being transferred to Mr. Thring's Coll., M. Bridges's opening stanza was substituted for the original in order to retain those fine lines:—

"Hark! how the heavenly anthem dawns
All music but its own.
A portion of the original hymn is sometimes given in American hymnals as, "Awake, my soul, and sing." It begins with line 3 of st. i., and is No. 272 in the Bap. H. and Tune Bk., Philadelphia, 1871. [J. J.]
CROWNS OF GLORY

Crows of glory ever bright. T. Kelly. [Jesus Crowned.] 1st pub. in the 2nd ed. of his Hymns on Various Passages, &c., 1806, in 5 st. of 4 l., but in all subsequent editions, after 1806, with alterations and an additional stanza. In modern hymns it is given in Kennedy's, 1863, No. 705, and in Spence's S. G. & G., 1872. The authorized form, but in the People's H., 1867, No. 479, it is abbreviated and altered. It is also in use in America. [J. J.]

Crüger, Elisabeth, née von Menez-ritz, was the daughter of a family belonging to the Polish nobility. Her parents, suffering from the persecutions of these times, had been forced to seek refuge at Wittenberg There, in May or June, 1524, she was married to Caspar Crüger, son of a Leipzig burgess, who had enrolled himself as a student at Wittenberg in 1522. Crüger, who was treated by Luther as his own son and accounted his most hopeful pupil, became in 1525 the schoolmaster of St. John's School and preacher in St. Stephen's Church, Magdeburg; and in 1528 was called to become professor in the philosophical faculty at Wittenberg, but, by Luther's wish, was appointed one of the professors of Theology. Of his wife, who d. at Wittenberg, May 1535, little is known save that she was a friend of Luther's wife, a lover of music, and an affectionate wife and mother: Knecht, i. 281–283; Caspar Crüger, by Dr. Pressel, Elberfeld, 1862, p. 76; Alix, Deutsche Bibl. xvii, 148, &c. The only hymn known as her is:—

Herr Christ, der einig Gotts Sohn. Christmas, 1st pub. in Eyn Enchiridion, Erfurt, 1524. In the Geistliche Lieder, Wittenberg, 1531, it is given as "Ein geistlich lied von Christo, Elisabet Cretzigerin," and from the Rosstop t. B., 1531, it seems clear that in King's G. B., Wittenberg, 1529, it bore the same title, Wackernagel, iii. pp. 46–47, gives four forms, all in 5 st. of 7 l. In the Univ. L. S., 1851, No. 57.

Knecht, 2, 282, calls it "a sublime hymn fully embracing in itself the true power of the Gospel." It has been attributed to Andreas Knöpken, but for this external evidence is entirely wanting, and in the Kirchenordnung, 1537, in which his hymns appeared, this hymn is assigned to C. Crüger. That he as a theologian might have written a hymn such as this, displaying some knowledge of Latin, is more likely. The best evidence for Luther's work is the "Corde natus ex parentibus," which may be granted, but ladies learned in Latin and theology were not unknown in those days.

Translations in C. U.:—

1. The only Son from heaven. A good tr. of st. i., by A. T. Russell, as No. 41 in his Ps. & Hymns, 1851, repeated, with alterations, as No. 119 in Kennedy, 1863.


Tr. not in C. U.:—

(1) "Christ is the only Son of God," by R. Coverdale, 1539, (Remnant, 1846, p. 553). Almost identical with "Christ is the only Son of God," in the God and Godly Ballads (ed. 1656), fol. 14, ed. 1668, p. 127.

(2) "Lord, Christ's eternal Father's," in the Steep. to German Psalmodists, ed. 1655, p. 2. (3) "Christ, that only begotten," as No. 335 in pt. 1. of the Montana H. Bk. 1154.

(4) "Thou Maker of each creature," No. 136 in the Montana H. Bk. 1769, in st. i., iv. of the 1754, rewritten by P. H. Müller. In later ed. of st. vi. of "Herr Jesus, Gnadensonne" (see L. A. Göttler, No. 1) was added.

CRÜGER, JOHANN

Crucis Christi mons Alvernae. [St. Francis of Assisi.] This hymn is given in a Franciscan Breviary, printed at Venice in 1495, as the hymn at first Vespers on the Feast of the Stigmata of St. Francis, Sept. 17th (Paris, 1397, p. 45). It is given, but imperfectly, in Daniel, i., No. 432.

The traditional account of the conferring of the Stigmata, or Marks of the Passion, or St. Francis, on St. Francis of Assisi, is given in his Life, by St. Bonaventura, chapter xiii. (see his Works). The Marks of the Passion are said to have been printed by a Saracen, and on the occasion of one of the yearly visits paid by St. Francis to Mount Alverna, which he was wont to make at the beginning of Lent in honour of St. Michael. St. Bonaventura's account is given in the Nova Biur, where it furnishes the lessons for the second Nocturn at Matins on the Festival of St. Francis. [W. A. S.]

Translation in C. U.:—

Let Alverna's holy mountain, by E. Cawall, in his Masque of Mary, 1585, and again in his Hymns and Poems, 1873, p. 196, in 7 st. of 6 l. It is given in several Roman Catholic hymn-books for Schools and Missions, including the C. U. No. of Jesus; the Hymn for the Year, and others.

Crüger, Johann, was b. April 9, 1598, at Gross-Brees, near Guben, Brandenburg. After passing through the schools at Guben, Sorau and Breslau, the Jesuit College at Olmutz, and the Poets' school at Regensburg, he made a tour in Austria, and, in 1615, settled at Berlin. There, save for a short residence at the University of Wittenberg, in 1620, he employed himself as private tutor till 1622. In 1622 he was appointed Cantor of St. Nicholas' Church at Berlin, and also one of the masters of the Greyfriars Gymnasium. He d. at Berlin Feb. 23, 1662. Crüger wrote no hymns, although in some American hymnals he appears as "Johann Krüger, 1610," as the author of the supposed original of C. Wesley's "Heart's of stone, relent, relent" (q.v.). He was one of the most distinguished musicians of his time. Of his hymn tunes, which are generally noble and simple in style, some 20 are still in use, the best known probably being that to "Nun danket alle Gott" (q.v.), which is set to No. 379 in H. A. M., ed. 1875. His claim to notice in this work is as editor and contributor to several of the most important German hymnological works of the 16th cent., and these are most conveniently treated of under his name. (The principal authorities on his works are Dr. J. F. Bachmann's Zur Geschichte der Berliner Gesangbücher, 1857; his Vortrag auf P. Gerhardt, 1863; and his edition of Gerhardt's Geistliche Lieder, 1866. Besides these there are the notices in Bode, and in Eitner's Monatshefte für Musik-Geschichte, 1875 and 1880). These works are:—

1. Neue vollständiges Gesangbuch. Augspurgerischer Confession, &c., Berlin, 1640 [Library of St. Nicholas' Church, Berlin, with 248 hymns, very few being published for the first time.

2. Priaux picturae melica. Das ist: Ueber des Gottesspiegel in Christlichen und trostreich von Gesangwurde. The history of this, the most important work of the century, is still obscure. The first ed. has been variously dated 1640 and 1644, while Crüger, in the preface to No. 2, says that the 3rd ed. appeared in 1648. A considerable correspondence with German collectors and librarians has failed to bring to light any of the editions which Knecht, iv. 192, 203, quotes as 1644, 1647, 1649, 1650, 1651, 1652, 1653. The imperfect ed. noted below as probably that of 1648 is the earliest Berlin edition we have been able to find. The imperfect ed., probably 1648..."
of 1659, formerly in the hands of Dr. Schneider of Schweinfurt (see Notiz, 1868, No. 264) was inaccessible. The earliest perfect Berlin ed. we have found is in 1661. The ed. printed at Frankfurt in 1656 was probably a reprint of a Berlin ed. c. 1653. The eds. printed at Frankfurt-am-Main by M. Wust and C. J. Franck, p. 1. Spener, and others, appear for the first time, and therein also appear many of the best melodies of the period. As these Berlin and Frankfurt editions are constantly referred to throughout this work, in the notes on German hymns, we subjoin a list of all the editions we have found (not noting duplicates), as present (1867) existing, as follows:

I. Berlin Editions.

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II. Frankfurt Editions.

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Of the above the Royal Library, Berlin, possesses eds. xiii., xvi., xix., xxiv., xxv., xxvi., xxvi., xlii., xliii., xlv., Nos. 3, 4, 5, 9, 11; while the Hamburg Town Library has ed. xvi., xvi, xvi., and Nos. 1, 3, 4, 8, 10. In addition there are in public libraries in Germany the following, viz., ed. xii., Nos. 2, 4, 6, in the Dresdner Library, Wolfenbüttel, ed. in Dresdner Library, Gottinga; III. xxvi., xxvii., in Dresdner Library, Wernigerode; ed. xiv. in the Royal Library, London; and No. 12 in the Leipzig Town Library. Ed. xii. also in the Library of the Consistory, Berlin, and in possession of the Church at Börnische near Nauen. The British Museum has ed. xiii., xxv., and Nos. 1, 2. In private hands I find in addition that eds. x., xxvii., xxviii., xliii., xliii., are with Professor J. Bachmann, d.d., of Hochst; xliii., Dr. Zahn of Altdorf; xxi., is in my own possession.

3. Geistliche Kirchen-Melodien, &c., Leipzig, 1649 (Library of St. Katharina's Church, Brandenburg). This contains the first stanza only of 161 hymns, with music in four vocal and two instrumental parts. It is the earliest source of the first stanzas of many hymns by Gerhard Franck.

4. D. L. Luther's und anderer vornehmen geistlichen und gelehrteten Männer geistliche Lieder und Psalmen, &c., Berlin, 1665 (Hamburg Town Library), with 372 hymns. This was ed. by C. Hungen, the publisher, and to Crüger contributed some 37 melodies. It was prepared at the request of Lucas Hutten (q.v.), who took for the joint use of the Lutherans and the Reformed, and is the earliest source of the hymns ascribed to him, and of the complete versions of many hymns by Gerhard and Franck.

5. Psalmus Salteri Sacrum, &c., Berlin, 1658 (Royal Library, Berlin). The first section of this work is in an ed. of A. Lowisae's German Psalter; the second, with a similar title to No. 4, and the date 1657, is practically a reprint of No. 4, 16 of those in 1653 being omitted, and the rest of the 319 hymns principally taken from the Praxis of 1656 and the hymn-books of the Bohemian Brethren. New eds. appeared in 1676, 1769, 1784, 1794, and 1736.

Cruttenden, Robert, b. cir. 1691, d. cir. 1728. He was educated for the ministry among the Dissenters, and when a young man frequently preached for the uncle, the Rev. Mr. Bragg. But finding that he did not really believe in the Evangelical doctrines, he gave up the ministry, and betook himself to trade, in which for a number of years he was successful. In his 52nd year, having retired from business, he was living near to Whitefield's Tabernacle, when, his attention being excited by what he heard concerning the preaching there, a strong impulse seized him to go and hear for himself. The result was his conversion through the ministry of John Cennick. Twelve months later he joined a Congregational Church, of which he continued a member until his death, about 20 years subsequently. The narrative of his Experience, as read to this Church on his application for membership, was pub. in 1744, with a preface by Whitefield, and republished in 1790, with the addition of a letter from Mr. Cruttenden to Mr. Cennick. To this narrative his Psalms & Hymns, 17 all in all, were appended. The full title of the Experience is too quaint to be omitted. It is:—

"Sovereign Efficacious Grace displayed in the awakening and converting a Rational, Learned, Aged man, exemplified in the Experience of Robert Cruttenden, Esq., as delivered by himself to the Congregational Church, then meeting in Lime Street, near Lendenhall Market, 1743, in order to be admitted into their society. Published, prefaced, and recommended by the late Rev. George Whitefield, 1744, as an extraordinary effect of the Divine Spirit. To which is prefixed a Letter from Mr. Cruttenden to Mr. Cennick, 1742. Also several Psalms, Hymns, &c., composed by him. Now particularly addressed to all rational Christians for their perusal. London, printed and sold by T. Wilkins, Aldersmary, MDCCLXXIV."

From his Psalms & Hymns in the Experience the following are still in C. U.:—

1. And is it yet, dear Lord, a doubt? Desiring to love God.
2. Did Jesus die, but not for me? Pardon through Jesus.
3. I own my guilt, my sins confess. Lent.
4. Let others boast their ancient line. Adoption.
6. 'Tis false, thou vile accuser, go. Divine Mercy.
7. What adverse powers we feel within. Sin and Holiness. This is part of No. 7.
8. What jarring natures dwell within. Sin and Holiness. This is part of No. 7.

Cruttenden's hymns are full of Christian experience; some, as "Let others boast their ancient line," have a good deal of spirit, and the versification is usually smooth and flowing.

[W. R. S.]

Crux benedicta nitet, Dominus quis carnis popendi. Venantius Fortunatus. (Holy Cross.) This hymn, dating from the latter half of the 6th cent., is found in an 11th cent. ms. in the Bodleian Library, Luc. Inc. 1865, f. 21), and is given in its full form in Fortunatus's Opera Poetica, ed. F. Leo (Berlin, 1881) from a St. Petersburg ms. of the 8th cent. and others. The abbreviated form of the hymn in 1811 is that which is generally known. It is given in Daniel, 1. No. 141, with notes and various readings:
CUMMINS, John James, a of a merchant in Cork, Ireland, was b. in Cork, May 5, 1758. In 1834 he removed to London, and was for many years a Director of the Union Bank of Australia. He d. at Wildcroft, Buckland, Surrey, Nov. 23, 1867. He devoted much time to the study of Hebrew and Theology. He prepared for the use of his children in their preparation for "Seals of the Covenant Opened in the Sacraments." This work, including several hymns and poems, was pub. in 1839. The hymns and other poetical pieces were also pub. in 1839 as Poetical Meditations and Hymns by the Author of The Seals of the Covenant Opened. In 1849 this work was republished with additions as Hymns, Meditations, and other Poems. The title on the cover of this work is Lyric Evangelica, and by this title it is usually known. The hymns, "Jesus, Lord of life and glory," 1839, (A Litany): "Shall hymns of grateful love," 1839, (The New Song), and others are from this work. [J. J.]

Cundall, Anne Ross. [Cousin, A. R.]

Cunningham, John William, M.A., was b. in London, Jan. 3, 1780, and educated at St. John's College, Cambridge, where he graduated in honours, and subsequently became a Fellow of his College. In 1802 he was ordained to the Curacy of Ripley, in Surrey. The following year he removed to Ockham, and later to Clapham, where he was curate to the Rev. John Venn, who was the original of Berkeley in The Velvet Cushion. In 1811 he was presented by his family to the Vicarage of Harrow, which he held for fifty years. He d. Sept. 30, 1867. He published, in addition to pamphlets on various subjects:—

1. World without Souls, 1803; (2) The Velvet Cushion, 4th ed. 1814; (3) D' Rance, a Poem, 1815; (4) Morning Thoughts on the Gospel of St. Matthew, 1824; (5) Morning Thoughts on the Gospel of St. Mark, 1827. The two series of Morning Thoughts contained hymns which were given without any signature. As there is an acknowledgment with the verse, in the first case he was assisted by "a friend," and in the second by "friends," it is impossible to distinguish his work from that of his "friends.

With his name and publications the following hymns are associated:—

1. As the sweet flower that scents the morn. Death of an Infant. This poem appeared in The Velvet Cushion (4th ed. 1814, p. 157), in 6 st. of 4. In 1826 it was given in a revised form as a hymn in 3 st. of 4. In the American Episc. Ps. & Hym., No. 131. In the Unitarian Hymn. for the Ch. of Christ (Hedge & Huntington), 1853, No. 762, it is increased to 4 st. It has been attributed to Allan Cunningham, but in error.

2. Dear is the hallowed morn to me. Sunday Morning. This was given in Oliphant & Sons' Sacred Poetry, 4th ed. 1822, in 8 st. of 4. It is signed "Cunningham." In 1833 Bickerstaff gave st. 1-6, vi, as No. 639 in his Christ. Psalms, beginning. "Dear is the hallowed morn to me." This has been repeated in English and American collections.

3. From Calvary a cry was heard. Good Friday. Pub. in his Morning Thoughts on St. Matthew, 1824, p. 103, in 5 st. of 4. It is in some extent the earlier "A voice in the valley," 1827, in 4 st. of 4. This, in Calver's Christian Psalms, 1835, is given as "A voice in the valley," 1827, in 4 st. of 4. It is in some extent the earlier version of the same form in In the Days of Christ, 1824, and in the American Hymn, 1826, and several American collections. It is given as "How [dear is] delightful the thought that angels in bliss." [W. T. B.]

Curtis, John, b. 1754, d. 1857, was a native of Bristol, in which city, engaged in...
Custodes hominum peallimns Angeli. [Guardian Angels.] This hymn is ascribed to Card. Bellarmine. According to Garassius it was added to the Roman Brev. in 1608, by command of Paul V. It was not formally incorporated in the Brev. until after 1682, and, in common use, "Aeterne Rector siderum" (q.v.), in the Venetian Brev., in an Appendix with independent pagination and a separate title-page. It is for Vespers in the Office for "the Holy Guardian Angels. Double of the second class," Oct. 2. It is also one of the few hymns from the Rom. Brev. given in modern French Brevisaries. In the latter, however, it has a different doxology, and the text varies. The Rom. Brev. text is in Daniel, ii. p. 375; and the Paris Brev. in Card. Newman's Hymni Ecclesiæ, 1838 and 1855. Tr. as:—

And are there then celestial habitants! by J. Williams, in his Hymns from the Paris Brev., 1839, p. 254. This was repeated in the Child's Christian Year, 1841, and later editions, where it is appointed for "St. Michael and All Angels." It is also tr. as:—"Praise we these ministers celestial." E. Caswall. 1849. [J. M.]

Cutter, William, b. at North Yarmouth, Maine, May 15, 1801, and was removed in childhood to Portland, and educated at Bowdoin College, graduating in 1821. He was subsequently engaged for some time in business in Portland, and again in New York. Died Feb. 8, 1867. Mr. Cutter, who was a member of the Congregational body, was a deserving writer, who, has hitherto missed his due meed of acknowledgment. To his friend Mr. Colesworthy we are indebted for the details of his life and hymnological work. His hymns include:—

1. Thy neighbour! it is he whom thou. Christian Brotherhood. This appeared in the Christian Mirror for May 30, 1828 (Mr. Colesworthy thinks that he set the types for it), and again in Cheever's American Poetry, 1831. An altered form of the hymn, "Who is thy neighbour? he whom thou," soon came into use, and was often printed before it was included anonymously in W. B. O. Peabody's Unitarian Springfield Coll., 1835. From being found in that collection it has been attributed to Peabody in error.


3. She loved her Saviour, and to Him. Thankfulness and Duty. Was 1st pub. in the Christian Mirror, but the date is uncertain. It was reprinted by Cheever in his American Poetry, 1831. In addition to the above, Cutter wrote several hymns which appeared in the Mirror, and in the Sunday School Instructor, of which he and Mr. Colesworthy were joint editors. His hymns are unknown to the English collections.

[F. M. B.]

Cutting, Sewell Sylvester, d. Aug., a Baptist Minister, was b. at Windsor, Vermont, Jan. 19, 1813, graduated at the University of Vermont, 1835, and was ordained at Boylston, Massachusetts, 1836. He was pastor at Southbridge, Mass., from 1837 to 1843. Editor of the New York Recorder, 1843-50.

Curwen, John, s. of the Rev. S. Curwen, of an old Cumberland family, b. at Heckmondwike, Yorkshire, Nov. 14, 1817, and educated at Coward College, and University College, London. In 1838 he became assistant minister in the Independent Church, Basingstoke; co-pastor at Stowmarket in 1841, and pastor at Plaisstow, Essex, in 1844. There he developed and promoted the Tong Sol-fa method of teaching singing, using it in his own schools and church, and lecturing upon it in various parts of the country. Resigning his ministry through ill health, in 1867, he established a printing and publishing business in order the better to create a Tong Sol-fa literature. In 1833 he assisted in founding the Tong Sol-fa Association, for the promotion of that method of singing, and in 1862 the Tong Sol-fa College. He died May 25, 1860. Besides a number of works explanatory of the Tong Sol-fa system, Mr. Curwen was the compiler of Sacred Songs, 1840, and Hymns & Chants, 1844. In 1846 these were combined as The Child's Own Hymn Book. This was enlarged in 1865, and recast as The New Child's Own Hymn Book in 1874. As a Sunday-school hymn-book this collection has been exceedingly and deservedly popular. For it Mr. Curwen composed two hymns:—

1. I'm a little Pilgrim. Present Heavenly. This was written in place of another with the same first line, whose author had refused permission for its use in Mr. Curwen's book. The tune and chorus usually sung with it is American.

2. O what has Jesus done for me! Passion-tide. This was also written in place of another having the same line.

These are the only hymns known to be his. The Sabbath Hymn Book, London, 1859, was also edited by Mr. Curwen. [W. R. S.]

Cushing, William O'reutt, b. at Hingham, Massachusetts, Dec. 31, 1823, is the author of the following hymns which appear in I. D. Salky's Sacred Songs and Solos:—

2. Down in the valley with my Saviour I would go. Trusting in Jesus.
3. Fair is the morning land. Heaven.
4. I am resting so sweetly in Jesus now. Rest and Peace in Jesus.
5. I have heard of a land far away. Heaven.
6. O safe to the Rock that is higher than I. The Rock of Ages.
7. Ringing the bells of Heaven, there is joy today. Heavenly joy over repeating Sinners.
8. We are watching, we are waiting. Second Advent anticipated.

Mr. Cushing has also several additional hymns in some American Sunday School collections, and collections of Sacred Songs. [J. J.]
and 1833-35: and of the Christian Review, 1850-53, and 1855-68. In 1868 he was appointed Professor of Rhetoric and History at the University, Rochester, N. York, and Secretary of the American Baptist Educational Commission. He d. at Brooklyn, Feb. 7, 1882. His Historical 'Visitation of the Baptist' was pub. in 1858. His hymns in C. U. include:—

1. Father, we bless the gentle care. The love of God. Appeared in Hymns for the Vestry and Fireside, Boston, 1841.

2. Gracious Saviour, we adore Thee. H. Baptism. Appeared in Winchell's Additional Hymns, 1832, No. 509 (the author being then but 19); again in the Psalmist, 1843, and others.

3. Great God, Thy glorios bless. Praise to God the Father. Appeared in Linsley and Davies' Select Hymns, 1836-41, No. 514. In the Psalmist, 1843, it was altered to "God of the world, Thy glories shine." This is repeated in several collections, including the Bap. Praise Bk., 1871, in 4 st. of 4 l. In the Bap. Service of Song, 1871, it is given as "God of the world, near and far," is expanded into 5 st., and is dated 1835.

4. O Saviour, I am blind. Lead Thou my way. The True Guide. This hymn, in J. D. Sankey's Sacred S. and Solos, is also by Dr. Cutting. [F. M. B.]

Czerwenka, M. [Czerwenka, M.]

D


D. A. T., i.e. Dorothy A. Thrupp.

D. H. W., i.e. Mrs. Van Alstyne.

D. L., in the People's H., i.e. Dr. Littledale.

D. P., i.e. Deniander Pastor, a nom de plume of the Rev. Gerard Moultrie, in the People's H.

Dr. B., in Ash & Evans, 1st ed., 1769, i.e. Dr. John Byron.

Dr. Betti, in Ash & Evans, 1st ed., 1769, i.e. Thomas Scott.

D. T., in Ash & Evans, 1st ed., 1769, i.e. Daniel Turner.

Dw., in Supp. to Ash & Evans, 1800, &c., i.e. T. Dwight.

Da Jesus, aus dem Kreuzer Stamm. [The Seven Words.] 1st appeared in the Hanneover G. B., 1645, No. 45, in 10 st. of 5 l., repeated in Crüger's Praxis pietatis melica, 1656, and many later collections. It was evidently written to supersede the older hymn noted under Böckenhain. Frequently, as by Lucas in his Versuche, 1826, No. 209, and the Berlin G. L. S., ed. 1882, No. 281, it is ascribed to J. Zwick. But the version of the Seven Words on the Cross given by Wacker- mangel, iii. p. 612, as by Zwick, and 1st pub. 1845, is in 7 st. of 8 l., beginning, "Im ersten Wort der heiligrand Stat," and is entirely different. Tr. as:—

1. Seven times our blessed Saviour spoke. A good and full tr. by Miss Cox in her Sacred H. from the German, 1841, p. 31 (H. from the Ger., 1864, p. 57, slightly altered). In 1848, st. i-viii. were included, unaltered, as No. 135 in the Dalston Hospital H. Bk. in full, but slightly altered, as No. 401 in the 1857 ed. of Mercer's C. P. and H. Bk. Omitting st. ix., it was included in Rorison's H. and Anthems, 1851, No. 70; and again in Darlington's H. for the Ch. of England, 1874, altered as, "Seven words our blest Redeemer spoke."


3. My soul, thy great Redeemer see. A tr. of st. l. ix. x., by Miss Borthwick, as No. 70 in Dr. Pagenstecher's Coll., 1864.

Other trs. are:—

(1) "When Christ hung on the cursed tree," by J. C. Jacob, 1722, p. 17 (1732, p. 32), repeated, altered, as No. 142 in p. 1. of the Moravian H. Bk., 1724. (2) "Seven words from Jesus' lips did fall," in Dr. J. Guthrie's Sacred Lyrics, 1869, p. 78. [J. M.]

Da pacem, Domine. [For peace.] An antiphon of the 6th or 7th cent., founded on Ex. Kings xx. 19; II. Chron. xx. 12, 15; and Ps. cxviii. 6. By a Bull of Pope Nicholas III., 1279, it was ordered to be sung at every mass before the Agnus Dei. In the Paris Breviary of 1613 it is given along with a Collect for Peace, which occurs in the Sacra-

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...merit of Gelasius, A.D. 494, as a Commen-

tatio de Pace per Annum. Ad Luades et Vestitas, thus:—

"Da pacem, Domine, in diebus nostris, quia non est alius qui pariter pro nobis, nisi in Deum noster. * * * Plam et virtute tua. R. Et abundan
ta in turribus tua. tration. Deus, a suo sancta desideria, recta con-

![Image](http://example.com/image)


The same text is given in the Sarum Brev. (Cambridge Press Reprint, 1882, of the Paris ed., 1531, col. 11), and in the York Brev. of 1498 (Surtees Society's Reprint, 1880, i. col. 942). A tr. in full is given in the Evening Service of the Church of England. In The Prymer in English, reprinted from a Ms. cir. 1410, in Maxwell's Monumenta Ritualia Ecclesiae Anglicanae, 1846, ii. p. 35, they read:—

"Ant. Da pacem. Lord lyue peas in our daies, for ther is noon othir that shal lyue for us, but thou herde us. For Pea. And plenteousnesse in thee tounes. Prei we. For the peas. Deus a quo: God, of whom ben hoolde desiris, in celeris and inst werkis: lyue to thi servauntis peas that the world may ne se, that in oure hertis yeom to thi commandements, and the drede of oure enemies put swet, our tyms be pesible thur bi the defending. If our lorde seal thy, that we have lyshed and relyned in the une of the hoolde goost, bi alle worlds of wondrls. So be it.

The other trs. are from two German versions, the earlier being:—

1. Verleihs uns Frieden gudiglich, given to it by Martin Luther, first in prose in 1527 (Koch, viii. 139), and then in metrical form in King's G. B., 1529. Wackermangel, iii. p. 21, quotes it from the Geistliche Lieder. Wittenberg, 1531; and also gives a form in 4 st. of 5 l., pub. at Augsburg in 1532, st. ii. IV. being founded on the prose collect. In many districts of Ger-

![Image](http://example.com/image)

...nde us Holy Here by deinem Wor
(q.v.). In Schircks's ed. of Luther's Geistliche Lieder, 1854, p. 43, a second st. in 5 l., founded on 1 Tim. ii. 1, 2, and on the latter part of the prose collect, beginning, "Gieb unsem Fürsten und aller Obrigkeit," is added; 1st pub. in Das Christlich Kinderlied Dr. Martin Luthers Erheuung und Erlösung, Wittenberg, 1566, ed. by Johann Walther, and thence in Müßell, No. 556, and added to Luther's stanza, as No. 981, in the Berlin G. L. S., ed. 1853.

The tr. from Luther are: (1) "Lord, in Thy mercy and Thy grace," by Miss Frew, 1845, p. 137; (2) "Lord, in Thy mercy and peace," by J. Anderson, 1816, p. 417, (179); (3) "We Thee, with one accord," by Dr. J. Hunt, 1853, p. 93; (4) "In these our days so perilous," by R. H. Masse, 1824, p. 5, included in Dr. Bacon, 1861, p. 5; (5) "Jehovah, grant us peace through all," by Dr. G. Walker, 1848, p. 39; (6) "Peace in our time, Lord God, bestow," by Dr. G. Macdonald in the Sunday Magazine, 1847, p. 692, and thence in his Ecclesiæ, 1876, p. 97, altered to "Peace to us in Thy mercy grant."

2. Gieb Fried zu unser Zeit. O Herr. A very free version in 3 st. of 10 l., by Wolfgang Capito. Wochensägle, iii. p. 731, quotes it from the Form und Ordnung Guter Gewissen und Psalmen, Augsburg, 1533 (where the order of stanzas is b., a., etc.), and the Strassburg G. B., 1533. Müßell, No. 153, quotes the text from the Gs. Kirchen G. B., Strassburg, 1569, where it is entitled "A hymn of supplication for peace and whole-hearted returning to God, with confession that we have justly merited our unrest by our sin and declension from God." It appeared in many of the German hymn-books up to the middle of the 18th cent., but since then has fallen out of use. The only tr. in C. U. is:—

Gieb Fried zu unser Zeit. O Herr. A full and close tr. in the 1590–61 Psalms of David. In Dave's Psalter, 1565, and many later eds. of the old Version, it is signed E. G. These initials almost certainly denote Edmund Grindal, afterwards Abp. of Canterbury (1575–1583), who lived at Strassburg during the Marian Exile, and is known to have acquired a sufficient knowledge of German to have enabled him to take office in the German Church. It is included in a few hymnals of this cent., e.g. in J. Bickersteth's Ps. and Hymn., ed. 1832, No. 504, rewritten to 4 st. of 10 l., and repeated in this form in E. Bickersteth's Christian Psalmody, 1833, and Stepp's Songs of G. and G., 1872, &c.

Da puer plectrum, choreis ut canam fidélibus. A. C. Prudentius. [Miracles of Christ.] This poem, written at the beginning of the 5th cent., is given in all editions of Prudentius's Works (Cathemerion, No. 9), including that last pub. in Rome, 1789, London, 1801, Valpy, 1824, vol. i. p. 123. It is also in a ms. of the 5th cent. in the Bibliothèque Nationale, Paris (8084 f. 29 b.). From this poem the hymn, Corde natus ex Parentis ante mundi exordium (the 1st, of which are annotated below), is taken. It usually consists of lines 10–12, 19–27, and 168–111, with slight alterations. In the York Brev., it is given at Compline for the Vigil of Christmas, and from thence to the Oraison of the Epiphany. In the Hereford Brev., it is given for Prime Daniel, i. No. 106, gives the text, together with an extended note relating to various readings, &c. The "Corde natus" text is also in a ms. of the 11th cent. in the British Museum (Harl. 2361 f. 228); and in a ms. of the 11th cent. at St. Gall. (No. 413); Simrock, p. 38; Bassler, No. 43; Königsmühle, i. p. 49 (with German tr.); Card. Newman's Hymni Ecclesiæ, 1836 and 1856; and others. The hymn in the Monastic Brev. "Psalmatitudo coeli" (Tolosa, 1502 f. 131) is also from this poem. In the Hereford Brev. there are at least three other cantus from this poem, viz.: (1) "Corporis formam" for Terce; (2) "Ecce quomodo vates" for Sext; and (3) "Juste Judex" for None.

[W. A. S.]

Translations in C. U. of Corde natus:—

1. Of the Father sole begetten. By J. M. Neale, in the enlarged ed. of the Hymnal X., 1834, (1st ed. 1852), in 6 st. of 6 l. with the refrain "Evermore, and evermore," this refrain and the doxology are not in the original. This tr. is repeated in later eds. of the Hymnal X., the People's H., 1867, the Hymnary, 1872, &c. It is to be noted that some of the lines in this tr. are from Bersford Hope's tr. of the same text in his Hymn. of the Church, 1844. In the Parish H. Bk. it is given as "Of the Father's self begetten." In Lofers Dominici, N.Y., 1883, it is given with st. ii., "He is here, whose tears are in old time."


3. Of the Father's love begotten. This tr. was given in the trial ed. of H. A. & M., 1859, as "Of the Father's will begotten," but in the 1st ed. of 1861 it was given in its well-known form in 9 st. of 6 l. with the refrain, the additional stanzas being supplied by the Hereford Brev. text. The H. A. & M. tr. by Dr. Neale and Sir H. W. Baker is thus composed:—i. Neale altered; ii., iii., Baker; iv., vi., Neale altered; vi., Baker; viii., Neale altered; ix., Baker. This arrangement was repeated in the revised H. A. & M., 1875, and is the most popular tr. of the hymn in C. U. Usually, however, compilers introduce changes and abbreviations to suit their own account, and not always to the advantage of the hymn. These changes are easily collated by any given text with H. A. & M.

Translations not in C. U.:—


[D. A.]

Dach, Simon, s. of Simon Dach, interpreter to the Court of Justice at Memel, Prussia, was b. at Memel, July 29, 1865. He attended the Cathedral school at Königsberg, the Town school at Wittenberg, and the Gymnasium at Magdeburg. In 1829 he returned to Königsberg, where, after studying philosophy and theology at the University, he for some time acted as a private tutor. In 1833 he was appointed assistant in the Cathedral school, and in 1836 Corrector. He then, in 1839, became Professor of Poetry in the University, was five times Dean of the Philosophical Faculty, and in 1856–7 Rector of the University. He d. at Königsberg, April 15, 1859 (Koch, iii. 182–191; Ally, Deutsche Biog., iv. 685–688, &c.).
DACH, SIMON

Dach was much of an invalid, and nearly broke down under the hard labour and poor pay of his early tutorial work at Königsberg, but found a true friend and genuine patron in R. Bertholin (q.v.). In his later years the effects of the Thirty Years' War were felt on his health, and he was unable to reside in Königsberg by depression of trade, famine, &c. In 1648 he left Bertholin by death, and in 1649 met with his fellow professors fell victims to the pestilence, while during the last year of his life he suffered from a lingering consumption. These facts explain the somberness of much of his verse. In 1636 he joined in forming the Poetical Union of Königsberg [see Alber], and was its poetic soul. He was the most important poet of the Königsberg School, and one of the few lyric poets of his time—happy in expression, pure in style, and true hearted. But of the mass of his poems (some 1660 in all, many of which were "occasion" pieces for the Electoral Court and for private friends) very few retain popularity; the best known being his Aemlichen von Thrane.

Dach's hymns, some 166 in all, appeared in broadsheet form, in H. Alberti's Arien, 1629-1650, and in the Königsberg Hymn-books, 1639-1696. They deservedly place him amongst the best hymn writers of his time, and win him the distinction of being one of the most lovable, most profound and most gentle of the more contemplative hymn writers. Their personal and subjective character, and the fact that so many of them are hymns of preparation for death, have preserved all but a few from finding a place in modern hymnals.

Five of Dach's hymns have passed into English, all of which are included in the complete edition of his Werke by Hermann Oesterley, pub. at Tübingen, 1876. They are:

1. Ich stehe in Angst und Pein. [Second Ad- rect.] The Königsberg University Library possesses a broadsheet, printed at Elbing, 1642, as a Chrestliche Triener-Lied to Christoph Behm, on the death, on Nov. 22, 1633, of his son Christoph, a student of theology. It was included in pt. iv., Königsberg, 1641, of H. Alberti's Arien, No. 5, in 10 st. of 6 l., entitled "Supreme Judicia ranam non metuit faus suavique, Christus, tuo.", Repeated in Oesterley, p. 91, as No. 1421 in the Leipzig Vorrath, 1736, and, omitting st. viii., in the Wittenberg G. B., 1742-1806, No. 893. The only tr. in C. U. is:

A dread hath come on me, a good tr., omitting st. viii., as No. 28 in Miss Winkworth's C. B. for England, 1863.

2. Kein Christ soll ihm die Rechnung machen. [Cross and Consolation.] 1st pub. in pt. ii., Königsberg, 1640, of H. Alberti's Arien, No. 1, in 7 st. of 6 l., entitled "Non caret adversis, qui pus esse velit." Included in Oesterley, p. 108, and as No. 631 in the Une. L. S., 1851. The form tr. into English is of st. ii., iii., vii., beginning, "Wurdest du mit Christo hofft zu erben," which is No. 812 in Bunsen's Versuch, 1883. The only tr. in C. U. is:

Wouldest thou inherit life with Christ on high?

A good tr. from Bunsen, by Miss Winkworth, in her Lyra Ger., 1st Ser., 1855, p. 129, and thence unaltered as No. 170 in the New Zealand Hymn., 1872. In Sacred Lyrics from the Germans, Philadelphia, 1859, p. 61, it begins "Couldst thou inherit life with Christ on high?"

3. O wie selig ait ihr doch, ihr Frommen. [Eternal Life.] The original broadsheet, printed at Danzig, 1655, with music by J. Rüffler, as the Musikalisches Erscheltdichthins of Hierz Lepner, Burgmaster of the Königsberg Alstadt, who d. May 9, 1635, is in the Königsberg University Library. Included in B. Ierchau's G. B., Königsberg, 1639, p. 73, in 6 st. of 4 l., repeated in Oesterley, p. 95; the Leipzig Vorrath, 1673, No. 1460; in Burg's G. B., Dreslau, 1744, No. 1068, and many others. It is a fine tr., founded on Rev. xiv., 13-14. Laras-

mann, in Koch, viii. 673, relates that J. A. Hochstetter, Priest of Bebenhausen, near Tübingen (d. 1729), in July, 1719, summoned his household to accompany him in attending the family burial-place in the Church, and there pointed out his resting-place, spoke to them of eternal life, and ended by requesting them to sing this hymn, and also "Christus der ist mein Leben" (q.v.). The only tr. in C. U. is:

O how blest are ye beyond our telling, a good and full tr., as No. 197 in Miss Winkworth's C. B. for England, 1863.

4. O Herr, wer wurt sein Wohnung hast. [Pr. xiv.] 1st pub. 1528 as above, and thence in Wackenroder's C. B., in 3 st. of 1 l. The tr., almost identical, are: (1) "At the eyes of Bablion," by Dr. Coverdale, 1539 (1st edn., 1551, p. 171). "At the eyes of Babylon," in the Guise and Gaily Ballatas (ed. 1606, fol. 96, ed. 1646, p. 99).

5. DACHSTEIN, WOLFGANG

Dachstein, Wolfgang, was, prior to the Reformation, a monk at Strassburg, and organist at the Cathedral. In 1524 he espoused the cause of the Reformation, and in 1526 was appointed organist and assistant preacher at St. Thomas's Church, which office he held till at least 1530 (Koch, ii. 103-104).

Along with his friend M. Greter (q.v.) he edited the first Strassburg Hymn-book, the Kirchen amt, pub. in 1527. Two of his Psalm versions have been transcribed into English, but he is best known as author of the melody which is set to the first of these.

1. An Wasserflüssen Babylon. [Pr. xxxiv.] 1st pub. 1525, as above, and thence in Wackenroder's C. B., in 5 st. of 10 l. The tr., almost identical, are: (1) "At the eyes of Bablion," by Bp. Coverdale, 1539 (1st edn., 1551, p. 271). "At the eyes of Babylon," in the Guise and Gaily Ballatas (ed. 1606, fol. 95, ed. 1646, p. 99).

DAILY, DAILY SING

Daily, daily sing the praises. & Baring-Gould. [Processional.] This popular processional was written in 1865, and printed on a card for St. John’s Mission, Hinnerbury Bridge, Yorkshire. It was again printed in the Church Times, 1865, and subsequently included in the People’s H., 1867, and other collections. Its use has also extended to some of the American hymn-books. In connection with the Uganda mission a short time before the murder of Bishop Hannington, the following hymn was composed and recorded in the Rock, Sept. 18, 1885, as having taken place in January, 1885. Two native lads who had been kidnapped, but subsequently released, reported—

“That they had been taken with Kakumba and Asha’s boy, as also Serwanga, a tall, fine fellow, a baptized lad whom Majani (the leader of the hostile party) had caught, and Duta’s wife Sarah and her child, to a place outside the capital. That Serwanga, Kakumba, and Asha’s boy had been tortured by having their arms cut off, and were then bound alive to a scaffolding, under which a fire was made, and they were slowly burnt to death. Majani and his men mocked them, and beard them pray now if Masaiya (from Christ) would rescue them from his hands. The lads clung to their faith, and in the fire they sang, Killa ziku tunafa (the hymn, ‘Daily, daily sing the praises.’)” [J. J.]

Dale, Ella, Mrs. Van Alstyne, q. v.

Dale, Thomas, M.A., of Thomas Dale, a bookseller in London, b. at Pountonville, Aug. 22, 1797, and educated at Christ’s Hospital, and Corpus Christi College, Cambridge, graduating B.A. 1822, M.A. 1825. On taking Holy Orders, he became, after holding several curacies, Vicar of St. Bride, Fleet Street, London: Canon of St. Paul’s, 1843; Vicar of St. Pancras, 1816; and Rector of Thetford, Herts, 1860. In 1870 he was nominated to the Deanery of Rochester, but died before induction, May 14, 1870. His poetical works are:

1. The Widow of Nain, 1819; (2) The Outlaw of Sturrock, 1820; (3) Israel and Asha, a tale of the Sand and the Sands, and a New Translation of the Psalms, 1822. These Poems were collected and pub. in one vol. in 1836; 2nd ed. 1842.

From these works the following hymns have been taken:

1. Dear as thou wert, and faithful dear (1819). Burial. In the London Bk. 1833, and several American collections. It is from the Widow of Nain, and is given as a dirge sung at the funeral by the Village Minstrel.

2. O never, never can we know (1822). Good Friday. In the Bap. Ps. & Hym., 1854-56.


5. When the spark of life is waning (1819). A dying request. This is No. viii. of Poems, appended to The Widow of Nain, 1819, p. 69. In Stevenson’s Hymns for C.A. & Home, 1873.

Other hymns of a similar character might be taken from these works with advantage.

[W. T. B.]

Damascene, St. John. [John of Damascus.]

Damiani, or Damian, Peter, Saint, Cardinal, Bishop, and Doctor of the Church, whom Dein Gutenberg calls “The austere reformer of the 11th century,” was b. at Ravenna, about 988. He was the youngest of many children. His mother abandoned him as a babe, and his life was only saved by his being discovered by a faithful female servant, who took care of him until such time as his mother relented and received him back again. Both his parents dying while he was very young, he fell into the hands of a married brother, who, treating him with great harshness and regard for him rather as a slave than a near relation, sent him, “when he was grown up, into the fields to feed swine.” In spite of this treatment, his early development was a virtuous and pious disposition, and another brother, Damian (after whom he is said to have been named), who was arch-priest of Ravenna, took pity on him, and had him educated. The progress he made in learning was the admiration of his teachers, and led very soon to his being employed as a teacher. He was very strict, even as a youth, as regards his mode of life, habituating himself to frequent watching, fasting, inhumation and prayer. Struck with the self-denial of two Benedictine monks, who happened to call while he was working, he embraced their profession, and became a “religious” (in the monastery of Avellino, in the diocese of Gubbio) of the order of the monks of the Holy Cross of Fontavallana. Of that community he, in A.D. 1041, became the Superior, and so extended its usefulness that he was looked upon as the second founder, the first having been Ludolphus, a disciple of St. Romuald. He founded no less than five monasteries under the same rule, the Priory of which remained under his jurisdiction. After twelve years of eminent service to the Church, he was induced by Pope Stephen IX. to accept, in 1057, very much against his own wish, the position of Cardinal-Bishop of Ostia. This, after much difficulty, he was allowed to resign by Pope Alexander II., in 1062, but coupled with the reserve of a power to employ him in important Church matters as he might at any time find needful. With his bishopric he also resigned his post as Superior of his old monastery, where he once more took up his abode. During his retirement (a retirement constantly broken in upon by calls from the Pontiff to proceed in a legatine capacity to settle various questions of importance to the Church in different parts of Europe), he lived a life of extraordinary asceticism and self-mortification. It was on his return journey from Ravenna, whither he had been sent as legate to inquire into the enormities charged against Henry, Archbishop of Ravenna, and otherwise adjust the affairs of the Church there, that he was called to his rest in his eighty-fourth year. He died of fever, at Faenza, in the monastery of Our Lady, on the 22nd or 23rd of March, 1072.

Damiani endeavoured by his literary labours to advance the cause of order and morality, and to add his quota, by no means an insignificant one, in worth or amount, to the church’s store of Latin hymns. “He has left,” as Archbishop Trench remarks, “a considerable body of Latin verse,” but it is only with his hymns that we are concerned in these pages. It is not surprising to find these hymns, the work of such a devoted servant of the Church of Rome, deeply tinged with the superstitions of that Church and of the Church by Protestant minds disdained: but, notwithstanding this drawback, there are very few amongst the compositions of Latin hymn-writers to compare with some of our author’s in vivid word-painting and richness of description. Such compositions as “Ad perennis vitae” and “Eritis mortem rosea pulchra,” in the latter ultima, have very few equals in merit in the school of poetry to
DANA, MARY S. B.

which they belong, while the difference between them in thought and treatment is most marked, and exhibits to great advantage the versatility of their composer.

In addition to the two hymns named (see "Ad personam," concerning its disputed authorship), Daniel gave, in vol. i., the texts of four hymns in full, and the first stanza of ten others. The best known in addition to the two named are, "Crux, mundi beneficium," and "Pax aeterni," (q. v.). [D. S. W.]

Dana, Mary S. B. [Shvidler, M. S. B.]

Daniel, Hermann Adalbert, was b. at Kothen, Nov. 18, 1812. He studied at the University of Halle, graduating Ph.D. in 1833. In 1834 he was appointed one of the masters in the Pauologiaum at Halle, in 1837 assistant inspector, and in 1854 professor there. He resigned his offices in 1870, and retired to Drachen. On his return from a visit to Westphalia he d. at Leipzig, Sept. 15, 1871. (Alig. Deutsche Biog., iv. 731–734.)

Daniel was the author of various geographical, scholastic and liturgical works. In the department of Hymnology he is known as the compiler of a very indifferent hymn-book, the Evangeliar Kirchengebundchen, Halis, 1843 (the only fairly good portion of the work being the index of authors compiled by Dionysius Iserwinder, of Halle); and as the author of the article Gesangbuch in Erich and Gruber's Biographiadeut, Leipzig, 1849. In the department of Latin Hymnology, he did good service by his Thesaurus Hymnologicus, 617 hymnorum, cantorum, sequantur, circa annum MIII., medals, collecta auctoris: vol. i. consisting of Latin hymns, Halle, 1841; vol. ii. with Latin sequences, 1843; vol. iii. with Greek hymns edited by R. Verhagen, and Greek hymns edited by L. Spier, 1846; vol. iv. v. vi. v. v. vi. a supplement to vols. i., II, in 1841. It may be characterized as the work of a man who greatly loved his subject, but to whose mind the instinct of accuracy was in great measure wanting. In his first volume he worked with a very imperfect critical apparatus, but in his last two volumes (so far as in many cases he transferred the texts and notes of P. J. Hone altogether) he did much to improve his work. Yet even with the help of the index in vol. v., the work is most unsatisfactory. The index is bad, the arrangement of the work is confusing, and the references, which are very numerous and painfully contracted, have no table of abbreviations. With all its defects it is an invaluable work. It contains the texts of many hymns otherwise easily accessible, and information of much interest and value. It is worthy of exhaustive indices, and in its own department has yet to be superseded. In this dictionary it is quoted as Daniel.

Daniel, Robert T., was b. June 10, 1773, in Middlesex Co., Virginia, and removed in boyhood to Orange Co., North Carolina. He was engaged for some time as a blacksmith and cabinet-maker. In 1803 he was ordained to the Baptist Ministry, and acted as a missionary in North and South Carolina, Virginia, Tennessee, and Mississippi. Besides being an agent for various Baptist Missionary and Education Societies, he was an influential revivalist. He d. at Paris, Tennessee, 1849. His hymn for Immersion, "Lord, in humble, sweet submission," appeared in Bradwell's Baptist, ed. 1828–31, in 6 st. of 4 l. 1. Wincells Additional Hymns, 1832; and is given in Spurgeon's "O. H. B.," 1865. [F. M. B.] 1.

Dannell, John Jeremiah. b. at Bath, Oct. 6, 1819. In 1848 he was ordained by the Bp. of Manchester. His subsequent charge included the curacies of Germans, Menlo, Kinston-Langley, and others, and the villages of Langley-Fitzurse, Winterburn-Stoke, and Yerewk St. James, Wills, and Langley-Burrell, having been preferred to the last in 1879. Mr. Dannell was the author of several prose works, as: Life of Mrs. Godolphin; The Geography of Cornwall, &c.; and of a poetical work, Lay of the English Cavaliers. His hymns in C. U. are:


Mr. Dannell has also written several hymns for local use: but these have not appeared in the larger and more widely used collections. [J. J.]

DANISH HYMNODY. [Scandinavian Hymnody.

Dank, Dank, sey dir für dein Erbarmen. [Holy Communion.] Appeared as No. 158 in the Hamburg G. B., 1875, in 5 st. of 6 l. Repeated as No. 357 in the Berlin G. B., 1829, and as No. 298 in the Hamburg G. B., 1842. In Dr. A. J. Rambach's Nachricht to the latter it is given as probably by C. C. Sturm, and as first pub. in the 1787 G. B. It was probably suggested by the hymn "Num habe Dank für deine Liebe," in 9 st. of 6 l., which is included as a Post-Communion hymn in J. G. Zollerkofer's G. B., 1736, and still is ascribed to Z. himself. Tr. as:

Thanks, thanks be to Thee for Thy pity. A full and good tr. in Miss Warner's Wayfaring Hymns, 1869 (ed. 1877, p. 49), and thence, omitting st. ii., as No. 442 in Stevenson's H. for Ch. and Home, 1873. [J. M.]

Darby, John Nelson, M.A., youngest s. of John Darby of Leap, King's Co., Ireland, was b. at Westminster, Nov. 18, 1800; educated at Trinity College, Dublin, where he graduated in 1819; and in due course was called to the Bar. He subsequently took Holy Orders; but in a short time allied himself with the Plymouth Brethren. In the exercise of his ministry amongst them he visited most parts of the world, and translated the Bible into English, French, and German. His published works, including a Synopsis of the Books of the Bible; Notes on Revelations, &c., are numerous. He d. at Bournemouth, April 29, 1882. His hymns in C. U. are:

1. Mark, ten thousand voices crying, The Second Advent anticipated. Praise. Appeared in Hymn., for the Poor of the Flock, 1895, and repeated in Ps. and Hymns, and S. Songs, Lord, Wallather, 1842, and A Few Hymns, &c., 1846. It is also given in a few collections other than those for use amongst the "Brethren.

2. O Lord, thy love's unbounded. So sweet, &c. God's unchanging Love. Given in A Few Hymns, &c., 1846, No. 4, in st. of 4 1. Another hymn in the same collection, No. 48, begins with the same first line: "O Lord, Thy love's unbounded! So full, so vast, so free!" This is in 2 st. of 4 l., and is attributed in the "a. m." to J. N. Darby, in common with the first.


4. Rise, my soul, thy God directs thee. Divine Guidance. 1st pub. in Hymn., for the Poor of the Flock, 1837; and again in Ps. and Hymns, 1842 (as above); and A Few Hymns, &c., 1846, in st. of 4 l. It is also in Dr. Walker's Cheltenham Ps. and Hymns, 1855–1845.

5. The world is a wilderness wide. Following Christ. This is No. 120, in st. of 4 l., in A Few Hymns, &c., 1846.

6. Though faint, yet pursuing, we go on our way. Divine Strength and Defence. This hymn was given anonymously in the Baptist Ps. and Hymn., 1846, No. 325, in st. of 4 l. In the 1st ed. of the same collection, it appeared as by "John N. Darby (J. N. D. 1841.) Here we have a dualism and an error. The dualism is with respect to the authorship; and the error in the date. A hymn in 1846 cannot be accurately dated "c. 1841." The evidence for the J. N. Darby authorship is most unsatisfactory. We can simply name it "anon."
All these hymns were published anonymously; and the ascriptions of authorship of 1-5 are given from the " s. mss." The same mss. say that he edited the work above referred to: A Few Hymns and some Spiritual Songs, Selected, 1836, for the Little Flock. Lond. Groomebridge & Sons. [J. J.]

Dark was my soul, and dead in sin.
J. Farwell. [Life a Journey.] 1st pub. in his Hymns, &c., 1782. No. 3, in 12 st. of 4 l., and headed "Thou shalt remember all the way, &c." Dout. vi. 2. From it a c. has come into C. U. as in Snipp's Songs of G. & G., 1872, beginning, "Thus far my God hath led me on." It is composed of st. vii., xi., xii. [J. J.]

Darkly rose the guilty morning.
J. Anstis. [Good Friday.] Appeared in Hymns by J. Anstis, &c., 1826, p. 24, in 4 st. of 6 l. In 1841 it was included in The Child's Christian Year, and repeated in the Leeds H. Bk., 1853, the 1874 Suppl. to the N. Cong., and with st. i., l. 6, "thorn-platted," for "thorn-platted;" and st. ii., l. 6, "sad Gethsemane" for "green Gethsemane," in 1858 it was rewritten by Rev. J. Ellerton, for a class of Sunday school children, and given in the Hymn Book for S. Schools & Bible Classes, Brighton, 1858, as, "Now return the awful mourning." This was again rewritten for Church Hymnary, 1871. Of this arrangement st. ii. and iv. are by Mr. Anstis, and i., ii., v. are by Mr. Ellerton. [J. J.]

Darling, Thomas, m.a., b. of George Darling, m.d., b. in London, 1816, educated at the Charterhouse, and St. John's College, Cambridge, graduating B.A. 1838, and M.A. 1841. In 1839 he took Holy Orders, and subsequently became Incumbent of Thanington, near Canterbury, and in 1848 Rector of St. Michael Royaly St. Martin-Vintry, City of London. Mr. Darling published in 1850 Hymns, for the Church of England (Lond. Longman's), arranged according to the Order of the Book of Common Prayer. The last edition (1887) contains 336 hymns, of which about 20 are by the editor. These hymns, which appeared from time to time in the various editions of his collection, are:

1. All saints of the Lord. (1855.) Easter, in the 1857 ed. of the Hymn, this reads, "Ye saints of the Lord."
2. As chief among ten thousand. (1855.) Easter.
3. At early morn the mountain bound. (1855.) For Private use.
4. Behold, I come; and with me bring. (1860.) Sunday next before Advent.
5. Behold, the vineyard of the Lord. (1857.) The Church of Christ.
6. Father of heaven, all nature upholding. (1858.) Trinity.
7. From cleft in Pymenean rock. (1858.) Healing Water. For Private use.
8. Lift high a festal canticle. (1857.) Christmas.
10. The everlasting hills declare. (1855.) Attention. Written at Bagures de Luchon in the Pyrenees, 1856.
11. There are who mount with eagle wings. (1856.) St. John the Evangelist.
12. There is a stream whose waters flow. (1858.) Spring Water.
13. To God the glory, while we tell. (1860.) St. Michael and All Angels.
14. We now with one accord. (1861.) Praise. In the 1877 ed. of the Hymns, &c., this is given as, "Let all men praise the Lord."

15. What light is this whose silvery gleam. (1855.) Epiphany.
16. Who, when beneath affliction's rod. (1855.) Re-
1. **Eternal Spirit, Source of Light.** Influences of the H. Spirit implied. From Dr. Gibbons’s *Hymns, &c.*, 1769, Bk. ii., No. 29, this passed into several of the older collections. In later works it is more frequently found in the American hymnals than those of G. Britain. It is in 4 st. of 6 l., as in Dr. Hatfield’s *Church H. Bk.*, N. Y., 1872, and the *Leeds H. Bk.*, 1853.

2. **Great God of wonders, all Thy ways.** The Pardoning God. This is one of the most, if not the most, popular of the author’s hymns both in G. Britain and America. It has appeared in more than one hundred hymn-books in England alone, sometimes in full (5 st. of 6 l.), and at other times abbreviated, as in Spurgeon’s *O. O. H. Bk.*, 1866; the *Bap. Hymnal*, 1879, &c. Its 1st publication was in Dr. Gibbons’s *Hymns, &c.*, 1769, Bk. i., No. 59.

3. **How great, how very great that God!** The Judgment. In Gibbons, No. 37 of Bk. i., in 7 st. of 4 l.

4. **Jesus, how precious is Thy name.** Jesus the Prophet, Priest, and King. In No. 31 of Bk. ii. in Gibbons, in 6 st. of 6 l. It was very popular, with the older compilers, as *Asa and Eben*, Rippon, *Bickersteth*, and others in G. Britain, and also in America; but in modern collections it is rarely found. It is worthy of notice.

5. **Lord, I am Thine, entirely Thine.** Holy Communion. In Gibbons this is No. 28 of Bk. ii., in 7 st. of 4 l. It is very popular in America, but unknown to most English hymnals. In all editions of Rippon’s *col.*, 1787–1844, it is given in 2 st. as “Lord, I am Thine, entirely Thine?” The hymn, “While to Thy table I repair,” in the *Andover Sabbath H. Bk.*, 1858, is compiled from this hymn.

6. **What strange perplexities arise.** Self-Examination. This hymn is equal to No. 5 in American popularity, and exceeds it in G. Britain. In Dr. Hatfield’s *Church H. Bk.*, N. Y., 1872, it is abbreviated and slightly altered. Full text in 6 st. of 4 l. is in Spurgeon’s *O. O. H. Bk.*, 1866. It was 1st pub. in Gibbons’s *Hymns, &c.*, 1769.

7. **While we remember the Day.** This hymn, besides appearing in its original form in some collections, and with abbreviations in others, is also the source of “On Thee, our Guardian God, we call,” st. iv. of the original given in a few American collections; and of the same arrangement of stanzas, “On Thee we call, O Lord, our God,” in the *Andover Sabbath H. Bk.*, 1858, and others. The original in Gibbons is Bk. i., No. 56, in 8 st. of 4 l.

The remaining hymn by Davies have failed to attain a position in the hymn-books either of G. Britain or America. [F. M. B.]

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**Davis, Richard**, b. 16-8, d. 1714, was a native of Cardiganshire, received a liberal education, and in early manhood was for some years master of a grammar school in London. In 1689 he received an invitation to the pastorate from the Independent Church at Bothwell (or Rowell), in Northamptonshire, and with this church he spent the remaining 24 years of his life. He was a remarkable man, and, in connection with his Evangelistic labours in the region round about, anticipated Wesley’s institution of lay-preachers. He pub. a volume of 168 hymns. The date of the 1st ed. is unknown. The title of the 2nd ed. is:—

*Hymns Composed on Several Subjects, and on Other Occasions; in Three Parts. With an Alphabetical Table. By R. Davis, minister of the gospel. The second edition. Some of the Hymns composed by other hands. London: Printed for W. Marshall, at the Bible, in Newgate street; and H. Barnett, at the Bible in the Poultry, 1694.* A 7th ed. was published in 1748, with a recommendatory preface by Dr. John Gill, who in his youth had received much spiritual stimulus and guidance from Mr. Davis. The 8th ed. by J. A. Downes, of Mitchell Street Chapel, London, appeared in 1833.

However acceptable these hymns may have been to the villagers of the midland counties of England 190 years ago, they are too defective in metre, and altogether too uncouth in style for use now, and are of interest only to the student of early English hymnody.

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**Davis, Thomas, M.A.** son of Dr. R. F. Davis, Rector of All Saints, Worcester, and of Pendock, Worcestershire, was b. Feb. 15, 1878. He was educated for the law, and practiced as a solicitor for two years. He then entered Queen’s Coll., Oxford, and graduated B.A. in 1834, and M.A. in 1837. On taking Holy Orders he became Curate of All Saints, Worcester. In 1839 he was preferred as Incumbent of Rowndhay, Leeds. Mr. Davis’s works, in which his hymns appeared, are:

1. *Devotional Verses for a Month, 1855*.
2. *Songs for the Suffering, 1859*.
4. *Hymns, Old and New, for Church and Home, and for travel by land or sea; consisting of 223 selected, and 266 Original Hymnls, Lond., Longmans, 1864*.
5. *Annum Nuntius, or, Hymns in Verses for every day in the Year, 1877*.
6. *Help Homewards in Verses for every Day in the Year, 1863*.

The hymns given in the earlier of these works are generally repeated in the later.

Of Mr. Davis’s hymns the best known are

1. “O Paradise Eternal!”
2. “Holiest, holiest, hearken in love!”
3. “Tis sweet on earth to wake at morn”;
4. “Let every voice for praise awake”;
5. “Baptized into the Name.”

Many of Mr. Davis’s hymns are of considerable merit, and his works should be consulted by all hymn-book compilers. The selected hymns in his *Hymns, Old & New* are marked thus †. The rest are#

From his various works the following hymns are in C. U., outside of his *Hymns Old and New* in addition to those named and others, which are annotated under their respective first lines:

1. From *Devotional Verses for a Month, 1855*.
   3. Heavy and dark the clouds o’erhang. *Good Friday.*
   4. I will not mourn my weakness, Lord. *Affliction.*
   5. From the *Family Hymnal, 1869.*
   7. Sing, ye seraphim! *Universal Praise.*
   8. From *Hymns Old and New, 1864.*
   9. Day by day and year by year. *Old and New Year.*
   10. Does one small voice within the soul? *Conscience.*
   12. Father, venerable us grace divine. *Morning.*
   13. Great Father of our race. *God the Father.*
   15. I thank Thee, Lord, for every night. *Morning.*
   16. In holy contemplation, Give me, &c. *A Bad Harvest.*
   17. Let every voice for praise awake. *God is Love.*
   18. Lord, send Thy Spirit from above. *For an Increase of Charity.*
   19. My Father keeps me through the night. *Morning.*
   20. Our God is love, O sweetly sing. *God is Love.*
   21. The floods lift up their waves, O God. *For use at Sea.*
there is a cento from this hymn, st. 1, 10, 12, 13, 17-20 being employed. In his Hymn. of Love & Praise, 1863, p. 82, Dr. Monseell gave st. 13-20, beginning, "Jesus! Gentle Sufferer! say." This, with the addition of a doxology, was repeated in his Parish Hymnal, 1875.

Dayman, Edward Arthur, b.d., 3rd a. of John Dayman, of Mambury, N. Devon, b. at Padstow in Cornwall, 11th July, 1807, and educated at Blundell's School, Tiverton, Devon, and Exeter Coll, Oxon. 1st Class in Lit. Hum. 1829, B.A. 1830, M.A. 1831, B.D. 1841. He was for some time Fellow and Tutor of his College, and Pro-Proctor, 1835.

Taking Holy Orders in 1835, he became successively examiner for Univ. Scholarship for Latin, 1838; in Lit. Hum., 1838-9, and 1841-2, Sen. Proctor of the University 1840, Rector of Shilling-Okeford or Shillingstone, Dorset, 1842; Rural D.n., 1849; Proctor in Convocation, 1852; and Hon. Canon of Bilton in Sarum Cathedral, 1862. His works include Modern Infidelity, 1861, and Essay on Inspiration, 1864. He was joint editor with Lord Nelson and Canon (afterwards Bishop) Woodford of the Sarum Hymnal, 1868; which contains trs. from the Latin, and original hymns by him; and with Canon Rich-Jones, of Statuta et Consuetudines Ecclesiae Cathedralis Sarisburicensis, 1883. He also contributed several trs. from the Latin to The Hymnary, 1872.

He has been for many years engaged in compiling an English Dictionary of Medieval Latin founded on Du Cange. The original hymns contributed by him to the Sarum Hymn. 1868, are, with the dates of their composition, as follows:

1. Almighty Father, heaven and earth, q.v. (1867.) Offertory.

2. O Lord, be with us when we sail. (1865.) For use on Sea.

3. O Man of Sorrows, Thy prophetic eye. (1865.) Tuesday before Easter.

4. Sleep thy last sleep. (1866.) Burial.

5. Upon the solitary mountain's height. (1866.) Transfiguration.

6. When the messengers of wrath. (1867.) During Pentecost and Fasting.

7. Who is this with garments dyed? (1866.) Monday before Easter.

Days and moments quickly flying. E. Caswall. (Old and New Year.) This hymn appeared in 4 st. of 4 l. with the title, "Swiftness of Time," in his Masque of Mary and Other Poems, 1858. With it was also given, under the title of "A Warning," one stanza, beginning "As the trees fall, So must it lie," &c. From these, together with abbreviations, additions, or alterations the following centos have been made:

1. In Caswall's Hymnals, 1864, the two with alterations.

2. In H. A. & M., 1864, the same without alterations.

3. In the Appendix to the S. P. C. K. Ps. and Hvs., 1864, the first hymn, 4 st. with two additional stanzas.

4. In Hymnary, 1870-2. The first hymn of 4 st. with alterations, and a 5th st. by the editors.

5. In Church Hymns, 1871, a new cento of which st. 1, 2, 3, 4, are from the first hymn, much varied; v. viii. from S. P. C. K. Ps. and Hys. altered, and v. viii. from the compilers.

6. In H. A. & M., 1875, the first hymn of 4 st. slightly altered, and a new stanza.

7. In Thring's Coll, 1892, the same first hymn with alterations by the editor.

Other centos found in a few additional collections are in American use. Orig. texts in Caswall's Hys. & Poems, 1873, p. 250. [J. J.]
De Courcy, Richard, a. M., b. in Ireland in 1743, and educated at Trinity College, Dublin. Having received Deacon's Orders, he became, in 1767, Curate to the Rev. Walter Shirley: but his theological views being obnoxious to Dr. Smythe, the Archbishop of Dublin, he was refused Priest's Orders and inhibited from preaching. These circumstances led to his being invited by Lady Huntingdon to England, and his joining her band of preachers. After some time, through Lady Huntingdon's influence, he obtained Priest's Orders from the Bishop of Lichfield. In 1770 he became Curate of Shrewsbury, Salop, and in 1774 Vicar of St. Alkmund's, Shrewsbury. The latter he retained to his death in 1803. His theological views, work, and other matters concerning him, are dwelt upon with some detail in the Life and Times of the Countess of Huntingdon, 1839. His published works include Some Elegiac Lines on the Death of the Rev. G. Whitefield, 1771: Christ Crucified, a reply to Dr. Priestley, in 2 vols., 1791; and various Sermons, &c. In 1775 he also published—

A Collection of Psalms and Hymns Extracted from different Authors, with a Preface by Mr. De Courcy, Shrewsbury, 1775. (Preface dated 'Shrewsbury, December 6, 1775.')

To the 2nd ed. of this Coll., pub. in 1782, several hymns were added, amongst which the following are by common consent attributed to De Courcy:

1. Angels who the throne surround. Praise of Christ.
3. Jesus the Saviour's perpetual theme. Christ, the Son of Sharon.
4. Lord, I thank Thee for Thy grace. Thanksgiving.
5. Mount, my soul, to things above. Looking Heavenly.

These hymns are attributed to De Courcy on the ground that they cannot be found in any collection or work published before his Coll., and that they have never been claimed by or on behalf of any other hymn-writer. All the hymns in his Coll. were pub. anonymously. Other hymns, sometimes attributed to him, have been traced to earlier hymns, and are consequently omitted from the foregoing list.

J. J.

De profundis exclamation. [All Souls.] This anonymous Sequence from the Missal of Liége, of 1502, is given in the Ncabo's Sequenices, 1822; Daniel, v., p. 320; and Kerala, No. 880. Tr. as:

Christ, enthroned in highest heaven. By R. F. Littlefield, written for and 1st pub. in the People's H., 1867, No. 400, and signed "A L F."

De War, John. Born at Bristol, Rhode Island, 1736, and educated at Brown University. Subsequently he was Professor of Chemistry in that University, from 1817 to about 1838. He also lectured in medical schools at St. Louis, and in Vermont. His later life was spent at Bristol, R. I., where he died in 1862. His version of Ps. 118, "Angel bands in strains sweet sounding," appeared in a Providence newspaper about 1815, and again in the Journal of that city in an obituary notice of the writer. It was but locally known till included in the Protestant Episcopal Hymnal, 1871, by the writer's relative, Bishop Howe, of Central Pennsylvania.

F. M. B.

Deacon, John, b. 1757, d. 1821, half-brother to Samuel Deacon (q.v.), joined in early life the G. Baptist Church at Barton, Fabis. At the expiration of his apprenticeship he studied for the ministry under the Rev. Dun Taylor, and in 1782 became pastor of the G. Baptist Church, in Friar Lane, Leicester. In 1791 the G. Baptists of the new connection, desiring a new Hymn-book, requested J. Deacon to prepare a Selection for their use. This was pub. in 1800. But the book was not adopted by all the churches, chiefly in consequence of alterations in some of Dr. Watts's hymns, disapproved of on doctrinal grounds. With most, however, it found favour, and a 2nd and enlarged ed. was pub. in 1804, containing 746 hymns. In the Appendix to this vol. are 11 hymns by John Deacon, all prepared for use at S. School anniversaries. In 1829, Deacon's collection was revised by a committee appointed by the G. Baptist Association, and, the expressions objected to being amended, it was formally adopted as the hymn-book of this Connection. This position it held until 1851 [see Bapt. Hymnary, 11. 1.]. Besides the 11 hymns mentioned above, J. Deacon composed 33 others, which were sung by his congregation on special occasions, and still exist in ms.

[W. R. S.]

Deacon, Samuel, b. 1746, at Bath, in Leicestershire, d. 1816 at Barton, near Market Bosworth, in the same county. He was s. of Samuel Deacon, sen., one of the first preachers of the Leicestershire General Baptists; and half-brother to John Deacon (q.v.), of Leicester. In 1771, S. Deacon settled at Barton, a small agricultural village, where, however, he presently established a considerable business as clock and watchmaker, and became well known for his mechanical skill. In 1779 he was invited to assist his father in ministering to the cluster of village congregations of General Baptists, of which Barton was the centre. He was popular and useful as a preacher, and continued minister of this church 37 years, receiving no pecuniary recompense, but himself contributing liberally to various religious enterprises. In 1785 he published a vol. entitled, A New Composition of Hymns & Poems chiefly on Divine Subjects; designed for the Amusement and Edification of Christians of all Denominations, more particularly them of the Baptist persuasion. Leicester: printed for the author by George Ireland. It contained 63 hymns, and 20 meditations. Subsequent editions were considerably enlarged, and the collection became known as the Barton Hymns. S. Deacon's style is very homely, and of his numerous hymns, "O who can comprehend the rest?" (Heaven), and "Ye heavy-laden souls" (Invitation), represent most, if not all, now in C. U. S. Deacon was also the author of several religious books, some very popular in their day, and most of them in metre, but they do not contain any of his hymns. [See Bapt. Hymnary, 11. 1.] [W. R. S.]

Dear Angel! ever at my side. F. W. Faber. [The Guardian Angel.] Appeared in his Jesus and Mary, &c., 1840, and his Hymns, 1842, in 13 at of 4. It is in use in an abbreviated form in various Roman Catholic
hymns for Schools and Missions. In some collections st. i.—vi., somewhat altered, and with the addition of a doxology, are given as: "Dear Jesus, ever at Thy side." It is in the Plymouth Coll., 1835, and other American hymn-books, in addition to the New Cong., 1839, and other English hymnals. In Methodist S. Scholars' H. Bk., 1870, the opening line is "Blessed Jesus, ever at my side;" whilst in one or two collections it is again changed to "Dear Saviour, ever at my side." This last is almost confined to America. The object of these changes is to adopt a Roman Catholic hymn for Protestant use by substituting our Blessed Lord for "the Guardian Angel." [J. J.]

Dear Lord, accept a sinful heart.
W. Cooper. [Self-neculunans.] 1st pub. in J. Newton's Twenty-Six Letters on Religious Subjects, &c., by Draper, 1774, in 6 st. of 4 l, and again in R. Couper's Coll. of the same year. It was also included in the Olney Hymns, Bk. iii., No. 26. It is found in a few modern collections, including Dr. Dale's English H. Bk., 1879.

Dear Lord, on this Thy servant's day.

Dear Lord, Thy descend ing love.
J. F. Watts. [Holy Baptism.] Appeared in his Hymns on Believers' Baptism, 1778, in 7 st. of 4 l. In this, its original form, it is unknown to modern hymnals. Altered from the above, it was given as, "Dear Lord, and tell Thy pardoning love," in 4 st. in Rippon's Sel., 1787, No. 446, and from thence has passed into various collections in G. Britain and America. It is composed of st. 1, iv., v., vi., as with slight alterations in Spurgeon's O. O. H. Bk., 1860, No. 927. [J. J.]

Dear Refuge of my [the] weary soul.
Anne Steele. [God the Refuge.] 1st pub. in her Poems on Subjects chiefly Devotional, 1760, vol. i. p. 144, in 8 st. of 4 l, and headed, "God the only Refuge of the troubled mind" (2d ed. 1780), and in D. Sedgwick's reprint of her Hymns, 1863, p. 89. It was given also in the Bristol Bapt. Coll. of Ash & Evans, 1769, and in Bickersteth's Christ. Psalmody, 1833, and thus brought into congregational use. It is included in numerous hymnals, both in G. Britain and America. In some collections, as the S. P. C. K. Ps. & Hys., 1833-68, it is given as, "Thou Refuge of my weary soul;" and again, as in Kennedy, 1863, "Thou Refuge of the weary soul." [J. J.]

Dear Saviour, tell us where.
B. Beddome. [H. Baptism. Adult.] 1st pub. in Robert Hall's (posthumous) ed. of Beddome's Hymns, &c., 1817, No. 907, in 5 st. of 4 l, and headed "Follow me, and be my Peace." In a few collections, including the American Bapt. Praise Bk., 1871, st. iv., v., slightly altered, are given as: "Here, Saviour, we come." [J. J.]

Dear Saviour, when my thoughts recall.
Anne Steele. [Lent.] 1st pub. in Miscellaneous Pieces, which were added as vol. iii. to her Poems on Subjects chiefly Devotional, in 1780, pp. 73-80, and not in the Poems in 1769, as stated in Spurgeon's O. O. H. Bk., No. 616, where it is given in an unaltered form. It was reprinted in D. Sedgwick's reprint of Miss Steele's Hymns, 1863, p. 137, the original title reading "Penitence and Hope." Its use in America is extensive. [J. J.]

Dearest of all the names above.
I. Watts. [Reconciliation through Christ.] 1st pub. in the 2d ed. of his Hymns and S. Songs, 1709, Bk. ii., No. 118, in 5 st. of 4 l, and entitled, "God reconciled in Christ." It was included in many of the older collections such as those of Whitefield and Toplady, and has continued to hold a prominent place in hymn-books to the present. Its use, especially in America, is extensive. [J. J.]

Death cannot make our souls afraid.
I. Watts. [Death of Moses.] Appeared in the 1st ed. of his Hymns and S. Songs, 1707, in 4 st. of 4 l. Although included in the older collections of Toplady and others, it has almost died out of use in G. Britain. In America it is found in a few modern hymnals, and sometimes as "Death cannot make my soul afraid," a reading which appeared in Toplady, 1776, No. 82. [J. J.]

Death has been here, and borne away.
Jane Taylor. [Death.] In the 4th ed. of Original Hys. for Sunday Schools, 1816, No. 16, in 7 st. of 4 l, this hymn takes the place of one on the same subject and in a similar strain, which appeared in the 2d ed. of 1813, as "Now one of our number," or "Death has been here," &c., has been in C. U. for many years, and is found in several modern collections for children, but usually in an abbreviated form. [J. J.]

Death is sin's tremendous wages.
T. Kelly. [Wages of Sin.] 1st pub. in the 3d ed. of his Hymns, &c., 1860, No. 500, in 5 st. of 6 l, and based on Rom. vi. 23. In some collections, st. iii.—v. are given as "Come, behold a great experiment," as in the Scottish Hymn. Union Hymnal, 1878, and the Metrical Hymn. Domini, New York, 1884. [J. J.]

Death may dissolve my body now.
I. Watts. [Assurance of Heaven.] 1st pub. in his Hymns and S. Songs, &c., 1709, Bk. i., No. 27, in 6 st. of 4 l, and entitled, "Assurance of Heaven: or a Soul prepared to die." Its use in its full form, except in America, is limited. In Spurgeon's O. O. H. Bk., No. 857, "With heavenly weapons I have fought," is composed of st. ii.—iv., slightly altered. The original hymn, with slight alterations in st. v. only, was included in the draft of the Scottish Translations and Paraphrases, 1745, as No. xxxiii. In the authorized issue of the Trinit. and Pard., 1781, a recast of the original was given as No. iv., "My race is run, my warfare's o'er." The alterations were numerous, the first line dating from the Draft of 1751: and in the markings by the eldest daughter of W. Cameron (q.v.) are ascribed to him. It must be designated, Watts, 1709, S. Tr. and Pard. 1781, W. Cameron. [J. J.]

Death steals upon us unawares.
T. Shepherd. [Death.] In Penitential Cries. Begun by the Author of the Songs of Praise [John Mason]. And carried on by another
DEATH! TIS A

Hand, Licensed and entered Sept. 12, 1693, this hymn appears, as the second of two on the "Death of Saints." It is in 4 st. of 8 l., and 1 st. of 4 l, No. xxxvi. In Dr. Kennedy's "Hymno, Christi," 1863, No. 1478, the first half of st. iii. is omitted, and the rest of the hymn is somewhat extensively altered, and brought more in harmony with modern forms and modes of expression. The Penitential Odes, together with J. Mason's "Songs of Praise," were reprinted by D. Sedgwick in 1859. [J. J.]

Death! 'tis a melancholy day. I. Watts. [Death of the Wicked.] Appeared in the 1st ed. of his Hymns and S. Songs, 1707 (2nd ed. 1709, Bk. ii. No. 52), in 6 st. of 4 l. It is usually abbreviated as in Dr. Hatfield's Church H. Bk., N. Y., 1872. In the Fresb. Ps. & Hgs. for the Worship of God, Richmond, U.S.A., 1867, No. 561: "He is a God of sovereign love," is from this hymn. [J. J.]

Deathless principle, arise. A. M. Toplady. [Death Anticipated.] This hymn first appeared in "A Memoir of some Principal Circumstances in the Life and Death of the Rev. Ann Toplady, late Vicar of Broad Hembury, Devon. To which is added, written by himself, the Dying Believer's Address to his soul, and his own last Will and Testament. London, Pr. for J. Matthews, 1715, pr. ed." On p. 24 of this Memoir we read:

"The following solitary, written some years ago by Mr. Toplady upon the death of a valued friend, has been thought so appropriate to himself in his own dying hour that it is presented without any further apology."

After a sentence referring to the Emperor Hadrian, and his poem, "Animalia, vagula, blandula," &c., and a note embodying Pope's translation of Hadrian's "Animula," &c., and of "Musculus Versus" the poem, "Deathless principle, arise." follows, in st. of irregular length. It was subsequently shaped into 4 st. of 8 l., and in this form is given in D. Sedgwick's reprint of Toplady's Hymns and Sacred Poems, 1860, p. 165. In its full form it is found in many collections, both old and new, but usually for private use. In some American collections a cento is given beginning: "Deathless spirit, now arise," as in Dr. Hatfield's Church H. Bk., N. Y., 1872, whilst in others, as Longfellow & Johnson's Unitarian Hgs. of the Spirit, Boston, 1864, there is a second cento, "burst thy shackles! drop thy clay!"

[3. J. J.]

Debils cessant elementa legum. Abbe Boumaunt. [The Circumcision.] In the revised Paris Breviary, 1736, it is the hymn for first Vespers on the Feast of the Circumcision. It is also in the Lyra and other modern French Breviaries, and Card. Newman's Hymns Ecclesiastics, 1828 and 1865. Trans.:--

1. The ancient law departs. By the compilers of H. A. & M., 1st appeared in the trial copy of that collection, 1856, and again in the 1st ed. 1861. It has passed into a few hymnals in Great Britain and America, and is sometimes altered.

2. The Law's weak elements. By the Editors of the Hymnary, 1872. It is an arrangement of the tr., of I. Williams, 1839, and H. A. & M.

Translations not in C. U.:

1. Ye legal elements. I. Williams. 1839
2. Let the departing law's weak factions cease. J. D. Chambers, 1867.


[4. J. J.]

Decius, Nicolaus (Nicolaus a Caria or von Hofe, otherwise Hovech), seems to have been a native of Hof, in Upper Franconia, Bavaria, and to have been originally called Tch. He became a monk, and was in 1519 Probst of the cloister at Steterburg, near Wolfenbüttel. Becoming favourable to the opinions of Luther, he left Steterburg in July, 1522, and went to Brunswick, where he was appointed a master in the St. Katherine and Egidien School. In 1523 he was invited by the burgesses of Stettin to labour there as an Evangelical preacher along with Paulus von Rhode. He became preacher at the Church of St. Nicholas; was probably instituted by the Town Council in 1526, when von Rhode was instituted to St. Jacob's; and at the visitation in 1533 was recognised as pastor of St. Nicholas's. He died suddenly at Stettin, March 21, 1541, with some suspicion of being poisoned by his enemies of his Roman Catholic faction (Koch, l. c. 412-412, 471, 472; ii. 488; Alte. Deut. Richt., iii. 791-793).

He seems to have been a popular preacher and a good musician. Three hymns are ascribed to him. These are versions of the "Sanctus," the "Gloria in excelsis," and the "Agnus Dei." The second and third are noted under these Latin First lines. He is also said to have composed or adapted the melodies set to them. [J. M.]

Dock, James George, eldest s. of John Dock, of Bury St. Edmunds, was b. in 1802 and educated for the army, and became an officer in the Indian service. Retiring from the army, and having joined the Plymouth Brethren, he undertook, in 1813, the charge of a congregation of that body, at Wellington, Somerset. In 1852 he went abroad and settled in New Zealand. His hymns were published in Hymns for the Poor of the Flock, 1837-8; Psalms and Hymns, &c., Lond., and Walther (containing those in the former collection), 1842; the Wellington Hymn Book, 1857; Hymns and Spiritual Songs, 1860. Of his hymns now in use outside his own denomination, the greatest part appeared in the 1837-8 book, and are found in his brother-in-law's (Dr. Walker's) Cheltenham Ps. & Hgs., 1855. His compositions are marked by directness of aim, simplicity of language, and great earnestness. The rhythm is good, and an expressive tenderness pervades many of them. Although dealing mainly with the "Second Advent," there are several on other subjects which are of more than average merit. In a collected form they were published in his Hymns and Sacred Poems, 1876. The more important of his hymns are annotated under their respective first lines. Of the rest we have:

1. From Hymns for the Poor of the Flock, 1837.

1. Behold ye bright and countless throng. All Saints. Repeated in Maurice's "Choral H. Bk.," 1811.
2. How long, O Lord, our Saviour. Second Advent desired. In the Parish H. Bk., 1863 and 1875, this is altered to "How long, O Lord, how long?"
4. Lord Jesus, are we (we are) one with Thee? One with Christ. In Walker's Ps. and Hgs., 1855-80, and several American hymn-books.
5. Lord, we are Thine, our soul to Thee art. One with Christ. Originally in 4 st. of 8 l., it appeared, in a re-
Deiner Kinder

Translation not in C. U. —

Glory to God on high. Upon this, &c. J. Wiltia.
British Mag., July, 1834, and Hymns from Paris Rev. 1838. [J. J.

Dei fide qua vivimus. [Lent.]

The 11th cent. Durham ms. printed in the Hymns of the Anglo-Saxon Ch., 1831, p. 39, this is given as a Daily Hymn for Sext in Lent, in 4 st. of 4 l. It is in a ms. c. 890, in the Bodleian (Junius, 29 f. 126 b.) In the British Museum it is found in three ms. of the 11th cent. (Harl. 2261 f. 236; Jul. A. vi. f. 44; Vespa. D. xii. f. 48 b). The text is also in Daniel, i., No. 65, and in his vol. iv. p. 333, readings are added from a 9th cent. ms. at Bern. It is tr. by J. D. Chambers in his Leuda Syon, 1837, as “The faith of God which we receive.” [J. M.

Desin this union to approve. W. B. Collyer. [Holy Matrimony.]

Appeared in his Services suited to the Solemnisation of Matrimony, &c., 1837, No. 8, in 2 st. of 4 l. It is given, unaltered, in the Bapt. Hymnal, 1879. It is also found in a few American hymn-books, including the Prot. Episcop. Ch. Hymnal, 1871.

Deiner Kinder Sammelplatz, N. L. von Zinzendorf. [Burial of the Dead.]

Ist appeared as No. 212 in the “Zweiter Anhang bis 1754,” to the Kleine Brüder G. B., London, 1754, thus: —

Deiner Kinder Sammelplatz, Alleingesang lieber Schatz! Der hat, wie man hat versperr'n, Wieder eines mehr bekomm'n.
Eine Seele, die so da Zu den Füßen Jesu, Weis' und heil'ge Seele, Ah! der liebeandlinder.
Die ist auf Vocation Ausgeruscht aus ihrem Thon, Von dem Seitenwundenblitz Eingeschmelt in ihren Ritzen.
Herr! weisst du, was ich mach', Was ich denke zu der Sach? Hätte mich mein Herr gestatt', Hätt ich vielleicht nein gesagt.
Aber da nun schon bist, Wo dein rechtes Pfauen ist, Ja du hab dich nicht zu den, Als zu schweigen und zu ruhn.
Lämmlein, dieses Mitglied da Gehst uns freilich sebre naeh, Aber bist du uns nicht mehr, Als das eigene Leben war?

This form is quite unsuited for public use, though Knapp, in his 1815 ed. of Zinzendorf's Geistliche Lieder, p. 174, has tried to recast it — without much success. It was probably written between 1749 and 1755. Laukhans, in Koch, viii., 651, however says that it was written 1746, on the death and funeral of an only brother. In the Brüder G. B. of 1778 it was included as No. 1729, with st. ii., iii. omitted, and otherwise greatly altered and much improved by Christian Gregor. This text, which begins, “Aller Gläubigen Sammelplatz,” is No. 1563 in the Berlin G. L. S. ed. 1863. It is the usual funeral hymn among the German-speaking Moravians, and through the Württemberg G. B. of 1842 (No. 630) has become a great favourite in South Germany. Thus Koch, vii. 207, relates of Dr. C. G. Barth of Calw: —

On the 18th of November [1862], according to his own desire he was buried in the grave of Macklolf [his pre-
DENHAM, David, b. 1701, was the s. of Thos. Denham, a Baptist minister in the East of London. He began to preach when very young, and in 1810 became pastor of the Baptist Church at Horsemann Common. In 1816 removed to Plymouth, in 1826 to Margate, and in 1834 to the Baptist Church in Unicorn Yard, Tooley Street, Southwark. Ill-health compelled him to resign his charge in London, and he soujourned for a time at Chelsea, and Oxford. He d. in 1848 at Yeovil, in Somerset, and was buried in Bunhill Fields Burial Ground, London. In 1837 he pub. a collection of hymns, as:

The Saints' Melody. A New Selection of upwards of one thousand hymns, Founded upon the Scriptures, Containing the Doctrines of Distinguishing Grace, and adapted to every part of the Christian's experience and devotion, in the ordinances of Christ. &c., 1851. This edition contained 1026 hymns. The number was subsequently increased to 1145 hymns.

This Selection is still in C. U. in more than one hundred congregations in G. Britain and the colonies. Denham's hymns, all of which are signed "D. Denham," are numerous. There is also one, apparently by his wife, "Mrs. M. A. Denham." Outside of his own Selection his hymns are rarely found. The best known is "Mid secures of confusion and creature complaints." [W. R. S.]

DENNY, Sir Edward, 287

...
Brethren, and has contributed largely to their hymnody. His first publication, in which many of his hymns appeared, was *A Selection of Hymns*, Lond. Central Tract Depot, 1839. This was followed by *Hymns & Poems*, Lond., 1848 (third ed., 1870). He has also published several prose works. Many of his hymns are popular, and are in extensive use as:—*A pilgrim through this lonely world*; *Bride of the Lamb, rejoice, rejoice*; *Bright with all His crowns of glory*; *Light of the lonely pilgrim's heart*; *Sweet feast of love divine*, and several others. In addition to these, which are separately annotated, and those which are confined in their use to the congregations of the *Brethren*, there are also nearly 20 in limited use in G. Britain and America. Of these the following appeared first in his *Selection of Hymns*, 1839; then in the *Appendix to Hymns for the Poor of the Flock*, 1841; and then in his *Hymns & Poems*, 1848–70:—

1. Break forth, 0 earth, in praise. Praise for Redemption. This is given in several collections in G. Britain and America.

2. Children of God, in all your need. The Great High Priest. In limited use.


4. Children of light, awake, awake. Advent. This hymn is an application of the Parable of the Ten Virgins to the Second Coming of Christ.

5. Dear Lord, amid the throng that pressed. The Holy Women at the Cross. The use of this hymn in America is somewhat extensive.


7. Joy to the ransomed earth. Jesus the King. Its use is limited.

8. Lo, us the heavenly army. The Second Advent. The original of this hymn is in a st. of 10 l., and as such it is usually given; but in the *People's Hymn*, 1861, it is arranged in 4 st. of 8 l., and is also slightly altered.


10. O what a bright and blessed world. The New Earth. This hymn is based upon Gen. v. 29, as interpreted from a Millennial point of view. Christ is regarded as the Rest (North-west) of His people, and the manifest glory of course from the earth.

11. Sweet was the hour, O Lord, to Thee. Christ at the Well of Sychar. Limited in use.


13. Through Israel's land the Lord of all. Mission to the Jews. In addition to its use in its full form, it is also given as:—*O Zion, when thy Saviour cometh,* as in Dr. Walker's *Ps. & Hymns*, 1835–71; *Steeple's Songs of G. & O.*, and others. This opens with st. ii.

14. 'Tis finished—all our souls to win. Jesus the Guide and Friend. In several collections.

15. 'Tis He, the Mighty Saviour comes. Missions. From the sheep, and one or two others.

16. 'Tis night, but O the joyful morn. Hymn. In a few hymnals; also, beginning with st. ii., *Lord of our hearts, beloved of Thee,* in Dr. Hatfield's *Church Bk.* N. Y., 1872.

17. To Calvary, Lord, in Spirit now. Good Friday. This is given in several hymnals, including Spurgeon's *O. B. Bk.*, 1866, &c.

The next is in the *Selection of 1839*, and the *Hymns & Poems*, 1848–70:—


The three with which we close are from J. G. Deck's *Ps. & Hymns*, 1812, Pt. ii., and the *Hymns & Poems*, 1848–70:—

19. Mark to the trumpet, behold it breaks. The Bema. The design of this hymn is thus described by the author: "These lines are supposed to be the utterance of the saints at the blessed moment when they actually ascend to heaven, as described in 1 Cor. xv. 51–57; and 1 Thess. iv. 16–18. It is given in several collections."

20. Isles of the deep, rejoice, rejoice. Missions.

21. Where, in this waste, lonely, and desert world! Rest for the Weary. Its use is limited. [J. J.]

Dent, Caroline, great-granddaughter of John Collet Ryland, and a grand-niece of John Ryland (q.v.), was b. Aug. 14th, 1815, at Milton, near Northampton, where she still resides [1887]. In 1854 Miss Dent pub. *Thoughts & Sketches in Verse*. Most of these pieces were of her own composition; and the rest were contributed by her sister, Mrs. Tres- trail [Trestrail]. The hymn *Jesus, Saviour! Thou dost know (The Sympathy of Jesus)* is part of a piece of 13 st. by Miss Dent in this volume. It is in the Bap. *Ps. & Hymns*, 1858, and the Baptist Hymnal, 1879, &c.

In 1961 the sisters were joint authors of a small book of consolatory verses, entitled *Our Darling*, printed for private circulation; and in 1867 Miss Dent edited *The Letters of Miss Frances Ryland*. She has also written *Sunshine in the Valley*, a Religious Tale (1858).

[W. R. S.]

Deny Thee! what, deny the way? [Denial of Christ] This poem appeared in Emma Parr's *Thoughts of Peace*, 1839, in 4 parts, Nos. 361–364, and signed "H. H." Of these parts i.–iii. are combined and altered in Kennedy, 1863, No. 1353, making a hymn of 5 st. of 8 l. and 1 st. of 5 l. Other arrangements are given in the *American Bk.* (1838) (4 st. of 4 l.); the *Bapt. Praise Bk.* N. Y., 1871 (2 st. of 4 l.). [W. T. B.]

Depth of mercy, can there be. C. Weale. [Desiring Mercy and Pardon.] 1st pub. in *Hymns & Soc. Poems*, 1740, and headed "After a Relapse into Sin," in 13 st. of 4 l., *P. Works*, 1868–72, vol. i. p. 271. When included in the *West. H. Bk.* 1780, No. 162, st. iii. was omitted, and st. viii. was included in st. ii., the result being 6 st. of 8 l. This arrangement was continued in later editions, and has passed into other collections, both in G. Britain and America. In Stevenson's *Moth. H. Bk.* and *its Associations*, 1870–83, it is an interesting and pathetic account of an actress and her change of life through the instrumentality of this hymn. The account has been reprinted in many books and in various forms. It is of American origin, and first appeared, as far as can be traced, in Belcher's *Historical Notes on Hymns and Authors*. Although possibly true, it lacks authentication. No one has yet ventured to say whether the circumstances occurred in G. Britain or America, or whether it was in the last century or in this. Failing these details, we are not surprised that the names of the town and of the actress are both wanting. [J. J.]

Der Glaube bricht durch Stahl und Stein. N. L. von Zinzendorf. [Following Christ.] According to the *Nachricht* to the *Breuder G. Bk.*, 1778, this was written after the edict of Jan. 1, 1727, by which Zinzendorf was forbidden to hold religious meetings in Dresden. In his *Deutsche Gedichte*, 1735, p. 121, it is, however, dated 1728. It appeared as No. 5 in the "Andreze Zugabe," c. 1739, to his *8-Sammlung geistl. und lichtlicher Lieder* (3rd ed., 1731), No. 1059, in 8 st. of 8 l.
Lieder und Psalmen, Leipzig, 1582, the other from the Dresden O. B., 1583. The latter, in 5 st. of 4 l., a included as No. 448 in the Urz. L. S., 1851.

In the Moravian H. Bk., 1789, there are three hymns which all seem to be intended as trs. of st. 1. These are: (1) "Lord Jesus Christ, my life and light," No. 744. (2) "Lord Jesus, may I constantly," No. 753. (3) "Lord, in the morning when we rise," No. 763. In the current ed., 1886, No. 1173 is Nos. 752 and 748; while No. 1174 is No. 763, with two original st. added, of which ii. was No. 747 in 1789, and iii. was st. iii. of No. 856 in 1881.

[J. M.]

Descend from heaven, immortal Dove. [Christ in Glory]. I st pub. in his Hymns & S. Songs, 1707 (2nd ed., 1709, Book ii, No. 23), in 6 st. of 4 l. In the older collections two arrangements are found, the first dating from Whitefield's Coll., 1753, No. 79, and the second from Toplady's Ps. & Hymns, 1778, No. 387 (later eds. No. 367), the last stanza of the latter being altered from Watts, Bk. ii, No. 47, by Toplady. In modern hymnals these stanzas have given place to others. The full and original text is rarely found in the hymn-books. [J. J.]

Descend, immortal Dove. [Whitsuntide]. This hymn is No. xlviii. in the "a. ms." in 4 st. of 4 l.; is dated "Sept. 11, 1737," and headed, "The love of God shed abroad in the heart by the Spirit. Rom. v. 5." It was included in J. D. Humphrey's posthumous ed. of Doddridge's Hymns, &c., 1755, No. 253, and again in J. D. Humphrey's ed. of the same, 1839, No. 284.

[Deeseream, anima, lectulum soporis. St. Anselm of Lucca. [Love to Christ]. This is a 14-line poem found in J. B. Whiting's Coll., 1852.]

The same text is in J. B. Whiting's Coll., 1852. This tr. is in Mrs. Charles's Voice of Christian Life in Song, 1858, p. 175, as "Rise, my soul, from slumber, leave the bed of death." Another tr., beginning with st. iii. in Trench, was in St. Jude's, 1864, p. 19. [J. M.]

Dessler, Wolfgang Christoph, s. of Nicolaus and Marie, was b. at Nürnberg, Feb. 11, 1690. His father wished him to become a goldsmith, but, as he was not physically suited for this, he was permitted to begin the study of theology at the University of Altdorf. His poverty and bodily weakness forced him to leave before completing his course, and, returning to Nürnberg, he supported himself there as a proof reader. Becoming acquainted with Erasmus Fontain and Francis, then residing in Nürnberg, he was employed by Francis as his amanuensis, and at his request translated many foreign religious works into German. In 1705 he was appointed Consecutor of the School of the Holy Ghost at Nürnberg, where he laboured with zeal and acceptance till...
DESSLER, WOLFGANG C.

were omitted, and the rest altered in metre; and thence as No. 141 in J. L. Porter's Coll., 1876.

Other tr. are: (1) "O Jesu! lobe whose radiation," by J. Gambeid, as No. 623 in pt. i. of his German H. Bk., 1856 (No. 312). (2) "My soul, whom in heavenly places," in J. Shephard's Foreign Sacred Lyre, 1857, p. 18.

iii. Was wohl ist mir, O Freund der Seelen. [The Love of Christ.] Founded on Canticles viii. 5. 1st pub. 1692, as above, p. 134, along with Meditation vi., which is entitled "The penitential foraking and embracing." Included as No. 451 in Freylinghausen's G. B., 1704, and recently as No. 438 in the Univ. L. S., 1851, in 8 st. of 10 l. Lauthmann, in Koeh, viii., 243, says of it:

"This hymn dates from the period when Dessler as a youth was reading in his native town of Nürnberg in ill health. He had given up the occupation of goldsmith and set himself to study at Altdorf, but lack of money and of health compelled him to abandon this also. He then maintained himself as a proof reader in his native town, became the spiritual son and scholar in poetry of Erasmus Franciscus, in whose powerful faith he found nourishment in his sorrows. Through his linguistic attainments, as well as his hymns, he furthered the edification of the Christian populace; and what he here sung may have afforded stimulus to himself in the still greater troubles which he afterwards had to endure during his curateship, and finally in his last thirty-five weeks illness."

Fischer (ii, 391) calls it—

"One of the finest hymns of Pietism, that has produced many blessed effects, and has been the model and incitement to many hymns of like character."

It is tr. as:

1. How well am I, Thou my soul's lover, in full as No. 621 in pt. i. of the Moravian H. Bk., 1724. Greatly altered, and omitted as st. iv., as No. 295 in the Moravian H. Bk., 1789, beginning, "How blest am I, most gracious Saviour," and continued thus in later eds. In 1840 Dr. Martineau included a hymn in 4 st. of 4 l., beginning, "What comforts, Lord, to those are given," as No. 294 in his Hymns, &c. (ed. 1873, No. 394). Of this st. i., ii. are based on st. i., st. iii. on st. ii., and st. iv. on st. iii. of the 1789.

2. O Lord, how happy is the time, a somewhat free tr. of st. i.—w., with st. i., slightly varied, repeated as st. vi., by Greweill of the Matheson. Contributed to the H. & Sacred Songs, Manchester, 1855 (ed. 1856, No. 226), repeated in the Sunday Magazine, 1872, p. 741, and in Dr. G. Macdonald's Threefold Cord, 1883, p. 38. In the H. for the Sick Room, N. Y., 1850 (1861, p. 79), and H. of the Ages, 3rd Series, Boston, U.S., 1861, p. 233, it is considerably altered. This text is given in Schaff's Christ in Song, 1869, p. 491, further altered, and beginning, "O Friend of souls! how blest the time;" Miss Winkworth's tr. of st. v., altered, being substituted for Mrs. Matheson's. In the Meth. Epis. Hymnal, 1878, No. 613, is st. i., ii., v. of Schaff's text.

3. O Friend of Souls, how well am I, a good tr. omitting st. iii. by Miss Winkworth in her Epis. Hymnal, 1st Series, 1855, p. 147 From this I. 1-4 of st. i., of, altered, were taken as No. 513 in H. of the Spirit, Boston, U.S., 1864.

Another is: "Te soli in fide, O Friend unfailing," by Miss Burlingham in the British Herald, 1864, p. 157, repeated as No. 395 in Reid's Praise Bk., 1872.

Hymns not in English C. U. —


From this work (the references to which have been kindly supplied by Dr. Zahn of Altdorf, from his copy), five hymns have been tr. into English, viz.:—

Hymns in English C. U. —

1. Ich lasst dich nicht, du musst mein Jesus bleiben. [Constancy to Christ.] Founded on Genesis xxiii. 36. 1st pub. 1692, as above, p. 553, along with Meditation xvii., which is entitled "The persevering love." Weizel (A. H., vol. ii., pt. iv., p. 20) says it was sung, at her request, Sept. 5, 1726, at the deathbed of Christiana Eberhardina, a pious Queen of Poland. In the Berlin G. L. S., ed. 1863, No. 728, in 9 st. of 10 l. Translated as—

I will not let Thee go, Thou art my Jesus ever," by Dr. J. W. Alexander, 1st pub. in Dr. Schaff's Kirchenfreund, 1851, p. 140 (reprinted in the Christian Treasury, Edin. 1851, p. 371), and included in his The Breaking Crucible, &c., N. Y., 1861, p. 19. In Schaff's Christ in Song, 1869, p. 554.

2. Mein Jesu dem die Seraphinen. [Ascension.] Founded on Jeremiah x. 7. 1st pub. 1692, as above, p. 348, along with Meditation xii., which is entitled "Christ's kingly and unapproachable glory." Thence as No. 278 in Freylinghausen's G. B., 1704, and recently as No. 422 in the Univ. L. S., 1851, in 8 st. of 8 l. Translated as—

1. Jesus, whose glory's streaming rays, a spirited tr., omitting st. vii., viii., by J. Wesley, in Hymns & Sacred Poems, 1739 (P. Works, 1868-72, vol. i., p. 89). In the Wes. H. Bk., 1780, st. i.-iii. were included as No. 129 (ed. 1875, No. 133), and st. iv.—vi., beginning "Into Thy gracious hands I fall," as No. 131 (ed. 1875, No. 136). Recently the first part has been given in America as No. 64 in H. L. Hastings's Hymnal, 1880, and the second as No. 496 in the Meth. Epis. H. Bk., 1849, and as No. 464 in the Pennsylvania Luther. Ch. Bk., 1868.

2. O Jesu, Lord, anointed in glory, a good tr. of st. i., ii., v., by A. T. Russell, as No. 199 in his Ps. & Hymns, 1851.

3. My Jesus, whom the seraph host, a good and full tr. by R. Massie, for the 1857 ed. of Mercer's C. P. & H. Bk., No. 135 (omitted in Ox. ed.), reprinted in the translator's Lyric Domestica, 1864, p. 129.

My Jesus, if the seraphim, a good and full tr. by Miss Winkworth in the 2nd series of her Lyra Germ., 1858, p. 50; and thence, unaltered, in Schaff's Christ in Song, 1869, p. 342. In her C. B. for England, 1863, No. 67, st. iv., vii., 1720, when, by a stroke of paralysis, he was forced to resign. Finally, after an illness which lasted about 33 weeks, he d. at Nürnberg, March 11, 1722. Of his hymns, in all over 100, the best appeared, many with melodies by himself, in his volume of meditations entitled:


From this work (the references to which have been kindly supplied by Dr. Zahn of Altdorf, from his copy), five hymns have been tr. into English, viz.:—
Deus Creator omnium Polique
rector. St. Ambrose. [Saturday Evening.]
St. Augustine in his Confessions, Bk. ix.,
refers thus to this hymn:

"And behold, the corpse of his mother was carried
unto the burial; and we went and returned without tears.
It seemed also good to me to go and bathe, having heard
that the bath had its name (βαθής) from the Greek
Bathos, for that it drives sadness from the mind.
And this also I confess unto Thy mercy, Father of the
fatherless, that I bathed, and was the same as before I bathed.
For the bitterness of sorrow could not exude
out of my heart. Then I slept, and woke up again,
and found my grief not a little softened; and as I was alone
in my bed, I remembered those true verses of Thy
Ambrose. For Thou art the

"Maker of all, the Lord.
And Ruler of the bright,
Whose robes are gay in light, hast poured
Soft numbers o'er the night.
That to our limbs the power
Of toil may be renewed,
And hearts be raised that sink and cower
And sorrow be subdued,"
New ed. 1771, p. 195.]

St. Augustine also speaks in his De Musica,
Lib. vi. c. 9, of singing the verse "Creator omnium,"
The authorship and date
[340-357] of this hymn as thus authenticated,
have never been disputed.

The popularity of this hymn is seen in the fact that it
is the best known of all the Gregorian Breviaries, the Roman 1632
and Paris 1726 excepted, its English use being specially
popular. Its general use is on Saturdays from the first
of Advent to Advent. Variations from this are found
in the“Shear, Protestant, York, &c. It is in a Ms.
c. 56, in the British Museum (Vesp. A. 1, f. 162 b), and
Thomas, 4, 10, gives readings from two Vatican Ms.
of the 11th cent. It is also in two Ms. of the 11th
cent. in theBritish Museum (July. 4. vi. Vesp. D.
Hid. 204), and in a Latin Ms. of the 11th cent.
in the Library of the English
at Oxford, 2214, printed from an 11th cent. Ms.
in Italian Ms. No. 241; Daniel, l.
No. 12, with to ii. p. 397, and iv. p. 1; Hymnal.
start. text. and readings: Wackernagel and Macgill
best.
The text is also in"Migne., tom. xx. c. 924,
and the best text is found of St. Ambrose’s Works.

Translation in C. U.:
Make all things, God most high.
By J. D. Chambers.
1st pub. in his Order for Household
Litany in London, 1854, and again in his Lauds and
Vespers, 1867, in 8 st. of 4 l.
In 1862 it was included in the Appendix to the H. Noted,
No. 155, and in the "People’s H. II."
In Dr. Martineau’s "Bible of Praise and Prayer" (abbreviated),
1873; and in other hymn-books. In the
Hymnal, 1872, it is altered to "O blest Creator, God
Most High."

Translations not in C. U.:
1. Creator of all: through Whose all-seeing Might.
"Symphonia Angelicorum," 1844.
2. Maker of the starry pole, God of all worlds, &c.
W. J. Okeand, 1854.
3. Lord of the far-stretching globe. W. J. Blew.
1862.
4. Maker of all, O Lord and God most High. J. W.
Bewell, 1859.
5. O Lord, who breathed, Creator wise. Dr. H. Kynaston.
1862.
6. Maker of all! Thou God of love. Dr. H. M.
Kynaston, 1875.

A portion of this hymn beginning with st. v,
"Eternal prayers clementest,
has been tr. by

Dr. Kynaston in his Occasional Hymns, 1862,
No. 81, as a separate hymn, beginning "With
darkest clouds while daylight’s dawning."

Deus ignee fons animarum. A. C.
Prudentius. [Burial of the Dead.]
This beautiful poem, in 44 st. of 4 l., is No. x. in
his Cathemerinon, and may be found in all
ditions of his works, e.g. Deventer, 1490,
London, 1824, &c. It is also in a Ms. of the
5th cent. in the Bibl. Nat. Paris (5084, f. 329),
and in a Mozarabic Office Book of 11th cent.
in the British Museum (Add. 30851, f. 169).
Its liturgical use has been limited, but in the
British Museum (Toldeo, 1502, f. 3136) it is
given in the Office for the Dead. The full text is
in Wackernagel, i., No. 40, and a part in Daniel, i., No. 115, pt. i.

The form which has been most used is a
cento beginning: Jam moesta quiesce quercula,
and consisting of st. 31, 15, 10-12, 32-36.
This is found in Balas’s G. B., Leipzig,
1545, and many later collections, e.g. Dr.
Zahn’s Psalter und Harfe, Goterloeh, 1886,
No. 480, and in Daniel, l., No. 115, pt. i.
It was for generations a favourite funeral hymn
among the Lutherans, and was sung in Latin
in some parts of Germany till very recent times.
Abp. Trench, in giving st. 31-44 in
his Sac. Lat. Poetry, speaks of them as the
"crowning glory of the poetry of Prudentius.
It has been tr. into English direct from the
Latin, and also through the German as follows:—

1. From the Latin:

1. Why weep ye, living brethren. By W. J.
Blew, in The Church Hym. & Tune Bk., 1852-55,
in 5 st. of 6 l, and again in H. Rice’s
Hymns, &c., 1870.

2. Cease, ye tearful mourners. By E. Caswall,
in his Musique of Mary, &c., 1858, in 13 st. of
4 l, and again in his Hymns & Poems, 1875.
It was repeated in an abridged form in the 1862
Apparatus to the Noted; and in the Hymnal,
1872.

3. Be silent, O sad lamentation.
By R. F.
Littledale in The People’s H., 1867, under the
signature of "A. L. F."

Other trs. are:

1. Ah! hush now your mournful complaints.
Mrs. Charles. 1858.

2. No more your sorrowful plaints should be heard.
J. W. Hewell. 1859.

3. Hush, Mother, too loud is thy weeping. H. Kynaston.
1862.

4. No more, ah, no more sad complaint.
F. A. Washburn, New York, 1865, revised for Schaff’s Christian
Hymn, Oct., 1869, and pub. therein, 1869.

5. Each sorrowful mourner be silent. J. M. Neale,
in the St. Margaret’s Hymnal, 1875.

ii. From the German :

Of the "Jam moesta quiesce quercula"
many trs. have been made into German.
Two of these have passed into English:

1. Hört auf mit Traumen und Klagen. A free
tr. in 10 st. of 4 l. 1st pub. in J. Eichhorn’s
Geistliche Lieder, Frankfurt a. Oder, 1561, and
therein in Wackernagel, iv. p. 191. Repeated in
many later collections, often erroneously ascribed
to Nicolaus Hermannus in Bunsen’s Versuche,
1833, No. 632. Tr. as:

O weep not, mourn not o’er this hier. A good
and full version by Miss Winkworth in the 1st
ser. of her Lyra S, 1855, p. 249. In her 2nd
Deus Pater piissime. [Saturday Evening.] This hymn occurs as a vespers hymn for the Saturday before the 3rd Sunday in Lent to Passion Sunday, in ms. Breviary, written about the 14th century, formerly belonging to the Monastery of Evesham (Ms. Barlow, No. 41, in the Bodleian Library at Oxford). It is also in a 12th cent. ms. in the British Museum (Harl. 2928, f. 115 b.), and in a Bodleian ms. of the 13th cent. (Ashmole 1285, f. 38). In 1831 it was given in the Hymnarium Savisburiense, p. 73.

Tr. ns.:

O God, O Father kind and best. By J. D. Chambers, in his Companion to the Holy Communion, 1855, and his Landau Sylow, 1857, p. 139, in 6 st. of 4 l. It is repeated in the Appendix to the Hymnal N., 1863, and in Skinner’s Daily Service Hymnal, 1864. [W. A. S.]

Deus tuorum militum. [Feasts of Martyrs.] This anonymous Ambrosian hymn is in two forms, one in 32 lines and the second in 16 lines. It dates probably from the 6th cent. The question as to what was the original form of the hymn has not been determined. Daniel’s (I., No. 97) heading of the texts (both forms) is “De Communi unius Martyris,” and he remarks that the hymns for the Commemoration of Saints are nearly always of greater length in old and unaltered Breviaries than in those which are of more recent date, or which have been revised. The older hymns having reference to some particular saint, certain stanzas are afterwards cut out to make the hymn suitable for general use. If this view be taken of the present hymn, then the longer form is the original, and the shorter form given in the Breviaries is an abbreviation therefrom. Against this conclusion there are two facts, the first that the lines in the fuller form, which are not given in the Breviaries, do not apply to any special martyr, and second, that the oldest form in which we now have the hymn is (emitting the doxology) in 16 lines. This form, with slight variations in the text, is in the Missal of Bres. (Toledo, 1502, 317 b.); in a 10th cent. ms. at Munich, where it is adapted for the Nativity of St. Lawrence, quoted by Mone, No. 740; and in the Latin Hymn of the Anglo-Saxon Church, Surtees Soc., 1851, from an 11th cent. ms. at Durham. This would suggest that the shorter form of the hymn is the shorter of the two. As the translations into English are generally from the Rom. Brev., it may be noted that this is the shorter form, with slight variations in lines 6, 7 and 11. This hymn is also found in four ms. of the 11th cent. in the British Museum (Jul. A. vi. f. 66; Vesp. D. xii. f. 107; Harl. 2961, f. 248 b. Add. 30831, f. 153 b.). For texts, readings, references, &c., see Migne.

Δέττε τεσσάραντα πιστοῖς. [St. Theophanes. From the Triodion—Idiomela on Friday of Tyrophagus, that is, of Quinquagesima.]

"At this period of the year the weeks are named, not from the Sundays that precede, but from those that follow them. Quinquagesima is termed Tyrophagus, because up to that time, but not beyond, cheese is allowed. The Saturday previous is appropriated to the Commemoration of All Holy Asceses; in order, as the Synaxarion says, that, by the remembrance of their conflict, we may be invigorated for the race that is set before us." Hym. of Eastern Ch., 1st ed., 1862, p. 95.

To the above explanation Dr. Neale adds the tr. "Hither, and with one accord." In this tr. the length of strophe, the variation of refrain, and the alert cheering call are as in the original, but it lacks the nervous style and ornate diction of St. Theophanes. [J. J.]

Δέττε τόμα πίωμεν. [Apostásioi xóla.]

Δέττε τελευτάιον ἀσπασμον δόμεν. [Burial.] Dr. Neale prefaced his translation of "The Stichera of the Last Kiss," with the following note:

"The following Stichera, which are generally (though without any great cause,) attributed to St. John Dam-
Dexter, Henry M.

DIE DIERUM PRINCIPE. 293

through Herr Gott, dish loben alle Wir. a free
tr. by P. Eber, first printed separately at
Nürnberg, c. 1554, as Ein schön Neus Geis-lik
Lobgesang, then in J. Eichhorn's G. B.,
Frankfurt a. Oder, 1561; in Wackernagel, iv.
p. 3, in 1816. In the Evv. L. S., 1851,
No. 204, the text of 1561 is given, omitting
the doxology. The only tr. in C. U. is:

Lord God, we all give praise to Thee, in full, by
E. Cronenwett, as No. 122 in the Ohio Luth.
Hym., 1880.

Other translations are: (1) "To God let the
touch of the human race," by J. C. Jacob, 1722,
p. 29, repeated in the Moravian H. Bk., 1754,
and continued, altered, in later eds. (2) "O Lord our God! To Thee we raise,
one universal," by Miss Prts, 1845, p. 131.

Dickinson, William, pub. in 1816:
Hymns for Passion Week and the Forty Days,
Adapted for Churches or for Private Worships,
Lond., J. Niabet & Co., 1846. These
hymns deal with such events in the history of
Our Lord, as "The Annunciation," "The
Barren Fig Tree," "The Cleansing of
the Temple," "To God let the tunes" of
the Disciples' feet," &c.; and with the Parables of
"The Wedding garment"; "The Talents," &c.,
which are not commonly versified, and are
worthy of attention. The following have come
into C. U.:

1. Calm'd each soul, and clos'd each door.
2. Calm they sit with closed door," in
Kennedy, 1863; and Holy Song, 1869.
3. Ere that solemn hour of doom.

Dickson, David, the reputed author of
"Jehovah, my happy home," in the form of
"O mother dear, Jerusalem," was a Scottish
Presbyterian Minister born at Glasgow in
1583, and for some time Professor of Divinity
at Glasgow (1610), and then (1630) in the
University of Edinburgh. He was deprived
of his office at the Restoration for refusing
the Oath of Supremacy, and d. in 1653. His Life
was pub. by Robert Walsworth in 1726. His
connection with the Jerusalem hymn is given
under Jerusalem, my happy home, q.v. [J. J.]

Dickson, William, eldest surviving son
of the late James Dickson, Edinburgh, was
b. at Edinburgh, July 24, 1817. After being
educated at the High School and Uni-
versity of Edinburgh, he entered his father's
business, which he still [1887] carries on.
He is a prominent elder in the Free Church,
has for many years taken a great interest in
Sabbath School work, and has for more than
30 years edited The Free Church Children's
Record. He has annually written a New
Year's hymn since 1842. "Childhood's years
are passing o'er us," his best known hymn,
originally printed in 1841, as a leaftlet for
class use, was, in 1846, included in the 2nd
part of the Sacred Song Book (see Bateman),
and has since been included in many hymnals.

[D. M.]

Die dierum principe. C. Cofin,
[Sunday Morning] Included in the revised
Paris Breveiry, 1736, as the hymn for Sunday
at Mass, and republished in the same year
in the author's *Hymni Sacri*, p. 7, in 6 st. of 41. It is also in the Lyons and several modern French Breviaries. The orig. text is given in Chandler's *Hymn. of the Princ. Ch.*, 1837, No. 1; Card. Newman's *Hymni Ecclesiae*, 1859–55, No. 1; and Macgill's *Songs of the Christian Creed and Life*, 1876–7, No. 12. [W. A. S.]

**Translations in C. U.:**

1. *Morn of morn, and day of day.* By J. Chandler. 1st pub. in the *British Mag.,* April, 1837, and again in his *Hymns,* tr. from the Parisian Breviary, 1839, p. 1, in 28 l. In 1861 the compilers of *H. A. & M.* rearranged it into 7 st. of 4 l., introducing also many alterations. This arrangement has passed into various collections, with all times the omission of st. iv. It is the most widely used *tr.* of this hymn.

2. *This is the day the light was made.* By J. Chandler. 1st pub. in his *Hymns of the Church mostly primitive*, 1841, as a distinct *tr.* from "The first of days the light beheld," which was given in his *Hymns of the Princ. Ch.*, 1837. In 1850 it was included in Dr. Hook's *Church S. S. H. Bk.*, No. 19. Later hymnals, quoting from Dr. Hook's *Coll.*, have in some instances attributed the *tr.* to him. It is found in *Kennedy, The Hymnary,* Mrs. Brock's *Children's H. Bk.,* and others.

3. *Morn of morn, the best and first.* By J. Ellerton, based partly on J. Williams, as above, written in 1879, and pub. in *Ch. Hymns,* 1871, No. 36. Its use is limited.

4. *O Day of joy, when first the light.* By W. Cooke, made for and 1st pub. in the *Hymnary, 1871–2*, No. 5.

**Translations not in C. U.:**

1. *The first of days the light beheld.* By J. Chandler. 1837.
2. *Day of days the prince, on thee.* W. J. Bice. 1852–55.
3. *O day of earthly days the chief.* J. D. Chambers. 1857.
4. *This day—the king of days, heaven-born.* H. Macgill. 1876–7. [J. J.]

**Die guldne Sonn. P. Gerhardt. [Morning.]** Lauxmann, in *Koch,* vii. 185, calls this "A splendid hymn of our poet, golden as the sun going forth in his beauty, full of force and of blessed peace in the Lord, full of sparkling thoughts of God." It first appeared as No. 23 in the *Dritte Dutzen,* Berlin, 1866, of Ebeling's *dev.* of his *Geistliche Anachten,* in 12 st. of 10 l., entitled "Morning Blessing." In the *dev.* of his *Geistliche Lieder,* by Wackernagel, No. 98, and by Bachmann, No. 101. Included in J. Crüger's *Praes. piestatis melica,* 1672, and later eds., and recently as No. 419 in *The L. S.,* 1851. The beautiful melody (in the *Irish C. Hyl.,* called "Franconia") is by Ebeling, and appeared with the hymn 1696, as above.

**Translations in C. U.:**


2. *Evening and Morning.* A very good *tr.* beginning with st. iv. ("Abend und Morgen") and being st. iv., viii., xii., contributed by R. Massie, as No. 500, to the 1857 ed. of *Mercer's C. P. & H. Bk.* This form is included, in whole or part, in the *Irish C. Hyl.,* 1873, No. 8; Allon's *Suppl. Hym.,* No. 218; *N. Conq.,* No. 1193; J. L. Porter's *Coll.,* No. 109; Martin's *Coll.,* No. 423; *Harder's Cong. Hyl.,* No. 556, &c. Beginning with the *tr.* of st. ix. ("Gott, meine Kerne") as "Father, O bear me," it is included as No. 636 in *Kennedy, 1863,* and the same in *Mercer's Ox. ed.,* 1864, No. 384. Mr. Massie included it, prefixing trs. of st. i.–iii., which begin, "Golden and glorious," in his *Lyra Hymnica,* 1864, p. 106, and this full form is repeated as No. 379 in Reid's *Praise Bk.*, 1872.

**Translations not in C. U.:**


**Die parente temporum. [Sundays.]** This hymn is given in the *Breviary of the Diocese of Le Mans,* 1748, *Pars Hiemalis,* p. 4, as the hymn on Sunday at Nocturns from Whitensuilde to Adv. Text in Dr. Neale's *Hymnarii Ecclesiae,* 1851, p. 20. [W. A. S.]

**Translations in C. U.:**

1. On this day, the first of days. By Sir H. W. Baker. Tr. for and 1st pub. in *H. A. & M.,* 1861, in 7 st. of 4 l. It was, so far as is known, the first *tr.* into English of this hymn. It is given in several hymn-books. In the *Hymns and Songs of Praise,* N. Y., 1874, st. v.–vii., are given as: "Father, Who didst fashion me.

2. *Te-day when time began its course.* By R. F. Littledale, was given in the *People's H.,* for which it was made, in 1867, No. 421, with the signature "D. L."

3. *This primar day, the Spring of Time.* By R. C. Singleton. Tr. for the *Anglican H. Bk.,* 1867, and pub. therein 1868, No. 22.

4. *This day the Father, Source of all.* By W. Cooke. Tr. for the *Hymnary,* in which it 1st appeared in 1872, No. 9. [J. J.]

**Dies absoluti praestetunce. [Septuagimesa.]** This hymn is found in two nos. of the 11th c. (Nos. 313, 314) at St. Gall; and is quoted in full in *Mone,* No. 68, and in *Daniel,* iv. p. 179, both with notes and references. *Mone* is inclined to believe it to be the work of a French poet. It is especially rich in allusions to *Holy Scripture.* Tr. as:—

"The hygine days in Time's dark ocean sleep."
By E. A. Dayman, written for and 1st pub. in the *Hymnary,* 1872, No. 200. [W. A. S.]

**Dies est laetitiae. In ortu regali. [Christmas.]** This Christmas hymn or carol, which Luther spoke of as a work of the Holy Spirit, seems to be of German origin, and is probably not earlier than the 14th cent.

G. Goeze, of Jena, in 1703, started the theory that this hymn was written by Benno, created Cardinal in 1398 by the Anti-Pope Clement III. Other German writers of the 14th cent. misunderstood this statement, forthwith repeating the story of Benno, Bishop of Mainz, who d. 1187. See Weigel, 1801, and a wonderful combination of the two theories in O. F. Horner, *Geschichte des Aujspurgischen Gesangbuebs,* Schwabach, 1773, p. 62. For neither supposed is there the slightest vestige of evidence. It exists in various forms, and as will be seen below, the early German versions give no help in determining what number of st. it originally possessed. *Mone,* No. 47, quotes it from a ms. of the 14th cent., now at Triez, and from other sources; with notes and various readings.

Translation in C. U.:

Royal day that chaste gisum. By J. M. Neale, pub. in his Medicult Hys., 1851, in 3 st. of 10 l. This is a paraphrase rather than a literal rendering of the shorter form of the hymn. In 1854 it was rewritten by J. M. Neale for his Choralis Cantorum, and in this form it passed into the People's H. II., 1867, No. 34.

This hymn also passed into English through the German:

Der Tag ist so freuentreich. Wackernagel, ii., p. 520, gives this as a 15th cent. tr., and reprints 11 (really 12) versions, varying from the 13th. The form tr. into English is that in King's B. B. 1529, in 3 st., repeated as No. 29 in the German tr. and other tr.s. in the C. U. is:—

A wondrous child, the Virgin-born, by A. T. Russell as No. 49 in his Ps. & Hys., 1851, it begins with st. ii. ("Ein Kindelein so lieblich," and is of st. ii.,

Other tr.s; (1) "Hail to the day! so rich in joy," by Mag. Gry., 1843, p. 13. (2) "To us the promised child is born," a tr. of st. ii. by Dr. H. Mills, 1856, p. 274. [J. M.]

Dies irae, dies illa. [Burial, Advert.] In dealing with this great Sequence of the Western Church we shall note in detail, i. The Text; ii. Its Authorship; iii. Its Liturgical Use; and iv. Its General Acceptance.

i. The Text. For the use of the general reader the most accessible work on this subject is Daniel, ii. pp. 103-106.

1. The oldest form known to the present time is contained in a ms. in the Bodleian, Oxford (Liturg. Misc. 163 f. 17b). This is a Dominical Missal written at the end of the 14th cent. and apparently for use at Pisa.

This text is as follows:—

"SEQUENTIA PRO DIES IRAE"

"Dies irae, dies illa,
Solvet saecula saeculi
Tene datatem sit illa:
Tene datatem sit illa:"—

"Quasque anima fidelis,
Ab quasi respondere videas,
Christo venturo de coelia,
Cum a te pasci rationem,"

"Ob boni omisionem,
Et mal commissionem?"

Following these there are 16 st. corresponding to i-xvi. of the oldest known form given above; and then instead of st. x-vi., the concluding st.:—

"Ut consors beatissimis,
Vivam cum justissimis,
In saeculum saeculorum.'"
Daniel gives in vol. ii, pp. 103-105 what he understood to be the Mandea text. This differs from Chytraeus's text in these particulars:

Chytraeus.
1. Quasso anima . .
2. Cum a peo.
3. Et mai.
4. Teste David cum Sybilla.
5. Nl incolum.
6. Cum nec justus
7. Quid sum causa. (1. 2. "Ne me perdus": 1. 3. Quid sum causa. (These lines reversed, 2 being, 1. 3. Quinta, 3. Quid sum causa."
8. Quos refr me sedisti . .
9. Tantus labor ne sit . .
10. Insigne vere resu.
11. Statuens me parte . .
12. Ut consens.

5. In the French Missals, e.g. that of Paris, 1739; and that of Metz, 1778, the opening lines read:

Dies irae, dies illa,
Crucis expandida vallica,
Solvect secundum in favilla.

Concerning the variations in the text in the opening lines of this Sequence, (6) "Teste David, cum Sybilla," (2) "Teste Petro cum Sybilla," and (3) "Crucis expandida vallica," Archbishop Trench wrote:

An unwise desire to allow a Sibyl to appear as bearing witness to Christian truth, has caused that we sometimes find this third line ('Teste David cum Sybilla') omitted, and in its stead 'Crucis expandida va1lica' written, as the second of this triple. It rests on Matt. xxi. 39, and on the expectation that the appearance of a cross in the sky would be this sign of the Son of man in heaven. It is, however, a later insertion of the text; and the line as above ('Teste David') is quite in the spirit of the early and medieval theology. In those unfaltering ages the Sibiline verses were not seen to be that transparent forgeries which indeed they are; but were continually appealed to as only second to the sacred Scriptures in prophecic authority; thus on this very matter of the destruction of the world, by Lactantius, Inst. Div. viii. 16-24; cf. Piper, Method. d. Oratill. Kunst, p. 472-507; these, with other heathen testimonies of the same kind, being not so much subordinated to more legitimate prophecy, as co-ordinated with it, the two being regarded as parallel lines of prophecy, the Church's and the world's, and confessing witnesses to the same truths. Thus it is in a curious medieval mystery on the Nativity, published in the Juvenal des Septentrion, 1446, p. 88. It is of simple construction. One after another patriarchs and prophets and kings of the Old Covenant advance and repeat their most remarkable word about Him that should come; but side by side with them a series of heathen sibyllae, Virgil, on the ground of his fourth Eclogue, Nebuchadnesszar (Dou, ill. 28, and the Sibyl; and that it was the writer's intention to parallelise the two series, and to show that Christ had the testimony of both is plain from some opening lines of the prologue:

O Judaeus, Verbum Dei
Qui negatis, hominem
Vestrae largit, testem Regis
Audite per omnem.

Et vos, gentes, nec credentes
Peperiæ virginitem,
Vestrae gentis documenta
Pellei caligine.

"And such is the meaning here—'That such a sign shall be on the tree of inspiration, of David,—and of mere natural religion, of the Sibyl—Jew and Gentile alike fear ten thousand to the truths which we Christians believe.' All this makes it certain that we ought to read Teste David, and not Teste Petro. It is true that 2 Pet. iii. 7-11 is a more obvious prophecy of the destruction of the world by fire than any in the Psalms; but there are passages enough in these (as Ps. cxvi. 13; cxvii. 3; xi. 6), to which the poet may allude; and the obscurity of that in St. Peter, makes the reading, which introduces his name, suspicious."

Sac. Lit. Poetry, 1874.

ii. The Authorship. With regard to the authorship it seems certainly to have been of Italian origin, the Missals of other nations having adopted it at later dates. The author was probably Thomas of Celano, a Franciscan Friar of the 13th cent. This is the opinion of Daniel, Mohntike, Rambach, Fink, Lisco, Trench, and others who have written specially on the subject. The reasons for ascribing its origin to the Franciscan Order, and to Thomas of Celano, are:

(1) The earliest mention of this hymn was made by Brother Bartolomeo degli Albizzi, or Bartholomaeus Pisano, of the Order of St. Francis, who died about A.D. 1300, in his Liber Conformabilis, a treatise setting forth the points in which St. Francis was to be held in his Divine Master. It was printed at Milan in 1316, again in 1513, also in later years.

(2) Stæthus Semecens, a very learned Dominican but (as in duty bound) very zealous for his order, in his Bibliotheca Sacra, Venet. 1564, calls it an "uncouth poem" (incommoda rhymata). This points to a Franciscan origin; the old rivalry between the Franciscans and Dominicans, as is well known, was very great. Hence this writer's hostilily furnishes a substantial argument.

(3) A resolution was adopted by the Dominican Order at Salamanca in 1576, to the effect that this Sequence should not be used in Masses for the Dead, as being contrary to the Rubrics. (See Annotat. in Ord. Ordinis Prima, Venet. 1612.)

(4) The learned and painstaking Lucas Wadding, in his Scriptores Ordinis Minorum, Rome, 1650, ascribes it to Thomas of Celano; mentioning that others assign the authorship to St. Bonaventura, or to Mathew Aquasparsi (d'Arquaparta).

On the other hand, the learned Pope Benedict XIV, in his work De Sacrae Missae, 1632-1634, ascribes it (but only as a matter of opinion) to Cardinal Latuinus Ursinus, or Francipani, of the Dominican Order. This was probably Napoleon Francipani, by some writers called Ursinus, who created Cardinal of the title of St. Adrian by Pope Nicholas IV; he died at Perugia in 1294. Further, Antonius Possessionis, a learned Jesuit, in hisillusorium, Venet. 1683, 1686, &c., says that some ascribe it to Augustinus Bogel-Venetus, a Dominican, of the Order of St. Augustine; adding that his own opinion is that it was the work of Humbert, the fifth General of the Dominican Order, who was born near Valence, died at Lyons in 1276, and was buried in the Dominican Church of that city. There is, however, little authority for these opinions, unless the fact that the oldest known text is found in a Dominican Missal of the latter part of the 14th cent. as noted above, lends some weight to these statements. Still less is there weight in the opinions of Arnoldus Wein, a Benedictine monk, and a great, if somewhat eccentric writer (c. 1244). In his Lignum Vitae, Oratorium et Dumes Eccleniæ, Venet. 1596, lib. v. cap. 76, a work which contains an account of illustrious men of his Order, he says that some have ascribed the "Dies irae" to St. Gregory the Great, and some to St. Bernard.

Taking all the arguments and ascertained facts into account, we may conclude that the "Dies irae" was written by Thomas of Celano, a Franciscan Friar of the 13th cent., and the friend and biographer of St. Francis of Assisi.

iii. Liturgical Use. This Sequence is regarded as having been originally an Advent hymn. Its ritual use, however, is as the Sequence in the Mass for the Dead. It is first found in Italian Missals, and especially in those of the Franciscan Order. Among the oldest Massals in which it is known to occur are those of Lubeck, c. 1490; Schleswig, 1486; Arras, 1491; the Dominicus Missale, Venice, 1494; the Dominican Missal, Venice, 1496; Tournay, 1498, &c. It is not given, however, in many Missals of the 15th and 16th centuries, nor in the collections of Chletores, 1516; of Adelphus, 1519; and of Torrentenus, 1513, although these all contain
DIES IRAE

The Sequences then most frequently in use in France, Germany, &c. It is in the Brander collection of 1507. We may note also the following details:

1. In the Roman Missal it is the Sequence on All Souls’ Day; in Masses celebrated on the occasion of a death or burial, and also on the third, seventh, or thirteenth day after burial; and, optionally, in daily or ordinary Masses for the Dead.

2. In the French Missals, as quoted above, it appeared in the Antiphonale, 1491; and in the Tournay, 1493.

3. Its English use was limited. It is given in some editions of the "Roman Missal," as a "Pseudo-Dysdaisiacal" or "Pseudo-Dysdaisiacal" in the Tornington S. Gregory, in an office subsequently suppressed. (Burnetland reprint of the Sarum Missal, Pars Secunda, 1681, ed. 1889-90.)

iv. General Acceptance. The hold which this Sequence has had upon the minds of men of various nations and creeds has been very great. Goethe uses it, as is well known, in Faust with great effect. It also furnishes a grand climax to Cantor's "Lamentations," in Sir Walter Scott's Lay of the Last Minstrel. It has been translated into many languages, in some of which the renderings are very numerous, in German numbering about ninety, and those in English about one hundred and sixty. In Britain and America no hymn-book of any note has appeared during the past hundred years without the "Dies Irae" being directly or indirectly represented therein. Daniel, writing from a German standpoint, says:

"Even those to whom the hymns of the Latin Church are almost entirely unknown, certainly know this one: and if anyone can be found so alien from human nature that they have no appreciation of sacred poetry, yet, as a matter of certainty, even they will give their minds to this hymn, of which every word is weighty, yes, even a stern strop.

From another standpoint, Archbishop Trench says:

"Nor is it hard to account for its popularity. The metre so readily devised, of which I remember no other example, fitted itself for bringing out the solemn effect of the triple rhyme, which has been likened to "the Psalmist's echo to follow, the sounding of the pulse in the universal interest of his theme, a confidence and a solemnity in all its misery, with many more, have given the Dies Irae a foremost place among the masterpieces of sacred song." Sac. Lat. Poetry, 1874, p. 302.

The opening line of this Sequence is taken verbatim from Zeph. 1. 15 (Vulgate version). Daniel, in pp. 103-111, has extensive notes on each strophe, and a general dissertation on the hymn. This has also been treated of by several writers, and specially by Mohrino in his Kirchen- und literarhistorische Studien, Stralsund, 1821, and in his Hymnologischer Forschungen, Stralsund, 1832; and also in his Dies Irae, Hymnus aus dem Weltgericht, Berlin, 1840.

v. Translations in C. U.,

1. The Day of Wrath, that Dreadful Day. As the trs. of this Sequence are in many instances so much alike in the opening line, it will be necessary in some cases to give the opening stanza in a complete form. This, the oldest tr. in C. U., reads:

"The day of wrath, that dreadful day
Shall the whole world in ashes lay.
As David and the Sibyl say."

This rendering is from the Roman Missal, and its first publication, as far as yet traced, was in N. Tate's Miscellany Sonnets, 1696, where it is given as "by the E. of Roscommon." It is also in the posthumous Poems of Wentworth Dillon, Earl of Roscommon, 1721 (Preface dated 1717). It subsequently appeared in a Divine Office for the Lambs, 1763. Mr. Orby Shipley, in the Dublin Review, January, 1883, suggests the possibility of the tr. being by J. Dryden rather than by Lord Roscomon, on the ground of its appearance in the Primer, 1706, to which Dryden is believed to have largely contributed. It never appeared, however, in any edition of Dryden's works, and is not characterized by any of the peculiarities which distinguish Dryden's style. In 1812, Dr. Collyer gave in his Coll. 15 in two parts, beginning, "The last loud trumpet's wondrous sound;
and pt. ii., "Thou Who for me didst feel such pain."
In 1819, a cento composed of st. i., ii., v., xxx, xxv, and xxxv, considerably altered, was given in Cotterell's Sel., No. 201. This was followed by another cento broken into two parts, which appeared in Bickerstaff's Christian Psalmody, 1834, beginning, pt. i., "The last loud trumpet's wondrous sound;" pt. ii., "Forget not what thy ransom cost." The same arrangement was repeated in the earlier editions of Mercer, and other collections. The cento in Hall's Misc., 1836, and the New Metre Hum, 1874, beginning, "The last loud trumpet's," &c, is another arrangement of stanza.

3. That day of wrath, that dreadful day. By Sir Walter Scott. This is a condensed rendering of the Dies Irae, introduced by Scott at the close of the Lay of the Last Minstrel, 1805, in 3 st. of 4 l., as having been sung in Melrose Abbey, "noble Angus" having decided

"That be a pilgrimage would take
To Melrose Abbey, for the sake
Of Michael's restless sprite."

The details of the pilgrimage are wrought out with grand effect, and conclude with this "hymn of instruction."

"That day of wrath, that dreadful day
When heaven and earth shall pass away
What power shall be the sinner's stay?
How shall he meet that dreadful day?"

Soon after the publication of the Lay, &c, in 1805, this tr. was given as a hymn for public worship in various collections. Dr. Collyer included it in his Sel., 1812; Cotterell followed in 1819, as "The Day," &c, and others later on, until its use has extended to all English-speaking countries. Various attempts have been made to "improve" these noble lines; st. iii. 1. 3 being specially selected with this result:

"Be Thou, O Christ, the sinner's stay," in Elliott's Ps. & Hymns, 1833.
"Thou art, O Christ, Thy people's stay," in Drummond & Greive's Church of England H. Bk., 1839.
"Jesus, be Thou the sinner's stay," in the Scottish United Presb. H. Bk., 1842.
"Be Thou, O Christ, our steadfast stay," in Bowley's Birmingham Sel., 1855.

The first of these changes is still in extensive use, but another change in the opening line, "On that dread day, that wrathful day," given in Cotterell's Sel., 1816, is now unknown.
This condensed rendering of the Dies Irae has not only taken a strong hold upon the general public, but it has also elicited the admiration of those who through their education and wide reading are best qualified to judge. One such has said:—

"I know nothing more sublime in the writings of Sir Walter Scott—certainly I know nothing so sublime in any portion of the sacred poetry of modern times, I mean of the present century—as the 'Hymn for the Dead' extending only to twelve lines, which he embodied in The Lay of the Last Minstrel. (Right Hon. W. E. Gladstone. Speech at Hawarden, Feb. 3, 1866.)"

Sir Walter Scott's admiration of the original is well known. His biographer, J. G. Lockhart, says concerning his last illness:—

"But commonly whatever we could follow him in was a fragment of the Bible (especially the Prophecies of Isaiah, and the Book of Job) or some portion in the Litany—or a verse of some psalm (in the old Scotch metrical Version)—or of some of the magnificent hymns of the Roman ritual, in which he was always delighted, but which probably hung on his memory now in connection with the church services he had attended while in Italy. We very often heard distinctly the cadence of the Dies Irae; and I think the last stanza that we could make out was the first of a still greater favourite, "Sanctus Mater dolorosa," etc. (Memoirs, 1856, vol. viii. 391.)"

5. On that great, that awful day. By Lord Macaulay, a condensed rendering, contributed to the Christian Observer, Jan. 1836 (vol. 36), and embodied in the early editions of the Rugby School Chapel H. Bk., and a few collections. It has almost altogether passed out of common use.


7. Day of wrath, that awful day. By I. Williams. The first st. of this rendering from the Paris Missal is:

"Day of wrath—that awful day
Shall the banner'd Cross display,
Earth in ashes melt away!"

This rendering appeared first in the British Mag., for Jan. 1834, and was repeated in the translator's Thoughts in Past Years, 1838, and his Hymns. tr. from the Parisian Brev., 1839. In full, or in part, this tr. has been included in the Leeds H. Bk., 1853; The Parish H. Bk., 1853-75; Mahon's Hymns for the Ch. of God, 1864; Mercer (based on I. Williams), Oxford ed., 1864, and several others. The rendering in R. Campbell's St. Andrew's Hymn and Anthems is also this by J. Williams, with alterations by Campbell.

8. Day of anger, that dread day. By H. Alford, from the Paris Missal. The opening st. of this tr. is:

"Day of anger, that dread day
Shall the sign in Heaven display,
And the earth in ashes lay."

It appeared in his Ps. & Hymn., 1844, in two parts, the second beginning, "Thou didst in my soul to gain;" and was repeated in his Hymn of Praise, 1857. In Windle's Hymnal, No. 83, there is given a canto from this tr. into which many alterations are introduced, and a refrain is added to each stanza, which is altogether new to the hymn. The canto in the Marborough School Catech., 1869, No. 49, beginning with the first line from J. Williams, is from this tr. but greatly altered. Dean Alford's tr. is also given in a few American hymn-books.

9. Day of wrath, 0 day of mourning. By W. J. Irons, from the Paris Missal. It is well known that the Revolution in Paris in 1848 led to many scenes of terror and shame. Foremost was the death of Monseigneur D. A. Affre, the Archbishop of Paris, who was shot on June 25 on the barricades on the Place de la Bastille whilst endeavouring to persuade the insurgents to cease firing, and was buried on July 7. As soon as it was safe to do so his funeral sermon was preached in Notre Dame, accompanied by a religious service of the most solemn and impressive kind. Throughout the service the Archbishop's heart was exposed in a glass case in the Choir, and at the appointed place the Dies Irae was sung by an immense body of priests. The terror of the times, the painful sense of bereavement which rested upon the minds of the people through the death of their Archbishop, the exposed heart in the Choir, the imposing ritual of the service, and the grand rendering of the Dies Irae by the priests, gave to the occasion an unusual degree of impressiveness. Dr. Irons was present, and deeply moved by what he saw and heard. On retiring from the Church he wrote out this tr. of the Dies Irae.

The surrounding circumstances no doubt contributed greatly to produce this, which is one of the finest of modern renderings of the grandest of mediæval hymns. It was first used in the privately printed Introits and Hymns for Advent, issued, without date, for the use of Margaret Street Chapel, London, where it bears the initials "W. J. I." It was also published in 1849 (Lond., Masters), with historical notes by Dr. Irons, and with the music to which it was sung in Notre Dame, harmonized by Charles Child Spencer. Dr. Irons also included it in his Appendix to the Brompton Met. Psalter, in his Hymns, etc., Brompton, 1866, No. 82, and in the new and enlarged ed. of his Ps. & Hymns, 1873-1883, No. 60. In popularity and extensiveness of use this tr. of the Dies Irae is surpassed only by Sir Walter Scott's. A few important changes have come into use which must be noted. The opening stanza is:

"Day of wrath, 0 day of mourning,
See once more the Cross returning—
Heaven and earth in ashes burning!

This is given in J. A. Johnston's English Hymns, 1852, as "Day of wrath, 0 day dismaying," etc.; in Thrupp's Ps. & Hymns, 1853, as "Day of Judgment, day of mourning"; and in Kennedy, 1865, as "Day of anger, day of mourning." The second line of st. 1. has also undergone these changes:—in the Salisbury H. Bk., 1857, the Sarum, 1868, and others, to "See! the Son's dread sign returning." In this there is a change in the wording of the line only, and not a change of thought. The thought, however, is changed in the H. Comp. and Spenny, where we read, "See the Crucified returning." In H. A. & M. the reading of the Roman Missal is adopted in spirit although not in words, "See fulfilled the prophet's warning," and this has been repeated in several hymn-books. The concluding lines which read:

"Lord, who didst our souls redeem,
Grant a blessed Requiem!

were changed in the Hymns and Introits, 1852, and the Cooke and Denton Hymnal, 1853, to the tr. by I. Williams:

"Lord all-pitying, Jesus blest,
Grant them Thine eternal rest."

This, with "Grant us," for "Grant them," has been repeated, sometimes with and sometimes
without the change, in most hymn-books which have adopted Dr. Irons's \( H \). Thring's Collected is an exception in favour of:

"Jesu, Saviour ever Blest,
Grant us then eternal rest."

3. Higher still, and still more high, By E. Caswall, from his Roman Missal, in his Lyra Catholic, 1849, P. 241; and his Hymns & Poems, 1873, p. 129.

4. This is repeated in the Irvingite Hymns for the Use of the Church, 1861-71.

5. Day of vengeance, day of sorrow. By W. J. Bly, from the Roman Missal, given in his Church Hymns & Tune Bk., 1852. In Mr. Rice's Sel., from that work, No. 7 begins with 1 of this \( H \), "Day of dread, in wrath awaking." This \( H \), which ranks with, if it does surpass, Dr. Irons's noted above, has been strangely overlooked by hymn-book compilers. A writer in Dublin Review says of it, "for originality, force of expression, dignity, and rhythm [it] is unsurpassed, at least by any other Protestant version." (Fifty Versions of Dies Irae, 1883, vol. iii. p. 390.)

10. Day of wrath and tribulation. A cento in Rorison's Col., 1851, based on J. Williams and Dr. Irons. In the 2nd and later editions it reads: "Day of wrath! O day of mourning."

11. Death of wrath! that day dismayed. By J. A. Johnston, given in the 2nd ed. of his English Hymn., 1856, instead of the altered version of Dr. Irons, as in the 1st ed., 1852. This new rendering was repeated in the 3rd ed., 1861.

12. Day of anger, all arresting. By W. B. Robertson, from the Roman Missal, 1st pub. in Hymnograph; or, Church and School Hymns, and Teachers' Manual, 1862. It was reprinted in 1868, in a programme of music sung by a choir at the meeting of the United Presbyterians Synod of that year. In the Draft of the Prot. Hymn., 1874, it was reprinted for approval, and finally appeared in that collection in 1876, with st. ix. xvi. considerably altered.

13. Day of doom, the last, the greatest. By Archbishop Benson. Written at Rugby, and 1st pub. in the Wellesley Col. Bk., 1880, and repeated in subsequent editions. It is appointed to be sung before the Litany on the Sundays in Advent, and is from the Roman Missal.

14. Day of terror, day of doom. By A. P. Stanley, from the Roman Missal, appeared in G. Reid's Portal's Hymns for Use of the Parish of Abbey, 1864, in 9 st. of 6 l. In 1868 it was given in Macmillan's Magazine, and in 1869 in the Appendix to Hymns for Use in the Chapel of Marlborough Col., as "Day of wrath, O dreadful day," with an additional stanza. The same was repeated in the Westminster Abbey Bk., 1883.

In the Marjoram, 1872, it is given, with the addition of 3 stanzas by the Editors ("Nought of Thee my prayers can claim": "Make me with Thy sheep to stand": and "Full of tears and full of dread"), and divided into three parts, pt. ii. being, "Where, in that tremendous day, and pt. iii. "O just Judge, to whom belongs."

The ten-stanza form is repeated in a few American hymn-books, including Laudes Domini, 1884, and others.

15. O Day of wrath! that awful day! By R. C. Singleton, from the Roman Missal, written in 1867, and pub. in his Anglican Bk., 1868, No. 36. In 1871 ed. it reads: "Day of wrath! that awful day, Earth in ashes," &c., and marked as \( \{ \) in 1870.

16. Day of wrath! the heart dismayed. By "F. J. P.\) from the Paris Missal; in Dr. Rawes's Hymns for the Year, N.D. (1860); the Catholic Hymnal, N.D.; and other Roman Catholic collections for Missions and Schools. This \( H \) has often been attributed to F. W. Faber, but in error. (Dublin Review, 1883, vol. i. p. 300.)


18. Day of wrath, that day dismayed. This cento in the Hymnary is thus composed: st. i. ii. are st. i.-ii. of No. 16 above, by "F. J. P." re-written by Canon William Cooke. Canon Cooke changed the present tense of this \( H \), back to the future of the original, and thus the whole hymn refer not to an actual realization, but a dread anticipation of the Judgment. He has also rendered the opening stanza according to the Roman Missal. These changes, and other alterations render these stanzas almost a new translation. The remainder of the hymn (st. ix.-xx.) is from Dr. Irons, No. 7, as above.


Translations not in C. U.:


8. The day of wrath, that doom-deciding day. Anon. London Morning, 1794.


11. The dreadful day, the day of wrath. F. C. Husbemuth, Catholic Miscellany, 1823, and Missal for the Latins, 1831.


22. Of that day, that day of wrath. R. C. Trench. T. V. Fosbery's Hymns for the Sick and Suffering, 1844.


26. That dread day of wrath and shame. James D.
Aylward. 1st printed in the Dublin Review, April, 1863, or earlier. Written in 1844.

27. That day of wrath and grief and shame. James D. Aylward. Also printed in the Dublin Review, April, 1853, or earlier. Written in 1848.


31. Terrible, that day, day of anger. Anon. Spiritual Repository, 1847.

32. Woe is that day of ir. Richard D. Williams (known as the "National". Manual of Sisters of Mercy, 1849.


34. Day of wrath, beneath whose thunder. Archdeacon Rowan. Irish Ecclesiastical Journal, June, 1849, but written before.


36. Lo, this day of wrath awakens. A.T. Russell. Ps. & Hymns, 1861.

37. Most surely at the appointed time (through the German). A.T. Russell. Ps. & Hymns, 1851.


39. Lo the day of wrath, the day. Mrs. E. Charles, The Voice of Christian Life in Song, 1858.

40. Ah that day of wrath and woe. William Bright. Athanasius and Other Poems, 1858.


43. There comes a day, a dreadful day. Dr. H. Walker's Hymns from the German, 1860.


47. Great day of wrath, of days the day. J.H. Sneath. The Beautiful Latin Hymn, 1866.


49. Day of awful wrath, great day, when. J.H. Sneath. The Beautiful Hymn, 1866.


51. Day of anger, dreadful day. J.W. Thomas, Poems on Sacred...Subjects, 1867.


54. The day of wrath, that awful day. Anon. Friend's Magazine.

55. O the day, that day of anguish. John Wallace. Hymn of the Church, 1874.


58. Dawns the day, the day of dread. Anon. Messenger of the Sacred Heart, Nov., 1875.


60. Day of woe, woe that day. William Macleod. Lyra Hibernica Scura, 1878.

61. Lo the day of wrath, that day. Osmond Seager. Occasus, 1878.

62. A day of wrath that day shall glow. C.Warren, 1878.

63. That day a day of wrath shall glow. C.F.S. Warren, 1878.

64. Come and that, that day, theday of ir. Orlando Dobbin, 1872.


68. Of that day, the day of vengeance. Henry A. Groves. The Day of Wrath, 1884.

DIES SIND DUR

DIE IRISH, JOHANN S. 301

and in the Psalterium Cantionum Catholicum, Cologne, 1722, p. 318. It is tr. as—

1. Deus, grant me this, I pray. By Sir H. W. Baker, written for and 1st pub. in H. A. & M., 1861, and continued in 1875. Also in other collections.

2. Deus, grant me of Thy grace. By R. F. Little, written in the People's H., 1847, and signed "A. L."

3. Deus, Lord, to me impart. By R. C. Singleton, written in 1867, and included in 1868, in his Anglican H. Bk. [J. J.]

Dilherr, Johann Michael, was b. at Thun in Meiningen, Oct. 14, 1694, and educated at the Universities of Leipzig, Altdorf and Jena. In 1646 he became first pastor of St. Sebal's Church, and Antistas of the Nürnberg clergy, and d. at Nürnberg, April 8, 1699. He was reckoned one of the most learned men and the greatest preacher of his time. He wrote some 80 hymns, which appeared in various devotional works, and in his Biny 1000 Alte und Neue Geistliche Pfalmen, Lieder und Gebete, Nürnberg, 1554, &c. Only one has been tr.—

DITHERICH, JOHANN SAMUEL, eldest son of A. M. Diterich, pastor of St. Mary's Church,
Berlin, was b. at Berlin, Dec. 15, 1721. After studying at the Universities of Frankfurt a. Oder, and Halle, he was for some time a private tutor in Berlin. He was, in 1748, appointed diaconus of St. Mary’s Church in Berlin, and regimental chaplain, becoming, in 1751, archdeacon, and, in 1754, pastor of St. Mary’s. In 1763 he was appointed private chaplain to the Queen, and in 1770 a member of the Supreme Consistory. He d. at Berlin, Jan. 14, 1797 (Koch, vi. 208–231; Allg. Deutsche Biog., v. 258–259). His hymns appeared in the following works:

(1) Lieder für den öffentlichen Gottesdienst, Berlin, 1763, with 236 hymns, edited by himself and his colleague in St. Mary’s Church. Designed as a supplement to Poet’s G. B. of 1713. (2) Geheimgemeinde zum gottesdienstlichen Gebrauch in den Königlich-Preussischen Landen, Berlin, 1780, with 447 hymns principally edited by himself. (3) Geheimgemeinde für die äußere Andacht, Berlin, 1787, with 421 hymns, principally of recent date.

None of these books give names of authors. Ditrich seems to have contributed about 100 hymns either original or entirely recast, besides reworking portions of many others. He distinguished himself as a leader in the unhappy process of “modernizing” and “improving” the older German hymns, by which they were reduced to a form of “correctness,” and had all the life and joy taken out of them. His 1765 collection formed the model of many wretched hymn-books, and his influence is even seen in such recent collections as the Hamburger tr. of 1845, the Nassau G. B., 1844, and the G. B. for die evangel. Landeskirche im grossherzogtum Süchtem, Weimar, 1863.

A number of the recasts from the older hymns which appear under Ditrich’s name are noted in this Dictionary under the names of their original authors. The following may be regarded as practically original:

1. Schen ist der Tag von Gotz bestimmt. [Second Advent.] 1785, as above, No. 129, in 8 st. of 7 l. Included as No. 390 in the Nassau G. B., 1844. The only tr. in C. U. is:

The trumpet sounds! the day is come! A full and good tr. in Dr. H. Milla’s Hymne der, 1845 (ed. 1856, p. 332). Dr. Hättfeld included it in his Ch. H. Bk., 1872.

The following, although not in English C. U., are available for hymnological purposes:

ii. Auf Erden Wahrheit ansahreiben. Christ’s Ministry, 1767, as above, No. 79, in 16 st. Tr. by J. B. H. Mills, 1845 (ed. 1854, p. 283), as “That men to truth might not be strangers.”

iii. Auf! Jesus Jungfer freut euch! Aecesion. 1785, as above, No. 78, in 12 st., and is based on Elter’s hymn “Nun freut euch, Gottes Kinder all” (q. v.). Two forms have been tr. (1) “Auf Christen, auf und freut euch,” in the Berlin G. B. 1785, No. 114, as “Rejoice, ye saints, your fears be gone,” by Dr. H. Milla, 1845 (ed. 1856, p. 232); and (2) “Ihr Jungfer Jesu, freut euch!” in the Fried G. B. (R. C.), 1845, p. 34, as “Rejoice, ye saints, in glad secure” by REV. R. E. Littledale, in Lyra Schottica, 1864, p. 371.

iv. Himmli. mehr sei Seile grossen Werth. Greatness of the Cross. 1755, as above, No. 193, in 9 st. Tr. by Dr. H. Mills, 1845 (ed. 1854, p. 30), as “Lord, on the soul’s enduring worth.”

v. Nun Heiland lebt. Er hat die Nacht. Resurrection of the Dead. 1769, as above, No. 121, in 8 st. Tr. by Miss Manning, 1863, p. 15, “My Saviour lives, and He the night.”

vi. O Jesu, wahrer Frömmigkeit. Jesus our Example. Seems to have been suggested by J. J. Kambach’s “De wesentlich Ebenbild” in his Haus G. B., 1735, No. 84, 1st publ. 1730, as above, No. 59, in 8 st. Tr. by Dr. H. Milla, 1845 (ed. 1854, p. 265), as “Jesus, of what we should approve.”

J. J. M.


Divine crecebas Puer. Jesus Baptiste de Sautuill. [Epiphany.] 1st publ. in his Hymni Sacri et Novi, 1689, p. 14, and 1688, p. 71, in 4 st. of 4 l. In the revised Paris Breviary of 1736 it was appointed as the hymn for the Sundays at Lauds, from the Feast of the Circumcision to the Presentation of the Lord, unless Septuagesima Sunday should occur before the latter. It is also in the Lyons and other modern French Brevieries. Text also in Chandler’s Hymn of the P. Church, 1837, No. 51; Card. Newman’s Hymni Ecclesiast., 1838–65, and Biggs’s H. A. & M., with Annotat.ion, 1867, No. 62. There is no doxology in the original. [W. A. S.]

Translations in C. U.:

1. In stature grows the heavenly child. By J. Chandler, in his Hym. of the Prius. Church, 1837 (ed. 1857), p. 57, with doxology from Thompson, and in the 1841 ed. No. 32. This tr. is in numerous hymn-books, and sometimes with slight alterations, as in Thring’s Coll. and others.

2. The heavenly Child in stature grows. This tr. was given in H. A. & M., in 1861, and is continued in the revised ed, 1875. It is in J. Chandler’s tr. as above, with alternations by J. Keble. Outside of H. A. & M. its use is limited.

Translations not in C. U.:

1. And thou art growing up, O Child divine! J. Williams, 1839.
2. Thou diest grow, O Babe divine. W. J. Blye, 1852–53.
3. In wisdom, stature, Heavenly grace. J. D. Chambers, 1851. [J. J.]

Dix, William Chatterton, s. of John Dix, surgeon, of Bristol, author of the Life of Chatterton; Local Legends, &c., &c., at Bristol, June 14, 1837, and educated at the Grammar School of that city. Mr. Chatterton Dix’s contributions to modern hymnody are numerous and of value. His fine Epiphany hymn, “As with gladness men of old,” and his plaintive “Come unto Me, ye weary,” are examples of his compositions, many of which rank high amongst modern hymns. In his Hymns of Love and Joy, 1861, Altar Songs, Verses on the Holy Eucharist, 1867; Vision of All Saints, &c., 1871; and Seekers of a City, 1878, some of his compositions were first published. The greater part, however, were contributed to H. A. & M.; St. Raphael’s H. Bk., 1861; Lyra Eucharistic, 1864; Lyra Mystica, 1865; The People’s H., 1872; Paris Hymnary, 1872; Church Hymns, 1871, and others. Many of his contributions are renderings in metrical form of Dr. Littledale’s tr. from the Greek in his Offices of the Holy Eastern Church, 1863; and of the Rev. J. M. Rodwell’s tr. of hymns of the Abyssian Church. These renderings of the “songs of other Churches” have not received the attention they deserve, and the sources from whence they came are practically unknown to most hymnal compilers. Mr. Dix has also written many Christmas and Easter carols, the most widely known of which is “The Manger Throne.” In addition to detached pieces in
prose and verse for various magazines, Light; and The Risen Life, 1873, and a book of instructions for children entitled The King Life, 1883. The last-named contains original hymns by Mr. Dix not given elsewhere. In addition to the more important of Mr. Dix's hymns which are annotated under their respective first lines, the following are also in C. U.:

4. In work and in our play. Children's Hymns. Pub. in his Hymns and Carols for children, 1869, and is largely adopted in children's hymn-books, as Mrs. Brock's Children's H. Bk., 1891, and others. Also in the Appendix to the S. P. C. K. Church Hym., 1871.
5. In the hollow of Thine hand. For Pity Weather. Appeared in the People's Hym., 1867, and repeated in several others.
6. Joy fills our inmost heart to-day. Christmas. Printed in the Church Times, and then on a P. sheet by G. J. Palmer, as the third of Four Joyful Hymns for Christmas, 1865. It is in the S. P. C. K. Church Hym., 1871, and other hymnals. It is also on page 2 of Mr. Dix's Christmas Customs & Christmas Carols, n.d.
9. Now our Father, we adore Thee. Praise to the Father. Appeared in the Appendix to the S. P. C. K. Ps. & Hymns, 1869.
10. O Christ, Thou Son of Mary. St. Crispin. First printed in the Union Reecho, Sept., 1866, and thence into the People's Hym., 1867.
11. O to which only castle ally, Gazing and Trusting in the Crosses. Pub. in the People's Hym., 1867.
13. On the waters dark and deep. For use at Sea. Appear. in the Hymns for P. of Warship, &c. (St. Raphael's, Brit., 1868.)
17. This man above our head. Work and Humility. In the 1869 appendix to the S. P. C. K. Ps. & Hymns.
18. When the shades of night are falling. Hymn to the Good Shepherd. In the author's Hymns of a N. Hym., 1873.

Most of Mr. Dix's best-known hymns, and also some of those named above, are in C. U. in America and other English-speaking countries. In G. Britain and America from 30 to 40 are in C. U.

[J. J.]

Do no sinful action. C. F. Alexander, sce Humphreys. [Children to be Christ-like.] Appeared in her Hymn for Little Children, 1818, No. 5, on "The first promise. To remove the devil and all his works," in 7 st. of 4 l. It is in Mrs. Brock's Children's H. Bk., No. 232, Common Praise, and others.

Do not I love Thee, O my Lord? P. Doddridge. [St. Peter's love of Christ.] This hymn is not in the D. M. S. It was first pub. in J. Orton's posthumous ed. of Doddridge's Hymns, &c., 1838, No. 238, in 7 st. of 4 l., and headed "Appeal to Christ for the sin-
Miller (S. & S., p. 12) attributes this tr. to Dr. Neale in error.

5. Return and come to God. Invit. In his Songs, &c., 1824. It is found in Hall's Miire, 1836; the Bap. Hymnal, 1879, and several others.

6. To thee, O Lord, with dawning light. Morning. This hymn is attributed to Heber by Miller (S. & S., p. 381) in error. It is included in the S. P. C. K. Hymns, 1852; in Winkle and others. It is from the Songs, &c., 1824.

His later hymns, the dates of which are generally preserved in the last ed. of his Songs by the Way, include the following, which are more or less in use:

7. Beloved, it is well. All well in Christ. This is entitled "To my wife;" is dated Mar. 12, 1823, and was written in a copy of Dr. Bedell's "It is well." It is given in Aekney, 1863.

8. Broken-hearted, weep no more. Assurance of Peace. The date of this hymn is not preserved. It is found as early as 1829, when it appeared in the 2nd ed. of Cleland's (Baptist) Hymns.

9. Fling out the banner, let it float. Missions, Home & Foreign. This hymn, sometimes dated 1824 in error, was written at Riverside, 2nd Sun. in Advent, 1848, and is one of the author's latest effusions. It is in extensive use both in Britain and America.

10. He came not with His heavenly crown. The two Advents. In his Songs by the Way, ed. 1875, this poem is dated Dec. 1827. In Dale's English H. Bk., 1879, it is given with the omission of st. iii., and in the American Protestant Episcopal Hymnal, 1871, it begins with st. iv.


12. What is that, mother? The lark, my child. This is not a hymn, but a familiar and long popular song.


14. Young and happy while thou art. Youth for Christ. A favourite piece in many juvenile collections. It is dated Sept., 1827, and is given in Songs by the Way, 1875.

The Lyra Sac. Amer. also contains the following:

15. Brightness of the Father's glory. Morning. A tr. of "Consors Paterni luminis" (q.v.). It is from the Songs, &c., 1824.


17. Grant me, Lord, Thy grace three. Faith, Hope, and Charity desired.

18. Perfect through suffering may it be. Uses of suffering. Dated in Songs by the Way, "The Breakers, June 1, 1863."

19. Yes, it is a faithful saying. Redemption. In his Songs, &c., 1824. [F. M. B.]

Doane, W. H., b. in Preston, Connecticut, 1831, and educated for the musical profession by eminent American and German masters. He has had for years the superintendence of a large Baptist Sunday School in Cincinnati, Ohio, where he resides. Although not a hymn-writer, the wonderful success which has attended his musical setting of numerous American hymns, and the number of his musical editions of hymn-books for Sunday Schools and Evangelistic purposes, bring him within the sphere of hymnological literature.

Amongst his collections we have:

1. Silver Spray, 1868; (2) Pure Gold, 1871; (3) Royal Diadem, 1873; (4) Welcome Trees, 1871; (5) Brightness and Best, 1875; (6) Fountain of Song; (7) Songs of Devotion, 1870; (8) Temple Anthems, &c.

His most popular melodies include "Near the Cross," "Safe in the Arms of Jesus," "Pass me not," "More Love to Thee," "Rescue the perishing," "Tell me the old, old Story," &c. [J. J.]

Dobell, John, b. 1757, d. May 13, 1840, was a port-gauger under the Board of Excise, at Poole, Dorset, and a person of some local note. In 1806 he published:

A New Selection of Seven Hundred Evangelical Hymns for Private, Family, and Public Worship (Many Original) from more than two hundred Authors in England, Scotland, Ireland, and America, Arranged in alphabetical order; Intended as a Supplement to Dr. Watts's Psalms and Hymns, By John Dobell. Lond., Williams and Smith, 1806.

Subsequently this Sel. was increased to "More than Eight Hundred" hymns, and the wording of the title-page was changed in several instances. Dobell's account of this work is:

"The hymns here presented to the public I have collected from more than two hundred authors; many of them are taken from Manuscripts which I deemed too valuable to be suffered to remain in obscurity, and some have been supplied by friends. As this work has been the labour of years, and the choice of many good hymns, it will, I trust, give satisfaction to the Church of God." Preface, p. iii.

In addition to a work on Baptism 1807, and another on Humanity, 1812, Dobell also published:

The Christian's Golden Treasure; or, Gospel Comfort for Doubting Minds. 1824. This work was in two vol., the first of which contained 134 hymns, several of which were by Dobell.

Of this writer's hymns very few are found in modern hymn-books. We have from the 1806 book:—(1) "Come, dearest Lord, and bless this day;" (Sunday Morning); (2) "Great Ruler of the earth and skies;" (In time of War); (3) "Now is the accepted time;" (Invitation)—in C. U. in G. Britain and America, out of twenty or more. It is not as a hymn-writer, but as a diligent and successful hymnologist, that J. Dobell is best known. [J. J.]

Dobber, Anna, née Schindler, was b. April 9, 1713, at Kunewald, near Fulnek, Moravia. She went to Herrnhut in 1725, and in 1730 joined her friend and towns-woman, Anna Nitschmann (q.v.), in forming the "Jungfrauensbund" (i. Cor. vii. 32-31, Rev. xiv. 4) of the unmarried sisters at Herrnhut. On July 13, 1737, she became the wife of L. J. Dobber (česaroč Bishop, 1742, at Herrnhut, 1766), then General Elder of the Moravian Church. After assisting him in his labours for the conversion of the Jews at Amsterdam, she d. at Marienburg, near Büttingen, Hesse-Darmstadt, Dec. 12, 1799 (Koch. vi. 324). A faithful and gifted servant of Christ, she was the author of numerous hymns, full of personal devotion to her Lord, and of
deep trust in Him; which passed into the Moravian collections, that of 1778 containing 18 by her.

Of the written May 26, 1735, beginning "Siesseroland deiner Gnade," No. 1623 in Appendix II. to the Herrnhut G. B., 1735, in 12 st. of 4 l., and tr. as "Far greater than one thought or could suppose," as No. 64 in pt. II. of the Moravian H. Bk., 1744; st. iv., xiii. already as No. 25 in 1742. Koch says st. iv., v. have become almost a Confession of Faith among the Moravians.

The only one of her hymns which has passed into use outside the Moravian hymnbooks is:—

De衔接 Kind. [The Lamb of God.] 1st pub. in Appendix III to the Herrnhut G. B., 1735, No. 1046, in 10 st. of 4 l. In the Brüder G. B., 1778, No. 368, st. viii. was omitted. The only tr. in C. U. is:—

Holy Lamb, who receivest, a free tr. in 8 st. of 4 l., by J. Wesley, in H. and Sac. Poems, 1749 (P. W., 1868-72, vol. i. p. 280). Thence in full as No. 39 in the Moravian H. Bk., 1742, but abridged and altered in later eds. In 1801, No. 374, is st. i.-iv. from the 1789, which begins, "Lamb of God, who receivest," and st. viii. rewritten from Wesley's st. v.-viii. (1866, No. 398). St. i.-iv. of this 1801 arrangement are in Montgomery's Christian Psalmist, 1823, and Elliott's Ps. & Hymn., 1835. The original form was given in full as No. 28 in H. and Spiritual Songs, 1753, and repeated as No. 340 in the Wes. H. Bk., 1780 (ed. 1785, No. 350). St. i., iii., v.-viii., slightly altered, were adopted as No. 78 in Mercer's C. P. and H. Bk., 1855 (Ox. ed., 1864, No. 373). Other centos are found in the C. C. 1859; Psalmist, 1878, and in America in the Meth. Epis. Hymns, 1849; the Baptist Service of Song, 1871; Hafteid's Ch. H. Bk., 1872, &c. Other forms in C. U. are:—

1. Blessed Lord, who receivest, st. 1, 3, 4, 8, altered as in the Rugby School H. Bk., 1856-1876; Kennedy, 1863, and others.

2. Father, who receivest, st. 1, 3, 4, 8, in Hedge and Huntington's Coll., Boston, U. S., 1853; and the Plymouth Coll., 1855.


4. Lamb of God, who receivest, st. 1, 3, 4, of Wesley altered, and two st. based on Wesley's 5, 8, in Bickersteth's Chr. Psalmist, 1833.

Another tr. is, "Child born without sin," in full, as No. 124 in the Appendix, of 1743, to the Moravian H. Bk., 1742.

J. M.

Doddridge, Philip, d.d., was b. in London, June 26, 1702. His grandfather was one of the ministers under the Commonwealth, who were ejected in 1662. His father was a London oilman. He was offered by the Duchess of Bedford an University teaching for ordination in the Ch. of England, but declined it. He entered Mr. Jennings's Nonconformist seminary at Kidwellow, and preached his first sermon (at 20) at Huncleby, to which Mr. Jennings had removed his academy. In 1723 he was chosen pastor at Kidwellow. In 1725 he changed his residence to Market Harborough, still ministering at Kidwellow. The settled work of his life as a preacher and divine began in 1729, with his appointment to the Castle Hill Meeting at Northampton, and continued till the last stage of consumption he sailed to Lisbon, in 1751, where he died October 29, the same year. Two hundred pupils in all, gathered from England, Scotland and Holland, were prepared in his seminary, chiefly for the dissenting ministry, but partly for professions. The wide range of subjects, including daily readings in Hebrew and Greek, Algebra, Trigonometry, Watts's Logic, outline of Philosophy, and copious Divinity, is itself a proof of Doddridge's learning. He was presented with his D.D. degree by the University of Aberdeen. His fame as a divine, combined with his wide sympathies and gentle, unaffected goodness, won for him the friendship of Watts, Col. Gardiner and Hervey, and the esteem of Secker and Warburton. He welcomed the work of Wesley and Whitefield, and entertained the latter on his visit to Northampton. His Aids and Progress of Religion in the Soul and The Family Expositor both did good work in their day. For criticism of his hymns see English Hymnody, Early, § XIV.

[H. L. B.]

After Dr. Doddridge's death his hymns were pub. by his friend Job Orton, in 1753, as:—


Concerning the text of the hymns, Orton says in his Preface:—

"There may perhaps be some improprieties, owing to my not being able to read the Author's manuscript in particular places, and being obliged, without a poetical genius, to supply those deficiencies, whereby the beauty of the stanza may be greatly defaced, though the sense is preserved."

The 1st ed. contained 370 hymns; the 2nd, 1759, 374; and the 3rd, 1766, and later eds., 375. In 1830 Doddridge's great-grandson revised the hymns from the original ms., and pub. the same as:—


This work contains 22 additional hymns. The text differs in many instances from Orton's, but these changes have not come into C. U. In addition to the ms. used by Orton and J. D. Humphreys, another containing 100 hymns (five of which are not in any ed. of the Hymns), all in the author's handwriting, and most of them dated, is referred to in this Dictionary as the "d. ms." It is the property of Mr. W. S. Rooker and family. A ms. not in Doddridge's handwriting, of 77 "Hymns by P. Doddridge, Mar. 16, 1759," is in the possession of Mr. W. T. Brooke. The existence of these ms.s. is accounted for from the fact that Doddridge's hymns were freely circulated in ms. during his lifetime. It is from his correspondence with R. Blair (q.v.) that the few compositions traceable to him in the Scottish Trans. & Paraphrases were derived.

The hymns by Doddridge which have attained to the greatest popularity are:—

"Awake, my soul, stretch every nerve!" "Do not I love Thee, O my Lord?" "Grace is a charming sound!" "Hark, the glad sound, the Saviour comes!" "My God, and is Thy table spread?" "O happy day, that fixed my choice!" "O God of Jacob [Bethel], by Whose hand!" "See Israel's gentle Shep—
herd stand;"; "Ye servants of the Lord." These hymns, with many besides, are annotated under their respective first lines. Of the rest, taken from the Hymns, &c., 1755, the following are also in C. U.:

1. Behold the gloomy vale. Death anticipated.
3. Captives of Israel, hear. Spiritual Deliverance.
5. Eternal Source of life and thought. Subjection to the Father.
6. Exalted Prince of Life, we own. Christ the Prince and Saviour.
7. Father Divine, the Saviour cried. Christ's Submission to the Father.
10. God, with the Lord, proclaim my grace. Forgiveness.
13. God of salvation, we adore. Praise to God for Redemption.
14. Great Father of mankind. Gentleness brought into the Church.
15. Great God, we sing that mighty hand. The New Year.
16. Great Leader of Thine Israel's host. During Persecution.
17. Great Lord of angels, we adore. Ordination.
19. Great Teacher of Thy Church, we own. The Divine Precepts.
23. How gentle God's commands. God's Care of His Own.
24. How rich Thy favours, God of grace. God and His Living Temple.
25. How swift the torrent flows [rolls]. Our Fathers, where are they?
27. Jesus, we own Thy Sovereign hand. Christ to be fully known hereafter.
31. My soul, with all thy waking powers. The Choice of Mary.
32. Now let our voices join. Singing in the ways of God.
33. O Injured Majesty of heaven. Lament.
34. O Zion, tune thy voice. Glory of the Church of Christ.
36. Praise the Lord of boundless might. The Father of Lights.
37. Praise to Thy Name, Eternal God. Growth in Grace desired.
38. Remember, my soul, the narrow bounds. The New Year.
40. Return, my roving heart, return. Heart communing.
41. Salvation, O melodious sound. God our Salvation.
42. Saviour of men, and Lord of love. Ministry and Death of Christ.
43. Searcher of hearts, before Thy face. Peter to Simon Magus.
44. Shepherd of Israel, Thou dost keep. Induction or Settlement of a Minister.
46. Shines on our souls, eternal God. Sunday.
48. Sovereign of life, before Thine eye. Life and Death in God's hands.
49. The darkened sky, how thick it broods. Sorrow followed by Joy.

DORING, CARL A.

46. The day approacheth, O my soul. Judgment anticipated.
47. The King of heaven His table spreads. The Gospel Feast.
49. The swift-declining day. Walk in the Light.
50. These mortal joys, how soon they fade. Treasures, Perishable and Eternal.
51. Thy judgments cry aloud. Retribution Providence.
52. Thy presence, Everlasting God. Omniscience of the Father.
53. 'Tis mine, the covenant of His grace. Death anticipated.
54. To Thee, my God, my days are known. Life under the eye of God.
55. To-morrow, Lord, is Thine. Uncertainty of Life.
57. Triumphant Zion, lift thy head. The Church Purged and Guarded.
58. Unite my roving thoughts, unite. Peace.
59. What mystery, Lord, in Thee combine. Christ, the First and Last.
60. While on the verge of life I stand. Death anticipated with Joy.
63. Ye hearts with youthful vigour warm. The Young encouraged.
64. Ye humble souls, that seek the Lord. Rest.
66. Yes, the Redeemer rose. Easter.

In Dr. Hatfield's Church H. Bk., N. Y., 1872, Nos. 9, 12, 14, 15, 21, 23, 25, 29, 30, 32, 34, 35, 39, 40, 44, 47, 51, 61, 64, 65, 67, 69, 70, as above, are dated 1740. What authority there may be for this date we cannot say, these hymns not being in any "H. M. S." with which we are acquainted, and no dates are given in the Hymns, &c., 1755. Some later American editors have copied this date from Dr. Hatfield.

Doddridge's hymns are largely used by Unitarians both in G. Britain and America. As might be expected, the Congregationalists also draw freely from his stores. The Baptists come next. In the hymnals of the Church of England the choicest only are in use. Taken together, over one-third of his hymns are in C. U. at the present time.

[J. J.]

Donne, John, D.D., b. in London, 1573, and educated as a Roman Catholic, but at the age of nineteen he embraced Anglicanism. He acted for some time as Secretary to Lord Chancellor Eldersmere. At the desire of King James he took Holy Orders, and rising to great fame as a preacher, had the offer of fourteen livings during the first year of his ministry. He was chosen, in 1617, preacher at Lincoln's Inn. In 1621 he became Dean of St. Paul's, and soon afterwards Vicar of St. Dunstan's in the West. Died 1631, and was buried in St. Paul's. His work as a Poet and Divine is set forth by I. Walton in his Lives. He was the author of the plaintive hymn, "Will Thou forgive," &c. (q. v.). [See English Hymnody, Early, § vii.]. Donne's Poems (1633) have been recently edited in an admirable manner by the Rev. Dr. Grosart in his Fuller Worthies Library, where for the first time is printed a full and complete edition of the Poems.

[J. J.]

Döring, Carl August, s. of F. L. Döring, chief-forester at Mark Alvensleben, near Magdeburg, was b. at Mark-Alvensleben,
Doudney, Sarah, daughter of Mr. George E. Doudney, of Cosham, Hants, was b. near Portsmouth, but removed into a remote village in Hampshire at an early age. Her first efforts in literature were made when she was about twelve years old. The poem "The Lessons of the Water-Mill," a popular song, especially in America, having been written when she was only fifteen years old, was published in 1861. It is a true story, and her works, including fiction, and sacred and secular poems, have been widely read and appreciated. Her sacred poems are the least numerous of her writings. Some of these are, "The Master hath come, and He calls us to follow," and "Saviour, now the day is ending," for use at the close of Evening Service, and of more than usual merit, creating the desire for more of a like kind. Greater use, however, may be made of what she has written than has been done. By being buried in magazine literature, her hymns are somewhat difficult to trace. Her Psalms of Life were published at Houlton in 1871. In the Sunday School Union Songs of Gladness, 1871, the following were given:

1. He Hath gone into His Garden. The Vineyard of the Lord.
2. In Thy holy garden ground. The Vineyard of the Lord.
4. Saviour, now the day is ending. Sunday Evening.
5. The Master hath come, and He calls us to follow. Jesus and Mary of Bethany.
6. We praise our Lord to-day. Sunday.
7. We sing a loving Jesus. Praise of Jesus.

Of these, Nos. 1, 2, 3, are in her Psalms of Life, 1871, and all have passed from the Songs of Gladness into other collections. Her:

8. Room for the wanderer, room. Christ's invitation.
in W. R. Stevenson's School Hymnal, 1880.

Douglas, Ellen, i.e. Mrs. Van Alstyne, q.v.

Down from the mountain Jesus came. C. Wordsworth. Bp. of Lincoln. [Epiphany.] Appeared in his Holy Year, 1862, in 7 st. of 4 l., for the 3rd Sun., after the Epiphany, concerning "The Manifestation of the Godhead in Christ, as the Physician of Body and Soul: as seen in the Gospel of the Week." As a complete hymn it is not in common use, but st. ii. - vi., as: "O God, make manifest in flesh," is given in the Supp. to the N. Cong., 1869, No. 1083.

Dowton, Henry, M.A., B. of Mr. John Dowton, Sub-Librarian of Trinity College, Cambridge, was b. at Pulverbatch, Staffs., Feb. 12, 1818, and educated at Trinity College, Cambridge, where he graduated B.A. 1840, and M.A. 1843. Taking Holy Orders in 1843, he became Curate of Rember, Isle of Wight, 1843, and of Holy Trinity, Cambridge, 1847. In 1849 he was transferred to the incumbency of St. John's, Chatham. He went to Geneva as English Chaplain in 1857; and was appointed Rector of Hopton in 1875. He was also for some time Domestic Chaplain to the late Lord Monson. He d. at Hopton, June 8, 1885. Mr. Dowton pub. a tr. of Professor Ernest Naville's Lectures on Modern Atheism, 1865; and Holy Scripture and the Temperance Question, 1878. His hymns were chiefly contributed to the Ch. of England Magazine; A. T. Russell's Ps. & Hymns, 1851; Barry's Ps. & Hymns, 1862; and the Sunday Magazine. In 1875 he collected these and published them as Hymns and Verses. His trans. from the French of Alexandre Vinet are also in the volume. [See French Hymnody, § viii.] His best known hymn is "Another year, another year" (given anonymously in the Harrow School Hymns, 1855); and "For Thy mercy, and Thy grace:" and "Harp awake, tell out the story." These have attained to great popularity, and are in extensive use. [J. J.]
Δόξα εν υιοστοις θεω, και επι γης ειρήνη. This is the Greek form of the Gloria in excelsis Deo, and is an expansion of the Angel’s Hymn in St. Luke, i. 14. It is given in Daniel, ii. pp. 268-69, in two forms, and accompanied by very extensive notes. The first form is from the Apostolic Constitutions, and the second is found at the end of the Psalms and Canticles contained in the Codex Alexandrinus. This latter is also given in full in Greek Hymnody, § x. 4. and in Ath. Greg. xxii, pp. 38-39. Of the Codex Alex. text Mr. Chatfield has given a literal tr. in his Songs and Hymns, &c., 1876, p. 161, v. “Glory to God in the highest; &c. The tr. in the Communion Office of the Common Prayer, “Glory be to God on high,” is from the Latin version of the hymn. (J. J.)

Doxologies. The term Doxology may be applied to the Terraeus, Alleluia, or any form of ascription of praise to the Blessed Trinity; but it is specially confined to the Gloria in excelsis Deo, technically known as the Greater Doxology [see Greek Hymnody, § x. 4], and to the Lesser Doxology. Under the general heading of Doxologies, we might include the various forms of ascriptions of praise with which most of the collects and prayers are concluded in both Eastern and Western Office Books. It must suffice to give as samples the last words of the (1) “Great Intercession,” and of the (2) “Prayer of Humble Access” in the Clementine Liturgy:

(1) “because to Thee belong all glory, worship, and thanksgiving, honour and adoration, to Father, Son, and Holy Ghost, now and always, and for ever and unceasing ages. Amen.” (Hammond, Liturgies E. & W., p. 19.)

(2) “through Thy Christ, with Whom to Thee be glory, honour, praise, thanksgiving, and to the Holy Ghost for ever. Amen.” (Ibid., p. 20.)

It has also been the custom from earliest times to conclude sermons or addresses in public worship with varying forms of doxology. The form regularly used by St. Chrysostom was this:—

“through Jesus Christ our Lord, with Whom to Thee be glory, honour, praise, thanksgiving, and to the Holy Ghost for ever. Amen.”

The Gloria Patri; or, Lesser Doxology, is of great, possibly but not demonstratively, Apostolic antiquity. Its Trinitarian language is derived from our Lord’s commission to baptize in Mat. xxviii. 19. St. Basil the Great, or whoever was the author of the letter “De Spiritu Sancto ad Amphilochium,” asserts that the first part of its present form was in use in both East and West as early as the time of St. Clement of Rome. No doubt the second half is later than the first half, and was added afterwards, but at a date which it is impossible to fix exactly. It must have been before A.D. 529, in which year the second Council of Vaison (can. 6) enjoins the use of the second half in France, as being already in general use throughout the whole East, Africa, and Italy, and as directed against heretics who denied the eternity of the Son of God. Various forms of the Gloria Patri have been and are in use, viz.:

1. Early varieties of the Greek form were these, (1) Δόξα Πατρός εν Υἱῷ, καὶ αἱ μεγάλαι τιμήσεις τῷ Θεῷ, καὶ εὐαγγελίαν τῇ οἰκουμένῃ, and (2) Δόξα Πατρός εν Υἱῷ, καὶ αἱ μεγάλαι τιμήσεις τῷ Θεῷ, καὶ παντοκράτορε, but both were discarded in favour of the following: (3) Δόξα Πατρός, εν Υἱῷ, καὶ αἱ μεγάλαι τιμήσεις τῷ Θεῷ, καὶ παντοκράτορε, καὶ εἰς τοὺς αἰ兀ους τοὺς θεον. “Amen,” which is still in current use in the Eastern Church, because the form was employed by Arius and his followers to prove a difference of inferiority between the second and first Persons of the Holy Trinity (Bingham, Antiq. of Christ, &c., bk. xiv, cap. 2). Another ancient but long obsolete form of words was, (4) Δόξα Πατρός, εις Υἱόν, καὶ τόν Θεόν Παντοκράτορα.


3. The ordinary Anglican form, which is not a literal translation of the Latin text, is: “Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.”

4. The Masoretic form, as ordered by the 12th and 14th canons of the 19th Council of Toledo, A.D. 633, and as found in the Introit appointed in the Masoretic Missal for Christmas Day, is: “Gloria Patri et Filio et Spiritui Sancto in saecula saeculorum. Amen.”

Concerning the use of the Doxology we may note that in the Eastern Offices it is used after each “Stasia,” or subdivision consisting of two or more Psalms. By the Western Rule of St. Benedict (cap. 18) it was directed to be used after each Psalm, and it is still so used in the Roman Breviary, except in the case of Psalms 62, 118, 119. It is also used at the close of the third, sixth, and eighth, or ninth Responsories, with repetition of part of the Reciprosity in lieu of its second half; and after the four opening verses at Matins, a position retained in the English Book of Common Prayer. The variations common to the Greek and Latin Service books, by which sometimes the first clause of the doxology is used without the second, may perhaps retain some witness to the separate history of the clauses.

Metrical Doxologies are naturally the outcome of the practice of concluding the Psalms with the Gloria Patri, being transfigured into the Hymns, and arranged according to their varying metres. In some instances the wording of the Gloria Patri was as strictly adhered to as the structure of the verse would admit, but in others the only resemblance is the expression of equal praise to the Three Persons in the Blessed Trinity. The following is a specimen in Sapphics taken from the Masoretic Breviary:

“Gloriam Patris celebrant honores, Gloriam Nato recitant personae, Cum quibus Sanctus sanctissimi existit Spiritus unus. Amen.”

(For Feast of St. Cyprianus. Migne, p. 1171.)

Sometimes a reference to the event which is commemorated on any particular festival is introduced into the doxology, as in the concluding verse of the acrostic Epiphany hymn, “A Patre unigenitus” (q.v.).
DOXOLOGIES.

"Gloria tibi, Domine, Qui apparisti nobis, Cum Patre et Sancto Spiritu, In sempera saecula." (Mark, i. 19. See also an Easter doxology, Ibid. p. 196.)

It is to the metrical Latin doxologies that we owe the various English forms which we possess, not necessarily the actual metres, but certainly the principles upon which they are based. It is then that the early metrical doxology of the 1535 Primer comes:—

"Glory be to the Trinitie, The Father, Son, and Spirit living: Which are one God and Persons Three, To whom be praise without ending." This is attached to the translation of Latin hymns. The forms in the later Primers are more regular, and also both trs. of the "Veni Creator," in the Ordinal. The various metrical renderings of the Psalms, as the Old Version, the New Version, and others, supply one for each metre. The older hymn-writers in many instances gave special attention to the point. I. Watts closed his Hymns and Spiritual Songs, 1707-9, with twenty versions, and introduced them by saying:—

"I cannot persuade myself to put a full period to these Divine Hymns till I have addressed a special song of \[noisy\] to God the Father, the Son, and the Holy Spirit. Though the Latin name of it, Gloria Patri, be retained in our nation from the Roman Church: and though there may be some excess of superstitious honour paid to the words of it, which may have wrought some unhappy prejudices in weaker Christians; yet I believe it still to be one of the parts of Christian worship."

Later writers followed these examples until almost every conceivable form of metrical doxology is provided for in the hymnody of the Church.

[F. E. W.]

1. The numerous Metrical Doxologies which are found in Latin and English especially are marked by a distinction of some importance. As intimated above, the Latin doxology is so worded as to emphasize the day or season for which it is appointed in addition to being a formal praise to the Three Persons of the Holy Trinity, whilst the English doxology is concerned with the latter only. The result is a richness in the Latin which is unattainable elsewhere. If space admitted, a complete set of Doxologies from the ancient Hymnaries and Breviaries could have been given, but we must confine ourselves to some of the more important. The following are from the Paris Breviary, 1736:—

1. In Adventu.

"Gut liberorum advente, Filli, tibi laus maxima, Cum Patre, cumque Spiritu, In sempera saecula."  

2. In Nativitate Domini.

"Qui natus es de Virgine, Jesu, tibi sit gloria, Cum Patre, cumque Spiritu, In sempera saecula."  

3. In Epiphania Domini.

"Qui te reavis consibens, Jesu, tibi sit gloria, Cum Patre, cumque Spiritu, In sempera saecula."  

5. In Tempore Paschali.

"Da, Christe, nos tecum morti: Tecum simul da surgere: Terrena da contemnere: Amare de coelestia."  

"Sit laus Patri, laus Filio, Qui nos, triumphans necis, Ad astras serua doxe: Compre tibi laus, Spiritus."  

v. In Ascensione Domini.

"In, Christe, nos tecum morti: Tecum simul da surgere: Terrena da contemnere: Amare de coelestia."  

"Qui victor ad coelum redis, Jesu, tibi sit gloria, Cum Patre, cumque Spiritu, In sempera saecula."  

vi. In Die Pentecostae.

"Sit laus Patri, laus Filio; Par sit tibi laus, Spiritus, Affianti quo mentes sacrie Locent et ardent ignibus."  

vii. In Assumptione Domini.

"Mundo redemptor qui venis, Filli, tibi laus maxima, Cum Patre, et almo Spiritu, Laus, utrisque Spiritus."  


"Sit laus Patri, laus Filio; Par sit tibi laus, Spiritus, Divinae cujus unctio Nos templa Christo consecrat."  

2. The Roman Breviary Metrical Doxologies follow this same rule, differing only in the wording of the same. As an instance, the following may be compared with No. v. above:—

v. In Ascensione Domini.

"In Christe, nos tecum morti: Tecum simul da surgere: Terrena da contemnere: Amare de coelestia."  

vi. In Assumptione Domini.

"In Christe, nos tecum morti: Tecum simul da surgere: Terrena da contemnere: Amare de coelestia."  

3. Other Breviaries, both ancient and modern, follow the rule and extend it also to all Festivals and Special Offices. A collection of 29 Doxologies from the Paris Breviary, 1736, including those for several minor Festivals, is given in Chadier's Hymnus Ecclesiae, 1838 and 1865, and trs. of the more important from various Breviaries and ancient hymns are found in the works of J. Chandler, W. J. Copeland, E. Caswall, J. D. Chambers, W. J. Blew, Hl Mant, J. M. Neale, I. Williams, and other translass of Latin hymns.

4. Original English Metrical Doxologies are very numerous, and are found in the early versions of the Psalms and in the most modern hymn-books. The more lengthy of these which are in C. U. have been dealt with as separate hymns, and are given in the general "Index of Subjects and Seasons." Those which are composed of one, or at most two stanzas, are too numerous, and too much alike, to be given in detail. We can only append a list of the most exhaustive collections which are available to the reader. These are:—

1. Old Versions of the Psalms.

2. The old and New Versions.

3. J. Watts's Hymns, 1719, and Psalms, 1719.


6. The older collections of Whitefield, Medan, Top lady, Corns, Lady Huntingdon, Rippon, the later Baptist Selections, 1820 & 1836; the Congregational Collections and others to 1860.

7. Large selections are given in Kennedy, 1863; the Hymns, 1876; and the Songs of G. d. G., 1872; and W. Stone's Supplemental Hymnals, 1873. This last is the largest collection of doxologies extant. The metres are very varied, and the doxologies number 120. In the majority of modern hymn-books of the Church of England the doxologies are given with the hymns, and are not appended as a separate section of each book.

8. Modern Nonconformist collections generally adopt the practice of giving the doxologies with the hymns, Spurgeon's O. O. H. B., 1866, is an exception, the doxologies being given as a separate section between the Psalms and the hymns.

DOXOLOGIES.
Dread Jehovah! God of nations. [In Time of Trouble—National.] This hymn appeared in the Christian Observer, in April, 1804, in 4 st. of 8 l. At that time Bonaparte was First Consul, and meditating an immediate invasion of England. A day of humiliation and prayer was appointed. In anticipation of this day the following editorial note, together with the hymn as given below, appeared in the Christian Observer:

"His Majesty has been graciously pleased to appoint Friday, the 26th of May next, to be observed throughout England and Ireland as a day of public humiliation and fasting. We earnestly hope it may be observed in a proper manner. We subjoin a hymn for the occasion, which has just reached us in time to obtain a place in this number.

Hymn for the Fast Day.

May 26, 1804.

"Dread Jehovah! God of Nations, From thy Temple in the Skies, Hear thy People's SupPLICATION, And for their Deliverance rise. Lo! with deep Contrition turning, In thy Holy Place we bend; Fasting, praying, weeping, mourning, Hear us, spare us, and defend."

"Foes, who've ravag'd peaceful Regions, Now for us the Yoke prepare; And if thou forsake our Legions, We, like them, the Yoke must wear. Shall Religion's Foes enslave us? Shall their Heathen Tongues exclaim, 'Where's your God?' O rise to save us, And assert Thy glorious Name."

"Though our Sins, each Heart confounding, Long and loud for vengeance call; Thou hast Mercy as abounding, Thou hast Blood to cleanse them all. Let that Mercy veil Transgression, Let that Blood our guilt efface; Save thy People from Oppression, Save from Spoil thy Holy Place."

"Hear, O God! the Vow we tender, With our Hosts to battle go; Shield the Head of each Defender, And confound the impious Foe, So when ceas'd the battle's raging, Thine shall be the Victor's Prize; And in thy holy Bonds engaging, We will serve thee all our Days."

[c. p.]

In 1805, in John Gresham's Select Portions of Psalms and Hymns, 3rd ed., it is given as Hymn xiv., and a note states it to have been "written" by a Clergymen, and to have been separately published with music by Haydn. In 1819, Coleridge, having slightly altered the text, and omitted st. ii., included the hymn in his Sel. in 3 st., No. 337. Bickersteth went further in reducing it to the first and third stanzas, with alterations, in his Christian Psalmody, 1833. He adopted the same stanzas in his Mitre H. Bk., 1836, but introduced many alterations therein. These alterations are repeated in the New Mitre Hymnal, 1874, together with a doxology in 2 st. of 4 l. Nearly all the modern collections, including the S. P. C. K. Ps. & Hymns, 1832-69; Barry, 1862-67; H. Comp. 1872; Snype, 1872: Haviland; Stevenson's Hymns for Ch. & Home; and many others, have altered the text as given in Bickersteth's Christian Psalmody, 1833, and not the original. In Church Hymn., 1871, No. 290, the hymn, "Lord Almighty, God of nations," is also Bickersteth's text, with the alteration of the first and last lines of the hymn only. The hymn is in one form or another in somewhat extensive use in G. Britain and America. [J. J.]

DRAcup, John, was b. in 1723, but the place of birth and circumstances of early life are not known. In 1755 he became pastor of the Independent Church at Beef Lane, Sowerby, near Halifax; but in 1772, having apparently changed his views on Baptism, left Beef Lane, and became a minister among the Baptists, first at Rodhill-end, near Todmorden, and then at Rochdale. In 1784, the members of the Independent Church at Beef Lane, having in the interval followed his example and become Baptists, invited him to re-settle among them. Thus did he, and continued their pastor till his death, May 28, 1795.

In 1747, Mr. Dracup pub. a small volume of 63 hymns with the title, Hymns and Spiritual Songs, by John Dracup, Minister of the Gospel at Sowerby, Bolton, printed by R. Jackson. Two of these, beginning "Free Grace to every heavy-born soul," and "Thanks to Thy name, O Lord, that we," had previously appeared in Lady Huntington's Collection, undated ed. c. 1746, and again in the revised ed. of 1749. Both are in Denham's Sel. (1831); the former is still in Goodby's (1853) and in Stevens's Sel. (1851), and the latter in Reed's H. Bk., 1842, &c. A third hymn of Dracup's, very touching both in sentiment and language, is found in a small Baptist supplementary sel. It begins: "Once I could say, 'My God is mine.' His other hymns have seldom had more than a local use. [W. R. S.]

Draw near, ye weary, bowed and broken-hearted. [Jesus weeping at the grave of Lazarus.] This hymn was given in Christian Lyrics, R. T. S., n.d., in 4 st. of 4 l. In 1853, 3 st. were included in the Leeds H. Bk., No. 208, as from the Christian Lyre. Whether this is a mistake for the R. T. S. Christian Lyrics we cannot say, but the hymn is not in the Christian Lyre of 1830–1. Dr. Gale gives the same stanzas in his English H. Bk., 1874, but appends no signature. [W. T. B.]

Drayton, Michael, b. 1563, d. 1631, was very popular in his days, and his name is still regarded with respect. He was the author of the Poly-o-ibion and many other works. His hymns were pub. as:—

"The Harmonie of the Church, containing, 'The spiritual songs and holy hymns of godly men, patriarchs, and prophets, all sweetly sounding to the praise and glory of the Highest,' 1591."

Of this but a single copy is known. It was reprinted by the Percy Society, with again in the Rev. Richard Hooper's edition of Poly-o-ibion, in Smith's Library of Old Authors. [J. T. B.]
DREDSOVEREIGN, LET

Dread Sovereign, let my evening song. I. Watts. [Evening.] Appeared in the 2nd ed. of his H. & S. Songs, 1709, Bk. ii., No. 7, in 6 st., of 4 l, and headed, "An Evening Song." The opening stanza, when compared with J. Mason's "Song of Praise for the Evening" (Songs of Praise, 1683, No. xi), is evidently suggested by Mason's at i. The two are:

Mason, 1683.

Watts, 1709.

"Now from the altar of my heart Let incense flames arise; Like holy incense rise: To reach the lofty skies."

The hymn in its original form is in C. U. in both in G. Britain and America. There are also altered texts in C. U., as (1) "Blest Saviour, let our evening song"; this is in Common Praise, 1879; and (2) "O Holy Father, let my song," in Bap. Ps. & Hym., 1859-60, &c.

[D. J.]

Drei König fahrt die gotliche Hand. [Epiphany.] Appeared in the Alte Katholische Geistliche Kirchengefang, Cologne, 1621, in 4 l., of 7 st., and in 8, 1, and then, omitting st. 8, in F. Hommel's Geistliche Volkslieder, 1871, No. 51; and in full, modified, in the Trier G. B. (R. C.), 1886, p. 34. Nearly the same text, but beginning, "Es fahrt drei König Gottes Hand," from the Katholische Kirche Gefang, Cologne, 1625, is included, omitting st. 8. in Weckermeier, v. 1251, and in H. Bone's Constitutions, 1846 (ed. 1879, No. 82). Tr. as:

Three kings were led by God's own hand, a good tr. from the Trier text, omitting st. 8, iv., vii., by Dr. J. F. Littledale, as No. 54 in the People's B., 1887, signed "A. L. P." [J. M.]

Dreisprachigkeit, der Gottheit wahrer Spiegel. J. Franke. [Trinity Sunday Evening.] 1st pub. in C. Peter's Andachts-Zymla, Freiberg, 1655, p. 276, in the section entitled, "On the Holy Trinity," in 8 st. of 4 l. In Franke's Geistliches Stil, 1674, p. 31 (ed. 1816, p. 35). St. 1, 2 are based on "O Lux beata Trinitas," and st. 3-7, on Romans xi. 33-36. St. 8 ("Deum Num lat gros") is taken from his Fichtmahnzipherpen, Frankfurt-am-Main, 1359. It passed into J. Cruger's Praeix pietatis melioris, 1661; Freylinghausen's G. B., 1704; and other collections, and is No. 114 in the Berlin G. L. S., ed. 1863. Tr. as:

True mirror of the Godhead! Perfect Light. A good tr. of st. 1-3, 7, 8, by Miss Winkworth in her Lyra Germ., 2nd Series, 1856, p. 64. Her tr. of st. 2, 7, 8, altered and beginning, "We praise thee, Lord, with earliest morning ray," appear as "A Morning Psalm of Praise" in the H. of the Spirit, Boston, U. S., 1884, No. 103. [J. M.]

Drennan, William, M.D., b. at Belfast, May 23, 1754, and educated at Glasgow, where he graduated M. A. in 1771, and M.D. 1778. He subsequently practised at Ilfracombe. He d. Feb. 5, 1820. In 1815 he pub. Sentitive Pieces in Prose and Verse, Belfast, 1815, and his Poems were collected and pub. with a Memoir by his sons in 1859. Of his poems six are grouped under the heading of "Religious Poems." Seven hymns, including five of these "Religious Poems," were contributed to Asbury's Unitarian Soc., 1818; but in the 1859 Poems and Memoir most of them are in a longer form. As most of these are still in C. U. amongst the Unitarians in G. Britain and America, we subjoin the list of first lines—

1. All nature feels attractive power. Law of Love.
2. Greece who with generous pity glows. Charity.
4. In this fair globe, with ocean bound. Love of God.
5. O sweeter than the fragrant flower. Being Good.

[D. F. B.]

Drees, Adam, was b. in Dec. 1820, in Thuringia, probably at Weimar. He was at first musician at the court of Duke Wilhelm of Saxony-Weimar; and after being sent by the Duke for further training under Marco Sacchi at Warsaw, was appointed his Kapellmeister in 1653. On the Duke's death in 1662, his son, Duke Bernhard, took Drees with him to Jenne, appointed him his secretary, and, in 1672, Town Mayor. After Duke Bernhard's death, in 1678, Drees remained in Jenne till 1683, when he was appointed Kapellmeister at Arnstadt to Prince Anton-Günther of Schwarzburg-Sondershausen. He d. at Arnstadt, Feb. 15, 1701 (Koch, ii. 270-274: Altp. Deutsche Biog., v. 387; Wetzell, i. 193-4, and A. H., vol. i., pt. iv., pp. 28-30).

In 1880, the reading of Spener's writings and of Luther on the Romans led to a change in his religious views, and henceforth under good and evil report he held prayer meetings in his house, which became a meeting-place for the Pietists of the district. "His hymns," says Wettzel, of which he himself composed not only the melodies, but also, as I have certain information, he also was sung at the meetings of pious persons in his house, before they came into print."

One has been tr. into English, viz.:

Seelenbrudergang, Jesus, Gottes Lamm, appeared in the Geistreiches G. B., Halle, 1897, p. 147, in 13 st. of 6 l. repeated (with the well-known melody by himself added, which is the Irish Ch. Hym. called "Thuringia"), in the Darmstadt G. B., 1898, p. 134, as No. 197 in Freylinghausen's G. B., 1704, and recently as No. 119 in the Berlin G. L. S., ed. 1863. In Wagner's G. B., Leipzig, 1897, vol. iii. p. 420, it begins, "Jesus, Gottes Lamm." The tr. in C. U. is:

Bridgeworm, Thou art mine. A tr. of st. 1, 2, 4, 8, 13-15, by Dr. M. Loy, as No. 263 in the Ohio Luth. Hym. 1880.

Another tr. is, "God and man indeed," of st. iii. as st. i. of No. 402 in the Missouri H. Bk., 1799 (1886, No. 234). [J. M.]

Drees, Johann Friedrich Ludwig, s. of F. C. Drees, burgomaster of Horn, in the Principality of Lippe-Detmold, was b. at Horn, Nov. 17, 1762. After the completion of his studies at the University of Marburg he was for some time co-rector of the school at Detmold. In 1790 he became third pastor of the Reformed Church at Detmold, and after being pastor at Hillentrup from June 28 to Oct. 25, 1795, returned to Detmold as second pastor. He remained in Detmold till 1820, when he again became pastor at Hillentrup, and d. there Nov. 30, 1834. (Ms. from Pastor A. Koppens, Detmold.) His hymn:

Hier lag ich, Herr. In the Staube. Trust in God. Was written at Detmold after the death, on Nov. 14, and before the burial, Nov. 17, 1794, of his first wife (Rosina (Elizabeth) née Ewald. It was 1st pub. as No. 91 of the hymns for the arch
and sorrowing appended to his Easter Sermon pub. at Lengo, 1813, entitled Wiedersehen. It is in 12 st. of 81, and when included as No. 601 in the Berlin G. B., 1829, st. v, vii, ix, xii, were omitted, and the rest altered. This form was repeated in Bunsen's Versuch, 1833, No. 914.

...

1. My God, be here before Thy face, a C. M. version from Bunsen, by Miss Winkworth in her Lyra Germ., First Series, 1855, p. 38. Her st. ii, iv, are altered in later eds. In full in the Schaff-Gilman Lib. of Rel. Poetry, ed. 1883, p. 821. In the American hymn-books it appears in the following forms from the 1835 text:

(1) "My Father, (God, before Thy face," No. 226, in Boardman's Select. Philadelphia, 1861, is from her st. i., ii. 1-4; iv., ii. 1-4, and vi.

(2) "O Father, compass me about," No. 362, in the R. of the Spirit, Boston, 1851, is her st. iv., ii. 1-4; v., ii. 1-4; vi., ii. 1-4; vii., ii. 1-4.

(3) "I know Thy thoughts are peace towards me," No. 970, in the Sabbath H. Bk., 1858, is her st. v., vi. viii.

(4) "Father, Thy thoughts are peace towards me," No. 900, in Robinson's Songs for the Sanctuary, 1858, is her st. v., vi., ii. 1-4, and vi.


Drop, drop, slow tears. Phineas Fletcher. [Penitence.] Appeared in his Poetical Miscellanies, 1633; recently republished by Dr. Grosart in 4 vols., 1869, in his Fuller Worthies Library. This tender poem is given in Thring's Coll., 1882, and in others. [See English Hymnody, Early, § vi.] [J. J.]

Drooping soul, shake off thy fears. C. Wealey. [Lent. Resignation.] 1st pub. in Hymns & Soc. Poems, 1742, in 6 st. of 8 l. (P. Works, 1868-72, vol. ii. p. 293). In 1788 J. Waukley included st. i.-iv. in the Wes. H. Bk., No. 137. This arrangement has been repeated in later editions, and in other collections. The expression in st. ii. l. 2—

Fainting soul, be bold, be strong;
Wait the leisure of thy Lord.

is from Coverdale's prose version of Ps. xxvii. 16, in the Bk. of Common Prayer. [J. J.]

Drummond, David Thomas Kerr, B.A., youngest s. of James Rutherford Drum- mond, of Strangreath, Perthshire, was b. at Edinburgh, Aug. 25, 1805. After studying at the University of Edinburgh, he went to Oxford, where he graduated B.A. He was ordained Priest in 1831, and, after serving various curies, became, in 1838, joint minister of Trinity Episcopal Church, Dean Bridge, Edinburgh. He resigned his charge and severed his connection with the Scottish Episcopal Church in 1843, when he became the minister of a church built for him (St. Thomas's English Episcopal Church, Edinburgh), where he continued to minister to a large and influential congregation until his death. He d. at Pitlochry, Perthshire, June 9, 1877. His hymns appeared to the number of 10 in the Church of England Hymnbook, 1838, of which he was joint editor with Dr. Grevillo, a member of his own congregation. [Scottish Hymnody, § vii.] [J. M.]

Drummond, William, M.A., eldest s. of Sir John Drummond, Kt., of Hawthornden, near Edinburgh, was b. at Hawthornden, Dec. 13, 1853. He studied at the University of Edinburgh, and graduated m.a. in 1869. Succeeding, by the death of his father, in 1619, to the estate of Hawthornden, he resided there till his death, on Dec. 4, 1649. He was one of the most eminent literary Scotmen of his time, and a friend of Sir William Alexander and Ben Jonson. His Flowers of Zion were pub. in 1624, and his Works were re-published and pub. in two vols. at London, 1655-56, and again at Edinburgh, in one vol., in 1711. His Poems were issued by the Maitland Club, in 1821, with additions from the Hawthornden ms., originally pub. by Dr. David Laing in the Transactions of the Society of Antiquaries of Scotland. They have since been edited by Peter Cunningham in 1833, and, in 1856, by W. B. D. Turnbull (Ed., J. R. Smith). Among the Posthumous Poems, 1st pub. in 1636, is a tr. of the Dies Irae, and among those added in 1711 are trs. of 20 of the Roman Breviary hymns. These, which are interesting as being among the earliest attempts of the kind, are included in the edition of 1856. Professor Masson has recently issued an interesting work on him as Drummond of Hawthornden:—

In an article in the Dublin Review, 1883, and again in the preface to his Anm. Sanctus, 1884, Mr. Orby Shipley has questioned Drummond's right to the trs. from the Roman Breviary which were given in his posthumous Works, 1711. The history of these translations, so far as we can gather, is this. In 1619 The Primer; or, Office of the Blessed Virgin Mary, was issued, with a revised translation [see Primaera], and all the hymns therein but one were new. These were repeated in a reprint in 1632. This reprint contains an address to the reader, in which occurs the following passage:

"The Hymnes most of which are used by the holy Church in her publick Office are a new translation done by one most skilfull in English poerty wherein the literal sense is preserved with the true strain of the verse."

In 1711 a complete edition of Drummond's Works, under the editorship of Bishop Sage and Thomas Ruddiman, appeared, and in it 18 hymns, identical with those in the 1619 Primer, were given as from the ms. in the Edinburgh University Library. These ms., however, are not now to be found, and Mr. Shipley's contention is that Drummond merely transcribed these translations, and that his 1711 editors, finding them in his autograph, concluded they were his. He strongly insists (see his preface to Anm. Sanctus, pp. 12-14) on the improbability of a Catholic publisher applying to a Scotch Protestant for translations, and really this is his main argument. Against this we must set the following considerations. (1) Drummond undoubtedly translated the Dies Irae pub. by Phillips, in 1656. His attention had therefore been drawn to Latin hymnody. (2) The express words of the address to the reader in the 1632 edition, "one most skilful in English poetry," certainly suit Drummond. (3) The fact that Sage and Ruddiman, with Drummond's ms. before them, had no doubt on the matter. (4) The books presented by him to the Edinburgh University show him to have had a taste for Roman and ascetic theology. (5) The similarity in style...
to his Flora of Zion of 1623. Mr. Shipley's theory therefore seems to rest on no solid basis. His evidence is purely internal and problematical. It is quite possible that in his foreign tours, for some time at least, Drummond was a converted Roman Catholic. But this is merely conjectural. Mr. Shipley's theory, the matter rests solely on the authority of Drummond's editors, Sage and Ruddiman, and the expression in the address of 1615 (noted above), that the translations were done by one most skillful in English poetrie. According to Mr. Shipley's theory, this writer, who was most skillful in English poetrie, must have been a Roman Catholic; and failing to find one such poet among the Catholics of that day to whom he can give a habitation or a name, he further adds that he is "unknown." Until it can be shown that at that date, 1615 (the 1st ed. of the Primer), there was a known Roman Catholic writer "most skillful in English poetrie," we must abide by Drummond.

[After W.T.D.]

Drummond, William Hamilton, B.D., a. of an Irish physician, was b. at Ballyclare, Antrim, Ireland, 1772, and d. at Dublin, Oct. 16, 1855. Educated for the ministry at the University of Glasgow, he became, in 1793, the pastor of the Presbyterian Church, Belfast, and in 1816, of the Strand Street Chapel, Dublin. His poetical works include:

1. Juvenile Poems, 1771; (2) Tryphasus, 1808; (3) The Giant's Castle, 1811; (4) Clonard, 1817; and (5) Who are the Happy? a Poem on the Christian instituted with other Poems on Sacred Subjects, 1818.

In 1818 A Selection of Ps. & Hymn for the Use of the Presbytery of Antrim, and the Congregation of Strand Street, Dublin, was pub. at Belfast. This vol. was probably edited by Dr. Drummond. It contained several of his hymns. Five of these (Nos. 84, 190, 201, 236, 264) were contributed to that edition.

From Who are the Happy? the following hymns have come into C. U.:——

1. A voice from the desert comes awful and shrill. ( Hirah. This is in extant use in the Unitarian hymn-books of America.

2. Come, let us sound her praise abroad. (Charity. This is in extant use as No. 2, with a new heading. In this form the hymn was given in the Leeds H. Bk., 1833.


4. O had I the wings of a dove. (Retirement. This hymn is not suited to congregational use. It appeared in the Belfast Ps. & Hymns, 1816.

The original texts of these hymns are in Lyra Brit., 1867, from whence also most of the biographical facts have been taken. A few of Drummond's hymns, in addition to those named, are found in some American Unitarian collections.

[J. J.]

Dryden, John. The name of this great English poet has recently assumed a new importance to the students of hymnus, from a claim made in his behalf in regard to a considerable body of translations from the Latin published after his death (1701), in a Primer of 1706. The discussion of this point will precede us from giving more than an outline of his life.

1. Biography.—John Dryden was the s. of Eranus, the third son of Sir Eranus Dryden, and was b. at Aldwinkle, All Saints Northants, Aug. 9, 1631. He was educated under Dr. Busby at Westminster, and entered Trinity Coll., Cambridge, in 1650. He took his B.A. in 1654, and resided nearly 7 years, though without a fellowship. He was of Puritan blood on both his father's and mother's side, and his training found expression in his first great poem, Heroic Stanzas on the Death of Oliver Cromwell, 1658.

In 1660, however, he turned, like the bulk of England, Royalist, and in A Panegyric on the Coronation (1661), celebrated the Restoration. In 1663 he married Lady Elizabeth Howard. The marriage was apparently not a happy one; and there seems to be plain proof of Dryden's unfaithfulness.

In 1670 he was made Poet Laureate and Historiographer Royal, and retained these posts until the accession of William (1688). He had joined the Roman Church in 1685, and remained steadfast to it at the fall of James II. This change is of special significance, as will appear below, in regard to his translations from the Latin. It greatly straitened his means, and compelled him to great literary exertion in his closing years.

He d. May 18, 1701, and was buried in Westminster Abbey.

The poems of Dryden show high excellence in fields widely different from another. He was for years the leader of the English stage, as a writer of tragedy, comedy, and tragic-comedy. The specialties of his plays were a large substitution of the heroic couplet for blank verse, in imitation of Corneille, plots full of exaggerated passion, intrigue, and rant, and a catch-phrase dialogue. These features were caricatured by Buckingham and others in the Rehearsal (actd 1671). The gross immorality of his dramas has long made them unreadable, but his influence on poetry has been enduring. No metre so long dominant styled as his heroic couplet, which, though inferior to Pope's in polish and precision, excels it in resonance, freedom and audacity. "The long resounding march and earth divine."

The first to make poetry a lucid vehicle for political and religious discussion, in the Religio Laici (1662), and The Hind and Panther (1667), the finest satires in English are Abolition and Achiltibope (Part I. 1661; Part II, 1662), to which he contributed only a portion, the rest being by Nahum Tate), The Medal, and Mac Flecknoe (1662). He gave a new energy and fulness of meaning to the work of translation through his classical reproductions, of which his Virgil is the finest specimen (pub. in 1677). Alexander's Feast remains one of the most brilliant English odes. His prefaces and dedications had a large influence on our prose style, and are the first material efforts in the province of poetical criticism. The salient points of his genius are a transcendent literary form continually exerting itself in fresh forms; and that narrowness of the work of poetry to matters of political, social, human interest, which ruled supreme in Pope and his followers. (See Dryden: by Mr. G. Saintsbury, Men of Letters Series).

ii. Hymn Translations.—Until recently, Dryden's known contributions to hymnus consisted of only three pieces. The best known of these is the tr. of "Venit Creator" in vol. ii. of his Miscellanies, 1693. Sir Walter Scott, in his Life of Dryden, 1808, pub. a tr. of the "Te Deum" ("The Sovereign God our grateful accents praise"), and a tr. of "Ut quae sum laxi," the hymn at Even-song for St. John the Baptist's Day (Scott calls it "St. John's Eve") ("O sylvan Prophet").

Mr. W. T. Brooke has pointed out one or two facts that slightly shake Scott's attribution of these two pieces to Dryden. He has discovered the tr. of the "Te Deum" in Dodd's Christian Magazine, 1764, contributed by J. Duncombe, and attributed to Pope. And Scott's account of the two pieces is confused. He
received them from a Mrs. Jackson, who told him that they were mentioned in Butler's "Tour through Italy," and that after Butler's death they passed into the hands of the celebrated Dr. Alban, and so came to her. They are not mentioned in the published edition of Butler's "Tour;" and "Butler" and "Dr. Alban" are the same person—Dr. Alban Butler, author of The Lives of the Saints; Albert; Butler's Tour was edited and published by Charles Butler, his nephew, who also wrote A Life of Alban Butler. The confusion cannot now be unravelled, but is not enough to discredit Scott's decision which may have rested on the same writing. The tr. of the "Te Deum" is by Dr. Pope, and has a Drydenesque Alexandrine rhyme, and other marks of Dryden's manner. The poem in its whole is a remarkable evidence of unity of hand in these trs. Is this hand Dryden's? The case for Dryden is a constructive one, and may be summarised:

The tr. in Scott, "O sylvan Prophet," is in a metre unknown to previous editions of the Primer, and there are altogether 11 trs., generally representing Latin in the metre of Sapphics, in the book in this metre. Five of these trs. have a further internal link in having the same gloire; three in having another common gloire. The presentation is irreverent in this as they are all by the author of "O sylvan Prophet." Again, the tr. of the "Te Deum" (also in Scott) is one of 8 pieces in Dryden's great metrical version of the Primers which is also new to the Primer in heroic couplets. Though not linked by common gloires, the tone of all these is Drydenesque, especially the tr. of the "Sacrificis Deo Saeluminia," which has these characteristics: It seems to be a translation of the Latin version of Dryden; and it shows Dryden's manner, e.g., (as Mr. Broke acutely conjectures), Charles Dryden, who may have taken his father's name with him to Rome.

The argument in favour of Dryden is presented with great force and skill by Mr. Orby Shipley in the Dublin Review, October, 1884, and in the preface to his Annae Sanctae. In corroboration of the evidence given above, Mr. Shipley has collected some Roman Catholic traditions, which ascribe to Dryden "a considerable number" of Latin trs. "Jesu dulcis memoria" and "Dies Irae" have been translated as pupae, these traditions are however very indefinite; in some cases they do not date earlier than the present century; and in some (see Preface to Annae Sanctae) they are mistaken. He seeks a further corroboration of the theory from the appearance of several of these trs. in editions of The Manual of Prayers, 1750, and The Garden of the Soul, 1785. But it is shown under Primers that these books afford no real evidence on this subject.

[H. L. E.]


1. Eternal depth of Love Divine, a free tr. of st. 1, 2, 4, 7, by J. Wesley in H. and S. Poems, 1739 (P. Works, 1868-72, vol. i. p. 173). It was not included in the Wes. H. Bk. till in the Sapp. of 1830, No. 596, omitting Wesley's st. iii. II. 5-8, and iv. II. 1-4. This form is in the Wes. 1875, No. 655, and in the Wesley Association and New Connexion Collections. With the omission of the last 8 lines it is No. 94 in the Amer. Meth. Eps. Hymns, 1849. These omitted lines are given as No. 730; "O King of Glory, Thine rich grace," in the same collection.

2. Thou deep abyss of blessed Love, a free tr. of st. 1, 4, 8, by Mrs. Charles in her Voice of Christian Life in Song, 1858, p. 243, and there in Holy Song, 1869, No. 298.

Another tr. is —

"Te bottomless depths of God's infinite Love," by J. Gambold. The tr. of st. 1 appears as No. 234 in the Appendix of 1743 to the Moravian H. Bk., and the full form as No. 592 in pt. ii., 1746 (1866, No. 24).
DU HILMISICO TROHTIN

1. Blessed Saviour, Thou I love. Jesus only. One of four hymns contributed by him to Darius E. Jones's Temple Melodies, 1832. It is in 5 st. of 4 L. In Dr. Hatfield's Church II. It is given in 3 st. The remaining three hymns of the same date are:

2. Parted for some anxious days. Family Hymn.

3. Praise to our heavenly Father. God. Family Union.


5. Stand up, stand up for Jesus. Soldiers of the Cross. The origin of this hymn is given in Lyra Sac. Americana, 1868, p. 298, as follows:

"I caught its inspiration from the words of that noble young clergyman, Rev. Dudley Atkins Tyng, rector of the Epiphany Church, Philadelphia, who died about 1844. His last words were, 'Tell them to stand up for Jesus: now let us sing a hymn.' As he had been much persecuted in those pro-slavery days for his persistent course in pleading the cause of the oppressed, it was thought that these words had a peculiar significance in his mind; as if he had said, 'Stand up for Jesus in the person of the downtrodden slave.' (Luke iv. 18)

Dr. Duffield gave it, in 1858, in ms. to his Sunday School Superintendent, who put it on a small handbill for the children. In 1858 it was included in The Psalmist, in 6 st. of 8 L. It was repeated in several collections and in Lyra Sac. Amer., 1868, from whence it passed, sometimes in an abbreviated form, into many English collections.

DUFFIELD, Samuel Augustus Wil- loughby, s. of G. Duffield, jun., was b. at Brooklyn, Sept. 24, 1843, and graduated at Yale College, 1863. In 1866 he was licensed, and in 1867 ordained as a Presbyterian Minister, and is now [1895] Pastor of Westminster Church, Bloomfield, N. J. He pub. in 1887 a tr. of Bernard's Hora morisima (q.v.): Harp and Wolf; a Book of Verse, 1868 (copyright, 1870); and The Burial of the Dead (in conjunction with his father), 1882. In the Laudes Domini, N. Y., 1884, the following tr. and an original hymn are by him:


2. O Christ, the Eternal Light. A tr. of "Christi lumen perpetuum." 1883.


4. O what shall be, when shall be. A tr. of "O qui mihi et plebi mei." 1883.

5. To Thee, O Christ, we ever pray. A tr. of "Christe precarnarius." 1883.

J. J.

DUM, Christe, confixus cruici. C. Coffin. [Passiontide.] Appeared in the Paris Brew., 1736, and again in his Hymni Sacri of the same year. It is the Ferial hymn at Lauds in Passion week, and till Maundy Thursday. It is also in the Lyra Brev and others. The text is given in J. Chandler's Hymn. of the Prim. Church, 1837, No. 65, and in Card. Newman's Hymni Ecclesiastic, 1838 and 1865. Tr. as:


Translations not in C. U.:

1. 0 Thou, that shalt upon the bleeding tree. I. Williams, Brit. Mag., April, 1834, and Tr. from Paris Brew., 1839.


W. A. S.

Dum morte victor obtruit. C. Coffin. [SS. Philip and James.] This hymn is in
the Paris Breviary, 1736, where it is given as the hymn for the first Vespers of SS. Philip and James. So also in the Lyons and modern French Breviaries. It was included in the author's Hymni Sacri, 1736, and is also in J. Chandler's Hymns of the Prim. Church, 1837, No. 94, and in Carl. Newman's Hymni Ecdesiae, 1836 and 1865. Tr. as:—

The Lord hath harken the bonds of death. By J. Chandler, in his Hymns of the Prim. Church, 1837, p. 101, in 6 st. of 4 l. The hymn No. 358 in the *Hymnary*, 1872, although beginning with the same first line, and assigned to Chandler in the Index, is so altered as to be almost beyond recognition. The most that can be said of it is that it is based on Chandler's tr. Another tr. is:—

When from Death's chambers Christ triumphed rose. J. Williams, 1839. [W. A. S.]

Duncan, Mary, née Lundie, daughter of the Rev. Robert Lundie, Parish Minister of Kelso, was b. at Kelso, April 26, 1814. On July 11, 1836, she was married to the Rev. William Wallace Duncan, Parish Minister of Cleish, Kinross-shire. In the end of December, 1839, she took a chill, which resulted in a fever remaining in her body on Jan. 5, 1840. Her gifts and graces were early consecrated to her Master's service. She was a devoted wife and mother, and a true helper to her husband in his parochial work. Her hymns, mostly written for her children between July and December, 1839, appeared, in 1841, in her *Memoir*, by her mother, and were issued separately, in 1842, as *Rhymes for my Children*, to the number of 23. The best known are, "Jesus, tender Shepherd, hear me," and," My Saviour, be Thou near me." [J. M.]

Dunlop, Thomas, seventh son of Mr. James Dunlop, of Kilmarnock, was b. at Kilmarnock, May 10, 1839. After studying at the Universities of Glasgow and Edinburgh, he became, in 1867, minister of the U. P. Church, Balfron, Stirlingshire, and in 1871 joint minister of Bristol U. P. Church, Edinburgh. This charge he resigned in 1875, and in the same year became minister of Emmanuel Congregational Church, Boston. In 1874 he was appointed a member of the PDMI Committee of the U. P. Church, and contributed the hymn, "I cannot, no, I will not let Thee go," to their *Presbyterian Hymnal*, 1876. In the Draft *Hymnal*, 1874, it began, "Jesus, I cannot, will not let Thee go," and contained 8 st. This form is included in the *Evang. Union Hymnal*, 1878, No. 153. He has recently been a frequent contributor to the PDMI Corner of the *Christian Leader*, a religious paper, pub. in Glasgow. [J. M.]

Dunn, Catherine Hannah, dau. of a Nottingham bookseller and printer, was b. at Nottingham, Nov. 7, 1813, and d. May 18, 1863. In 1857 she pub. a little volume of 36 *Hymns from the German*. Of these the best known are noted under "Hilf, Herr Jesu, laß gelingen" and "Nun seh der Tag gennet hat. They deserve more notice than they have as yet received. That at p. 37 is from "Lieber Herr Jesu, in den Tagen," [Freylinghausen's *G. B.*, 1714, No. 249], that at p. 98 from "Bote mir! bote mir," by J. G. F. Köhler [Knapp's *Er. L. S.*, 1856, No. 1623], and that at p. 119 from "Erst vollbracht! Gottlob es ist vollbracht." [For this last see *Gryphius*. A.] [J. J.]

Dunn, Robinson Porter, D.D., an American Baptist, b. in 1825; was for some time Professor in Brown's University, Providence, Rhode Island; and d. Aug. 28, 1867. His hymns, mainly translated from the Latin and other sources, include, "No, no, it is not dying"; "Jesus, Jesus, visit me"; "Jesus, our fainting spirits cry"; "We sinners, Lord, with earnest heart" (par. "Jesus, our fainting spirits cry," q. v.). These appeared in some of the American hymn-books, and are in C. U. [J. J.]

Dutton, Anne, b. cir. 1698, d. 1765, was a native of Northampton, and at the age of 22 became wife of Benj. Dutton, Baptist minister of Great Gran-den, Hunts. In 1743 her husband, on returning from a visit to America, was wrecked and lost near to the English coast. From that time to her death she devoted her time and much of her income to the service of religion. 13 vols. of her letters were published, some being translated into the Dutch language. She was the author of several theological treatises, and in 1754 published a poem entitled, A *Narrative of the wonders of Grace, in six parts*, to which was added A *Poem on the special work of the Spirit in the hearts of the Elect*, also *Sixty-one hymns on several Subjects*. These poems and hymns were reprinted in 1833, with a *Memoir* of the author, by John Andrews Jones.

The hymns are prose in style, and may be described as short chapters of Calvinistic theology set to rhymes and metre. They have almost entirely passed out of use. One beginning "Faith is a precious grace," not improbably suggested Blackstone's well-known hymn with the same first line. And another on "The Soul's joy in God as its Portion," so much resembles both in thought and expression, Ryland's fine hymn, "O Lord, I would delight in Thee," that it seems almost certain that, when writing it, he had in his mind, perhaps unconsciously, memories of Mrs. Dutton's composition. [W. R. S.]

Dutton, Deodatus, jun., b. cir. 1810, was a native of Monean, Massachusetts, U.S. He was a Lecturer at the third Presbytery, New York, but died before ordination, about 1832. His hymns in C. U. are:—


2. O where can the soul find relief from its foes. *Heaven*. The date and first pub. of this hymn is uncertain. It is given, together with the above, in the *Plymouth Coll.*, 1855. [F. M. B.]

Dust and ashes, sin and guilt. *J. Montgomery. [Image of Christ desired.]* In the *m. mss.*, this hymn is dated "Jan. 23, 1833." It was pub. in *Montgomery's Original Hymns*, 1853, p. 108, in 3 st. of 6 l., and headed "Re- newal in the Image of Christ." Its use is mainly confined to America.

Dwight, Timothy, D.D. This is the most important name in early American hymnology, as it is also one of the most illustrious in American literature and education. He was b. at Northampton, Massachusetts, May 14, 1752, and graduated at Yale College, 1769; was a tutor there from
Dwight's lyrics are all professedly psalms, but they are by no means literal versions. His original compositions number 33. Of these many are still in common use, the most important being:

1. Be still the Lord, Who heard my prayer. Ps. cxviii. This is the second part of Ps. xxviii., in 5 st. of 8 l. There is a variant in the English N. Comy. 1853.

2. I love Thy kingdom, Lord. Ps. xxvxxi. This is a verse of Ps. 137, in 8 st. of 4 l., and is in extensive use at the present time throughout the States. It is also included in many English, Irish, and Scottish collections, sometimes in the original form, as in Alford's Year of Praise, 1867; again as, "I love Thy Church, O God," which opens with the second stanza, as in the Scottish Evangelical Union Hymnal, 1878, in 3 st., and "We love Thy kingdom, Lord," in the Irish Church Hymnal, 1873. In Cleveland's Lyra Sac. Amer. 6 st. only are given from the original.

Next to this in popularity are his 2nd and 3rd renderings of Ps. lx.xvii.:

3. Shall man, O God of life and light. (3rd st.) While life prolongs its precious light. (2nd st.) Both of which are in extensive use. From his 3rd version of the same Ps. (83), the following hymns have been compiled, each opening with the stanza indicated:

4. Just for the grave I hung. Stanza i.
5. I saw beyond the tomb. Stanza ii.
6. Ye sinners, fear the Lord. Stanza iii. This last is found in Spurgeon's O. O. H. Bk. The original version consists of 13 stanzas.

7. O Thou whose sceptre earth and seas obey. Ps. lxvii. This is his second version of this Psalm, and was given in the Comprehensive Hymnal, 1844.

The following, most of which are of a more jubilant character, are well known:

8. New pleasure is Thy voice. Ps. lxv.
9. In Zion's sacred gates. Ps. cd.
10. Lord of all worlds, incline Thy gracious [bounteous] ear. Ps. lxxii.
11. New to Thy sacred house. Ps. xliii., st. 3.
12. Sing to the Lord most high. Ps. c.
13. In barren wilds shall living waters spring. Ps. lxxiii.
14. Lord, in these dark and dismal days. Ps. cxviii.

Dyer, Sidney, who served in the U. S. Army from 1831 to 1849, is a native of White Creek, Washington County, New York, where he was born in 1814. On leaving the army he was ordained a Baptist Minister in 1842, and acted first as a Missionary to the Choctaws, then as Pastor in Indianapolis, Indiana (1852), and as Secretary to the Baptist Publication Society, Phila. (1859). He has published sundry works, and in the Southwestern Psalmist, 1851, 16 of his hymns are found. The following are later and undated:


2. Great Frame Maker of unnumbered worlds. National Humiliation. In the Boston Unitarian Hymn and Tune Bk., 1868, and others.

3. When faint and weary toiling. Work whilst it is day. In the Baptist Praise Book, 1871.

4. Work, for the night is coming. Duty. This hymn is in wider use than the foregoing, but though often ascribed to Dyer, is really by Miss Anna L. Walker, of Canada, who pub. a volume of Poems, 1868. S. Dyer, in 1854, wrote a hymn on the same subject for a Sunday-school in Indianapolis, and hence the confusion between the two. In 1852 a cento beginning with the same stanza was given in Whiting's (English) Hymn for the Church Catholic, No. 306. Of this cento, st. i. ii. are by Miss Walker; and st. iii., iv. by Miss Whiting, daughter of the editor of that collection.

E

E, a signature in The Associated Minstrels, 1810, i.e. Mrs. Joan E. Conder.

E. F. H., in Freedom's Lyre, N. Y., 1840, i.e. E. F. Hattfield.

E. G., in Old Version. See o. v., § ix. 6

E. L. B., in the People's Hymnal, 1867, i.e. E. C. Leaton-Blenkinsopp.

E. O. D., in Mrs. C. Brock's Children's Hymn Book, 1881, i.e. Henrietta O. Brown.

E. Y. D. R., in the Christian Observer, i.e. Sir Robert Grant.

Each coming night, O Lord, we see.

J. D. Burns. [Evening.] 1st pub. in his Evening Hymn (a small volume of hymns and prayers), 1856, No. 16, on "Daily Mercies," and in 7 st. of 4 l. In 1858 it was given in 6 st. in the Baptist Ps. & Hymns, No. 914, and has been repeated elsewhere. It is not in the author's Poems, 1863.

Early English Hymnody [English Hymnody, Early].

Earth below is teeming, heaven is bright above.

J. S. B. Moussell. [Harvest.] In his Hymns of Love and Praise, etc., 1863, this hymn is given in 4 st. of 8 l. and a chorus. It is based upon the words, "They joy before Thee, according to the joy in harvest." For his Parish Hymnal, 1873, No. 197, st. iii. and iv. were partly rewritten, and materially improved. In Stepp's Song of G. & G., 1872, No. 831, the Meth. S. S. H. Bk., 1873, the
American Laudes Domini, 1884, the 1868 text is followed. Monsell's later text being apparently unknown to the compilers. [J. J.]

Earth hath detain'd me prisoner long. I. Watts. [Praise.] This “Song of the Angels above” appeared in his Hymns (1719), in 22 st. of 4 l. In Toplady's Ps. & Hymns, 1750, 6 st. were given as No. 175, beginning with st. ii. in an altered form as “Earth has engross'd my love too long.” The centos in modern hymnals, as Spurgeon's O. O. H. Bk., 1866; Hatfield's Church H. Bk., N. Y., 1872, and others are taken from this arrangement. [J. J.]

Earth is passed away and gone. H. Alford. [Advent.] Contributed to his Ps. & Hymns, 1844, No. 4, in 4 st. of 4 l. and repeated unaltered in his Year of Praise, 1867, but appointed for the 8th Sun. after Epiphany. It is found in several collections in G. Britain and America, including the Hymnary School H. Bk. and Songs for the Sanctuary, N. Y, 1865.

Earth, rejoice, the Lord is King. C. Wesley. [Confidence in God.] Appeared in Hymns & Poems, 1740, p. 115, in 4 st. of 4 l. and headed “To be sung in a Tumult.” (P. Works, 1868-72, vol. i. p. 236.) In the Supp. to the Wes. H. Bk., 1850, 6 st. were given as “Earth, rejoice; our Lord is King,” and this arrangement is repeated in the revised ed. of 1875. In some of the American hymn-books the original reading is retained. [J. J.]

Earth to earth, and dust to dust. Lord, we own, &c. J. H. Gurney. [The Resurrection.] Contributed to his Coll. of Hymns & Hymns Arranged for Public Worship in the Churches and Chapels throughout the Rectory of Bath, &c., &c., 1838. (2) The Sabbath Harp, a collection of Sacred Poetry, &c.; and (3) My Savour. : or, devotional Meditations in prose and verse, 3rd ed., 1836.

The following hymns by this author have come into C. U. :-


2. Lord of the Soul and its light. The Light of Life. From the Sabbath Harp into a few American hymnals. In My Saviour, &c., 3rd ed. 1836, Meditations, No. 4, in 6 st. of 4 l.

3. Where is my faith if I survey? Increase of Faith. Desired. Sometimes ascribed to J. East, but not traced to his works. [W. T. B.]

Eastburn, James Wallis, s. of a New York bookseller and brother of Dr. Eastburn, Bp. of Massachusetts, was b. in London, England, Sept. 26, 1707. The family removed to New York in 1803, and he was educated at Columbia College, New York, where he graduated in 1816. Taking Holy Orders in 1818, he subsequently became a

Rector at Accomac, Virginia, where his "abundant and successful labours" were cut short by an early death. He d. at Santa Cruz, Dec. 2, 1819. With Robert C. Sands, an intimate friend, he wrote a poem on the history of an Indian Chief, which was published as Yamogden, in 1820. His hymns include:-

1. O holy, holy, holy Lord, Bright in Thyedar. &c. [Holy Trinity.] This hymn is said by Dr. Hatfield to have been written in 1815. It was included in the Prayer-Book Coll., 1826, and again in other collections. It is a "Ter Sanctus" of merit, and is widely used.

2. Mountains of Israel. This is found in some old collections, and in Griswold's Sacred Poets, 1848, p. 482.

3. Strangers no more we wildly rove. The Spiritual Temple. This is given in Lyra Sac. Americana. [F. M. B.]

Ebenesian, a nom de plume of Job Hupton in the Gospel Magazine.

Eber, Paul, s. of Johannes Eber, master tailor at Kitzingen, Bavaria, was b. at Kitzingen, Nov. 8, 1511. He was sent in 1523 to the Gymnasium at Ansbach, but being found by illness to return home, was on his way thrown from horseback and dragged more than a mile, remaining as a consequence deformed ever after. In 1525 he entered the St. Lorenz school at Nürnberg, under Joachim Camerarius, and in 1532 went to the University of Wittenberg, where he graduated 1536, and thereafter became tutor in the Philosophical Facultiy. He was appointed Professor of Latin in 1541, then in 1557 Professor of Hebrew and Castle preacher, and in 1558 Town preacher and General Superintendent of the Electorate, receiving in 1559 the degree d. from the University. He d. at Wittenberg, Dec. 10, 1569 (Koch, i. 271-278: Ally. Deutsche Biog., v. 529).

At Wittenberg he was a close friend of Melanchthon. He was privy to all his plans, and conducted the greater part of his correspondence. After Melanchthon's death in 1560, he became leader of his party, and had to engage in various controversies with the Crypto-Calvinists, &c.; the seeds of his fatal illness being sown on his return journey from the fruitless conference held at Altenburg with the theologians of Jena, which lasted from Oct. 26, 1568, to March 9, 1569.

Eber was, next to Luther, the best poet of the Wittenberg school. His hymns, some of them written for his own children to sing to Luther's melodies, are distinguished for their child-like spirit and beautiful simplicity. 17 hymns have been attributed to him, 4 of which are certainly his, and probably 2 others. Of these 6, 5 have been tr. into English, one of which is noted under “Dieimus grates,” and the others are:-

1. Herr Jesu Christ, wahr Mensch und Geist. For the Dying. The first hymn-book in which this simple and beautiful hymn has been found is the Low German Enchiridion, pub. at Hamburg, 1565, where it is in 8 st. of 6 l., entitled "A prayer to Christ for a happy departure from this troublesome life," and marked as "D. Paulus Eberus Filius suis faciebat MDLVII." Wackernagel, iv. p. 4, gives this and a second form in High German from the Psalmen, Geistliche Lieder und Gesänge, Strassburg, 1569. In his Bibliographie, 1855, p. 233, Wackernagel describes an undated broadsheet, which he would date 1556,
and at p. 279 says it forms the 1st of Neun Säben geistische Lieder, Nürnberg n.d., c. 1556.
G. Biring, in Choralkunde, Danzig, 1865, p. 434, says it appeared as "Panje Jesus ty’s czluczki i Bog" in the Polish Cantional, ed. by Pater Seklycan, and pub. at Königsberg, 1559.
Laumann, in Koch, viii. 591-594, adds that it comforted Eber himself while he lay a-dying. Dec. 16, 1649; was repeated by Hugo Gottlieb a few minutes before his death, Aug. 30, 1649; and was a favourite hymn of Prince Wolfgang of Anhalt (d. 1566). Christian L., Elector of Saxony (d. 1591), of the Margrave Georg Friedrich of Brandenburg-Kulmbach (d. 1603), &c. Included as No. 820 in the Univ. L. S., 1851. The tr. in C. U. is:

Lord Jesus Christ, true Man and God, who bent God and full, by Miss Winkworth in the 1st Ser. of her Lyra Ger., 1855, p. 239. Of this ser. i-v. in the Ps. & Hymns, Bed ford, 1859, ed. iii., viii. in the Hausmeister H. Bk., 1865; and i-viii. in the Pennsylvania Lutheran Church Bk., 1868. A cento from St. li. 3-6, iii. 1-4, vii. 3-6, beginning, "When from my sight all fades away," is No. 181 in the American Sabbath H. Bk., 1858.


Others are, (1) "O God, support me, death is near," by G. Walker, 1860, p. 163. (2) "Lord Jesus Christ, true Man and God, who hast," by K. Massie, 1875, p. 10.

Wena wir in hochsten Not sein. In Trouble. Founded on a hymn by Joachim Camerarius, his former master at Nürnberg (b. at Bamberg, April 12, 1500, d. as Professor of Greek and Latin at Leipzig, April 17, 1574), in Wackermeissel, i. p. 942, reads thus:

"In teennis nostrae et densus caligine munita,
Cum nihil est tuto pectoro consilli.
Terribilis crux, Deus, in suo corde nostrae,
Nostra, atque fides solius erat opem.
Te rege consilli actu, pater omne, nostrae
Nomen opum uti servavit omnem Teabe.

These lines comforted Melanchthon in 1546; and Laumann, in Koch, viii. 181-195, thinks probably Eber also. He relates that on Ascension Day, 1547, after the battle of Mühlberg, the Wittenbergers having received a message from the captive Elector to deliver their city to the Emperor Charles V. assembled for prayer in church; and quotes a portion of the prayer by Bugenhagen which greatly resembles Eber's hymn. But that the hymn was written then we have no proof, and the earliest source quoted by Wackermeissel, iv. p. 6, is the New Worker's Psalter, Dresden 1566, in 7 st. of 4 l., though in his Bibliographie, 1855, p. 312, he describes a broadsheet printed at Nürnberg, x.d., c. 1560. In M. Moller's Meditationes sanctorum Patrum, Görlitz, 1584, it is entitled "A beautiful prayer of the venerable Dr. Paul Eber, which he composed on the beautiful words of King Jehoshaphat, 2 Chronic, xx. 12." Included as No. 563 in the Univ. L. S., 1851. A "cry from the depths," though not in despair but in trustful confidence in God, it is one of the finest and most widely used hymns of the Reformation period. Laumann relates how the singing of this hymn and the prayers of Martin Luther (q.v.), Arca Berolinensium of Stolberg near Leipzig, prevailed to move the heart of the Swedish Lieutenant-General, who on Feb. 21, 1836, had demanded from the inhabitants a ransom of 24,000 florins, but eventually accepted 2,004 florins; says that in commemoration of a similar deliverance from the Swedish army in 1642 the hymn was long sung on the Sunday afternoon service at Pegau, near Leipzig, and adds other incidents regarding its use.

The only tr. in C. U. is:


Other trs. are, (1) "When we are under great distress," by J. C. Jacob, 1732, p. 119; 1732, p. 194, altered, and thence as No. 140 in pt. 1 of the Moravian H. Bk., 1854. (2) "When neither hope nor counsel's high," by D. G. Walker, 1860, p. 99. (3) "When all our way is hedged around," by N. L. Proctoring, 1870.

His hymn not in English C. U. are:

iii. Halt mir Gott's Gute preisen. [New Year.] Written on the name Helena, borne both by his wife and his daughter, the initial letters of each composing it. Wackermeissel, iv. p. 6, quotes it from Eber's Geistliche Lieder, Frankfurt a. M., c. 1560, in 6 st. of 4 l., entitled, "A Thanksgiving and Prayer for the New Year, in remembrance of God's goodness, for the Children." Other but less correct forms are noted by Moller, p. 406, as in the Copenhagen G. Bk., 1851, and the Sibyllinis, 1856. Included as No. 68 in the L. S., 1851. It is tr. as, "Ye Christians in this nation," by J. C. Jacob, 1722, p. 11 (1732, p. 10, altered and beginning, "Come, let us all, with Fervour.")

iv. In Christi Wunden schlaf ich ein. [For the Dying.] Appears in Jerusalem Weber's G. B., Leipzig, 1830, p. 79, marked as "Another." The hymn immediately preceding is ascribed to Eber, in 3 st. of 4 l. In the Berlin G. L. S., ed. 1863, No. 146, the text is slightly varied, and arranged in 3 st. of 4 l. It was first ascribed to Eber in the Nürnberg G. Bk., 1676. Laumann, in Koch, viii. 595-601, says of it, "That the hymn is much older than the date of its appearance (i.e. than 1642) seems obvious; that it breathes the childlike spirit of Eber is certain. More than this we cannot say." St. li. 3-6, "Ja Christi Blut und Gerechtigkeit," has been adopted by many pious Germans, young and old, as a prayer in life and death, and Laumann relates many interesting incidents regarding its use by A. G. Spangenberg, by Wilhelm Hey, and others. These four lines were adopted by N. L. von Zinzendorf, as the first st. of his well-known hymn, "Christi Blut und Gerechtigkeit." It is tr. as, "I fall asleep in Jesus' arms," by Miss Winkworth, 1869, p. 121.

Ebert, Jacob, was b. Jan. 26, 1549, at Sprittau, in Silesia. In the University of Frankfurt a. Oder he was successively Professor of Hebrew, of Ethics, and of Theology, and d. there Feb. 5, 1614 (Koch, ii. 270-271; Biöck, p. 62). One hymn by him has been tr.:

Du Friedenfurt, Herr Jesu Christ. [For Peace.] 1st pub. in B. Gruven's Geistliche Deutsche Lieder, Frankfurt a. Oder, 1591, folio 197, in 7 st. of 7 l., entitled "In Time of War, a prayer for peace, D. Jacobus Ebertus," the D denoting that he was also Doctor of Theology. Thence in Wackernagel, v. p. 413, and in the Univ. L. S., 1851, No. 585. Sometimes erroneously ascribed to C. H. Helmold. The only tr. in C. U. is:


Another tr. is, "Lord Jesus, blessed Prince of Peace," by J. C. Jacob, 1722, p. 121 (1732, p. 106), thence as No. 311 in pt. 1 of the Moravian H. Bk., 1854.

[J. M.]
Ebrard, Johann Heinrich August, D.D., was b. Jan. 18, 1818, at Erlangen, Bavaria, and is now [1855] honorary professor and pastor of the French Reformed Church there.

While chief pastor at Speyer he was principal compiler of the excellent hymn-book for Rhineland Bavaria (Rhein-Pfalz), pub. at Speyer, 1850, which, like others of his good works there, was thrown aside to please the Rationalists. He is the author of various theological works, poems, &c. His partial version of the Psalms is noted under Psalmer, German. Two have been tr. "Da selbst, der ja mein Hirt und Hüter," Ps. xxiii., and "Wie schön und lieblich ist es zuzuehmen," Ps. xxviii., in his Ausgewählte Psalmen. Daniel, Erlangen, 1853, pp. 31 and 46. Ps. xxviii. is tr. by C. T. Asley, 1846, p. 91; and Ps. xxviii. by J. Kelly, 1846, p. 91. [J. M.]

Ecce jam noctis tenenur umbra. St. Gregory the Great. [Early Morning.] The oldest known form of this hymn is in three ms. of the 11th cent. in the British Museum (Jul. A. vi. f. 21: Vesp. D. xii. f. 7: Harl. 2961, f. 219 b.), and in the Latin Hymns of the Anglo-Saxon Church, published in 1851, from a ms. of the 11th cent. at Durham (Surtees Soc., 1851). It is also found, in common with other hymns by St. Gregory, in various editions of his Works, in Migne, and in Daniel, i., No. 147, and others. The text was revised for the Roman Brev., 1832 (Sunday at Lauda), and it is from this revised text, as in Daniel, i., No. 147, that most trs. have been made. Tr. as:—

1. Pater have grown the shades of night.
2. Lo, the melting shades of night are ending.
3. Lo, the dim shadows of the night are waning.

An anonymous tr. in the Antiphoner & Grad., 1890, p. 98, and the Hymner, 1882, No. 84.

Other trs. are:—

2. Lo, fainter now its spread the shades of night. E. Chisholm, 1849.
4. See! vanished are the pallid shades of night. J. D. Chambers, 1857.
5. Pale grow the shadows night hath spread around us. J. H. Hewitt, 1853.
6. Lo, now the shadowy clouds of night are flying. T. G. Crippen, 1868. [J. J.]

Ecce pulchra canorum resonet voce Alleluia. This Sequence is found in a Bodleian ms. [174, f. 163], written in the reign of Ethelred, sometime between the years 978-997. It occurs in the Common of many martyrs in the Sarum Missal, and in the Common both of one and of many martyrs in the Hereford and the York Missals. The text is given in the reprints of these Missals. It is also in an 11th cent. Winchester book now in the Library of Corpus Christi College, Cambridge, No. 473. Tr. as:—

Heaven with alleluias ringing. By Mrs. Chester, contributed to the Hymnary, 1872, No. 491, and signed "H. M. C."

Translations not in C. U.:—


Ecce sedes hic Tonantis. Abbé Bonaud. [Dedication of a Church.] In the revised Paris Brev., 1736, this is the hymn at second Vespers on the Feast of the Dedication of a Church. So in the Lyons and other modern French breviaries. The text is given in Cardinal Newmawn's Hymnari Ecclesiae, 1838 and 1865. [W. A. S.]

Translations in C. U.:—

This is the abode where God doth dwell. By L. Williams. 1st pub. in the British Magazine, July, 1837, and again in his Hymns to the Parisian Brev., 1839, p. 338, in 5 st. of 6 l. It was repeated in the Child's Christian Year, 1841, and other collections.

This is the house where God doth dwell. This is a slightly altered form of the above tr. by L. Williams. It appeared in the Hymnary in 1872, No. 429. [J. J.]

Ecce sollemni hae die canamus festa. [Nativity of B. V. M.] The earliest known form of this sequence is given in a ms. of the 10th cent. at St. Gall, No. 310. It is also in five St. Gall ms. of the 11th cent. (Nos. 343, 376, 378, 380, 381), beginning: "Ecce sollemnis dies," and in an 11th cent. ms. in the British Museum (Add. 1790, f. 35 b.). Most (No. 341) and others regard it as a Notkerian Sequence. The text is also in Kerneis, No. 191, Daniel, ii. p. 54, &c. Tr. as:—

We keep the feast in gladness. By R. F. Little, daled for and 1st pub. in the People's Hymnary, 1867, No. 279, under the signature of "D. L." [J. M.]

Ecce tempus idoneum. [Lent.] This hymn is sometimes ascribed to St. Gregory the Great, but upon insufficient authority. It is found in a Bodleian ms. of the 12th cent. (Laud. Lat. 95, f. 140 b.) and in the British Museum ms. Vesp. D. xii. f. 122 b, in a hand of late 12th cent. It is also in the Sarum Brev. (in a 13th cent. copy in the Bodleian, Radcliff. C., 73, f. 63) as the hymn at Vespers from the Saturday before the third Sunday in Lent, daily in the Ferial Office to the passion Sunday. (Hymn. Sarisb., Lon., 1851, p. 72.) It is also in the Aberdeen Brev., 1509. Daniel gives the text, vol. i., No. 152, in 5 st. of 4 l. The text is also in Card. Newman's Hymnari Ecclesiae, 1838 and 1865. [J. M.]

Translations in C. U.:—

1. Lo, now is our accepted day. By J. M. Neale, in the 1st ed. of the Hymnary, 1852, and later editions. It is given with another doxology in the Hymnary, 1882, No. 47. Two altered forms are also in C. U., one in H. A. & M., 1841-73, arranged by the compilers; and the second in the Hymnary, 1872, by the editors.

2. Behold now is the accepted time. By J. A. Johnston, in the 2nd ed. of his English Hymnal, 1856, and later editions. It is an altered form.
Ecking, Samuel, a Baptist, b. at Shrewsbury, Dec. 5, 1757, d. Jan. 16, 1785, contributed hymns to the Gospel Magazine, in 1778 and 1779, under the signature of "S. E.-k-g." Of these the hymn, "Peace, peace, my soul," is in C. U. This hymn is also found in his Essays on Grace, Faith, and Experience.

T. B.

Eddis, Edward William, a member of the Catholic Apostolic Church, commonly known as the "Irvingites," compiled for the use of his congregations, and published in 1804, Hymns for the Use of the Churches (London, Bowden & Harrison). It contained 395 hymns, of which 19 were his original compositions, and 2 translations. The 2nd ed., in a revised form with 320 hymns and 44 doxologies, was published in 1871 (London, J. Strange). To this he contributed 40 new hymns and 1 translation, thus making 62 hymns. All these are signed "E. W. Eddis." Very few are found in any other collection. The exceptions include "O brightness of the Immortal Father's Face" (tr. from the Greek); "In us the hope of glory" (The Second Advent desired); and "Thou standest at the altar" (H. Communion). There are other hymns in this collection signed "E., "C. E.," and "E. E.," which seem to indicate members of his family, but about which we can gain no definite information. The last, "E. E.," is probably his wife, as her name was "Ellen Eddis." [J. J.]

Eddy, Zachary, D.D., b. at Stockbridge, Vermont, Dec. 19, 1815, and ordained to the Cumberland Presbyterian Ministry, in 1835. After serving as a missionary in New York and Wisconsin, he was a Congregational pastor at Warren, N.Y., 1850-55, and at Northampton, Mass., 1857, then Reformed Dutch pastor at Brooklyn, 1867; and again a Congregational Minister at Chelsea, Mass., 1871, and at Detroit, from 1873 to 1884. Dr. Eddy was the principal editor of the Reformed Dutch Hymns of the Church, 1889; and with Drs. Hitchcock and P. Schlaflf, of Hymns of Praise, 1874. His hymns include:-

1. Break forth, ye heavens, in song. Praise to the Holy Trinity. This is No. 43, in 5 st. of 7 lines, is a spirited hymn.

2. A friend still around me, sorry, appalling. Lest. Attestation. No. 21 in the Hymns of the Church, 1869, in 4 st. of 7 lines, is a spirited hymn.

3. I saw on a throne uplifted in light. Christ in Glory. No. 263 in the Hymns of the Church, 1869, is 4 st. of 7 lines, is a spirited hymn.


Edelong, Christian Ludwig, s. of Ludwig Edeling, Superintendent at Leib Jones near Halle, on the Saale, was b. at Leib Jones, July 21, 1679. After the completion of his theological studies under Spener and Francke, he became, in 1704, tutor to Nicolaus Ludwig von Zinzendorf, and in 1706 Rector of the school at Groningen, near Halberstadt. In 1710 he was appointed assistant preacher at Schwanbeck, near Halberstadt, where he became chief preacher in 1723, and Superintendent in 1729, and d. there Sept. 18, 1742 (Koek, v. 219-220; Bude, pp. 92-93; from Oberpapfarr Graue, Leib Jones). His Postickein Forhath, now extant at Wernigerode, in 8 vols., contains 72 hymns. Of these he contributed 10 to Freylinghausen's Neues geistreiches G. B., 1714, v. 66, 74, 107, 120, 322, 521, 661, 858, 897, 906. Two of these have been tr.

1. Christen erwarben in allerlei Fällen. Tr.; in God. 1714, No. 522, in 9 st. By J. F. Pestedamp, 1784, p. 236, as "Christians may find in each scene of commotion,"

ii. Der Tag bricht an, die Nacht ist hin. Morning, 1714, No. 695, in 12 st. The tr. are from Busen's Versuch, 1733, No. 677, beginning with the verse "Freude" (I am happy, charmed, my heart is content). It is based on "Der Tag bricht an und zeigt sich," in David von Schweinitz's Pensa-centum Psalmorum, Danzig, 1744, reprinted in Münstert, 1768, No. 183, in 21 st. of 11 lines, and the Berlin G. L. S., ed. 1863, No. 1096. The tr. are, (1) "My Saviour, make me cleave to Thee," by Miss Ous, 1841, p. 53. (2) "Lift up my soul to Thee, O Lord," by Lady E. Fortescue, 1844 (1847), p. 12. [J. M.]

Edemston, James, b. Sept. 10, 1791. His maternal grandfather was the Rev. Samuel Brewer, who for 50 years was the pastor of an Independent congregation at Stepney. Educated as an architect and surveyor, in 1816 he entered upon his profession on his own account, and continued to practise it until his death on Jan. 7, 1867. The late Sir G. Gilbert Scott was his pupil. Although an Independent by descent he joined the Established Church at a comparatively early age, and subsequently held various offices, including that of churchwarden, in the Church of St. Barnabas, Homerton. His hymn number nearly 2000. The best known are "Lead us, Heavenly Father, lead us," and "Saviour, breathe an evening blessing." Many of his hymns were written for children, and from their simplicity are admirably adapted to the purpose. For many years he contributed hymns of various degrees of merit to the Evangelical Magazine. His published works are:-

(1) The Search, and other Poems, 1817. (2) Sacred Lyric, 1820, a volume of 31 hymns and 1 poem. This was followed by a 2nd Series, 1821, with 35; and a 3rd Series, 1822, with 27 pieces respectively. (3) The Church's Minister; or, Hymns for the Assistance of Cottagers in their Domestic Worship, 1821. This was published at the suggestion of a member of the Home Missionary Society, and contains 50 hymns. (4) One Hundred Hymns for School Children, and for Particular Occasions, 1821. (5) Missionary Hymn, 1823. (6) Patmos, a Fragment, and other Poems, 1824. (7) The Woman of Samaria, and other Poems, 1829. (8) Fifty Original Hymns, 1833. (9) Hymns for the Chamber of Sickness, 1844. (10) Closet Hymns and Poems, 1844. (11) Infant Breathing, being Hymns for the Young, 1844. (12) Sacred Poetry, 1847.

In addition to those of his hymns which have attained to an extensive circulation, as those named above, and are annotated in this work under their respective first lines, there are also the following in C. U. in G. Britain and America:-

Y
1. Along my earthly way. Anxiety. In his Sacred Lyres, 3rd set, 1822, in 6 st. of 4 l. It is given in several collections, but usually in an abbreviated form, and generally somewhat altered.


5. For thee we pray and wait. Second Advent.

6. God intrusts to all. Parable of the Talents. This is No. 13 of his Infant Breaths, 1846, in 5 st. of 4 l. It is a simple application of the parable to the life of a child. It is used.

7. God is here. How sweet the sound. Consecration. Given as No. 9 in his Sacred Lyres, 1st set, 1820, in 6 st. of 4 l. In the Bapt. Hym., 1819, No. 45. Mt. 1:1-III are from this text, and iv. and v. are from another source.


9. Is there a time when moments flow. Sunday Evening. No. 5 of his Cottage Minstrel, 1851, slightly altered.

10. Little travellers Zionward. Burial of Children. No. 25 of his Infant Breaths, &c, 1846, in 5 st. of 4 l. In the Leeda H. Bk., 1853, it begins with st. ii., "Who are they whose little feet?" "


15. The light of Sabbath eve. Sunday Evening. In 5 st. of 4 l., from the Cottage Minstrel, 1821, where it is given as No. 16, and entitled "The Cottage Gathers Reflections upon the Sabbath Evening."


17. Woe, harp of Zion, woe again. Missions to the East. Dated 1846 by the author in Spurgeon's O. O. H. Bk. It is in his Sacred Poetry, 1847.

18. When shall the voice of singing! In his Missionary Hymns, 1822. It is in a few American collections.

19. When the wound spirit wants repose. Sunday Evening.


Ei kai ei τάφρο κατηχες ἄθμαντε. St. John of Damascus. Easter. This is a Contakion (κοντάκιον), or short hymn, dating from about the middle of the eighth century, found in the Pentecostarion, in the Office for Easter Day. The original is given in Dr. Littleledale's Office, &c., of the Holy Eastern Church, 1863, p. 91, and a tr. in blank verse, "If into the tomb/Thou didst descend, Immortal One," p. 216. This latter has been rendered into 7s measure by W. Chatterton, &c, as, "If the dark and awful tomb," and as such is found in Schaff's Christ in Song, 1869, p. 211.

Ei kai ta παροῦντα. St. Methodius II. [Looking unto Jesus.] From the Paraclesis, the Sunday of the Fourth Tone. Dr. Nesle's tr., "Are thy toils and woes increasing?"

Ei kai ei τάφρο. St. Methodius II. [Looking unto Jesus.] From the Paraclesis, the Sunday of the Fourth Tone. Dr. Nesle's tr., "Are thy toils and woes increasing?"

Eight days amid this world of woe. J. Conder. [Holy Communion.] Appeared in the Congregational H. Bk., 1836., No. 192, in 4 st. of 4 l., and based upon I Cor. xi. 26. &c, "Ye do shew the Lord's death till He come." It was repeated in the Leeda H. Bk., 1853 and other collections, and in Condor's Hymn o Praise, Prayer and Devout Meditation, 1856, in the New Church Prayer Bk., 1882, it is given as "Many centuries have fled."

Ein' feste Burg ist unser Gott. Martin Luther. [Ps. xlv.] The common account of the origin of this, the most famous hymn appeared in Palmer's Supplementary Hymnal, 1866. It is also found in other collections, and sometimes as, "Are our toils and woes increasing?" [J. J.]

El wie so selig schliefst du. [Burial.] Included as No. 179 in the Anmuthiger Blumenkraut, 1712, in 7 st. of 4 l. It is sometimes erroneously ascribed to N. L. von Zinzendorf.

In the Herrnhut G. B., 1735, No. 533, it is altered, and st. III. omitted, while in the Brüder G. B., 1774, No. 327, is altered in st. II. of the 1712, considerably altered. The altered st. ii., "Sein Leiden hat ich frei gemacht," is in the Württemberg G. B., 1842, No. 619, inserted as st. II. of the hymn, "El, wie so selig schliefst du." [see Neumann, G.] The hymn was sung, probably in the form of 1735, at Zinzendorf's funeral, and also at the funeral of his second wife, Anna Nitschmann, he having died on the 9th, and she on the 21st May, 1766 (see Rock, v. 337, 271, 312). The tra. are, (1) "How sweet the dream of her that sleeps," as No. 47 in the Moravian H. Bk., 1742 (1754, st. II. No. 119). Adopted as No. 18 in the Bible H. Bk., 1845. (2) "How sweetly this our brother sleeps," by J. W. Porter, as No. 445 in the Moravian H. Bk., 1866, No. 1506. [J. M.]

Eia recolamus laudibus psii digna. St. Nolther. [Christmas; or, Circumcision.] The earliest form of the text known is in a 10th cent. ms. at St. Gall (No. 340). It is also in three St. Gall ms. of the 11th cent. (Nos. 343, 380, 381), in the last two being included amongst the Notkerian Sequences, and in an 11th cent. ms. in the Bodleian (Douce, 222 f. 90). In several Missals it is assigned to the second Mass on Christmas Day; and again in others to the first, or to the octave, of the same festival. In the Sarum and Hereford Missals it is the Sequence for the Feast of the Circumcision. In addition to Daniel, ii. p. 3, and the reprints of the Sarum and Hereford Missals, the text is also given in Burcherangel, i, No. 143; Kehrlein, No. 10; Bäister, No. 74; and Königfeld, i. 94.

Translation in C. U.:


Eight centuries have fled. J. Conder. [Holy Communion.] Appeared in the Congregational H. Bk., 1836., No. 442, in 4 st. of 6 l., and based upon I Cor. xi. 26. &c, "Ye do shew the Lord's death till He come." It was repeated in the Leeda H. Bk., 1853 and other collections, and in Condor's Hymn o Praise, Prayer and Devout Meditation, 1856, in the New Church Prayer Bk., 1882, it is given as "Many centuries have fled." [J. J.]
EIN FESTE BURG

Luther, is thus forcibly expressed by Heinrich Heine:—

"A battle hymn was this defiant song, with which he
and his comrades entered Worms (April 16, 1521). The
old cathedral trembled at these new notes, and the ravens
were startled in their hidden nests in the tower. This
hymn, by the mystic Paulus, is a form of the Reformation, has
preserved its potent spell even to our days, and we may
yet soon see again in similar conflicts the old milled
wheels," (Herkenrath, ed. 1876, v. iii, p. 73.)

It is, however, in the last degree unlikely that
the hymn had been composed in 1521, it
should not have been pub. in 1524, along
with Luther's earlier hymns. A second
theory, advanced by Dr. K. F. T. Schneider in 1856,
that it was written Nov. 1, 1527, and partly
suggested by the death of his friend Leonhard
Baseden (buried at the stake, Aug. 16, 1527, at the
installation of the Bishop of Ulm), rests on
the hypothesis too elaborate to be examined here,
but is not sustained by any foundation of
fact (see Blätter für Hymnologie, 1853, pp.
73-79, 103-105, &c.) A third theory is that
it was composed at the time of the Diet of
Augsburg in 1530. Thus D'Aubigné says:—

"Luther, full of faith, revives the courage of his
friends, by composing and singing with his fine voice
that beautiful hymn, since become so famous, Ein feste
burg ist unser Gott. Never did soul that knew its own
weakness, but which, looking to God, despised every
fear, find such noble accents. This hymn was sung
during the service not only at Augsburg, but in all the
churches of Saxony, and its energetic strains often
revived and inspired the most desponding hearts." (Hist.
of Reformation, ed. 1847, p. 542.)

The hymn, however, belongs to the previous
year, 1529, and was probably written for the
Diet of Speyer (Spirea), when on April 20,
1529, the German Princes made their formal
protest against the revocation of their liberties
and thus gained the name of "Protestants.
Then, says Lauxmann, in Koch, viii. 120,
"Luther with this hymn entered a protest
before all the German people against en
by the service held in commemoration of the Jubilee
of the Sacred Adolphus Society, which seeks to have
Protestant Churches in Roman Catholic countries.
It was adopted by the Salzburg Emigrants of 1732, as
their travelling hymn. Sung at Hermannsburg at the
cathedral service when judged Harmans was sending
forth his first band of missionaries. During the
Lutheran Celebrations, Sept. 12-14, and Nov. 10-12, 1885,
1529, it was sung in the Cathedral, at the service
held in commemoration of the Jubilee of the
General Society, 1732, at the Market Place, Nov. 18;
and at countless celebrations in Germany, i. Britain, and America, in the original,
or in various English versions.

Since the above remarks were put in type an elaborated
monograph by Dr. J. Linke, of Altenburg, has appeared
under the title "Luther's Ein feste Burg is unser Gott verfasst.
von Dr. J. Linke," 1886. Dr. Linke discusses with abundant research and polemic the various
theories already noted, and the more recent combinations
and hypotheses. His opinion is that the hymn was
written on or about Oct. 31, 1525; and he quotes many interesting
parallels from Luther's contemporaries' writings, and especially from his lecture notes on Zechary,
written about the end of October, 1525. But that such
a hymn could remain in ms. from that date till the
publication of King's G. B. in 1529, seems very improbable;
and no trustworthy evidence is forthcoming that it
appeared in print before 1529.

In King's G. B., 1529, likewise
the magnificent chorale by Luther, evidently
the product of the same mind and of the same
inspiration. It has been strikingly, if somewhat
inappropriately, used by Meyerbeer in
The Huguenots; more recently by Mendelssohn
in the fifth movement of his Reformation
Symphony, 1830; and by Wagner as a motive
in his Tannhäuser, written to commemorate
the return of the Emperor William in 1871, after the Franco-German war. It has now become well-known in England, and in its proper form is included in the C. B. for England, 1863 (see below).

An attempt has recently been made to show that this is a patchwork of snatches from various portions of the Roman Gradual, which Luther, while a monk, most often sang. But even if this were clearly shown to Luther would still be due the honour of selecting these scattered fragments and producing from them a glorious melody, now all of one piece. (See the Blatter für Hymnologie, 1864, pp. 22, 101, &c.)

Translations in C. B.:—
1. God is our Refuge in Distress. Our strong Defence. A full but free version in J. C. Jacob's Psal. Ger., 1722, p. 83 (1732, p. 138 altered), and repeated, greatly altered (by F. Okeley?), as No. 319 in pt. i. of the Moravion H. Bk., 1754. St. i., ii., greatly altered, from the 1754, were included as No. 495 in the Moravion H. Bk., 1889; and much the same text in J. A. Low's Coll., 1852, No. 256, with Carlyle's trs. of st. i. ll. 5–8, ii. 3–8, substituted.

A safe stronghold our God is still. By T. Carlyle, in a characteristic essay on "Luther's Psalm," in Fraser's Magazine for 1831, reprinted in his Miscellaneous Essays (ed. 1872, vol. iii. p. 61). This is the most faithful (st. iv. excepted) and forcible of all the English versions. Included in full and unaltered in the Wes. H. Bk., 1875; the Scottish Presb. Hyl., 1876; Church Praise, 1883, &c. In some collections, as the H. & S. of Praise, N. Y., 1874, it is slightly altered. A form greatly altered by W. M. Reynolds appeared as No. 964 in the American Luth. General Synod's Coll., 1880. The version in the Canadian Presb. H. Bk., 1880, No. 227, is altered mainly from Gaskell, Massie, and H. (see below).

2. God is the city of our strength. In Miss Fry's H. of the Reformation, 1845, p. 61, in full, with the doxology tr. by Mr. Thring, 1882 (see below). Her trs. of st. i., iv., rewritten to 5 st. of 8 l. were included as No. 51 in J. Whittetmore's Suppl. to All H. Bks., 1880, and repeated as No. 499 in Maurice's Choral H. Bk., 1881.

4. A tower of strength in God's name. omitting st. iv., by A. T. Russell, as No. 98 in the Dalston Hospital H. Bk., 1848. Hence, altered, as No. 136 in his own Ps. & Hys., 1851, beginning, "A strong tower is God's great name," and further altered as No. 501 in Maurice's Choral H. Bk., 1881, beginning, "A tower of strength is God's great name."

5. A tower of strength our God doth stand, in full, by H. J. Buckoll, as No. 45 in the Rugby School H. Bk., 1850 (ed. 1876, No. 262). Repeat, more or less altered and abridged, in the Rugby Church H. Bk., 1863; Kennedy, 1893, No. 25 (altered mainly from Carlyle); Wellington College H. Bk., 1884, and Marlborough College H. Bk., 1889.

6. A strong tower is the Lord our God. To shelter. In full, as No. 334, in W. Hunter's Select Melodies, 1842, as No. 128, altered, as influenced by W. M. Bunting. Reprinted in Cantata Domino, Boston, U.S., 1859, No. 307.

7. A mighty fortress is our God. A bulwark. A full and good tr. by Dr. F. H. Hedge, contributed to Dr. W. H. Furness's Gems of German Verse, 1852, and then as No. 852 to his own Hys. for the Church of Christ, Boston, U.S., 1853. Reprinted in full and unaltered in Putnam's Singer's and Songs of the Liberal Faith, Boston, U.S., 1875, p. 214, with the note that "it has been sung on many occasions, as at the recent laying of the cornerstone stone of Memorial Hall, in Cambridge (U.S.)." Included in full in the Schaff-Gilman Lib. of Rel. Poetry, ed. 1883, p. 384, and as No. 1343 in the ed. 1872 of Robinson's Songs for the Sanctuary. In full or abridged it appears in many American hymnals, as Hys. of the Spirit, 1864, Unitarian H. Bk., 1869, Dutch Reformed Hys. of the Church, 1869, and others; and in England in Dr. Martineau's Coll., 1873.

8. A sure stronghold our God is. In full good tr. by W. Gaskell, contributed in 1855 to the 2nd ed. of the 1st Ser. of Miss Winkworth's Lyra Germ., p. 175, her tr. in the 1st ed. (see below) not being considered satisfactory. Slightly altered in metre as No. 124 in the C. B. for England, 1863, but restored as in the Lyra Germ. in the Christian Singers of Germany, 1869, p. 110. In full as No. 213 in Dr. Pagenstecher's Coll., 1884, and as No. 294 in the Suppl. of 1884 to the Scottish Hyl. St. i., ii., were included, slightly altered, as No. 161 in the Irish Ch. Hyl., 1869 (ed. 1873, No. 441).


10. A mountain fastness is our God. In full, by W. W. Whittingham, as No. 248 in the Amer. Episco. Hys. for Ch. & Home, 1860; and hence, with an added doxology, not from the German, as No. 397 in the Amer. Episco. Hyl., 1871.

11. A tower of strength is our Lord. A tr. of st. i., ii., by Dean Alford, as No. 228 in his Year of Praise, 1867, and thence in Flett's Coll., Paisley, 1871, and Dr. Dale's Eng. H. Bk., 1879.


13. A mighty fortress is our God. A trusty. A full and good tr., as No. 274 in the Pennsylvania Luth. Ch. Bk., 1868; compiled by the committee of publication principally from the Carlyle, 1831, and Reynolds (1863 see below) texts.

14. A fortress strong is God our God. A good and full tr. by E. Thring, as No. 253, in the Uppingham and Sherborne School H. Bk., 1874.

15. A tower of strength our God is still. A mighty, &c. In full, as No. 144, in the Ohio Luth. Hyl., 1880, and marked as a compilation.

16. A Fortress sure is God our King. By Godfrey Thring, as No. 245 in his Ch. of England H. Bk., 1882, repeated in Horder's Cong. Hyl., 1884, and Allen's C. P. Hyl., 1886. This is decidedly the best version for popular use, as Carlyle's is the most faithful and forcible. Mr. Thring omits st. iii., and gives a doxology added about 1546 in Etliche Lieder, Nürnberg, as altered in the appendix to Lobwasser's Psalmen des Königlichen Propheten Davids, 1574. The text used by Mr. Thring reads thus:

Lob, Ehr und Preis dem höchsten Gott
Dem Vater aller Götter,
Der uns aus Liebe geschenket hat
Sein Sohn für unser Schaden.
Ein Lämmlein geht und trägt die Schuld.

P. Gerhard. [Passiontide.]
Appeared in the 3rd ed. 1648, p. 54. In Gerhard's Praeit piictatis melicatra. No. 118, in 10 st. of 10 L. included in Wackernagel's ed. of his Geistliche Lieder, No. 13, and Bechmann's ed., No. 7. Founded on St. John i. 29, and Is. lii. 4-7, it is styled by Laumann, in Koech, 40, "the masterpiece of all Passion hymns." It has kept its place in Germany (Unr. L. S. 1851, No. 93), but from its complexity and variety of figures has not come into extended English use.

Translations in C. U.

1. A Lamb goes forth; the sins He bears. A tr. of st. i., ii., by A. T. Russell, as No. 93 in his Ps. & Hym., 1851.


The second pt. of this tr. beginning, "Gate of my heart, fly open wide" (st. vii.), is in Bp. Ryle's C. M., 1860; Reid's Praise Bk., 1872; and the Christian Hymn., Adelaide, 1872.


Translations not in C. U.

(1) A Lamb goes forth and bears the guilt, of all the World together," by J. Gambold, as No. 51 in pt. ili., 1746, of the Moravian H. Bk. (1786, No. 100), altered in 1860 to "A Lamb went forth!" [st. vii., i., of this version, beginning, "Jesus, I never can forget," are included.

Ein Kindelein so lóblich. [Christmas.]

This is a cento which appeared in the Zwiekel Erinnerung, 1828, and is there entitled "Ein Gesang von der Geurt Christi, den man auf Weihnachten singet, gebessert, Thienne in Wackernagel, iii. p. 520, in 4 st. of 10 l.

St. i. is found as st. ii. of the hymn "Der Tag der ist so freundlich," but was probably originally a single st., afterwards interpolated into that hymn; and it bears a slight resemblance to st. iii. of "Dies est iacfellia, In oru recall." (q.v.). St. ii. is st. i. of "Der Tag der ist so freundlich," entirely rewritten. St. iii. iv. are new. The only tr. is, "To us is borne a barne of bliss," in the Oude and Godly Ballates (ed. 1566, 4th ed., 1618, p. 45.

J. M.
Ein neues Lied wir heben an. M. Luther. [Martyrs.] This was Luther's first hymn, if hymn it can be called, and was written in 1523. On June 30, 1523, two young Augustinian monks, Heinrich Voß and Johann Esch, from Antwerp, had been, after examination by the Cologne Inquisitor, Jacob von Hug-traten, and at the instigation of the Louvain professors, condemned to death and burnt at the stake in Brussels. On receipt of the news of this first martyrdom for the Evangelical cause Luther's spirit was fired, and he wrote this spirited narrative, ending with the prophetic words:—

Summer is even at our door,
The winter now hath vanished,
The tender flowers spring once more,
And He, Who winter banished,
Will send a happy summer.

(Tr. by R. Massie, 1854, p. 44.)

It was the springtime, not only of the Evangelical Church, but of that wonderful growth of German religious poetry which yet lives and flourishes. The hymn first appeared in Eyn Enchiridion Erfurt, 1524, at ix.; being added in a new Geystliche gesang Buchlein, Wittenberg, 1521. Thence in Wackernagel, iii. p. 3, in 12 st. of 9 l., and in Schircks's ed. of Luther's Gesell. Lieder, 1854, p. 83. The original title of the hymn was, "A new song of the two Martyrs for Christ, burnt at Brussels by the Sophists of Louvain." It produced a deep impression at the Reformation times and appeared in many of the early Lutheran hymn-books, but being rather a historical ballad than a hymn, has not appeared in recent collections. The only tr. in C. U. is:—

Flung to the needless winds. A paraphrase in 2 st. of 8 l. of st. ix.:

Die Asche will nicht lassen ab,
Sie stehet in allen Landen;
Hier hofft kein Bach, Loch, Grab noch Grab;
Sie macht den Feind zu Schanden.
Die er im Leben durch den Mond
Zu schweben hal gedrungen,
Die muß er todt an allem Ort
Mit aller Stimmen und Zungen
Gar frühlich lassen singen.

This appeared in a tr. of D'Aubigné's Hist. of the Reformation, pub. at Philadelphia, 1843, and is there said to have been tr. for that work by John Alexander Mougeon. Included in the American Bapt. Psalmist, 1843, and since in many American hymnals, as the Cheshire Association, 1844; Bk. of Hym., 1846-48; Meth. Epis., 1849, &c.

Other trs. are:—

(1) "A new song I design to sing," by J. Anderson, 1846, p. 39 (1847, p. 57). (2) "A new song to the Lord, we will raise," by Dr. J. Hunt, 1852, p. 3. (3) "By help of (ord) I am told," by R. Massie, 1854, p. 40, and in Ir. Bacon, 1884, p. 12. (4) "A new song, now we raise and sing," by W. M. Reynolds, in the Krang, Re-
ELLERTON, JOHN

1850; Brighton, and Lecturer of St. Peter's, Brighton, 1852; Vicar of Crewe Green, and Chaplain to Lord Crowe, 1860; Rector of Hinstock, 1872; of Burntisland, 1875; of Whitehaven, 1880. Mr. Ellerton's prose works include The Holiest Manhood, 1882; Our Infirmities, 1883, &c. It is, however, as a hymnologist, editor, hymn-writer, and translator, that he is most widely known. As editor he published: Hymns for Schools and Bible Classes, Brighton, 1859. He was also co-editor with Bishop How and others of the S. P. C. K. Church Hymns, 1844. His Hymns and Illustrations of Church Hymns, their authors and translators, were published in the folio edition of 1881. The notes on the hymns which are special to the collection, and many of which were contributed thereto, are full, accurate, and of special value. Those on the older hymns are too general for accuracy. They are written in a popular form, which necessarily precludes extended research, fullness, and exactness of detail. The result is acceptable to the general public, but disappointing to the hymnological expert. Mr. Ellerton's original hymn number about 50, and his from the Latin 10, or more. Nearly every one of these are in C. U. and include:

1. Before the day draws near its ending. After- noon. Written Apr. 22, 1848, for a Festival of Choirs at Nantwich, and 1st pub. in the Nantwich Festival Book, 1880. In 1883 it passed into the Westminster Almanac, H. Bk. 32.

2. Behold, Lord, a little space. General for Weekdays. Written in 1870 for a mid-day service in a City Church, and pub. in Church Hymn, 1871. It has passed into several collections.


7. In the Name which, earth and heaven. Foundation of a Church. Written for and 1st pub. in Church Hymn, 1871, and repeated in several collections. Singing at the re-opening of the Nave of Chester Cathedral, January 28, 1872, was compiled by Mr. Ellerton from this hymn, and his "Lift the strain of high Thanksgiving." 8. King Messiah, long expected. The Circumcision. Written Jan. 14, 1871, and 1st pub. in Church Hymn, 1871. It has passed into other collections.

9. King of Saints, to Whom the number. St. Barnabas. Written for and 1st pub. in Church Hymn, 1871. It is very popular, and has been repeated in many hymn-books.

10. Mary at the Master's feet. Forerunner. Written March 11, 1870, and 1st pub. in Church Hymn, 1871. It has passed into other collections.


13. O shining city of our God. Concerning the Body of Our Lord. Written for and 1st pub. in Church Hymn, 1871. It has passed into other collections.


15. O Thou in Whom Thy saints repose. Consecration of a Burial Ground. Written for the consecration of an addition to the Parish Churchyard of Tarring, Cheshire, 1870, and pub. in Church Hymn, 1871.

16. O Thou Whose bounty fills the earth. Flower Services. Written for a Flower Service at St. Luke's Church, Chester, June 6, 1890, and pub. in Mrs. Brock's Children's H. Bk., 1881.

17. Praise to our God. Whose bounteous hand. National Thanksgiving. Written in 1870 for Church Hymn, but 1st pub. in the Rev. E. Brown-Borthwick's Select Hymns, &c., 1871, and then in Church Hymn the same year.

18. The day Thou gavest, Lord, is ended. The darkness. &c. Evening. Written in 1870 for A Liturgy for Missionary Meetings (Froude, Hodges), and revised for Church Hymn, 1871. The revised form has passed into other collections.

19. The Lord be with us when we come. Close of Afternoon Service. Written in 1870, at the request of a friend for use at the close of S-Serv on Sunday afternoons when (as in summer) strictly Evening hymns would be unsuitable. It was pub. in Church Hymn, 1871, Thring's Call, 1882, and others.

21. This day the Lord's disciples met. White Monday. "Originally written in 1855 for a class of children, as a hymn of 8 verses of 5 lines each, beginning, 'The Fifth day was come at last,' It was abridged, revised, and compressed into 4 st. for Mrs. Brock's Children's H. Bk., 1870, and pub. therein, 1871.

22. Thou in Whose Name the two or three. Wednesday. Appeared in the Parish Magazine, May, 1871, as a hymn for Wednesday. After revision it was included in Church Hymn, 1871, and repeated in other collections.


24. We sing the glorious conquest. Conversion of St. Paul. Written Feb. 28, 1871, and pub. later the same year in Church Hymn. It was repeated in H. A. & M., 1875.

25. When the day of toil is done. Eternal Rest. Written in Jan., 1870, and 1st pub. in the Rev. E. Brown-Borthwick's Sixteen Hymns with Tunes, &c., 1870, and Church Hymn, 1871, and subsequently in Scottish hymn-books. The tunes "Freston," in Church Hymn, was written for this hymn.

To these hymns must be added those which are annotated under their respective first lines, and the translations from the Latin. The grandest of his original compositions is "Throned upon the awful tree," the most beautiful and tender, "Saviour, again to Thy dear Name we raise!" and of his tr. "Sing Alleluia forth in duteous praise," and "Welcome, happy morning, age to age shall say," are the most successful and popular. The subjects of Mr. Ellerton's hymns, and the circumstances under which they were written, had much to do with the concetration of thought and terseness of expression by which they are characterized. The words which he uses are usually short and simple; the thought is clear and well stated; the rhythm is good and stately. Ordinary facts in sacred history and in daily life are lifted up into the commonplace rhymes with which they are usually associated, thereby rendering the hymns bearable to the cultured, and instructive to the devout. His antitheses are frequent and terse, almost too much so for devotional verse, and are in danger of interrupting the tranquil flow of devotion. His sympathy with nature, especially in her subtler moods, is great; he loves the fading light and the peace of eve, and lingers in the shadows. Unlike many hymn-writers who set for their illustrations in detail, and then tie to them the moral which they are to teach, he weaves his moral into his metaphor, and pleases the imagination and refines the
spirit together. Now and again he falls into the weakness of ringing changes on words; but taken as a whole his verse is elevated in tone, devotional in spirit, and elegant in diction.

[J. J.]

Elliott, Charlotte, daughter of Charles Elliott, of Chapham and Brighton, and granddaughter of the Rev. H. Venn, of Huddersfield, was b. March 18, 1789. The first 32 years of her life were spent mostly at Chapham. In 1823 she removed to Brighton, and died there Sept. 22, 1871. To her acquaintance with Dr. C. Malan, of Geneva, is attributed much of the deep spiritual-mindedness which is so prominent in her hymns. Though weak and feeble in body, she possessed a strong imagination, and a well-cultured and intellectual mind. Her love of poetry and music was great, and is reflected in her verse. Her hymns number about 150, a large percentage of which are in C. U. The finest and most widely known of these are, "Just as I am," and "My God, my Father, while I stray." Her verse is characterized by tenderness of feeling, plaintive simplicity, deep devotion, and perfect rhythm. For those in sickness and sorrow she has sung as well as any has done. Her hymns appeared in her brother's Ps. & Hys. and elsewhere as follows:

(1) Psalms and Hymns for Public, Private, and Social Worship: selected by the Rev. H. V. Elliott, esq., 1835-48. In this ed. her signature is "C. E." (2) The Christian Rememberer's Pocket Book. This was originally edited by Miss Kierman, of Dublin. Miss Elliott undertook the editorship in 1834. (3) The Invalid's Hymn Book. This was originally compiled by Miss Kierman, but before publication was re-arranged by Miss Elliott, who also added 23 hymns in the 2nd ed., 1834. These were included in the following edition of the 6th ed., 1854, when her contributions amounted to 112. From that date no change was made in the work. (4) Hours of Sorrow Cheered and Comforted; or, Thoughts in Verse, 1836. (5) Morning and Evening Hymns for a Week, printed privately in 1839 for sale for a benevolent institution in Brighton, and pub. in 1842. (6) Thoughts in Verse on Sacred Subjects, 1849.

Miss Elliott's Poems were pub., with a Memoir by her sister, Mrs. Rabington, in 1873, and an additional volume of Leaves from her unpublished Journals and Poems, also appeared in 1870.

In addition to her more important hymns, which are annotated under their respective first lines, there are in C. U.:

i. From The Invalid's Hymn-book, 1834-1841:
1. Clouds and darkness round about thee. (1841.) Resignation.
3. O God, may I look up to Thee. (1841.) Teach us to Pray.
4. This is enough; although 'twere sweet. (1841.) On being delivered from Divine Worship.
5. With tearful eyes I look around. (1841.) The Institution "Come unto Me."

ii. From H. V. Elliott's Psalms & Hymns, 1835-1839:
6. Girfbons was that primal light. Christmas.
7. Hail, holy day, most blest, most dear. Easter.
8. My only Saviour, when I feel. Jesus His people's Rest.
10. The Sabbath-day has reached its close. Sunday Evening.

iii. From Miss Elliott's Hours of Sorrow, 1836:
11. Father, when Thy child is dying. Prayer for a Departing Spirit.
13. My God, is any hour so sweet? The Hour of Prayer.
15. There is a holy sacrifice. The Consecrated Heart.

[5th ed.]

Elliott, Ebenezer, commonly known as the "Corn Law Rhymer," was b. near Rotherham, Yorkshire, 1781, and d. at Barnsley, in the same county, in 1849. The greater part of his life was spent in Sheffield, where he was engaged in the iron trade, and it was in a Sheffield newspaper that many of his poetical pieces first appeared. He pub.:

(1) Night, a Descriptive Poem, 1818. (2) The Village Patriarch, 1829. (3) Corn Laws Hymns, 1831. (4) Poems, 1834; and (5) More Prose and Verse, 1836.

A piece or two from these works have been adapted as hymns in some Unitarian Collections. They include "Another year is swallowed by the sea," for the old and new year.

[J. D.]

Elliott, Emily Elizabeth Steele, third daughter of the late Rev. E. B. Elliott, of Brighton, author of the Horae Apocalypsicae, was b. at Brighton, and now [1887] lives in London. She has contributed hymns, some of which have obtained wide acceptance, to the choir manuals, and Additional Hymns, 1866 (Nos. 8, 34) for use in St. Mark's Church, Brighton; to the Church Missionary Juvenile Instructor, which she edited for six years. Her Chimes of Consecration, a volume of 70 hymns and poems, was pub. in 1878, and her Chimes for Daily Service in 1880. The latter contains 71 hymns in two parts. The second part of 48 hymns is also pub. separately as Under the Pillow, for use as a cheap large type hymn-book (with corresponding tune-book) for hospitals and infirmaries and the sick generally. Her hymn, "Let us keep the feast." (H. Communion), was 1st pub. in The Feast of Sacrifice and The Feast of Remembrance, 1865, in 5 st. of 51.

[E. B.]

Elliott, Henry Venn, M.A., son of Charles Elliott, and brother of Charlotte Elliott, b. Jan. 17, 1792, and educated at Hartsmith by the Rev. H. Jowett, and at Trinity College, Cambridge. He graduated in 1810, and was subsequently a Fellow of Trinity. Taking Holy Orders in 1823, he became, in 1826, Minister of St. Mary's, Brighton, and remained there to his death on Jan. 24,
Elliott, Julia Anne, nee Marshall, daughter of Mr. John Marshall of Hallsteads, Ulster, was married to the Rev. H. V. Elliott (q.v.), in 1833, and d. Nov. 8, 1841. Her hymns were contributed to his husband's Ps. & Hymns, 1835, anonymously, but in the Index to the "3rd thousand," 1839, her initials were added. These hymns are eleven in all, and concerning them, Miller has justly said (s. & Sings, p. 182), they "show a most refined poetical taste, and a special facility for appreciating and expressing, appropriately, phases of thought and feeling that are above the mean, and that might have escaped common observation."

Of these hymns the best known are, "Hail, bright and sacred morn," "Oh, the dewy breath of even," and "We love Thee, Lord, yet not alone." (q.v.). The rest are:

1. Father, if that gracious name, 
2. Great Creator, who dost thou know? 
3. I would believe; but my weak heart, 
4. My God, and can I linger still, 
5. Not over the stormy sea, but 
6. Oh, when didst this rite reveal? 
7. So near, too soon, the sweet repose. 
8. Welcome to us the darkness night. 

[From "Church Breviary,""q.v."]

Ellis, first wife of the celebrated philosopher Boethius, was the daughter of Fustus, Consul at Rome, 472, and sister of the mother of St. Benedict. The hymn "Aurea luce et decoro resumus," (q.v.) is usually, but somewhat uncertainly, attributed to her. Others also bear her name (see Index). She d. at an early age, at Padua.

Elven, Cornelius, pastor for fifty years of the Baptist Church at Bury St. Edmunds, Suffolk, was b. in 1797, and d. in 1873. His hymn, "With broken heart and contrite sigh" (Lent), is found in several collections in G. Britain and America. It was written in Jan., 1838 (Miller's S. & Sings, p. 449), for use at special services by his own congregation, and was included in the Bpt. Ps. & Hya., 1858.

Emergite undis et Doct. Nicholas Le Chatelain. [Epiphany.] Contributed to the Paris Brev., 1861, p. 234, and signed N.T.

In the revised Paris Brev., 1786, it is the hymn at Lauds and Second Vespers at Amiens, thence to the Epiphany. In the Lyonse Chanteons, it is for Second Vespers. It is also in the Rev. F. W. Newman's Hymns, 1865; and J. Chandler's Church, 1837, No. 55. (Note.)

[From "Church Breviary,"q.v."]

Elliott, Julia A., 1865. His Life, by Josiah Bateman, was pub. in 1868. He pub. in 1835, Psalms and Hymns for Public, Private, and Social Worship, 1835. To this collection his wife and sister contributed many hymns, and to the 2nd or 3rd ed., c. 1839 edition, he added the following:

1. For faith, Thy gift, O Lord. Faith desired.
2. In the sweet time of early morn. Prayer on behalf of Children.
4. Saviour, see Thy mansions fair. Faith.

Mr. Elliott's hymns have not come into extensive use, but his collection, often reprinted, had a marked influence upon latter hymn-books. [England Hymnody, Church of.]

[3. J.]

Emile Julianne was dau. of Count Albert Friedrich of Barby and Mühlingen (on the Elbe, near its junction with the Saale). During the Thirty Years' War her father and family had to seek refuge in the Heidecksburg, the castle of his uncle, Count Ludwig Günther of Schwarzburg Rudolstadt, and Emilie was b. at the Heidecksburg, Aug. 16, 1637. After the death of her father (1641) and mother (1642), she was adopted by her mother's sister (who was her god-mother, and had become the wife of Count Ludwig Günther), and was educated at Rudolstadt with her cousins, under the care of Dr. Alstaurus.

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EN DIES EST DOMINICA

The trs. in C. U. are:

1. Who knows how near my life’s expid, omitting st. i., x., in Dr. H. Mill’s Horae, 1854 (1566, p. 245). His trs. of st. i., viii., are included as No. 982 in the American Luth. Gen. Synod’s H. Rk., 1850-52, and as No. 430 in the Ohio Luth. Hr., 1880.

2. Who knows how near my end may be! Time speeds away, a good and full tr. by Miss Winkworth, in the 2nd Ser. of her Lyra Ger., 1858, p. 204, and then as No. 187 in her C. B. for England, 1863. In the Pennsylvania Luth. Ch. Rk., 1865, st. i., vi., xii., were included as No. 545.

Other trs. are: (1) “Who knows how soon my end may be,” by Dr. G. Walker, 1863, p. 97; (2) “Who knows how near my end may be? Time,” &c., by F. Moore, 1863, p. 185.

In addition the following have been tr., but are not in English C. U.:


Empty’d of earth I faint would be.
A. M. Toplady. (Holiness desired.) 1st pub. in his Poems on Sacred Subjects, 1739, as No. 23 of the “Petitionary Hymns,” and headed, “The Believer’s Wish.” In April, 1771, he included it in a revised form, in st. 4 of 1., in the Gospel Magazine. This revised text is repeated in Sedwick’s reprint of Toplady’s Hymns, 1860, p. 30, and is that in use in G. Britain and America. The ceto from this hymn, “At anchor laid remote from home” (st. iii. and viii.), appeared in Rippon’s Sel., 1787, and is still in C. U. [W. T. B.]

En dies est Dominica. [Sunday Morning.] This long hymn of 116 lines is given by Mone, No. 247, from a ms. of the 15th cent. at Karlsruhe. He heads it “Dominicus diebus, hymnum.” The same ms. contains the ancient melody. The lines 3, 4:

"Ob octavam dominicae, Resurrectionis sacrae;
rendered in the Hymnal:"—

“For on this day the eighth and first,
Our rising Lord’s death’s first day burst;
receive illustration from a quotation from St. Augustine (354-430), and noted by Mone:

“The souls truly of all the saints are indeed at rest before the resurrection of the body; but they have not that power of action with which they flourish when the body is received again, which action the seventh day signifies.” St. Augustine, Rer. cl. St. Epist. 55, c. 13-25.

From this hymn the following ceto are taken:—“En dies est Dominica”; “Christi nam resurrectio”; and “Hac die surgens dominus.” [W. A. S.]

The translations of the ceto from this hymn are:

1. En dies est Dominica. Of this ceto there are three arrangements:


2. Again the Lord’s own day is here. This altered form of Neale’s tr. with the omission of st. v., is by the Compilers of H. A. & M. It was included in the 1st ed., 1801, and continued in the revised ed., 1875.
EN TEMPUS ACCEPTABILE

3. This day which Jesus calls His own. By H. Trend, is a tr. of II. 1–4, 9–28, 113–116, from the
Lyra Mystica, 1865, into the People's H., 1867, No. 419.

ii. Christ nam resurrect. This cento is composed of II. 13–16, 33–36, 49–52, 101–112.

O'er death triumphant Christ arose. in
the People's H., 1867, No. 418, is by H. Trend, from the
Lyra Mystica, 1865.

Christ being raised from death of yore. By J. M.
Neal, appeared in the Hymnal N., 1854, and
was continued in later editions. [J. J.]

En tempus acceptabile. [Lent.] The
use of this hymn, probably of the 18th cent.,
varies according to the Breviary in which it
is found. In the Common Brev., it is
at Lauds from the 3rd Sunday to Lent in Lent to
Passion Sunday (the latter exclusively); and
in the Amiens Brev., at Matins on Sundays and
weekdays, when the Freal Office is said, from
Ash Wednesday to Passion Sunday. The text
is given in Dr. Neal's Hymni Ecclesiæ, 1851,
p. 93, from the Cahors Brev. of 1746. Tr. as:
Le steals apace the welcome tide. By R. C.
Sagleton, written in 1867, and included in his
Hymns, H. Bk., 1868.

[W. A. S.]

Encompass'd with clouds of distress. A. M. Toplady. [The struggles of Faith.] No. 18 of Toplady's series of hymns
in the Gospel Magazine, Feb., 1772, in 4 st. of 6
Lines. Although not included in his Poësies, 1776,
it is given in several modern hymn-books, as Spurgeon's O. O. H. Bk., 1866, and others. Also in the Sisgwick r-print of
Toplady's Hymns, 1860. [W. T. B.]

Enfield, William, LL.D., b. at Sudbury,
Suffolk, March 29, 1741, of poor parents.
Through the assistance of Mr. Hextall, the
local Dissenting Minister, at 17 he entered
the Daventry Academy under Dr. Ashworth.
His first pastorate was
at Bens's Garden, Liverpool, to which he ministered
from 1763 to 1770. In conjunction with
Rev. J. Breckell of Key St. chapel, he edited
A New Collection of Psalms proper for Christian
Worship, in three parts, by J. Psalms of David, &c., II.
psalms printed in the year 1744. Known as
the Liverpool Old Psalms. Later ed., 1767, 1770, 1787.
In this last, 66 more hymns are added to the 3rd part.

From 1770 to 1785 Enfield was at Warrington,
as minister to the Old Presbyterian con-
gregation, and as teacher of Belles-lettres and
other subjects, in the Dissenting Academy
Speaker: 1777, Institutes of Natural Philo-

son of his late colleague at the Warrington
Academy, in bringing out a General Bi-
ographical Dictionary, vol. i. 1796. He also pub.
Printed by J. March for J. Johnson, St. Paul's Church-
yard, London, 1795. 2nd ed., 1796; 3rd ed., 1802. Lon-
don, J. Johnson. Printed by W. Eyres, Horse Market,
Warrington. Contains 233 hymns, more than half by
Watts, and of the rest 43 were retained from the
Warrington ed.

In this Coll. Enfield's own hymns first ap-
ppeared, "Behold where in a mortal form" (Example of Christ): "Wherefore should man,
frail child of clay" (Humility); and "O Thou,
through all thy works adored" (God the Ruler of
Nature). They are characteristic of the
"moral preacher" and the Unitarian, and in
taste are unexceptionable. Dr. Enfield re-
ceived his degree from Edinburgh University.
On his death Johnson brought out 3 vols.
of his Sermons "on Practical Subjects," with a
Memoir by Dr. Akin. [V. D. D.]

English Hymnody. This subject, em-
bracing as it does all hymns associated with
the Church of England and Nonconformist
bodies in England, from the beginning of
English hymn-writing to the present, is too
vast and complicated for one article. For the
sake of accuracy, clearness, and simplicity, it
has been divided into parts which have taken
the form of separate articles, each article being
complete in itself. The leading articles,
and those from which the rest diverge, are
English Hymnody, Early, and Psalters, English;
and a thorough grasp of any subdivision can
only be attained by acquaintance with these
articles. The subdivisions include:

1. Baptists
2. Carols
3. Children's Hymns
4. Collects in Verse
5. Congregational
6. Doxologies
7. England, Church of
8. English Hymnody, Early
9. Epistles, Hymns on the
10. Odes, Metrical
11. Psalms, Hymns on the
12. Public Schools
13. Roman Catholic
14. Scottish
15. Sailors
16. Singing Sons and Daughters
17. Temperance
18. Unitarians

Any additional articles which may be given
will be found either under their proper title or
through the Cross Reference Index. [J. J.]

English Hymnody, Church of. In
the article on Early English Hymnody, and
in that on English Psalters, the contribu-
tions made by the Church of England to English
Hymnody to 1700, and, in the case of Psalters, to
the present time, are sufficiently treated.
To this article is left the task of carrying
on the history to the latest hymn-books which have
issued from the press.

The origin and development of hymn-book
making in the Church of England have their
well-defined periods, each the outcome of
renewed activity and spiritual life, and all
bear witness to robust health and vigour.

1. First Period. 1700–1800.

For the first thirty years and more of the
eighteenth century nothing was done in the
form of hymn-book compiling in the Church
of England. A movement, however, in the

Hymn for Public Worship: selected from Various
Psalms and Poems, and intended as a
supplement to Dr. W'ells's
Psalm of David, &c., II.
Printed for the Editor, 1772.
London, Printed for J. Johnson, St. Paul's
Churchyard, and W. Eyres, Warrington. Contains 160
Liverpool Collectors. In this
the first edition, all works by Mrs. Bar-

From Warrington
he proceeded to Norwich
as pastor of the Octagon
chapel, and in 1770
he pub. an abridgment
of the History of English
Philosophy, and at the
time of his death was en-
gaged with Dr. J. Akin,
right direction had taken place by the establishment of the Society for Promoting Christian Knowledge in 1698; and the Society for the Propagation of the Gospel in Foreign Parts, in 1701. The outlook was considerably enlarged by the establishment of these Societies, and, especially through the latter, interest was, to some extent, awakened in "Foreign Parts"; but mainly those which were British possessions. The man who first caught the spirit of the new movement was John Wesley, who gave himself to mission work in Georgia; and the outcome of that mission was the first hymn-book compiled for use in the Church of England. Wesley went to Georgia in 1735, and returned to England in 1737. His visit to the Moravian settlement at Hermunt, and his first field sermon on the 2nd of April, 1738, followed, and then came the actual foundation of Methodism. A series of services at the first meeting was on 17th May, 1738. Three years before this, and whilst in Georgia, he published, Collection of Psalms and Hymns. *Charles-town, Printed by Lewis Timothy, 1737.*

One copy only of this collection is known to exist: but a facsimile reprint, with a preface by Dr. Osborne, was published by T. Woolmer, Castle Street, City Road, London, in 1882. In a letter quoted in Bliss's edition of Wood's *Athenae Oxonienses*, Wesley himself states that he published a Collection of Psalms & Hymns in 1738. This collection is the Charles-town book, which thus dates 1736-7. This collection is divided into three sections or parts. The first contains 40 "Psalms and Hymns for Sundays"; the second, 20 "Psalms and Hymns for Wednesdays or Fridays"; and the third, 10 "Psalms and Hymns for Saturday," or 70 hymns in all. Those for Sunday are mostly hymns of praise; those for Wednesday or Friday, humiliation, repentance and prayer; and the Saturday adoration of God the Creator of the Universe. There is no provision for Holy Baptism or Holy Communion. Of the 70 hymns more than one-third are by J. Watts, the rest being by various members of the Wesley family, including five *tr. by J. Wesley* from the German, and adaptations from J. Austin, G. Herbert, J. Addison, and others. John Wesley's expansion of this book, together with his various poetical collections and the publication of his brother Charles, were distinctly outside of the Church of England. *Methodist Hymnody, § i.*

Beyond this little work, narrow in design and limited in circulation, nothing was done until the great wave of religious awakening had reached the hearts of several of the clergy, and a few began to do within the Church what J. Wesley and others were doing in the fields without. The "line of theological thought taken was, however, in most cases more in accordance with the Calvinism of G. Whitefield, than the Arminianism of J. Wesley. When, therefore, M. Madan published in 1769 the second important hymn-book for use in the Church of England, he went to the collection published by G. Whitefield in 1753 for many of his hymns. These hymns were in most cases by Watts and Wesley, and altered by Whitefield. The alterations made in Whitefield's book suited Madan better than the originals (alterations so bitterly resented by Wesley in the preface to his hymn-book of 1780), and he took them without hesitation and without leave. The title of this book is:—

*A Collection of Psalms and Hymns, Extracted from Various Authors, and published by the Reverend Mr. Madan ... London. Printed by Henry Cocks; and sold at the Lock Hospital, near Hyde Park, 1769.*

It contained 170 hymns. An *Appendix of 24 hymns* was added in 1768. The arrangement of the collection is very crude. No order of subjects or seasons is observed, except that 27 "Sacramental Hymns" are grouped together at the end, and an alphabetical arrangement is ignored. Notwithstanding this, the selection, although from a limited number of writers only, is excellent. The literary standard is high, and the tone throughout is exceedingly bright and joyous. More than two-thirds of these hymns are still in use in the Church of England.

In 1767 the Rev. R. Converson, Vicar of Hemsley, Yorkshire, and friend of W. Cowper the poet, pub. his hymn-book under the title of:—

*A Collection of Psalms and Hymns from Various Authors: For the use of Serious and Devout Christians of every Denomination, London: Printed by T. and J. Pasham in Black Friars, 1767.*

This work seems to have had a good circulation, as it reached to a fourth edition in 1780, but whether its use extended, as its compiler designed, to any of the nonconforming bodies is not known. Converson followed very much in the same path as Madan. In addition to embodying two-thirds of Madan's book in his own, he gathered the rest principally from the same common sources. He included a few originals from Newton and Cowper, but so far as is known he added nothing thereto of his own. It was an advance upon Madan's book in arrangement, was supplied with an index of subjects, and gave greater prominence to the Christian seasons; but its influence on later collections was not of a special character.

The compilation of Richard De Courcy, published as:—

*A Collection of Psalms and Hymns Extracted from different Authors. With a Preface by the Reverend Mr. De Courcy ... Shrewsbury. Print. and sold by T. Wood ... 1775. (2nd ed. 1802).*

introduced, especially in the 2nd and later editions, a number of hymns from Doddridge, Anne Steele, Mrs. Barbauld, and other Nonconformists, into C. U. in the Church of England. To the 2nd ed. he added a few hymns of his own.

The widening of the area of selections by De Courcy was anticipated to a great extent, so far as his 2nd and later editions were concerned, by A. M. Toplady, who pub. in 1776 his:—


The 1st ed., in common with the 2nd and others, was without order or system. Although the greater part of the book was compiled from John and Charles Wesley and Isaac Watts, yet many names new to the Church of England were represented. Most of these were Nonconformists, as J. Allen, J. Cennick, J. Hart, W. Hammond, B. Wallin, and others. The number of his own hymns were few when compared with the number which he wrote; but the alterations and additions which he made in those by other hands were numerous. The 2nd ed. of the collection was edited by the
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Rev. Walter Row in 1787. Some hymns were omitted and others added, the total being 412. In later editions the number was further increased. In 1814 they numbered 435, and 5 doxologies.

From 1776-87, at which dates Toplady's two editions were pub., to 1800, various collections were compiled, amongst which the more important were:

7. Ps. Hys. & Anthems sung in the Chapel of the Hospital for the Maintenance and Education of Eton and Deserted Young Children (Foundling Hospital Coll.) London. Music, 1794, 1797, 1801. Words only, 1797 and 1801.

Although this list shows that there was increased activity in the Church, and a freer life, yet the hymn-books named above brought little value to the common store of hymnody, and shed not a single name of importance to the list of Church of England hymn-writers. This period is closed with a limited number of hymn-books for Church use, and these were Calvinistic in doctrine, were built up upon the lines of the Nonconformists' collections, and were indebted for their contents to Dissenters and the Wesleyans, to the extent of some seven-eighths of the whole. Basil Wood's Coll., 1794, and the anonymous reviser of the Foundling Hospital Coll., 1797, indicated, however, a tendency towards change for the better which soon took place.

The Olney Hymns (q.v.), by J. Newton and W. Cowper, the poet, were pub. during this period in 1779. Although they were outside the hymn-books proper, that work exercised a powerful influence on the collections of the next two periods, added two of the greatest names to the roll of hymn-writers; and enriched the hymnody of all time.

ii. Period. 1801-1829.

The increased interest in the singing of hymns rather than the psalm-versions of Tate and Brady during this period, is seen in the number of hymn-books which were published during the twenty years which it embraces, and the places where they were issued. The following list, although not complete, will give a fair idea of the growth and expansion of this new departure in the order of divine worship in the Church of England.

1. Hymns for the Congregation of All Saints Church, Liverpool, by Robert Banister. Liverpool, 1812.
3. Ps. & Hys., designed for Public Worship. Carlisle, R. Scott, 1812. (Edited by J. R. Cottrell, &c.)

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15. A Sel. from the New Version of Ps. &c. 2nd ed., to which are added in the Appendix several Ps. & Hys. for various occasions not contained in the former edition. By R. Omed. London, 1809.
31. Ps. of David, as sung in Penrith Church. Penrith, 1816.
40. A Sel. of Ps. & Hys., for Use in St. Alban's Abbey. St. Alban's, 1820.
41. A Coll. of Ps. & Hys. for Use in Burnley Church. Burnley, 1820.
The places where these collections were published are instructive, as showing that the movement was extending to every part of the country. Whilst Basil Wood and others issued their compilations in London, Charles Simeon published his at Cambridge. Thomas Cotterill began in Staffordshire and finished in Sheffield, Birmingham, Bradford, Burnley, Cambridge, Carlisle, Dudley, Greenwich, Hull, Ipswich, Kendal, New Brentford, Peurth, Plymouth, Ramsgate, Sudbury, Wrenbury, and other towns had their representative books, each distinct in its way, and all testifying to the increased interest taken in the use of hymns. Outside of London, Yorkshire and Staffordshire were the greatest contributors.

The books of this period are marked by features unknown to the older collections. In the infancy of the movement such congregations as saw good to use the collection of Madan, or Toplady, or De Courcy, or any other, did so without any question as to the legality of the use of hymns in the services of the Church. With the growth of the movement came also opposition thereto on this point, thereby causing many compilers to vindicate their position and proceedings by elaborate prefaces; or to stamp their work with quasi authority by a quotation from Queen Elizabeth's Injunctions to the Clergy, 1559, or by a formal dedication to the bishop of the diocese in which the book was published. This opposition reached its climax in 1819. In that year the 8th ed. of Cotterill's Selection, a large book issued at a high price, called forth a storm of opposition on the part of his congregation at St. Paul's, Sheffield, upon whom he tried to force the book. This opposition was strengthened by outside feeling, until nothing was left but an appeal to the Diocesan Court at York for a legal decision. Before the trial came on, Archbishop Harcourt suggested a compromise to the effect that the Selection should be withdrawn, that another should be compiled, each hymn in which should be submitted for his approval, and that the work should be dedicated to him. This was done, and the result was A Selection of Psalms and Hymns for Public Worship. London: Printed for T. Cadell, in the Strand, 1820. For forty years this Sel. continued in use in many churches in the North of England. Cotterill's fame, however, as a compiler is associated with the suppressed book of 1819. It did more than any other collection in the Church of England to mould the hymn-books of the next period; and nearly nine-tenths of the hymns therein, and usually in the altered form given them by Cotterill, or James Montgomery who assisted him, are still in C. U. in G. Britain and America. A comparison of this edition with the seven editions which preceded it suggests that the high moment is largely due to the assistance rendered by Montgomery.

Another feature which was new to the hymn-books, was the recognition of the fact that the Church of England used a Book of Common Prayer, and that the hymn-book in use in the same Church should be a companion thereto. The three books which held a prominent posi-

In the selection of Psalms during this period the renderings of J. Merrick and I. Watts were very much favoured, those by Tate and Brady, possibly because they were bound up with the Book of Common Prayer, being specially ignored. Contemporary writers of psalm versions shared the same fate, and no new names were added to the list of those whose productions were embodied in the preceding period, except those of Basil Wood in his own collections. T. Cotterill, J. Cawood, J. D. Carlyle, Sir R. Grant, R. Heber, and W. Hurn, were the most notable of the hymn-writers of this period. With the exception of Grant and Heber these writers do not take high rank.

iii. Third Period. 1821-1850.

This period was one of the most prolific in hymn-book compiling of any in the history of the Church of England. During the twenty years an average of over two distinct collections came out every year. The highest number was reached in 1833, when about ten collections were published within the twelve mouths. As most of the hymn-books published during this period are referred to in the annotations of hymns throughout this Dictionary, we subjoin a list, which, although not complete, is yet sufficiently so for all practical purposes. From 1820-1830, we have:


3. Sixty Ps. & Hys. 1st. ed., 1823. This contained many original hymns. Sets 2 & 3 were subsequently added. 4th ed., 1862. By E. G. Marsh.

15. The Psalmist. Henry and John Gwyther, Birmingham, 1830. This contains many original hymns, also others new to the collections. It was not reprinted, but had some influence on later works.

16. Ps. & Hymns, intended as a Supplement to the New Version, Islington, 1830. Enlarged in 1841. By the Rev. Daniel Wilson. It was for many years the favourite Evangelical hymn-book in North London and did much to advance its popularity arose from the 1841 ed. borrowed extensively from Lyte. It is a Church of H. Bk. Being a Collection of Ps. & Hymns, Derby, 1825. [By the Rev. Philip Gell.]

17. A Coll. of Ps. & Hymns, chiefly designed for Pub. Worship. Helper, 1825. The most important of these was Pratt's Coll., 1829, not for its own intrinsic merit, not for any marked influence which it had upon later compilations in G. Britain: but because of the great number of hymns which it supplied to American hymn-books published during the next twenty years. In these books nearly all the hymns are of the old-fashioned type, and are arranged in the order of subjects with little or no provision for the minor festivals of the Church. Bp. Heber's Hymns, 1827, were an exception, not only in the number of the hymns supplied and their arrangement, but also in adding the name of H. H. Milman to the roll of hymn-writers, and increasing his own reputation as a sacred poet.

From 1831 to 1840 the list is augmented by the following:

1. Ps. & Hymns for Pub. & Private Use, 1831. W. H. Burtenshaw. These are all original. The 1842 ed. is a reprint.


A Coll. of Psalms and Hymns, to be used in Belgrave Chapel and Church of England. London & Leeds, 1833. This is a Church of England Psalms and Hymns, with the principle of the Psalter. Three hymns are given for each day of the month. There are also additional hymns for Special Occasions and Private Use. Edited by the Rev. J. C. Williams, Hugh Wycombe, 2nd ed., 1833.


19. The Western Hymn Book. London, 1834. This was compiled by the Messrs. Harrison, of Weston, Sheffield. Weston House is now the Public Museum of Sheffield. J. Montgomery assisted in compiling, contributed to, and revised the proofs of this collection.


29. Psalms and Praises for the Church: A Coll. of Ps. & Hymns, arranged for Public Worship in the Churches and Chapels throughout the Kingdom of England, &c., 1838. This was edited by the Rev. John East. 


34. A Coll. of Ps. & Hymns, Norwich, 1838. This was for some time the authorized book of the Diocese.


37. Ps. & Hymns. W. Vernon Harcourt, York, 1840. Dedicated to his father the Archbishop.


39. Ps. & Hymns, selected and adapted to the purposes of Pub. Worship. By Rev. E. Scobell, Incumbent of St. Peter's, Vere Street, and Evening Lecturer of the Parochial Church, St. Mary-le-Bone. 4th ed., 1840.

40. Ps. & Hymns, adapted to the Services of the Church according to the use of the United Church of England & Ireland; and also to Private Reading. Designed to incorporate those Metrical Versions of Psalms, and those Hymns (above 200) which have received Royal, Archepiscopal, and Episcopal Sanction. By the Rev. J. Rowe, Vicar of Long Buckby, Northamptonshire, and Prebendary of Lichfield. London, c. 1840. 6th ed., 1851. The mode adopted in the compiling of this book anticipated to some extent that which guided Bishop Bickersteth in editing the Hymnal Companion, 1870. The first sought out the "Archbishop's Episcopalian and Episcopal" sanction; the second, the use made of hymns by former editors.

Of these collections the most noticeable were Stowell's, 1831; Burtenshaw's book, 1831; Bickersteth's, 1833; Lyte's, 1834; Elliot's, 1835;
and the Mitre, 1836. Stowell's book follows the order of Common Prayer in its broader features, but did not provide for the minor festival or the four seasons. Additional this was, not as hymn-books, but as fresh stores of original compositions. Bickersteth's collection was a great success. It was very much an imitation of Cotterill's suppressed edition of 1819; but upon broader lines, and a somewhat different arrangement. His views, however, were drawn from the originals, that he was largely indebted to Cotterill, Toplady, and the Wes. H. Bk. His researches in the Church of England, and especially in the enlarged edition of 1841, partook in this respect largely of the character of the best modern hymn-books. His aspirations of authorship given in the index are generally correct with regard to the leading writers; but with the more obscure he is often in the wrong. Notwithstanding that it lacked the rich productions of later writers, it was the best Evangelical hymn-book of the Church until "compiled anew," as Psalms and Hymns based on the Christian Psalms, in 1858; and then entirely superseded by the Hymn Companion of 1870-76, both works being by his son, Dr. Bickersteth, Bishop of Exeter. Elliott's collection, 1835, was another Evangelical book of some importance. Its chief historical interest lies in the fact that it was mainly the channel through which Martin Madan's altered text of Watts, Wesley, and others, came into modern hymnals; and that in it some of his sister Charlotte's finest productions were given to the Church. Hall's Mitre was a book of another kind, and contained a greater proportion of original hymns than any collection then in use, fifty being by Dr. Foster alone. It was the outcome of suggestions and complaints against existing collections made to him as Editor of the Christian Remembrancer. The Psalms were grouped together as in the older books; and the hymns, arranged in the order of the Book of Common Prayer, with the omission of all the Saints' Days and Morning and Evening hymns. It had the reputation of being "High Church"; a most unaccountable reputation in the face of these omissions. Its psalms and hymns, except in one or two instances, never exceeded four stanzas, and the texts, except in the new hymns, were the most mutilated in existence. With all these drawbacks it attained to a circulation of four million copies. Possibly its approval by and dedication to Dr. Bloomfield, Bishop of London, had much to do with this success.

The number of hymn-books put forth during this period, together with the increase of writers and new compositions, testifies most emphatically and eloquently of the growth of religious life throughout the Church. Services were becoming brighter and more animated and cheerful, and a stronger and healthier life was manifesting itself on every hand. The lawsuit instituted against Cotterill in 1819, and the suppression of his book, had also pointed out a danger on the one hand to which com-

pillers had to give heed, whilst the dedication of his revised book of 1820, "To the Most Reverend Edward Lord Archbishop of York," indicated the remedy on the other. Opening the Welsh dioceses, these dedications included the two Archbishops and most of the Bishops of the Provinces of Canterbury and York. The remedy was found in these episcopal imprimatur. Under these circumstances it is not surprising to find the use of hymns spreading rapidly throughout the Church; but it is curious to read in the preface of the Rangay Ps. & Hys., 1836, "The position of sitting, too common in our congregations, admits of no defence," and to find the statement followed by an argument in defence of standing during the singing of the hymns. This protest was repeated in various collections of this period, but is not found later on.

From 1840 to 1850 the hymn-books published included:——

3. Hys. Sel. for the Parish of Sandbach. By the Rev. J. Latham. Sandbach, 1841. Contains several of J. Chandler's trs. From the Latin, and also originals by the editor. This is the same book as the preceding, adapted by the Editor for use in his own parish.
17. Hys. for the Services of the Church, arranged according to the Seasons and Holy Days of the Christian Year. London, 1849. This collection omits entirely of trs. from the Latin by J. Chandler, Dr. Mant, and I. Williams. It was compiled by the Rev. Joseph Oliphant, of Holy Trinity, Bordesley, Birmingham.

The only book in this group which had any influence of importance upon later collections was that by Alford, 1844, and this arose prin
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This twenty years were not only fruitful in hymn-writers and hymn-books; but during the latter half of this period a new departure in hymnody took place which has revolutionised the whole system of hymn-writing and hymn-making. Keble's *Christian Year* was gradually raising the poetical standard, and awakening renewed interest in the Book of Common Prayer, and the Fasts and Festivals of the Church, when that interest was intensified by the Tracts for the Times, the controversies which arose therefrom, and, from a hymnological point of view, James A. Johnston's *Hymnals* of Latin Hymns from the Roman Breviary by Dr. (now Cardinal) Newman, Bp. Mant, W. J. Copeland, E. Caswall, and others; and from the *Paris Breviary*, by J. Williams and J. Chandler. These translations were a new revelation to the Church, which dazzled some and grieved others. Upon the hymn-books of this period they came too late to have more than a modified effect, in the next they moulded many and influenced all.

The leading Church writers and translators of this period were:


The collections published during these ten years were in many respects widely different in character to any that preceded them, or that came after. Although each book was distinct in itself, yet they may be grouped with comparative ease. The work of translating from the Latin, revived in the former period by Bp. Mant and others, already noticed, was carried on with great vigour and success, especially by W. J. Blose, J. M. Neale, J. D. Chambers, and others. The translations from the German by Missa Cox, 1841, and H. J. Buckoll, 1843, were greatly augmented by A. T. Russell, W. Musin. Missa Borthwick and her sister, Mrs. Fimlatter, and Miss Winkworth. In addition to purely English sources, valuable material was thus fast accumulating; material which on the one hand had the impress of ancient use, and on the other records of the storm of the Reformation, and the calm that followed. Gradually the Discursive element, which up to this period constituted nearly two-thirds of the total contents of the hymn-books in use in the Church gather, and in all cases to a very great extent, of a higher and more definite Church tone. This work of reconstruction was aided materially by the Church periodical literature of Ecclesiologist, and The Parish Church Choir: the books issued during this period were:


2. *Church Service at the Church of St. John the Baptist*, 1851.


5. Ps. & Hys., for Pub. & Social Worship. By the Rev. E. Walker, Vicar of Cheltenham, 1855. To this Dr. Walker added an Appendix; and the Rev. C. D. Bell a second Appendix, in 1878. This is known as the Cheltenham Ball. It contains a great number of hymns by Plymouth Brethren writers, including those of Dr. Walker's brother-in-law, J. G. Beck.


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3. The *Hymnal* Noted, 1852 and 1844.


5. Ps. & Hys., for Pub. & Social Worship. By the Rev. E. Walker, Vicar of Cheltenham, 1855. To this Dr. Walker added an Appendix; and the Rev. C. D. Bell a second Appendix, in 1878. This is known as the Cheltenham Ball. It contains a great number of hymns by Plymouth Brethren writers, including those of Dr. Walker's brother-in-law, J. G. Beck.


This list shows that one or two editors, as Kemble, repeated the old order of things, whilst others, as in the case of Dr. Oldknow and the Hymnal Noted, went to the other extreme, the first in almost, and the second in entirely ignoring English hymns. The middle course adopted by the majority were of two types, the one where English and tr. from the Latin, whilst here and there a tr. from the German, were the rule, as in Murray's Hymnal, 1852, and the Cooke and Denton Church Hymnal, 1853; and the second, where the proportions of Latin and German were reversed, as in A. T. Russell's Ps. & Hym., 1851, and Mercer's Ch. Psalter and H. Bk., 1854. Of all these collections issued during this period, at its close, in popularity and extensiveness of use Mercer's took the lead. This period was also marked by a somewhat stricter adherence in the arrangement of the hymns to the order of the Book of Common Prayer; by the introduction of the printing of the words and the music together; and by the almost entire discontinuance of dedications to the Bishops. The translators and original writers of this period include:


The state of matters hymnological at the close of the last period was somewhat chaotic. Blew's admirable collection was a dead letter. The Hymnal Noted had an exceedingly limited circulation. Collections of the type of Murray's Hymnal, and the Cooke & Denton selection were too much alike to ensure success to either. Mercers's held on its way triumphantly; whilst Kemble with others of the same school, as Cotterill, Bickersteth, Carus Wilson, the Ps. & Hymns of E. H. Bickersteth, Howell, the S. F. C. Ps. & Hymns, and a host of others (enumerated above) were in use in more than two-thirds of the churches of the Church of England. Outside of the hymnbooks much hymnological work had also been done, notably by Dr. Neale, with the Latin; A. T. Russell, Miss Cox, R. Musick, Miss Bothwick, Miss Winkworth, and others with the German; and Alford, Keble, Churton, Mrs. Alexander, Mrs. Toke and others, too numerous to name, in original compositions. At the opening of this period those who favoured the Hymnal Noted line of hymnody were content to let their work alone. The other extreme, having the command of nearly three-quarters of the parishes in the land, were also satisfied with what they had done. It was with the intermediate party of the Murray, Hymns and Introits, and Cooke and Denton school that the greatest difficulty was found. The difficulty, however, was the mother of a magnificent success. The leaders in this movement saw that a large mass of Churchmen were prepared, through the hymnological work of the former period, for something hymnological of a moderate, definite, and popular character, and on the new lines which circumstances had been shaping for some five and twenty years. On the understanding that several books then in use were to be withdrawn in favour of a new work, a syndicate of the holders of the copyrights of these hymn-books, and others interested in hymnology, was formed, and in 1859 the trial copy of the new advent was distributed amongst its supporters. It bore the simple title Hymns. It consisted of 130 compositions, 121 of which were old and in other collections. Of the remaining 9, 5 were translations by the Compilers and 4 were new original hymns. The note which accompanied these Hymns indicated the object of the collection and its use, and explains the absence of all sacramental and most festival hymns:

"These hymns are printed for temporary use, and as a specimen, still open to revision, of the Hymn Book now in course of preparation by a committee of Clergymen, the publication of which has been postponed to Advent, 1860. Some of these hymns, such as Bishop Ken's morning and evening hymns, will ultimately be given more fully; and some other parts are left to be inserted for want of space. The book will probably contain about 300 hymns; ample provision being made for Baptism, Confirmation, Holy Communion, Easter, Harvest, Epitaphs, Funerals, Fast and Thanksgiving Days, Missions, &c., &c. Any suggestions will be gladly received by the Secretary of the Committee, the Rev. Sir Henry Williams Bart."

When the book was published in 1861 as Hymns Ancient and Modern, 18 of the 130 hymns in this trial copy were omitted, and others were more or less altered. The work (not counting parts) contained 273 hymns. Of these 132 were from the Latin, 10 from the German, 119 were English, and already in use; 12 were new original hymns. Of the 132 from the Latin, 116 were altered, 33 being from Neale, 29 from Chandler, 17 from Ouall, 11 from T. Williams, and the rest from about a dozen translators. Sir H. W. Bake contributed 6 new translations, the Compilers
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Works on Hymnody.—The contributions of Dr. Neale, Mrs. Charles, and others to hymnological history during the former period, and the spirit of inquiry created by the publication of H. A. & M., were followed by numerous magazine articles, pamphlets, and works of various designs and degrees of excellence both within the Church and amongst Nonconformists, as Mr. Bigge's Annotated H. A. & M., 1807; his English Hymnody, and his Songs of other Churches; Dr. Littlecliff's and Dr. Neale's trans. from the Greek with accompanying notes; the Lyra of Mr. Orby Slipper's translations from the German by Miss Winkworth, Miss Borthwick and others; original compositions by various persons; the hymnological researches of D. Sedgwick, Josiah Miller (Singers and Songs of the Church), and Major Crawford in England, and Dr. Hatfield, Professor Bird, and others in America; the later works on Latin hymns of Daniel, and Wackermael, &c., in Germany; and the reprint of the Musae of Sarum Wm. Andrews and Hereford, &c., and the Latin Hymns of the Anglo-Saxon Church; these publications and many besides in Great Britain, Ireland, and America, produced a wealth of material and an accuracy of text which were unknown to the compilers of H. A. & M. in 1801, and became available to them and others in after years.

2. Collections not for Congregational use.—The leading works of this kind, and those which had the greatest influence upon the books published after H. A. & M. were:

   By the Rev. Orby Slippery, enlarged 1864.

   The same Editor.

   By the Rev. Charles Rogers, &c., 1867. This was not a Church of England work; but it assisted materially in restoring the original texts of Church of England hymns.

These works contribute much in many ways to the furthering of the interest of English Hymnody, the Book of Praise, especially, in drawing attention to the incomplete texts of most hymn-books, and supplying the original readings, and the Lyra in furnishing translations from various sources.

3. Supplements, New Editions of Old Books, &c. These supplements and reprints included the following:

1. An Appendix to the Hymnal Noted. By T. J. Ball. 1st ed., 1802, 213 hymns and 2 litanies; 2nd ed., 1801, 343 hymns; 3rd ed., 1807, 355 hymns; 4th ed., 1811, 371 hymns. The later editions are entitled The Hymnal Noted, with Appendix revised and greatly enlarged. Mr. Ball issued an additional Supplement at Edinburgh in 1805, which increased the total to 358 hymns. It has also Introits, Graduals, Tracts, and Sequences "according to the Roman Use."


The publication of Hymns Ancient and Modern was followed by numerous works, omitting for Congregational use:

1. Works on Hymnody.—The contributions of Dr. Neale, Mrs. Charles, and others to hymnological history during the former period, and the spirit of inquiry created by the publication of H. A. & M., were followed by numerous magazine articles, pamphlets, and works of various designs and degrees of excellence both within the Church and amongst Nonconformists, as Mr. Bigge's Annotated H. A. & M., 1807; his English Hymnody, and his Songs of other Churches; Dr. Littlecliff's and Dr. Neale's trans. from the Greek with accompanying notes; the Lyra of Mr. Orby Slippery's translations from the German by Miss Winkworth, Miss Borthwick and others; original compositions by various persons; the hymnological researches of D. Sedgwick, Josiah Miller (Singers and Songs of the Church), and Major Crawford in England, and Dr. Hatfield, Professor Bird, and others in America; the later works on Latin hymns of Daniel, and Wackermael, &c., in Germany; and the reprint of the Musae of Sarum Wm. Andrews and Hereford, &c., and the Latin Hymns of the Anglo-Saxon Church; these publications and many besides in Great Britain, Ireland, and America, produced a wealth of material and an accuracy of text which were unknown to the compilers of H. A. & M. in 1801, and became available to them and others in after years.

2. Collections not for Congregational use.—The leading works of this kind, and those which had the greatest influence upon the books published after H. A. & M. were:

   By the Rev. Orby Slippery, enlarged 1864.

   The same Editor.

   By the Rev. Charles Rogers, &c., 1867. This was not a Church of England work; but it assisted materially in restoring the original texts of Church of England hymns.

These works contribute much in many ways to the furthering of the interest of English Hymnody, the Book of Praise, especially, in drawing attention to the incomplete texts of most hymn-books, and supplying the original readings, and the Lyra in furnishing translations from various sources.

3. Supplements, New Editions of Old Books, &c. These supplements and reprints included the following:

1. An Appendix to the Hymnal Noted. By T. J. Ball. 1st ed., 1802, 213 hymns and 2 litanies; 2nd ed., 1801, 343 hymns; 3rd ed., 1807, 355 hymns; 4th ed., 1811, 371 hymns. The later editions are entitled The Hymnal Noted, with Appendix revised and greatly enlarged. Mr. Ball issued an additional Supplement at Edinburgh in 1805, which increased the total to 358 hymns. It has also Introits, Graduals, Tracts, and Sequences "according to the Roman Use."


The publication of Hymns Ancient and Modern was followed by numerous works, omitting for Congregational use:
8. Appendix to H. A. & M. 1865. By the Compiler.
10. Appendix to H. A. & M. for St. Philip's, Clerkenwell. 1865. This collection contains several original hymns by Mr. Whitting.
11. Appendix to the S. P. C. K. Ps. & Hs. 1869.
12. Appendix to The Hymnal for West Hackney. 1869. This contains the Rev. T.辉格's original hymns.
15. Appendix to H. A. & M. For the Use of St. Michael's, Folkestone, 1873. By the Rev. E. Husband. It contains several original hymns by the Rev. H. Gurney, the Editor and others.
16. Hymns for Use in the Church of St. Ethelburga, Bishopgate. 1872. This is a special Appendix to the People's Hymnal.
18. The Additional H. Bk. 1875. By the Rev. J. C. Ryle. This contains 369 hymns for Public Worship. Most of these are new to the collections.
21. Appendix to the Hymnal of God's Love. For use in the Cheltenham Parish Church by Canon Bell, with originals by the Editor.
27. A Sel. of Hs. suited to the Services of the Church of England. By the (late) Rev. Hugh Stowell, M.A. &c. Manchester, 1877. This is the 14th ed. of Stowell's Sel., and was edited by his son, the Rev. T. A. Stowell.

These numerous Appendices and Supplemental Hymn-books not only pointed out the weaknesses of the collections which, when published, were supposed to have been complete, but also brought to the fore hymn-writers of great promise and sterling merit whose services have been utilized to the full in the latest hymnals, not only of the Church of England, but of Nonconformists also.

4. Independent Collections.—These again are numerous:

2. Ps. & Hs. for the Church, School, and Home. By the Rev. D. T. Barry, M.A., Incumbent of St. Anne's, Kirkbyward, 1862; Rector of Pilsley, Norfolk, 1867. This collection contained a different arrangement in 1867, and an Appendix was added in 1871. In the latest edition the title is changed to The Parish Hymnal Book, the title of the collection pub. by the Rev. H. W. Beacon and others in 1863.
5. The Parish H. Bk. 1863. By the Rev. H. W. Beacon, Greville Pulpitmore, and J. E. Wood, of whom contributed original hymns. In 1873 it was enlarged from 197 to 274 hymns.
11. Hymn Book and Hymnoy Companion. By B. F. V. Mather, Perpetual Curate of St. Paul's Church, Clifton; Chaplain to the Bl. of Gloucester & Bristol. 2nd ed. 1847.
12. A Book of Church Hymns. 1865. Compiled for the Use of St. Salvator's, Clapham. It was adopted by several churches in the neighbourhood. It is found with a change of title as Hymns for St. Salvator's, Clapham; Holy Trinity, Clapham; St. Michael's, Mitcham, &c.
27. The Bonchurch H. Bk. for use in Pub. Worship, Devotional Meetings, and Schools. By the Rev. J. O. Gregory, M.A., Rector. 1868. This has been superseded by a Sel. of Hs. for use in Emmanuel Church, Brode, Brighton, 1869, by the same Editor.
30. Holy Song for All Seasons. 1869. A Selection of 631 hymns. Contains much not found in other collections.
31. Selections from a Hymnal suited for the Service of the Church, with some Intruits and Anthems, and an Appendix. Privately printed by W. Knot, Greve's St., Brook St., Holborn, E.C., 1864. This has these Appendices.
35. Songs of Grace & Glory for Private, Family, Pub. Worship, Hymnal Treasures of the Church of Christ from the 6th to the 10th Century, By Charles B. Snep, LL.M., Vicar of Perry Barr. 1872. This collection is strongly Calvinistic in doctrine. It is v

340 ENGLAND HYMNODY, CH. OF
rich in hymns of high merit, and most are met with in modern hymn-books. Miss F. R. Ivany says the compilers wrote for it and in it, and its composition. It has a separate portion, which brings the number of hymns to 1794.

The Indexes are very full, and the descriptions of Authors and dates are very accurate.

6. The St. Margarets' Hymnal. London, 1775. This collection contains a select number of hymns and tracts by Dr. Neale.
The best of these we have enumerated, and,
concerning them as a whole, we have set down
their distinctive features, their suitability
to the needs of the Church at the respective
periods of their production. The needs of the
Church of to-day differ widely from her needs
one hundred and fifty years ago, and these
needs are emphasized by the number of hymns
which are in common use. An united
effort to blend the excellence of these works
in one Common Book of Praise is much to be
desired. The task would be a great one, pro-

ably too great to be accomplished with suc-
sess, when the known difficulties are taken in
hand, and the unknowns are developed. Mean-
while, the great schools of thought and work
have their manuals of praise, and these are,
as a whole, as distinct and definite in their
utterances as they are hollowed in their devo-
tion. Of these we can only name a few
the highest rank.

The most complete work for Daily Prayers,
Choral Celebrations, and Occasional Ser-

vices, with a careful provision for the time of
the day and season of the year, together
with a high tone of Eucharistic teaching and
devotion, is The Hymnary of 1872. It has
more translations from the Latin, and especial-
ly from the old Anglican Use of Sarum, than any
other collection. To those who hold that
authors should speak in their own tongue, the
extensive alterations in the texts of English
hymns is a grievous error. The translations,
and especially those from the Use of Sarum,
are too massive, almost too massive, for
ordinary congregational use. They lack the
cadence and ring which hold the multitude,
and the fire which stimulates and heightens
the devotion of the ordinary worshipper.
The book is a great work, the greatest on the lines
in the high Anglican school of thought, but it
is very cold, and almost passionless.

Midway between the first edition of The
Hymnary in 1870, and the complete edition, in
1875, another book of great importance was
published. Coming forth under the auspices,
and with the imprimatur, of the Society for
Promoting Christian Knowledge, and with the
awarded object of meeting the common
needs of the Church, and not the aspirations
of a party, Church Hymns presents what is
commonly known as the old-fashioned, non-
Calvinistic doctrine of the old English divines,
side by side with provision for the immense
developments of modern Church work. Of the
114 hymns translated from other languages,
69 are from the Latin, 30 from the German,
and 12 from the Greek; and of the Latin
nearly one half date from the 17th and the
18th centuries. The known writers and trans-
lators number about 122, and the unknown
possibly 25 more. The provision for extra
Occasional Services is very full and well
arranged. The literary standard is high, and
the book as a whole is richly poetic, as dis-
tinct from devotional, verse, than The Hy-
mnary, the Hymnal Companion, or Hymns A.
and M. Its great drawback is its mutilated texts.
Some of these were inherited, but others, and
they are many, were the gratuitous and, in
most instances, the uncalled for offerings of the
Editors.

The popular voice does by no means indi-
ENGLISH HYMNODY, EARLY 343

64 of the second, and 10 of the third, were in the first edition of the Hymnal Companion. These were retained in the edition of 1876, and several others were added from the third rank. The second attempt to ascertain what were held in the Church of England as Standard Hymns, was published by the Rev. James King, in his Anglican Hymnology, in 1880. This work is an expansion of the first attempt, by using 52 works instead of 28, but the results are rendered untrustworthy through the inclusion of works being Dissenting collections, and 1 a volume of Essays. Mr. King gave 105 hymns in the first rank, 110 in the second, and 110 in the third. Of these 108, 96, and 78, respectively, are in the Hymnal Companion. If Mr. King's Dissenting collections and the volume of Essays, which he unnecessarily added, are deducted from these books, the result will be equally favourable to the Hymnal Companion with the first. In Anglican representativeness, as thus worked out, Bishop Bickersteth's work is at the head of all hymnals in the Church of England, and in keeping with this unique position, it has also the purest texts, being in respect almost as faultless as Lord Selborne's Book of Praise. Notwithstanding this excellence, and the very full provision made from nearly 200 authors and translators for the Ordinary Services and the Occasional Offices, its prevailing subjectiveness, together with its non-representativeness as distinct from the serious drawbacks to many. Half-a-dozen hymns from the Greek, less than a dozen from the German, and something like fifteen from the Latin, do not make an imposing total from those vast stores. The book is undoubtedly one of the first in the Church, but it is seriously narrowed by this exclusiveness.

The Church of England Hymn-book adopted to the Daily Services of the Church throughout the Year, by Prebendary Thring, is built up mainly on the lines of Church Hymns, and, like it, is designed for the service of every kind and degree. Its Eucharistic standpoint is that of the first edition of Hymn A & M. Its original writers and translators number 300, without counting anonymous authors, and their hymns represent eight distinct languages, being one more than Hymn A & M or Church Hymns. The usual and well-known hymns also 85 from the Greek are repeated; and there are now 20 from the German. The texts rank next to the Hymnal Companion in purity, and the arrangement of the hymns is very distinct and clear. Hymns and unmetrical tone are passionate expressions of immediate, as are those which breathe an immediate stature, that death is the highest, and the unmetrical are great. Hymns, and its poetic merits are greater than those of contributors one-third larger than in the first edition of contributors one-third larger than in the Hymnal Companion, and Hymn A & M. or the Hymnal Companion, as large as those represented in Church Hymn. There is a need for division and collection. It must be conceded from the doctrinal standpoint which it holds, it will be difficult to find its equal, and impossible to name its superior.

In addition to these five books there are others of much merit in the foregoing list, especially T. Darlow's Hymns for the Church of England; The People's Hymnal; the Universal Hymn Book, and the special tribute to Dean Stanley's memory, The Westminster Abbey Hymn Book. But when we are required by the general public of all denominations and creeds to set before them the hymnody of the Church of England in its highest forms, and in its fullest development for practical Church purposes, we are compelled to affirm that The Hymnary of 1872: Church Hymns of 1871; Hymn A & M of 1873; The Hymnal Companion of 1876; and The Church of England Hymn-book of 1882, each great in itself, do embody, when combined, the highest and richest results of a century and a half of hymnological labour and research in the Church of England.

[3 J.]

English Hymnody, Early.—I. Introduction.—Lord Selborne has called Dr. Watts the father of English Hymnody: and, having lifted English hymns out of obscurity into fame, the title is a just one. It will be seen, however, that there are facts in the history of the metrical Psalters and obscene hymns, which conditioned and moulded the work of Watts; that several of our choicest hymns in present use are found in books of the 16th and 17th century; that there are signs that hymns might have become a recognized part of church worship, but for the Puritan reaction; and that hymns, as distinct from paraphrases of Scripture, had become an acknowledged part of public worship among the Baptists and Independents at the close of the 17th century. The causes of the long delay in their acknowledgment will appear in succeeding sections. Hatred of the Papacy may have helped to discredit the Latin hymns among the Reformers. The marvellous power of the English Bible excluded almost every thing but actual Scripture from the service of praise during the growing ascendency of Puritanism. After the Restoration, all singing among the Nonconformists became dangerous under the Convocation Act. Under the more merciful laws of William III. Nonconformist hymns began to appear freely, and in the hands of Watts and his followers became a power. But this very fact for a long period discredited them within the Church, which adhered rigidly to the Old and New Versions of the Psalms. The object of this article, which closes with Watts and Doddridge, is to trace this history, indicating at the same time the position of vernacular hymns and paraphrases previous to the Reformation, the gradual decay of the influence of Latin hymns, and the transient reflection in England of the hymns of Germany.

II. Hymn-singing before the Reformation.

There is every reason to believe that sacred songs would form part of the repertory of the old English gleemen. One of the plans of Bishop Aldhelm for the evangelisation of his countrymen was to stand on the bridge as a.
gleeman, and mix sacred and secular songs together. The account of Cadmon, the old English Milton, who embraced the monastic habit for the express object of devoting himself to religious poetry (see Bede, B. 4, c. 24) points in the same direction. Scarcely anything however remains to us. The earliest piece of Anglo-Saxon poetry in the hymn which Cadmon composed in his sleep while watching in the stable at night, and which led him to make poetry his vocation. It is given in Sharon Turner's *Hist. of the Anglo-Saxons* (Bk. 12, cap. 1). In Cuthbert's letter, recounting the death of Bede, there is a short hymn sung by him in his last illness. (Trs. in Sharon Turner, *ibid.,* Bk. 12, cap. 4, and Bede's *Eccl. Hist.,* p. xix., Bohn Series.) In the Latin Hymn of the *Anglo-Saxon Church* (Surtis Society), there are interlinear glosses of the Latin Hymns. Bp. Aldhelm's *Festival* is mentioned elsewhere. [Psalms, English, § 111.]

In Grein's *Bibliothek der Anglistischen Poesie,* there are paraphrases of the Lord's Prayer and Gloria Patri, which are translated in Professor Rawson Lumb's *Be Domes Doece* (Early Eng. Text Society). These, however, are not hymns, but meditations on the separate clauses for purposes of instruction. It would extend the scope of this article too widely in this and succeeding paragraphs to attempt to indicate hymn material in religious and devotional poetry (e.g. Cadmon's *Paraphrase*).

No collection of medieval English hymns has yet been published; but the number of ancient Carols, and Hymnus to the B. V. Mary, indicates a practice, which must have been more widely exemplified. (See Preface to *Choppe's Carols* and *Carols* of *H. V. Mary*; *Our Lady's Dovery,* by Rev. T. E. Bridgett; a hymn to her in Chaucer; and an alliterative hymn in Warton's *History of English Poetry.*) Mr. Furnivall, in *Hymns to the Virgin and Christ* (circa 1430), has published some *Poems of Christ* of great sweetness, especially a "Prayer to Jesus" and "The Love of Jesus," from which copies might be made. In this volume are also metrical renderings of the Creed and Ten Commandments. In Myres *Instructions for Parish Priests,* and in Canon Simons's *Lay-Folks Mass Book,* are similar renderings of *Pater Noster* and *Credo.* In the latter is also a metrical version of *Gloria in Excelsis*; and there are metrical devotions that under other circumstances might well be used as hymns. The object of them as they stand is, however, silent devotion during the celebration of Mass. If the medieval literature could be explored, and many more number of vernacular hymns brought together, they would throw additional light on the devotions of the laity of England in those days, to that revealed in these volumes.

III. The Influence of the Latin Hymns

It is not easy to account for the entire omission by our Reformers of those Latin Hymns, which formed an integral part of the Offices which they reproduced in the Book of Common Prayer. They were freely used by Luther, to whom they were endeared in the monastery; and Coverdale, following his precedent, has three pieces formed on "Veni Creator," and another on lux," in his *Goostly Psalmes Songs* (1539?). There is a letter of Cranmer to Henry VI Works, p. 412, Parker Society, sends a translation of "Salve fe he has made in the same met so that the Latin tune may be kept separation that the king should be to undertake the task of translating pleasant English" than his some reason nothing was done rendering of "Veni Creator." (T. M. rendering by Cosin (see 1) are the only traces of the Latin successive editions of the Book of Prayer. The omission is the n because they were admitted in private devotion, as appears from the Primers. The Primers at the Reformation contain rude tr the Latin hymns: so also do the of the Gospellers and those of But in 1553, just at Edward V new Primer was issued, based on Common Prayer. Both this be immediate predecessors must th through Cranmer's hands; but he to see the change of policy in the Latin hymns, perhaps the result of the influence of Calvin. This Primer has They reappear, however, in Elizabeth (1559), which is a revision of Her books, the original Latin being *Horarium* (1560); some of the by *Praise Praise* (1564). The permission to use a "hymn or song" in the *Injunctions* (1539) contain the introduction of naturalised Latin among other things. But the psalm-singing was masterful the people in the Liturgical Forms put forth for occasions as the reign went on *Stern chem* is almost an authorized psal The except in a few isolated instances is church party, and in the Romes of devotion, the Latin hymns entered to affect the history for whole period of this article. A notable book in the of England of this sort is *A Choice Private Devotions,* called *The Hum Prayer,* &c., by Bp. Cosin (1627), found *Horarium* of Queen Elizabeth, hymns are new. Some are original; are fresh translations from the Latin, all at time of Holy Communion part of "I Sion." It is in this book that the Veni Creator," after *Psalms of 1662* in the Ordinal, first appears. The translation of "Jam lucis" ("Now that the star doth arise") was afterwards taken in Playford's musical edition of *Stern and Hopkins.* There is something of feeling of Ken's great hymn in some of phrases of the translations from the *Missal* and Vesper hymns. In Cranmer's *Pr* (circa 1546-52) will be found translations of hymns in the Office for the Holy Communion, and of "Vexilla Regis." "Lauda Sion," "D Ilse," and others. Whether these pieces were composed before or after his entrance into the Roman communion seems uncertain.
IV. German Influence at Reformation.

The English hymn-singing at the Reformation was the echo of that which roused the enthusiasm of Germany under Luther. The most notable proof of this is found in Coverdale’s Goodly Psalms and Spiritual Songs, and in his own translation of the psalms, which has been the base of all subsequent English psalm settings. He did not attempt to translate the psalms literally, but rather to render the sentiment of the original in words that were as suitable to the English tongue as possible. The result was a very musical and expressive version of the psalms, which was eagerly adopted by the English people. It is still in use today, and is considered one of the finest examples of early English poetry.

V. Liturgical Paraphrases.

The origin of liturgical paraphrases is lost in the fog of early history. They were not used in the Church until the 17th century, and the first attempts were made in England. The work of William Tyndale was the first important attempt to translate the Bible into English. His translation of the New Testament was published in 1526, and was immediately adopted by the English Church. It was the first time that the English people had seen the words of the Bible in their own language. The result was a revolution in religious thought, and a revolution in English literature. The Tyndale translation was rapidly adopted by the people, and it was soon followed by other translations, including those of John Wycliffe and John Hus.

The first attempt to translate the psalms into English was made by Thomas Cranmer, the Archbishop of Canterbury. His translation was published in 1549, and it was the first attempt to render the psalms into English in a way that was suitable for use in worship. Cranmer’s translation was followed by many others, including those of John Bale, John Calvin, and John Foxe.

The most important attempt to translate the psalms into English was made by John Chrysostom. His translation was published in 1551, and it was the first attempt to render the psalms into English in a way that was suitable for use in worship. Chrysostom’s translation was followed by many others, including those of John Foxe, John Bale, and John Calvin.

The first attempt to render the Bible into English in a way that was suitable for use in worship was made by John Wycliffe. His translation was published in 1382, and it was the first attempt to render the Bible into English in a way that was suitable for use in worship. Wycliffe’s translation was followed by many others, including those of John Bale, John Calvin, and John Foxe.

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VIII. The first Hymn Book. George Wither.

A great interest attaches to Hymns and Songs of the Church (1623), by George Wither. It is the earliest attempt at an English hymn-book, and we might almost think that, but for the Puritan reaction that set in immediately afterwards, the development of original hymns might have begun in the time of the Stuarts, within the Church, instead of being delayed a century, to originate among the Nonconformists. Wither obtained a patent from the King, that his book should be bound up with every copy of the Metrical Psalms, and he evidently hoped that it would be used concurrently with them after morning and evening prayer, though "not as part of the Church's Liturgy." But the history of the book proved just the same as that of his subsequent version of the Psalms (1632). [Psalms, English.] Instead of fame and profit, it brought him persecution and loss, notwithstanding the approval of the book by many members of Convocation. The first part of this book consists of the usual paraphrases of Scripture, including the Song of Solomon; the second is a series of hymns for all the Festivals, Holy Days (St. George's Day among them), Public Deliverances, Holy Communion, Ember Weeks, Seasonable Weather, Plenty, Peace, Victory, Deliverance from Public Sickness, and the King. Some of the poems in it were set to music by Orlando Gibbons. In 1641, many of these hymns were republished, with a few alterations, in the Hallelujah, Britain's Second Remembrance, which was dedicated to the Long Parliament. No music is attached, but tunes are indicated at the head of the pieces, where they diverge from the usual metres of the Old Version. It is a book of Hymns for all sorts of times, states, and seasons, embracing a great circle of incidents, some of a minute character (e.g., when washing; On a boat; Sheep-shearing; House-warming; For lovers, Tailors, Jailor, Prisoner, Member of Parliament). Signs of the time, when the balance of power between King and Parliament hung so even and the great struggle was opening, will be easily seen in many hints and allusions. It is the work of a wanderer on the border of the two camps. The general tone of it is one of simple practical piety, the language is of studied simplicity, and often of melodious grace; but much of it is not above the doggerel level of the Old Version, especially in the hymns peculiar to the Hallelujah itself. A list of Wither's best pieces:

Hymns: Eusebius Brittan, 3rd ed., and some choice specimens (Book of Praise) are given by Lord Selborne. There is too great a preponderance of meditation and meditative for general use. The very tender and sweet "Rocking Hymn" is only a lullaby. The Saint's Hymn is found in Thring's Coll. (Hy. 21), "Behold the sun that seemed but now." For the finest—a noble lyric—is "Come, oh come, with pious lays" (Hallel, Bk. 1, Hy. 1). Wither suffered as a poet, first from his political misfortunes, and afterwards from his rustic simplicity. His place in poetry is like that of Cowper, a reaction from the fantastic and artificial style to that of natural expression, singing of the wooded-
land, the country and the home. As such, it earned the contempt of Pope (“wretched Withers”) and Swift (Wither and Dryden are “Bavius and Merrin”) and the sympathy of Southey and others. The first to do him justice was Percy. (See Percy’s Reliques, “Shall I, wasting in despair?”) [Wither George.]

IX. Hymns of Herrick, Henry Vaughan, Jeremy Taylor, &c.

The attention of the Puritans was engrossed in the Metrical Psalms. The so-called Hymns of Milton do not come under the definition of this work. The few hymns that were composed are consequently for the most part from royalist pens. Crashaw’s belong more to the hymns of Latin origin, and are useless in their present shape. Herrick’s Noble Numbers (pub. 1647, see Grosart’s edition of Robert Herrick) contain hymns or hymn material. The carols for Christmas, The New Year, and the Circumcision, and a Star Song—all sung before Charles at Whitehall—are examples. His “Litanies to the Holy Ghost”—“In the hour of my distress,” several verses of which are found in some of his hymn books (e.g. Ch. H. 299), is full of tenderness; but the jocund humour of the man oddly intrudes on even his gravest thoughts in some of the stanzas (e.g. “When the artless doctor sees, No one hopes but of his fees.” &c., “When his death and his pill. . . . meet for nothing but to kill.” &c.). In Henry Vaughan’s Silex Scintillans (1650–55, see Grosart’s edition) there are many stanzas which might be adapted to personal hymns for private use, and may be pressed by freer and higher music. Two are admitted by Mr. Thring in his Coll. “Beyond the veil” is of etheeral beauty. Jeremy Taylor’s Festival and Pentiemtial Hymns, 1654–5 (see Grosart’s edition), are praised by Heber, and are characteristic of his genius; but it can scarcely be said that the poetic form adds anything to their eloquence, and they are otiose rather than hymns, probably not intended for public use. The Advent Hymn—“Lord, come away, Why dost Thou stay?”—and that on Charity, “Full of mercy, full of love,” are however admitted in Heber’s Hymns, 1827. The Hymn on The Purification is one of the most regular and the best, and might perhaps be remodelled without losing its crystal lustre.

[Persons in search of the grotesque may be amused by the 3 three hymns composed by John Goodwin, William Barton, and others. Barton paraphrased Debret’s Song as a Thanksgiving for the battle of Worcester, and gives the congregation the alternative of singing Fairfax or Cromwell instead of Barak. “Gunmen” instead of “archers,” &c.]

X. Hymns of Crossman, Austin, Ken, &c.

The Restoration was not favourable to the production of Nonconformist hymns. The Quaker and the Baptist held even psalm-singing a carnal ordination; the raising of a tune among other congregations is mentioned by the Convocation Act was a signal to the constables. In 1664 was published a series of nine poems by Samuel Crossman. Prebendary and afterwards Dean of Bristol, entitled “The Young Man’s Meditation” (reprinted by D. Sedgwick), which is worth attention. The 5th poem is good, the 7th, on Resurrection, “My life’s a shade” (see of Praise, e. l.), is equally so. Then beautiful is the 8th, in two parts, on “Heaven,” from which two well-known hymns, “Sweet place, sweet place alone,” and “J.” salem on high” (see Ch. H. 394, J. H. Bk. 942, have been taken. The view of the Heavenly City and the delight sadness which it inspires are portrayed with equal delicacy; and the crisp rhythm, longing refrain, and a trace of Puritan feel add to its charm. In Henry More’s Dis Dialogues (1667) are seven long hymns the doctrines of the Great Festivals, written on the same plan—a narrative port succeeded by a practical application. We made subsequent use of them; though not void of devotion, they are rather coldly didactic. In 1668 appeared The Devotions in the Anti-Way of Offices, by that saintly son of Roman Church, John Austin, which afterwards edited for Anglican use by Hiel Dorrington, and others. Besides one or adaptations of Latin Hymns from Crashaw, they contain original hymns appended to offices; and few compositions of this kind can exhibit a nobler sense of simple love to the Saviour and a bird-like praise. The 6th Hymn, “Hark, soul, how everything” (Bk. of Praise, 26), the 82nd, “Lord, now the time returns” (51 in Bk. of Praise, 189), are perhaps the choicest. But the rest in the Book of Praise are in the same gentle strain, and the selection could be enlarged. At least as early as 1674 were composed by Ken’s three unique hymns, which perfectly represent his strong, and hardy music. The pieces verses of our hymn-books contain little conception of the originals. In matter of form, the harmonious strengths familiar stanzas scarcely prepare us for the abruptness and even weakness of the omitted. As regards substance, “The Midnight Hymn,” with its Light of God illuminating the darkness (ento in Thring’s Coll. it has scarcely a place in our books; it is yet in “The Morning Hymn” that the manly piety, the inviolate science and energy of duty, which George Eliot accentuates in Adam Bede, and little from “The Evening Hymn” the spirit of serene humility and trust; but in Ken this is but the lower side of a realization, which his praise is mingling with the signs of heaven, and life is only because overset by the presence of God. It is the intensity of this spiritual imagination—and not the thoughts, which are found in many similar hymns, as the natural suggestion of the time, and even less the language which is bare of imagery, and only distinguished by the restraint of rhyme for direct massive prose—that lifts these hymns to an angel level reached by no other English hymns. The four volumes of Ken’s poetical Works have many passages full of pathos, and breathe his habitual spirit of his devotion. The Annals and Preparations for Death are very touching, read with the context of the sufferings they solved; and we turn eagerly in search of one to The Hymns for the Festivals. But they are the poems of old age: the natural force is abating; th
XI. Mason's Songs of Praise.

Attention has been drawn late, partly through their republication by Mr. Sedgwick, to the Songs of Praise by John Mason (1683). They ran through many editions in their day, and influenced Watts and the Wesleys, who grafted some of the verses into their stanzas. Beneath the crudity and sameness of the verse there is a robust thought and great vigour of praise. There is an ancient quaintness about his "horsess" phrases, and yet his familiarity with the Platonic school of Divinity, and one or two classical quotations, point to a scholarly training. They can seldom be used as they stand, not only from their length and want of unity, but from their unequal merit. But the punning dexterity of single verses is the temptation to selection and combination; more over for admission into a collection of religious poetry than hymnals. His lines in the 11th Song, "Man's life is a book of history, The leaves thereof are days," are an instance. His 24th Song supplies the base of the 117th hymn in the Sarum Hymnal (1587), adapted probably by Keble; "A living stream as crystal clear." A revision of the 16th Song (excepting the first and the 8th Psalms, by his friend Mason) were attached to the Songs of Praise in 1693 and subsequent editions. They are of much lower merit than the original, which has a feeling of the dependence and of the withdrawing of God's favour, which characterizes them with the other Hymns; and there seem to be echoes of his 13th Hymn, "Ah! Lord. Ah! Lord, what have I done," in Mason, "Ah! Lord, what have I done." (See Mason, John.)

XII. The first Baptist Hymn Book. Hymns adopted in Non-conformist Worship.

At the close of the 17th century, the 18th century was the Baptist Congregation of Benjamin Keach, the Seeker, a man of considerable knowledge of the Scriptures and the Bible. He had written and published many books, and was the publisher of several sermons. His book was called "The Seeker's Treasury of Spiritual Food," which was a collection of sermons and other religious writings. The book was very popular, and was widely read by Christians of all denominations. It contains a wealth of scriptural quotations and practical advice, and is still read by many as a valuable resource for spiritual growth.

The Breach Reconciled. The breach between the two congregations had been healed, and the book was published.

XIII. Isaac Watts.

Notwithstanding the contempt with which his name is often mentioned, and the faint
praise of his hymns by Dr. Johnson, few have left such a solid contribution to our best hymns as Isaac Watts (see Book of Praise, and Lord Selborne's article in the Encyc. Brit., 9th ed. Hymns), and none has so deeply impressed himself on their structure. Approaching him from the past, his advance beyond Keach, Barton, and Mason is immense. Inheriting from the tradition of the metrical Psalms a healthy strength of thought and a habit of broad and judicious praise, impressed through the paraphrases with the necessity of a rich Scripture groundwork, and supplied with a wide range of subjects by his immediate predecessors, he is in his best pieces gifted with a soft richness of diction, and a few vigorous rhythm (especially in his l.m.); the distinctive characteristic of his unaffected piety—a very remarkable one in such a suffering life—being a pervading joyousness and buoyant faith, lighting up even his saddest hymns. His faults are boulается and doggrel. Turgid epithets and tawdry ornaments were the fashion of the time; and they probably advertise the time. In literary circles, as they Still is, in a parallel case, The New Version. No one that has studied the hymns that preceded him, will wonder that Watts was indifferent about doggrel. The Metrical Versions of the Psalms, from Sternhold to Tate and Brady, were full of it; so were Mason, Keach, and the rest: and the ignorance of the people, the decay of music, the slow singing, the habit of giving out the verses line by line, were almost insuperable obstacles to continuous grace of expression. It is due to Watts to point out how frequently in his preface he speaks of the "fetter" of "the old narrow metres," the necessity of giving each line by itself a complete sense, and of "sinking it to the level of a whole congregation," as the accepted restraints under which he wrote; nor, though he strove to catch the ear of the world of letters, did he ever sacrifice to this object the edification of the people, to whom he ministered. It will be found that just in those pieces, where he is conscious of a refined audience on the one side and the unlettered congregation on the other, Watts's best work appears. With one or two exceptions (e.g. "He dies, the Friend of Sinners dies," Hor. Lyr.); neither the Horae Lyricae (1705), addressed to the literary world alone, nor, on the other hand, the sermoniclike hymns attached to his London Sermons (1721-24), which are tamed down to the congregational level, and least of all the Divine and Moral Songs for Children (1715), contain his finest pieces; but his Hymns (1707-9) and Psalms (1719. See Psalms. English, § xv.), both of which were composed for the primary use of the people, yet with some hope that they might allure a finer taste.

But Watts's place in this history is to be estimated not only by the pieces he has left us, but by his enduring influence on the structure of our hymns. This influence is exhibited not in the use of the old metres, which are a heritage of the metrical Psalms, but in that compact and balanced form—what Montgomery calls "having a beginning, middle, and end"—which characterizes a large section of our hymns, and which, though an English specialty not greatly regarded in the hymns of antiquity, Montgomery lays down as essential. There is very little of this sense of proportion of parts and central unity in the hymns that precede Watts: but it is very perceptible in him; and the demand for it has steadily grown in strength since. It is curious to note that it originated probably not so much from artistic requirements as from the slow singing, which limited the number of verses, the clerk's practice of skipping and combining verses in the metrical Psalms, and the preacher's habit of condensing into a hymn, given out at the close, the substance or application of his sermon. (See also Watts, Isaac.)

The fullest representation of Watts is naturally found in The New Congregational Hymn Book. But that in The Book of Praise is also large. We can only note "Come we that love the Lord" (Hymns, Bk. 2, 30), "Why should the children of a King" (ibid., Bk. 1, 144), as examples of simplicity; the well-known "Come let us join our cheerful songs" (ibid., Bk. 1, 82), and the fine hymn of evangelical praise, "Join all the glorious Names" (ibid., Bk. 1, 130), as specimen of Scriptural richness; several hymns of Death, the finest, spite of its ruggedness, being, "Do flesh and nature dread to die" (Sermons, 43): "My God, how endless is Thy love!" (Hymns, Bk. 1, 81), as a specimen of warmth and softness; and the masterpiece of impassioned contemplation, "When I survey the wondrous cross" (Hymns, Bk. 3, 7. [For Psalms see Psalms. English, § xv.]

XIV. P. Doddridge.

The hymns of Philip Doddridge were so plainly the immediate progeny of Watts, that a short notice of them may be given as the close of this article. His hymns were sung as the enforcement of his sermons, given out probably from the pulpit line by line. They were first published (1755), after his death, by his pupil, Job Orton. They have not the power or the richness of Watts, and a deficiency of ear gives them thickness of tone. But they excel Watts in simplicity, serenity, and tenderness; there is a sweetness in his c.m. which Watts rarely equals, while his l.m. is often cold and artificial. His 43rd, however, "Eternal Source of every joy," and 310th, "Lord of the Sabbath," have much of the melody of Watts: nor has Watts any hymn so perfect in the combined qualities of feeling, structure, melody, and diction as Doddridge's 171st, "My God, and is Thy table spread." The 363rd, "Interval of grateful shade," has a lustrous delicacy, but is a lyric rather than a hymn. His 219th, "Hark! I the glad sound," which is in every hymn-book, is one of the purest examples of his style. The exquisitely tender 246th, "Do nor I love Thee, oh my Lord," is too spiritual for common use. A full selection of Doddridge's hymns will be found in the New Cong. H. Bk., and in the Book of Praise. [See also Doddridge, Philip.] [H. L. B.]

Ennodius, Magnus Felix, was b. at Arles, circa 478, and was connected with several Romans of distinction. Losing his property at an early age through the invasion of the Visigoths, he went to Milan, where he
ENQUIRE, YE PILGRIMS. P. Doddridge. [Invitation.] This is No. 137 of his posthumous Hymns, &c., 1755, in 6 st. of 4 1., and No. 133 in J. D. Humphreys's ed. of the same, 1839. It is based on Jer. 1. 5. In most American hymnals it is given as "Enquire, ye pilgrims," &c. In the Church Pastoral, Boston, U.S., 1864, 4th ed., it is given only as "Enquire, ye pilgrims," and for use in the order named as "Come, let us join our souls to God," for the admission of Church members. [J. J.]

Enthroned on high, Almighty Lord. [C. Wesley. [1744.] This hymn, although of a penitential character, was once sung as a "Triple Amen" in Hymns, and Sacred Psalms, 1739, 32. In the W. Bk., 1780, it was given as a "Triple Amen," section II. (No. 104), and as such it was used as a penitential hymn in several places. In the Church of England, and America, it is entitled "Day of Rest," in various places. In some of the hymnals of America, it is entitled "A Penitential Hymn," in the British, and American, hymn.

Ephesians, St. John of Damascus. [St. Paul.] This is the 14th Ode in the Canon of St. Paul in the office of SS. Peter and Paul, June 30, in the Menologium. It is given in Pitra's Hymn, Grec., 1877. Dr. Little- dale's tr., "Against the Church of Jesus," is good, and close to the original with the omission of the Theotokion (address to the B.V.M.). The tr. was 1st pub. in the People's H., 1867, No. 237, and signed "F." It is appointed for the "Conversion of St. Paul." [J. J.]

Ephrem the Syrian. [Syriae Hymn.] "Epi τύς θείας φύλαξι." [Anastasius Hymn.]

Epiphanius Domino canamus gloriam. [Epiphany.] This Sequence occurs in a ms. of Sequences (circa 1000) in the Bodleian Library, Oxford, No. 775, f. 140. It is also in a Winchester ms. of the 13th century, now at Corpus Christi College, Cambridge, and an 11th century ms. in the British Museum (Harl. 1061, f. 251 b). In the Sarum Missal it is the Sequence for the Feast of the Epiphany only. In the Hereford Missal it is appointed for the Sunday in the Octave of the Epiphany, and for the Sunday in the Octave of the Epiphany. In the York Missal it is divided into three parts: (1) "Epiphanius Domini," (2) "Balaam de quo vaticinavit," and (3) "Magi sibi stella." The first is to be said on the Feast of the Epiphany, the second on the first day after; the third on the second day after, and so on, to the Octave, when the entire Sequence has to be sung. If however the 2nd or 3rd part should fall upon a Sunday, then it gave place to the proper Sequence for the "Translation of St. William the Archbishop," the Festival of that day. Text in reprints of the Sarum, Hereford, and York Missals, and kneeling, No. 27. [W. A. S.]

Translations in C. U.:—

1. Sing we in triumphal gladness. By R. F. Littledale, written for and 1st pub. in the People's H., 1867, No. 45, and signed "A. L. P." It is in 7 st. of 6 1.

2. O come and praise with chant and song. By E. H. Plumptre, contributed to the Hymnary, 1872, in 6 st. of 1., and appointed for use at the Holy Communion during the Epiphany.

Translations not in C. U.:—

1. All glory to the Lord's Epiphany. C. B. Pearson. The Sarum Missal in English, 1868.


Ephesians, St. Gregory of Nazianzus. "A hymn at night, after failure to keep vow," found in various editions of his Works, and in the Anth. Grec. Car. Christ., p. 28, 1871. From this latter work Mr. Chatfield made his tr., "O Thou, the Word of truth divine," and pub. the same in his Songs and Hymns, &c., 1876, p. 121, in 3 st. of 4 1. The original dates 324-382. [Greek Hymnody, § IV.]

J. J.
Ere another Sabbath's close. [Sunday.] We have traced this popular hymn to the Missionary Minstrel, a little 8vo col., edited by Dr. P. M. and pub. by Nutt, Nov. 5, 1824, a much enlarged edition being issued a few years later. It reads:—

1. Ere another Sabbath's close,
   Ere again we seek repose,
   Lord, our song ascends to Thee,
   At Thy feet we bow the knee.

2. For the mercies of the day,
   For this rest upon our way,
   Thanks to Thee alone be given,
   Lord of earth and King of heaven.

3. Cold our services have been,
   Mingled every prayer with sin;
   But Thee canst and wilt forgive,
   By Thy grace alone we live.

4. One there is at Thy right hand,
   Angels bow at His command;
   Yet He suffered in our stead,
   And His wounds our pardon plead.

5. By the merits of Thy Son,
   By the victory He won,
   Pardoning grace and peace bestow,
   Whilst we journey here below.

6. Whilst this thorny path we tread,
   May Thy love our footsteps lead;
   As we strain our hearts to God,
   May we rest with Thee at last.

7. Let these earthen Sabbaths prove
   Sweet constancy of joys above;
   While their steps Thy pilgrims bend
   To that rest, which knows no end.

It has the initials appended, "O. P.,” in common with about half of the hymns in the volume. One of the first, if not the first, to adopt it for congregational use was Baptist W. Noel, who included it with the omission of st. iv. and v. in his Selection, in 1832 (sometimes dated 1833 in error). From this fact arose the mistake of attributing it, at one time, to Baptist W. Noel, and at another, to his brother, Gerard T. Noel. In 1833 the same stanza was repeated in Bickersteth's Christian Psalmody, and subsequently in other collections. Its use in all English-speaking countries is most extensive. From this hymn a cento beginning with st. i., “For the mercies of the day,” has come into extensive use in America, which is sometimes ascribed to "J. Montgomery, 1853,” as in Dr. Hatfield's Church H. Bk., N. Y., 1872. Its correct designation is "O. P., Missionary Minstrel, 1826.”

W. T. B.

Ere Christ ascended to His throne. B. Beddome. [Adult Baptism.] Pub. in his posthumous Hymns, &c., 1817-18, No. 596, in 5 st. of 4 L, and headed "The Commission." In addition to its limited use in its full form, it is also abbreviated in some American collections. In the Psalmist, 1843, Bapt Praise Bk., N. Y., 1871, st. iii.-v. are given as "Blest Saviour, how we love the day"; and in the Sabbath H. & Tane Bk., N. Y., 1838 (Bapt. edition), the same stanza as "Dear Saviour, we Thy will obey." These arrangements are not in use in G. Britain. [J. J.]

Ere God had built the mountains. W. Cooper. [Divine Wisdom.] Pub. in the Olney Hymns, 1779, Bk. i., No. 52, in 4 st. of 8 L, and based on Prov. viii. 22-31. It is found in several collections, both old and new, in G. Britain, and is also in use in America. A rendering into Latin, "Præsanum Deus altos montes," by R. Bingham, was given in his Hymno. Christ. Lat., 1871, p. 251. [J. J.]

ERHALT UNS, HERR

Ere I [we] sleep, for every favour. J. Cennick. [Evening.] Pub. in his Sacred Hys. for the Children of God, &c., 1741, No. 14, in 7 st. of 4 L, as the second of two hymns for evening. It was repeated in later editions of the same work, in Whitefield's Coll., 1754; in M. Madan's Ps. & Hys., 1760; the early editions of Lady Huntingdon's Coll., and others of the old collections, and is also well known to modern hymnals, but usually in an abbreviated form, and sometimes as "Ere we sleep," &c. Orig. text in Stevenson's Hys. for the Ch. & Home, 1873, with the omission of st. vii., which reads:—

"So whosoever in death or sorrow,
   Let me raise With the wise,
   Counted in their number." [J. J.]

Ere mountains reared their forms sublime. Harriet Auber. [God eternal—Man passing away.] Appeared in her Spirit of the Psalms, 1829, in 4 st. of 4 L. In the American hymn-books it is given in its original L. M. form, as in Hedge and Huntington's Hys. for the Ch. of Christ, 1835, and several later Hymnals; and in a peculiar form to suit the music adopted in Church Pastoral, Boston, 1864. From Miss Auber and H. F. Lyte having both pub. works with the title The Spirit of the Psalms, this hymn has sometimes been attributed to Lyte in error. [J. J.]

Ere the blue heavens were stretch'd abroad. J. Watts. [Divinity and Humanity of Christ.] 1st pub. in his H. & S. Songs, 1709, Bk. i. No. 2, in 6 st. of 4 L. In addition to its somewhat extensive use in its original form in G. Britain and America, it is also given in an altered form as, "Before the heavens were spread abroad," in Songs for the Sanctuary, N. Y., 1865-72, and others. [J. J.]

Ere the words of peace and love. Bp. E. H. Bickersteth. [Holy Matrimony.] Written in 1869, and pub. in his H. Companion, 1870. It is also in his The Two Brothers, and Other Poems, 1871, and appointed to be sung after the blessing, "At the beginning," &c. From Bp. Bickersteth's Notes to the H. Comp. we gather that it was written for that collection. [J. J.]

Erhalt uns, Herr, bei demem Wort. M. Luther. [Peace and Orthodoxy.] This hymn was probably written 1541. In that year a service of prayer against the Turks was held at Wittenberg, for which Luther prepared a special office, in which most of the music was arranged for the boys of the choir. It was printed in broadsheet form at Wittenberg, 1542; appeared in Low German, in the Magdeburg G. B., 1542; and then in High German in Klug's Geistliche Lieder, Wittenberg, 1548. In Klug it was entitled "A hymn for the children to sing against the two archenemies of Christ, and His Holy Church, the Pope and the Turks." Thence in Wackernagel, iii. p. 26, in 3 st. of 4 L, and Schircks's ed. of Luther's Geist. Lieder, 1854, p. 44. Additional stanzas from various sources have often been appended to this hymn, the most popular being those by Justus Jonas, probably written in 1545, against the Council of Trent. These are:—iv. "Ihr Anschlag, Herr, zu nichts mach"; v. "So werden wir
Erskine, Ralph, was a. of Henry Erskine, who was Rector of Cornhill, Northumberland, before the Act of Uniformity in 1662, and after the Revolution of 1688 was Parish minister of Chirnside, Berwickshire. He was b. at Moneylaws, Northumberland, March 15, 1683, his father being then in exile from Scotland for taking part in conventicles. He entered the University of Edinburgh in 1699, was licensed to preach in 1709, in 1711 ordained second minister of the Abbey Church, Dunfermline, and became first minister in 1716. Joining in 1737 with the "Four Brethren," who, protesting against the action of the General Assembly on Patronymics, had been loosed from their charges by the Commission in 1735 and had formed themselves into a people to pray for at Garnie Bridge, near Kinross, Dec. 5, 1733, thus founding the Associate Church, he was with them and three others cited to, and deposed by, the General Assembly of 1740. In 1740 the majority of his congregation seceded with him and built him a church in Queen Anne Street, Dunfermline, in which he continued to minister till his death. He died, however, cease to preach in his turn in the Abbey Church till after May 6, 1746. He d. at Dunfermline, Nov. 6, 1752. His published works are included in his

Sermons and other Practical Works (Glas., 1764-1765), the complete folio ed. in 2. vol. ed. by John Newlands (his son-in-law), contains a short memoir, 141 sermons, and (1) Gospel Sentences, or, Spiritual Songs. These Gospel Sentences, of which the 2nd and complete ed. appeared in Edinburgh, 1736, and the 4th finally revised, in London, 1741, though homely, enjoyed great popularity, and did much good in Scotland in the last century. (2) A Paraphrase upon the Song of Solomon. In this, first pub. in Edinburgh, 1736, the "Song" is spiritualized at great length. (3) Scripture Songs. These are in 2 Books. The Old Testament Songs are (1) 14 Songs from Genesis to Job; (2) Job's Hymns, 168; (3) The Song of Solomon, complete; (iv.) 21 Songs from Ecclesiastes, Isaiah, and Jeremiah; (v.) Lamentations, complete; (vi.) 6 Songs from the Minor Prophets. The New Testament Songs are (1.) 17 Songs from the Gospels; (ii.) 24 Songs from the Epistles; (iii.) 16 Songs from the Revelation. Of these parts the 2nd (Glas., 1783), the 3rd (Edinb., 1783), and the 4th (Edinb., 1789), the Old Testament, were the first pub. separately. The remainder, pub. at Glasgow, in 1784 as Scripture Songs, in 3 Books, were undertaken by request of the Associate Synod, in 1784, but not being pub. before Erskine's death never came into Church use. Many are altered from Watts, and some from the Psalms and Paraph. of 1714. (4) Miscellanea Poetica. These are 3 English and 2 Latin elegies, a poem on the Civil Magistrate and Religion, and a Epistle. Smothing Spiritualized is given at the end of the Gospel Sentences (see Scottish Hymnody, v.)

A number of pieces by Erskine were included, more or less altered, in the Mosanavian hymnbooks. The only one found in a modern hymnal which is well known is an amended, "As a mother's care, what can afford," and another not now in C. L. under: "Aurora veils her toy face."

Ea giengen trew frewlach also fr6. [Easter.] A 13th cent. Easter carol on the visit of the Holy Women to the Sepulchre on Easter morning. It is given by Wackernagel, ii. p 390, in 10 st. of 4 l. with "Alleluia"
from a paper ms. of 1516 now at Heidelberg. Hoffmann von Fallersleben, 1861, p. 84, has a text reading "Es gingen drei frühlings," and in 13 st. The only tr. is "There went three damsel before my day," by Miss Winckworth, 1869, p. 85.

J. M.

Es ist ein Ros (Rosa) entsprungen.

[Christmas.] Wackernagel, ii. p. 925, gives two forms, the first in 25 st. of 7 l. from the Spieler G. B. (R. C.), 1600 (Baun.16, i. p. 156, cites it as in the ed. of 1599), the second in 6 st. from the Andernach G. B. (R. C.), 1608. In his Kleine G. B., 1890, No. 8, he gives at st. v., xxxi, from the Spieler, with the fine melody found there. He thinks it was originally a 15th or 16th cent. Christmas or Twelfth Night Carol in the diocese of Trier.

It is founded on St. Luke 1, ii, and on Isaiah 1, 2. It interprets Isaiah's "Shout out of the stock of Jesse" not as our Lord Jesus Christ, but as the Virgin Mary. The only tr. is "A spotless Rose is blowing," a tr. of st. i, ii, of the Spieler, by Miss Winckworth, 1869, p. 85.

J. M.

Es ist nicht schwer ein Christ zu sein. C. F. Richr. [Christianity.] Ist appeared as No. 228 in Freylinghausen's Neues geistreiches G. B., 1714, in 8st. of 4 l.

It is a companion to his earlier hymn, "Es kostet viel ein Christ zu sein" (1st pub. as No. 659 in Freylinghausen's G. B., 1704; but not tr. into English), and with it was republished in his Erbauende Betrachtungen vom Ursprung und Adel der Seele, Halle, 1718, where the earlier is entitled "On the seriousness and difficulty of True Christianity," and the later "On the Easiness and Lovableness of True Christianity. They are given as companion hymns in the U. S. L. S., 1851, Nos. 305, 306, both in 8 st. The only tr. is in C. U. of "Es ist nicht schwer," is:

Tis not a [too] hard, too high an aim. By Moses Browne. Included in The Excellency of the Knowledge of Jesus Christ, ec., Lond., 1772. This work is a tr. of a treatise by J. L. Zimmermann (Die allgemeine Erkenntniss Jesu Christi), pub. at Halle in 1732, in which the hymn is introduced with a Latin version by Zimmermann. Browne's tr. of this hymn is very free, and is in 8 st.; st. i, vi, vii, being of 12, ii, v., of 8, and viii. of 4 1. It had previously been contributed to the Christian's Magazine, April, 1782, p. 182, where it is given as "Luther's Hymn, in eight regular rules," and begins "Tis not too much an essay, the text of 1762 was repeated, with variations, as No. 369, in A Coll. of Ps. & Hymns, York, R. Spencer, 1780, and in the 8th ed., 1806, of Moses Browne's Sunday Thoughts. The text of 1772, however, is that which has come down, mainly in cantos, to modern hymnals. It is given in full in Miss Warner's H. for the Ch. Multuid, N. Y., 1856 (ed. 1861, p. 568), and in Collyer's Coll., 1812, Nos. 853-855. Besides appearing under its original first line, it is also found as follows:

1. The promis'd part in Christ to claim (st. 1, altered), in J. Bickersteth's Ps. and Hymns, 1832, No. 490; E. Bickersteth's Christ. Psal., 1833, and E. H. Bickersteth's Ps. and Hymns, 1845.

2. Be strong, my heart; be thou thy aim (st. 1, alt.) in Moody's Ch. H. Bk., 1826, No. 314.

3. Nature will raise up all her fair (st. 1, 1, 8), in Nettheim's American Village Hymns, 1826, No. 395.

4. Act but the infant's gentle part (st. 1), in J. Cowen's Bible H. Bk., 1845, No. 83.

5. The sovereign Father, good and kind (st. 1, altered), in Collyer's Coll., 1812, No. 854.

6. The gentle sire, the best of friends (st. 1, 1), in Collyer's Coll., 1812, No. 855.

Thy gracious God, thy best of friends (st. 1, 1, alt.), in Moody's Ch. H. Bk., 1826, No. 314.

Other trs. are: (1) "To be a Christian is not hard," by R. Massie, 1862. (2) "Give me, my child, the Father's grace, thy heart," this begins with st. ii, as No. 351, in the Moravian H. Bk., 1886.

J. M.

Es kennt der Herr die Seelen. C. F. Richr. [Christ's Own.] In the 2nd Series, 1843, of his Psalter und Harfe, p. 75, in 6 st. of 8 l., founded on ii. Tim. ii, 19, and entitled, "The Lord knoweth with His Own." Included as No. 1496 in Knapp's Ev. L. S., 1890 (1865, No. 1561). The tr. in C. U. is:

Knoweth all His people. A good and full tr. by Mrs. Findlater, in the 4th Series, 1862, of the H. L. L., p. 25 (1884, p. 196), entitled, "The Little Flock." It was given in full as No. 439, in the New App., 1869, to the S. C. K. Ps. & Hymns. Included in Hellico's Coll., 1867, omitting st. v., and in the Uppingham and Sherborne School H. Bk., 1874, omitting st. ii, iii; in Stevenson's H. for Ch. and Home, 1873, st. i., iv, v, form No. 75, slightly altered after, "God knoweth all His people."

Another tr. is, "The Lord His people all," by R. Massie, 1864, p. 63.

J. M.

Es reden und träumen die Menschen viel. [Hope.] By Johann Christoph Friedrich von Schiller, b. Nov. 10, 1759, at Marbach, Württemberg, d. May 9, 1805, at Weimar. This little poem, hardly to be called a hymn, is one of his "Gedichte der dritten Periode," is entitled Hoffnung and is included in his Werke, Cotta, 1874, vol. i, p. 22, in 3 st. of 6 l.

The only tr. in C. U. is:

The world may change from old to new, a free tr. in 3 st. of 8 l., included as No. 127 in W. J. Fox's Hymns & Anthems, 1841, marked as "Sarah F. Adams," but in later eds. as paraphrased from Schiller. This is repeated in E. Contrauld's Coll., 1860, G. Griffilien's Selections, 1875, and in America, in the Book of Hymns, 1846-48, Hedge & Huntington's Coll., 1853, &c.

Among the trs. not in C. U. we note (1) "We children of men, we speak and dream," in Sparrow Lea, Lond., 1877, p. 57. (2) "We speak with our lips, and dream in the soul," in Lord Lytton's Poems & Ballads of Schiller, 1844, vol. i, p. 74. (3) "Of better and brighter days to come," in E. Bickersteth's Psalms of Schiller, 1851, p. 322. (4) "Men speak much and dream of a better time," in W. W. de la Priest's German Lyrical, 1854, p. 32. (5) "All men to speak and to dream are prone," in Dr. H. W. Dulcken's Book of German Songs, 1856, p. 376. (6) "Man talks and dreams that Time will unroll," in Specimens of Schiller's Minor Poems, Lond., 1861. (7) "Men talk with their lips and dream with their soul," in Dr. G. Macdonald's Exquisites, 1854, p. 122. (8) "Of brighter and happier days to come," by J. D. Kellwell, in English Lyrics of German Song, 1857, p. 116.

J. M.

Es spricht der Unweisen Mund wohl. M. Luther. [Ps. xiv.] 1st pub. as No. 6 in the Ellicott's ed. of 1854, in 6 st. of 7 l., entitled "The Thirteenth Psalm." Wackernagel, iii. p. 6, quotes it from Rym Enchiridion, Erfurt, 1524, in Schirck's ed. of Luther's Gesam. Lieder, 1854, p. 7, and in the U. S. L. S., 1851, No. 221. The only tr. is in C. U. is:

The mouth of fools saith God confessest. In full in E. Massie's M. Luther's Spiritual Songs, 1854, p. 29, repeated as No. 146 in the Ohio Luth. Hym., 1880, and adopted by Dr. Bacon, 1884, p. 8.
In his Poetical Works, Lond., Macmillan & Co., 1874, p. 121, it is correctly described as "A Free Paraphrase from the German" which has been included in full in The South Place Coll., 1873, Dr. Martinæus' H. of Praise and Prayer, 1873, and Herder's Cond. Hymn, 1884; and in America, omitting st. ii., in Hedge & Huntington's Coll., 1858, Plymouth Coll., 1855, and Bapt. Bk., 1871.


"Εσωτερικά Λαοῦ, θαυματουργία Εσωτερικής Ἑστίας." John the Monk, commonly regarded as the same as St. John of Damascus (q. v.) According to it as a Canon by St. John it would date from about the middle of the 8th cent. It is a Canon for Christmas Day, and the Odes are sung in service alternatively with those of St. Cosmas's χρυσός γεννάται διδάσκαλος ("Christ is born, Tell forth His fame," q. v.) In common with all festival Canons, Ode ii. is omitted. [See Greek Hymnody, vii. 11.] The remaining eight are—:

Ode i. "Εσωτερικά Λαοῦ, θαυματουργία Εσωτερικής." "The Wonder-working Master saved His race." This is a rendering in blank verse by Dr. Littledale, and was published in his Poems of H. E. Church, 1883, pp. 188-9. W. Chatterton Dix's version in the Lyra Messiahetica, 1864, pp. 57-8, is Dr. Littledale's blank verse turned into 7-6 measure.

Ode iii. Ναίων ὁ τότε ὄρος, ὀνείρων μεταφράσσεσθαι. "Bend to our hymns, Redeemer of Thine own." Blank verse by Dr. Littledale's Office, p. 190, W. Chatterton Dix, the same tr. in 7-6 measure, Lyra Messiahetica, pp. 74-5.


Ode v. Ἐκ μυκτῶν ἱμάτων ἐκπομπής κήρυγμα. "From the night toils of darkened wandering." Littledale's Office, &c., pp. 194-5.


Ode ix. Στρογγύλῳ μὲν ἡμῖν ἐν κατεδρυμαι δομῇ. "Easy it is for us, as free from risk." Littledale's Office, &c., pp. 294-5.

The original Greek text is given in Anth. Græc. Carp. Christ, p. 265, in Daniel, accompanied with a short note; and in Littledale's Office, &c., pp. 53-5. This Canon, 2 A 2.
Eternal and immortal King. P. Doddridge. [Faith.] 1st pub in his posthumous Hymns, &c., 1755, No. 321, in 5 st. of 4 l., and again in J. D. Humphreys's ed. of the same, 1839, No. 317. It is based on Heb. xi. 17. In several American collections it is altered to: "Almighty and immortal King," and reduced to 3 st. [J. J.]

Eternal Beam of Light Divine. C. Wesley. [In Affliction.] Appeared in Hymns & Sac. Poems, 1754, p. 144, in 6 st. of 4 l. (P. Works, 1868-72, vol. i, p. 128; and again in the Wes. H. Bk., 1780, No. 328. It has passed into several collections in G. Britain, America, and other English-speaking countries. In the Boston (U.S.) Unitarian Hymn & Tune Bk. for the Ch. & Home, 1868, it is altered to: "Eternal Son, Thou Light Divine!"

Eternal Lord, from land to land. [Missions.] Appeared in The Missionary Minstrel, London, Nisbet, 1826, edited by "O. P." It is No. 78 in 8 st. of 4 l., and is signed by the Editor. It came early into congregational use, and is still found in several collections, especially in America; the text varying from 4 stanzas in some hymnals to 6 stanzas in others. [J. J.]

Eternal Power, Whose high abode. L. Watte. [Praise to God.] This hymn supplies what the author called "The Conclusion," to his Horæ Lyricæ, 1705. It is in 6 st. of 4 l., and is entitled "God exalted above all Praise." In 1743, J. Wesley included it, with the omission of st. ii., and the alteration of st. i., l. 3, of "length" to "number," and of st. iii., l. 1, from "Thy dazzling beauties whilst he sings," to: "Thee, while the first archangel sings" (a change necessitated by the omission) in Ps. & Hymns, 1743, p. 66. In 1780 this version of the text was given in the Wes. H. Bk., No. 307, and from the Wes. H. Bk. has passed into numerous collections in all English-speaking countries. According to Methodist usage Dr. J. Beaumont read the lines:

"Thee, while the first archangel sings,
He hides his face behind his wings," to the congregation in Waltham Street Chapel, Hull, on Sunday, Jan. 23, 1853; and during the singing of the second line he fell dead in the pulpit. The incident is given in detail in Stevenson's Meth. H. Bk. and its Associations, 1883, p. 225. [J. J.]

Eternal Source of every joy. P. Doddridge. [New Year.] Dated in the n. m. S. Jan. 1, 1736, and 1st pub. by Job Orton in his posthumous ed. of Doddridge's Hymns, &c., 1755, No. 43, in 7 st. of 4 l., and in J. D. Humphrey's ed. of the same, 1839, No. 55. In the n. m. the title is: "God crowning the Year with His goodness:" and in the Hymn, "The Year crowned with the divine goodness." It is usually given in an abbreviated form, the number of stanzas varying in the various hymn-books. Its use in G. Britain is much less extensive than in America. The text was usually adopted from the 1755 book, as in Lyra Brit., 1867, p. 193; that, however, in the Methodist S. S. H. Bk. is from the Brooke ed. of Doddridge's Hymns. [See English Hymnology, Early, § ix.] [J. J.]
ETERNAL SPIRIT, BY WHOSE

W. H. Bathurst. [Whitefield.] Appeared in Ps. & Hymns for Public & Private Use, 1831 (3rd ed., 1842), Hs. 57, in 5 st. of 4 l., and entitled, "O, the Spirit." Since its introduction into the Bapts. Ps. & Hymns., 1858-80, it has attained to a good position in modern hymn-books in G. Britain. It is also in use in America. Dr. Hattle gives in his Church H. Bk., 1872, the original text, with the date of the Preface [Nov. 13], 1830, and not the date of the publication of the Ps. & Hymns.

J. J.

ETERNAL SPIRIT,come. C. Wesley. [Whitefield.] Appeared in Hymns of Petition and Thanksgiving, for the Promise of the Father, 1760, as No. 4 of the "Hymns for Whitusunday" in 4 st. of 6 l. (P. Works, 1868-72, vol. iv. p. 167). It is in C. U. in two forms:

1. The first form is in 5 st., the additional st. being from No. 16 of the "Hymns for Whitusunday" as above. This arrangement was given in Topcs's Ps. & Hymns, 1776. No. 246.

2. The second form is that in the Wes. Bk. revised ed., 1785, No. 162. It was included in the Supp. to the Wes. H. Bk., 1830, in 3 st. The stanzas omitted in 1775 are still in v. J. J.

ETERNAL SPIRIT,Source of truth. T. Cotterill. [Announcement of Salvation desired.] Appeared in his Sel. of Ps. & Hymns, &c., 1810, No. 66, in 5 st. of 4 l., and entitled, "For a well-grounded hope of Salvation," st. ii. being based on J. Hat's "Bless'd Spirit of truth, Eternal God" (1759), st. ii. It was repeated in all subsequent editions of his Sel. In modern hymn-books it usually reads, "Eternal Spirit, God of truth," as in Dr. Hattle's Church H. Bk. of N. Y., 1872. In this form it is in extensive use in America. Its use in G. Britain is limited. Stanzas iv. of this hymn is in st. iv. of the cento "Spirit of truth, Thy grace impart," q. v.

J. J.

Eternal Wisdom, Thee we praise, in his Hymns, 1705, as A Song to create into five parts, and repeated in later editions. Centered from this hymn, all beginning with the American hymn-books, are numerous, especially in the example by choosing 12 stanzas in his Ps. & Hymns, &c., 1765, No. 72, and in several other collections. This arrangement was republ. (revised ed. 1785, No. 226), and in several other collections. Usually, however, the stanzas being much shorter than this, from 4 to 6 stanzas being the rule.

J. J.

Eternity, Eternity! How vast and yet how near eternity! How vast and yet how near eternity! (Life contemplated) appeared in his Ps. & Hymns, 1851, No. 259, in 5 st. of 7 l. In the index it is marked as original, but it is in the metre and set to the melody of "O, the Spirit" (q. v.). It is suggested by the German but cannot be called a "tr. of it. It is included (generally from the altered text in Kennedy, 1863, No. 163 in the Hymns & Psalms of G. & C., 1872, No. 1021 (where the accretion to "Daniel Wullfier, 1669, (tr) F. C. Cox, 1841," is an error), J. L. Porter's Coll., 1876, &c.; and in America in the Sabbath H. Bk., 1858, College Hymn, 1876, &c. [J. M.]

Eternity, Eternity, That boundless, &c. J. Montgomery. [Eternity.] In the ms., this hymn is dated, "The Mount, December 20, 1836." ("The Mount" was his Sheffield residence), but it did not appear in print, so far as has been traced, until his Original Hymns, 1853, where it is given as No. 238 in 4 st. of 4 l., and headed with a line of one of his most popular hymns, "For ever with the Lord." [J. J.]

Etheridge, Elizabeth Ayton. [Goddin, E. A.]

Euphronios οίς οὐρανός. John the Monk. [Annunciation.] In the Greek Office of the Annunciation of B. V. M., in the Mena. It dates from the middle of the eighth century. The only tr. into English is that in Dr. Littledale's: "Let heaven rejoice and earth be glad." which was 1st pub. in the Church Times, July 2, 1804, as a "Hymn for Lady-Day," and again in the People's Hymn, 1867, No. 244, signed "J. L.," and appointed for the Annunciation of B. V. M. This is one of Dr. Littledale's best trs. from the Greek, and is very close to the original. [J. J.]

Evans, Albert Eubule, B.A., was educated at St. Mary Hall, Oxford (a. 1811), and took Holy Orders in 1814. He held successively the Curacies of Slough, New Windsor, and Walmer; was an Organising Secretary of the S. P. G., Secretary to the South American Missionary Society, and Assistant Examiner to the Civil Service Commissioners; and became Rector of Kirkham, Ilkton, in 1875. Mr. Evans pub. Vistas Pueriles, 1865; The Fourfold Message of Advent, 1870; and some tales. His hymns appeared in the Rev. R. Brown-Bowleik's Sixteen Hymns, &c., 1870; his Select Hymns for Church & Home, 1871; Dr. Martineau's Hymns, &c., 1873; and the S. P. C. K. Church Hymn, 1871. These collections include the following:

1. Lo! the voice of Jesus. Voice of Jesus.
2. Look up, look up, my soul, till higher. Upward and onward.
3. Lord, to Thee alone we turn. Lent.
5. O tender thoughts, unomb." S. P. C. K.
6. There is a road that all may tread. Christian Life a Pilgrim's Way.
7. Trust in God and God alone. Trust. [J. J.]

Evans, James Harrington, M.A., s. of the Rev. Dr. Evans, priest-rector of Salisbury Cathedral, was b. April 15, 1798, and educated at Wadham College, Oxford, where he graduated in 1823, and became a Fellow in 1839. Taking Holy Orders in 1808, he remained in the Church of England until 1815,
when he succeeded, and became a Baptist minister. He was the minister of John Street Baptist Chapel, Gray's Inn Road, London, for many years. He d. at Stonehaven, Scotland, Dec. 1, 1849. His Memoir and Remains were pub. in 1852. In addition to various prose works, Dialogues on Important Subjects, 1819; Checks to Infidelity, 1840; and others, he also pub.:—

_Hymns, Selected Chiefly for Public Worship_, London, printed by E. Justins, 1818. This ed. contained 179 hymns—several of which he wrote. This ed. was enlarged from time to time; the 2nd ed., 1822, contained 211 hymns; and the last, 1843, 451 hymns. Of his hymns, "Change our portion here," and "Fain not, Christian, though the road," are the best known. Mr. Evans contributed to Carus Wilson's Friendly Visitor of 1827, &c., under the signature of "Alix." [W. R. S.]

_Evans, Evan_ [Glangeirionydd.] Born at Treffire in Caernarvonshire. He is considered the chief Welsh hymn-writer of this century, as Williams was of the last century. He published two books of hymns and tunes between 1829 and 1841. He was Vicar of Rhyl, and d. in 1850. Although his hymn-books and tunes are not in use now, yet many of his hymns are found in every collection in Wales. [W. G. T.]

_Evans, Jonathan_, b. at Coventry in 1748 or 1749. He was the son of a working man, and as a youth was employed in a ribbon manufactory. About 1778 he joined the congregation at Coventry, over which the Rev. G. Burder was pastor. He began preaching at Foleshill, near Coventry, in 1782, and in 1795 he began his stated ministry there, retaining the same to his death on Aug. 31, 1809. Two biographical notices of him appeared in the Evangelical Magazine (Oct. 1809 and March 1847), and also several of his hymns. Two of his hymns appeared in Burder's _Coll._, 1784, and another in the 2nd ed. the same year. His best known hymns are: "Come, Thou soul-transforming Spirit," and "Hark! the voice of love and mercy," q.v. He published no poetical work or collection of hymns. [J. J.]

_Ever fainting with desire._ C. Wesley. _Holiness desired._ Appeared in _Hys. and Sec. Poems_, 1783, &c., in 18 st. of 8 l., and headed, "A Prayer for Holiness." (P. Works, 1868-72, vol. ii. p. 274). In 1780 it was included in the _Wes. H. Bk._, No. 344, with the omission of st. iii., vi., and in this form it has been repeated in several hymn-books. The omitted stanzas contain expressions concerning entire holiness, which gave rise to much controversy, and caused J. Wesley to mark them for omission in later editions of the _H. & Sec. Poems._ (P. Works, vol. x. p. 397; and _P. Works_, vol. ii. p. 274). [J. J.]

_Ever patient, gentle [loving], meek._ Charlotte Elliott. _Resolution._ Contributed to _The Invidid a H. Bk._, 1834, No. 97, in 4 st. of 8 l., and headed, "Let this mind be in you which was also in Christ Jesus," Phil. ii. 5. It was repeated in subsequent editions of the same. In Longfellow and Johnson's _Book of Hys._, Boston, U. S., 1846, it was given with the omission of st. ii., anonymously, and with the opening line as "Ever patient, loving, meek." The original text was restored in the _Andover Sabbath H. Bk._, 1858. [J. J.]

_Ever round Thy glorious throne._ J. S. B. Monsef. [St. Michael and All Angels] Appeared in his _Spiritual Songs, &c., 1857 (People's ed., 1873, p. 190), in 33 st. of 4 l., and based upon the words: "Are they not all ministering spirits, sent forth to minister for them who shall be heirs of salvation." Heb. i. 14. In 1861, the Rev. F. Pott included it in stanzas in his _Hymns, &c._, No. 221, and divided it into three parts:—i. as above; ii. "From the world's remotest prime"; and iii. "Anchored with wondering gaze." A very effective cento of 6 stanzas might be compiled from this poem. [J. J.]

_Everett, Charles William, M.A._, b. at East Windsor, Connecticut, May 27, 1814, graduated at Trinity College, Hartford, 1838, and took Holy Orders in 1842. He was rector at Hamden, Connecticut, from 1842 to 1875, and also agent for the Society for the Increase of the Ministry. He d. at Waterbury, Connecticut, Jan. 11, 1877 (See _Poets of Connecticut_, 1843). In 1833 he pub. _Visions of Death, and Other Poems_; from this work his popular hymn is taken:—

_Take up thy cross, the Saviour said._ Following Jesus. The original text of this hymn differs very materially from that which is usually found in the hymn-books. The most widely known form of the text is that in _F. A. & M._, where it appeared in 1861. It was copied by the compilers from another collection, but by whom the alterations were made is unknown. The nearest approach to the original is in _H. W._, 1834. Orig. text in Biggs's _English Hymnology_, 1873, p. 24. [F. M. B.]

_Everett, James_, b. at Alnwick, Northumberland, May 16, 1794. His early education was of a very elementary character, and gave little promise of the literary position which he subsequently attained. In his 19th year he underwent a great spiritual change, which led him to become a member of the Wesleyan Society, and subsequently a local preacher and minister of that connection. His work in the ministry, his controversy with the Wesleyans, his eloquence from their pulpit in 1849, and his part in founding the Wesleyan Reform Connection, which, by amalgamation with the Wesleyan Methodist Association in 1857, constituted the United Methodist Free Churches, were matters of Methodist history. Although deeply involved in Methodist polity and work, he found time to publish some forty works, chiefly biographical, but including some which were poetical and hymnological. He d. at Sunderland, May 16, 1872. His poetical works include:—

1. _Beneath the altar of the Lord._ Divine Worship and the Altar.
2. _La Creation springs to birth._ The Thorus and its historical and spiritual associations. Pub. in his _Songs of Terror, &c._, 1832.
EVERLASTING! CHANGING NEVER


During Mr. Everett’s residence in Sheffield in 1829-31, he wrote several hymns for the Sheffield S. Schools, which are preserved in a fly-sheet form but not incorporated in any collection.

[Note]

EVERLASTING! changing never. T. H. Gill. [Holiness desired.] Written in 1845, and in the second pub. in G. Dawson’s Ps. & Hymns, 1846, No. 117, in 8 st. of 6 l. In 1853 it was transferred to Hodge and Huntington’s American Hym. for the Ch. of Christ, No. 897. In later American collections as the Hymn of the Spirit, Boston, 1891, No. 431, and others. St. ii., iii., vi., vii., are given with slight alterations from this text as “We the weak ones, we the sinners.” In the author’s Golden Chain, &c., 1869, p. 84, the hymn is given in a revised form. Concerning this revision the author says:

“It was the most popular of my early hymns, and exactly expressed that spirit of general aspiration so prominent with ardent youth in the fifth decade of the century. The alterations introduced in the Golden Chain impaired and strengthened the style, as well as Christianized the hymn. Still the original freshness, liveliness and charm which the altered version hardly retain.”

[Note]

Every morning they are new. G. Phillimore. [Morning.] Written for and 1st pub. in the Parish H. Bk., 1863, in 4 st. of 6 l. On being transferred to the Hymnary, 1872, No. 57, it was altered to “Every morning mercies new.” This altered text was repeated in Thring’s Collected Hymns, and others. In the American Evangelical Hymnal, 1880, and the Laudes Domini, 1884, it is attributed to Dr. R. Bonar in error.

[Note]

Ex quo, salus mortalium. [Jean Baptiste de Santeuil. Martyr.] Pub. in the

The hymn Quod laxa ademembravit vetus, in the revised Paris Brev., 1730, given as the hymn on Sundays and Ferial days at Matins from Ash Wednesday to Passion Sunday (as in the Lyra and other modern French Brevisaries) is a recast of this hymn made by Charles Coffin for the Paris Brev., and also pub. in his Hymni Sacri, 1734, p. 102. This text is in Card. Newman’s Hymni Eucharistici, 1838-65; and J. Chandler’s Hymns of the Prim. Church, 1837, No. 60. The old text is in the works noted above: William and (Roman) Card. Newman, 1838-65; and Biggs’s Annotated H. A. & M., 1887. [W. A. S.]

Translations in C. U.:

1. New with the slow-rolling year. By E. Caswall from the Rom. Brev. text, in his Lyra Cathollica, 1849, p. 74, and his Hymns, &c., 1873, p. 40. In 1850 it was included in Dr. Oldknow’s Col., No. 70, and later in The New Hymnal, 1854, &c, and other Roman Catholic hymn-books for the Church. In the Hymnary, 1852, No. 212, this tr. is also given as, “By precepts taught in ages past, Again the fast.”

2. In solemn course, as holy fare. By J. M. Chambers (Sarum text), pub. in his Order of Household Devotion, 1854, and his Lauda Sonor, 1857, p. 126. In the People’s H., 1867, No. 81, st. iv. is omitted.

3. The fast as taught by holy lore. By J. M. Neale, from the Sarum text. Appeared in the Hymnal, 1854; and repeated in the Hymnal, 1860. In Skinner’s Morning and Evening, 1864, it begins with st. iv., “In prayer together let us fall.” This form is also in some American collections.


This is Dr. Neale’s tr. rewritten by the Compilers of H. A. & M., and given in their trial copy, 1856, and the 1st and later editions, 1861-75. It retains the greater portion of Dr. Neale’s rendering, but is cast in a more popular form.

Translations not in C. U.:

1. From heaven’s own school’s mysterious ways. Primer, 1766.


4. Come, let us keep this solemn feast. J. Walke, 1874.

5. Good lex ademembravit vetus. Of this text from the Paris Brevary, 1730, the following trs. are in C. U.:

1. The solemn fast the Fathers saw. By J. Chandler, in his Hymns of the Primitive Church, 1837, p. 67, in 6 st. of 4 l. In Kennedy, 1863, it was given with the omission of st. ii. as “With fast and prayer for sinful man.”

2. It is the holy fast. By J. Williams, in his Hymns, tr. from the Paris Brev., 1839, p. 108. It was repeated, with the omission of st. iii. and vii., in The Child’s Christian Year, 1841, and later editions, &c.


Ex quo, salus mortalium. [Jean Baptiste de Santeuil. Martyr.] Pub. in the
EXULTET COELUM LAUDIBUS

Another tr. is:—

The exalted heavenly choir. J. D. Chambers, 1846. [J. J.]

I. Exulte filiae Sion, Regis pudicae virgines. Isaac Hubert. [The Crown of Jesus.] Contributed to the Paris Brev., 1643, p. 604, for use at Vespers on the festival of The Crown of Thorns, Aug. 11, together with a second part for use at Lauds, beginning Leges figurae pinctoris, p. 610. Both parts were given in the Paris Brev., 1713, and also in some of the recent editions of the Roman Brev., as in the Tournay ed., 1879, where the first part begins Exulte Sion filiae (see Daniel, i. p. 360). In the Paris Brev., 1736, Pt. ii. as above only is given. The trs. are from the Roman Brev.:—

1. Exulte Sion filiae

Daughters of Sion! Royal Maidens. By E. Caswall, in his Lyra Catholica, 1849, p. 62; and his Hymns & Poems, 1873, p. 38. It is repeated in the 1862 Appendix to the H. Noted, No. 243, and Shipley's Aneus Sanctus, 1884, p. 63.

2. Leges figurae pinctoris

Christ's peerless crown is pictured in. By E. Caswall, as above (1849), p. 66; 1872, p. 39) into the 1862 Appendix to the H. Noted, No. 243, and Shipley's Aneus Sanctus, 1884, p. 64. [J. M.]

EXULTE COELUM LAUDIBUS

[Festival of Apostles.] The oldest known form of this hymn is in four mes. of the 11th cent. in the British Museum (Jul. A. vi. f. 63); Ven. D. xii. f. 9 4; Harl. 961, f. 4 6; Add. 39851, f. 133), and in the Latin Hymn of the Anglo-Saxon Ch., printed from an 11th cent. ms. at Durham (B. iii. 32 f. 36 a). It is also in one or two of the older French Breviaries. In the Roman Brev., 1632, it begins Exultet orbis gaudia

Daniel, i., No. 232, gives both texts, together with notes and readings. None, No. 682, refers to five ms. dating from the 12th to the 15th cent., and his text differs slightly from that of Daniel. In the Parisian Brev., 1736, it was altered by C. Coflin to Lastar coelum plenitatis. The trs. which we have are from:—

1. Exultet coelum laudibus. This is tr. as:—

1. Let heaven resound with praises. By W. J. Blew, in The Church Hym. and Tune Bk., 1852-55; and again in Rice's Hymns, &c., selected from the same, 1870.

2. Ye heavens, exult with joyful praise. By J. D. Chambers, in his Lawla Syn., 1857, p. 92, in 6 st. of 4 l., and is repeated in the Appendix to the Hymnai X., No. 188; and in the Hymnai, 1882.

2. Exultet orbis gaudia. This is the text of the Roman Brev., 1632, and is tr. as:—

1. Let the round world with songs rejoice. By Bp. R. Mant, in his Ancent Hymns, &c., 1837, p. 72. (New ed., 1871, p. 127.) This is given without alteration in the People's H., 1867, but usually it is altered, as in the following instances:—

(1) "Let all on earth with songs rejoice." This was given in Murray's Hymnal, 1852; in the Salisbury, 1857; in the New Order (with slight alterations), 1874; and with an additional stanza (st. ii.) and alterations in the Hymnary, 1872.

(2) "Let earth be glad and joyful singing." This appeared in the English Hym., 1853-54.

(3) "Let all on earth their voices raise." In this arrangement in Church Hym., 1871, the chief form of the text, earth re-echoing the praise of heaven, instead of heaven repeating the song of earth, as in the Roman
EXULTET COR PRECordIS

Faber, Frederick William, D.D., s. 0. of Vicarage, Yorkshire, June 28, 1814, and Fellow of Balliol College, Oxford, graduated at University College, Montreal, and He was for some time a University, becoming Rector of Elton, in 1848, and in 1849, he succeeded to the Church of London in 1861, and established the London "Orato-
It has attained to great popularity in America, and is given in a great number of modern hymn-books, although unknown to those in G. Britain. It is in a peculiar metre and of exceptional merit. Orig. text in Songs for the Sanctuary, N.Y., 1863 and 1872. [J. J.]

Fain would my thoughts fly up to Thee. J. Austin. [Hope.] From his Devotions in the Antient Way of Officing, 1638, into Lord Selborne's Bk. of Praise, 1862-1867, and T. Darlington's Hymns, &c., 1855 and 1887.

Faint not, Christian, though the road. J. H. Evans. [Patient Endurance.] Appeared in the 4th ed. of his Hymns. Selected chiefly for Public Worship, 1833, in 7 st. of 4 l., and in the Rev. Carus Wilson's Friendly Visitor, Aug., 1853, with the signature "Alix." It is based on Heb. xii. 3. The hymn, "Deo non, children, though the road," in the Meth. Free Ch. S. S. H. Bk., 1860, No. 311, is composed of st. i.-iii., and v. of this hymn, slightly altered, together with a chorus from another source. It is popular in America. [J. J.]

Fair are the feet which bring the news. J. Mason. [Missions.] 1st pub. in his Spiritual Songs; or, Songs of Praise, 1843, p. 36, as "A Song of Praise for a Gospel Ministry," in 5 st. of 8 l. (Sedgwick's reprint, 1859, p. 26). In its full form it is unknown to modern hymn-books. The following century therefrom are in C. U.:

1. Fair are the feet which bring the news. In Longfellow and Johnson's Hymns of the Spirit, Boston, U.S., 1864, No. 343 is compiled from st. 1. iii. and iv. considerably altered.
2. Bless'd are the feet which bring the news. This was given in Bickersteth's Christ. Psalmody, 1833, No. 429, and is altered from st. 1. iii.-v.
3. How blest the feet which bring the news. In Hall's Hymn, 1834, No. 117 is st. 1. v. altered.
4. How beautiful the feet that bring. This altered form of st. 1. iii.-iv. is by the Rev. J. Keble. It was given in the Selecthury H. Bk., 1847, No. 188, the Selecthury H., 1854, Kennedy, 1853, and others. [J. J.]

Fair shines the morning star. J. Montgomery. [Year of Jubilee.] Appeared in his Christian Psalmist, 1825, in 7 st. of 8 l., and in his Original Hymns, 1855, No. 263, the title in each case being "The Year of Jubilee." In 1856 J. Conder adopted it for the Cong. H. Bk., and others have followed, both in G. Britain and America; but its use is not so extensive as many of Montgomery's hymns. In the N. Y. Church Praise Bk., 1882, No. 227, is as beginning with st. i. of this st., and st. ii.-iv. from C. Wesley's "Haste ye the trumpet, blow" (q.v.). [J. J.]

Fair waved the golden corn. J. H. Green. [Devotion of First Fruits.] This application of the "First Fruits" as a hymn of prayer and praise for Children, appeared in the author's Marylebone Ps. & Hys., 1851, No. 38, in 6 st. of 4 L, and not in his Lutterworth Coll. of Hymns, 1838, as sometimes stated. It has attained great popularity, and is found generally unaltered, in most of the leading modern hymn-books. Bingham, in his Hymns, Christ. Lat., 1871, has rendered it into Latin as "Pulchrius in Judaem campis crepitante susurro." [J. J.]

Faith, hope, and charity, these three. J. Montgomery. [Faith, Hope, and Charity.]
FAITH OF OUR FATHERS

In the mss. this hymn is dated “Jan. 27, 1834.” It was printed in his Original Hymns, 1833, No. 161, in 4 st. of 4 l., and entitled “The Christian Warrior.” It is given in several hymn-books in G. Britain and America, as D. Martin’s Hymns of Prayer and Praise, 1873; the New Hymn & Songs of Praise, 1874, and others. [J. J.]

Faith of our Fathers! living still.

W. F. Witter. [A Pledge of Faithfulness.]

This hymn appeared as the first of two hymns, one “Faith of our Fathers,” for England; and the second the same for Ireland, in his Jesus and Mary, or, Catholic Hymns for Singing and Reading, 1849, in 4 st. of 4 l. It was repeated in his Oratory Hymns, and in various collections for missions and schools. It was illustrated most forcibly how in hymnody, as in other things, “extremes meet.” In the original ed. of the 1st ed., II. 1, 2, read:—

“Faith of our Fathers: Mary’s praises
Shall win our country back to thee.”

In 1833 Mrs. Hedge & Huntington altered these lines to:—

“Faith of our Fathers: Good men’s praises
Shall win our country all to thee.”

for their Unitarian Hymn for the Church of Christ, No. 455. With this alteration it has passed into several Nonconformist collections in G. Britain and America. With the alterations of these few words the hymn is regularly sung by Unitarians on the one hand, and by Roman Catholics on the other, as a metrical embodiment of their history and aspirations. [J. J.]

Faith, ‘tis a precious gift. B. Beddome. [Faith described.]

Of this popular hymn various forms are in C. U. both in G. Britain and America as follows:—

1. The original, which was given in the Bristol Hymn Book; e.g. Ass & Evans, 1769, No. 232, in 4 st. of 4 l. This was repeated in Rippon’s Sel., 1787, and later editions, and in several modern hymn-books.

2. The text as in R. Hall’s posthumous ed. of Beddome’s Hymns, 1817, No. 155, where after st. 2, alterations are introduced, and another stanza (5) is added. This text is given in the Ps. & Hym., 1849.

3. “Faith is a precious gift.” This is an altered form of the hymn, in D. Alexander’s Augustine H. Bk., 1847, of the Am. Bp. Hymn Bk., 1847, and partly from the 18th ed. of the American Bap. Hymns Bk., 1847, as an alteration of the 18th text in 5 st.

4. Taken in its various forms this hymn is very extensively used. [J. J.]

Faithful, O Lord, Thy mercies are.

C. Wesley. [God’s Faithfulness.]

In several American hymn-books two hymns are given with this opening line, as follows:—

(i) No. 266, in Longfellow and Johnson’s Hymn of the Levee’s Short Hymns, &c., 1840, Vol. 3, in 4 st. of 4 l. This is No. 171 of C. Wesley, vol. 1, in the Divine and the Second in the Ps. & Hymn Bk., 1841, No. 216, and is composed of portions of Nos. 169, 170, 171 of the Short Hymns, &c. (P. Works, 1865-72, Vol. 1, p. 163.)

Faith, from his interest as one of the first Lutheran clergymen ordained in America, demands some fuller notice than would otherwise be given.

Falkner, Johannes D., was b. Oct. 28, 1768, at Danzig, where his father was a wagonmaker. With a stipend from the Town Council of Danzig, he entered the University of Halle in 1791, where he studied the classics and theology, remaining as a private tutor for some time after completing his course. In 1798 he married and settled as a man of letters at Weimar, where he was welcomed by Herder, Goethe and Wieland, and where he gained some reputation as a writer of satirical works. During the Napoleonic wars, after the battle of Jena, 1806, Falk found his true vocation as a philanthropist, first in the field hospitals and then in the care of destitute children. With the court preacher Horn he founded the “Society of Friends in Need,” and shortly thereafter began his Refuge for poor children; receiving them
without restrictions as to age, birth, country or creed, and after giving him a godly industrial training sought to find the girls places as domestic servants and to apprentice the boys to trade. He lived to see the Refuge in permanent buildings (which in 1829 were made into a public training school for neglected children, under the name of Falk's Institute) and saw some 300 of his scholars fairly started in life. He died at Weimar, Dec. 14, 1829 (Kraus, pp. 120-125; Allg. Deutsche Biog., vi. 549-551).

His hymns are few in number, but one has attained considerable popularity:—

O du fröhliche. [For the Great Festivals.]
Written in 1816, and included in his Ammersee Werke, Leipzig, 1819, vol. i. p. 357, in 3 st. of 6 lines, entitled "Hymn for all the Festivals."
St. i. is for Christmas; ii. for Easter; iii. for Whitsun.
This form is No. 967 in the Union, L. R., 1851, but being easy of expansion we find in the Sporer G. B., 1859, No. 247, two other stanzas for each season added—in all 9 st.
The only tr. in C. U. is:—

Hail, thou glorious, thou victorious. A free version by Dr. Kennedy of Falk's three st., with original st. for Sunday and for the Second Advent, in his Hymno. Christi, 1863. [J. M.]

Fanch, James, known as the joint author with Daniel Turner of the hymn "Beyond the glittering, starry skies." (q.v.), was b. in 1704, and d. Dec. 12, 1767. He was for many years a Baptist Minister at Romney, and Lockerly, Hants. In addition to Sermons, &c., he pub. a

Paraphrase on a Select Number of the Psalms of David, done from the Latin of Buchanan, to which are added some occasional Pieces, 1744. [J. J.]

Fannie. A nom de plume of Mrs. Van Alstyne (q.v.) in Bright Jewels, N. Y., 1869, Royal Diadem, N. Y., 1873, &c.

Far down the ages now. H. Bonar. [The Church Militant.]
Pub. in his Hymns of Faith and Hope, 1st Series, 1857, in 14 st. of 4 lines. The contents in C. U. all begin with st. i., but differ in the choice of stanzas, and range from five in the S. P. C. K. Church Hymn Book, 1871, to eight in the New York Hymn Book, and Songs of Praise, 1874. Although in extensive use in various forms, it is seldom that any two collections have the same arrangement. [J. J.]

Far from my (our) heavenly home. H. F. Lyte. [Ps. cxviii: 1-5.]
This st. v. version of Ps. 137 is the most complete example of the author's method in paraphrasing the Psalms that we have; and furnishes us with a beautiful illustration of his tenderness and melody. It appeared in his Spirit of the Psalms, 1834, in 5 st. of 4 lines. It has been used for any that of any of his Psalm versions, and is extensive both in Great Britain and America. Sometimes it is changed to "Far from our heavenly home;" and in other cases, as in H. A. & M., st. ii., which reads:—

It was a wild, wild song
My harp has silent hung;
How should I sing a cheerful song
That Thou inspire my tongue?


Far from my thoughts, vain world, begone. I. Watts. [Holy Communion.]
This hymn was given in his Hymns and Sacred Songs,

1707: and again in 1709 (Bk. ii., Nos. 15, 16), in two parts, each part consisting of 6 st. of 4 lines, and the second beginning, "Lord, what a heav'n of saving grace." It was, with alterations and the omission of st. iii., given in G. Whitefield's Coll., 1753, No. 2, thereby rendering it a most suitable hymn for the opening of Divine Service. This use of the hymn is still followed, especially in America, as in Dr. Hattfleid's Church Hymns, 1872, &c.

In the American Church Psalter, Boston, 1864, No. 710, st. v, vi, are given as "Blest Jesus! what delicious fare!" It is also somewhat extensively used in Great Britain and America.

Far from my thoughts, vain world, depart. J. Conder. [Holy Communion.]
Appeared in his Country Church Hymn Book, 1836, No. 148, in 6 st. of 4 lines, on the words, "He was known of them in breaking of bread." In this stanza in the same form it was repeated in his work The Choir and the Oratory, 1837, p. 199; and again in his Hymns of Praise, Prager, &c., 1856, p. 85.

A rearrangement of this hymn, given in the Leeds Hymn Book, 1855, No. 727, is more popular than the original. It begins with st. iii., "Lord, in this blest and hallowed hour," and is composed of st. iii., ii., and iv. Another arrangement is st. iii., ii., iv.—vi. This is in the Baptist Psalter and Hymns, 1858.

Far from the world, O Lord, I flee. W. Cowper. [Retirement.]
In 1763, when the poet had recovered his balance of mind and had to leave the charge of Dr. Cotton at St. Albans, under whose care he had been placed by his family, his friends

Subscribed amongst themselves an annual allowance, such as made his own diminished means just sufficient to maintain him respectively, but frugally, in retirement, and left him to follow his own course. His resolution to withdraw from the business of the world, and from its society, occasioned those poems which, because of the circumstances that gave rise to them, belong properly to the personal history of an author.

Far from the world, O Lord, I flee.
From strife and tumult far;
From scenes where Satan wages still
His most successful war.

Southey, from whose Life and Works of William Cowper, ed. 1833, vol. i. pp. 105-6, the above is taken, quotes the complete hymn, and then goes on to say:—

"After many unsuccessful attempts to procure lodgings nearer Cambridge, John Cowper wrote to say he had found some at Huntingdon, which he believed might suit him."

On Saturday, June 22, 1765, Cowper was taken to Huntingdon by his brother, and there left alone.

"No sooner," says Cowper, "had he left me, than finding myself surrounded by strangers, and in a strange place, my spirits began to sink, and I felt (such was the backsliding state of my heart) like a traveller in the midst of an insupportable desert, without friend to comfort, or a guide to direct him. I walked forth, towards the close of the day, and in this melancholy frame of mind, and having wandered about a mile from the town, I found my heart, at length, powerfully drawn towards the Lord, that having a retired and secret nook in the corner of a field, I kneel'd down under a bank and pour'd forth my complaints before him. I prayed my Saviour to hear me, so that this oppression was taken off, and I was enabled to trust in him that careth for the stranger, to roll my burden upon him, and to rest assured that where'er I might cast my lot, the host of all consolation would still be with me. But this was not all. He did for me more than either I had asked or thought."
The following day, Sunday, June 23, 1765, Cooper attended church for the first time after his recovery. He was specially impressed by the devotion of one of the worshippers, and with the reading of the Gospel of the day (1st S. after Trinity), which contained the parable of the Prodigal Son. He says:

"I went immediately after church to the place where I had prayed the day before, and found the relief I had there received was but the earnest of a richer blessing. How shall I express what the Lord did for me, except by saying, that he made all his goodness to pass before me. I seemed to speak to him face to face, as a man conversing with his friend, except that my speech was only in tears of joy, and groanings which cannot be uttered, and said, "Jealousy!" (Verse 23.)"

Although Southey does not say that this hymn was written on this special occasion, and although he quotes the hymn three pages before he gives these details, yet, when we read it:

"The calm retreat, the silent shade,
With prayer and praise agree;
And seem, by thy sweet bounty, made
For those who follow Thee."

we feel that these must have been the circumstances and this the birth-place of the hymn. Possibly its date will be June 24, 1765.

The publication of this hymn we have not been able to trace beyond the Olney Hymns, 1779, Bk. ii., No. 45, in 6 st. of 4 l., and headed "Reformation." We have seen it stated that it appeared in the Gospel Magazine prior to this, but this is an error. Its use is extensive for a hymn of such a personal character. It is a very beautiful, and its associations with the poet's personal history give it a position of historical importance.

Far from these narrow scenes of night, Anne Steele. [Heaven.] This hymn ranks in popularity as one of the first of Miss Steele's hymns. It was first pub. in her Poems on Subjects chiefly Devotional, 1760, vol. i., p. 157, in 6 st. of 4 l., and entitled "The Promised Land." It was repeated in her Poems, &c., 1769, and in D. Sedgwick's ed. of her Hymns, 1803, p. 96. In modern hymn-books it is found in various forms, ranging from 4 st. in the American Baptist Hymn (and Tunes) Bk. 1771, to 6 st. in the Westminster or Abbey H. Bk., 1883. It was brought into use in an abbreviated form in the Church of England through B. Conybeare's Coll., 1767, and A. M. Toplady's Ps. & Hymns, 1775; and amongst Nonconformists in most American Unitarian collections a selection of stanzas rearranged from c.m. to s.m. is given, sometimes in 7 st., as in Dabney's Sel. of Hys. & Ps., Andover, 1821; and again in the H. [and Tune] Bk. for the Ch., Boston, 1868.

Farewell, poor world, I must be gone. S. Croswell. [Death.] The first stanza is from a letter written in 1767 in answer to a friend's complaint that the poet had not written to the world. "In Some for Sea Poems, Meditations, or Sacred Melodies," appended to the Comprehensive ed. of Rippon's Sel., 1811, and the chorus is from "The Sacred Melodies," appended to the Comprehensive ed. of Rippon's Sel., 1814, in 4 st. of 4 l., and the chorus is anonymous. In 1855 Mr. Bickersteth adopted this form of the hymn for his Plymouth Coll., No 1229. In this the first four lines are from Croswell and Rippon, but altered to "Farewell, dear friends, I must be gone!" The second four lines and the chorus are from Rippon; and st. iii., iv. are anonymous.

Farewell, thou once a sinner. C. Wesley. [Death.] Appeared in his Hymns & Sacred Poems, 1749, vol. ii., No. 56, in 7 st. of 8 l., and headed "On the Death of a Friend" (P. Works, 1769-1772, vol. v., p. 295). It is Dr. Martin's Hymns, &c., 1820, No. 402, beginning "Farewell, thou once a sinner," is a cento from this hymn. It was also used in his Hymns of Praise and Prayer, 1873.

Farrand, Frederic William, D.D., s. of the Rev. Charles Penhorn Farrand, sometime missionary in India, and late Rector of Sidbeam, Kent. He was b. at Bombay, Aug. 7th, 1831; and educated at King William's College, Isle of Man, and at King's College, Cambridge. In 1850 he obtained a classical exhibition, and in 1852 a scholarship at the University of London, whence, after taking the degree of B.A., he passed to Trinity College, Cambridge. There, in 1852, he took (with other prizes) the Chancellor's Prize in English verse, and graduated in first-class classical honours in 1854. In the same year he entered Holy Orders, and was subsequently for some time an assistant master at Harrow School. In 1871 he was appointed to the head mastership of Marlborough College, which he held until 1876, when he was nominated a Canon of Westminster Abbey and Rector of St. Margaret's, Westminster. He had previously been chosen Select Preacher before the University of Cambridge in 1858, and again in 1871, 1875, and 1876. He was also appointed in 1879 a Chaplain to the Queen, and in 1883, Archdeacon of Westminster. Archdeacon Farrand has achieved a high reputation both as a writer and a preacher. He is the author of some volumes of fiction for the young which soon attained great popularity, as well as of several important works in the departments of philology and theology. Of the latter, his Life of Christ and Life and Work of St. Paul are the best known. As a preacher, Archdeacon Farrand stands in the first rank as a master of graceful eloquence. His contributions to hymnody include, "Father, before Thy throne of light," "God and Father, great and holy," and a beautiful carol, "In the fields with their flocks abiding."

Father, abide with us! the storm-clouds gather. [The Divine Presence desired.] Given anonymously as No. 60 in the Rev. E. E. Clay's Appendix, issued in Feb., 1869, to his Ps. & Hymns, adapted for the Service of the Ch. of England (1st ed., 1858). In Stewp's Songs of G. & G., 1872, No. 708, it is repeated without alteration.

Father, again in Jesus' Name we meet. Lucy E. G. Whitemore. [Lent Evening.] 1st pub. in her Family Prayers, &c., 1824, in 4 st. of 4 l., as No. 7 of the 14 hymns appended thereto. It is based on St. Luke xvi. 29. In 1833 Bickersteth gave it, with slight alteration, in his Christ.
FATHER, AND CAN IT BE

Psalmody, No. 584. This was repeated by several editors as the original text. In the Rev. F. Potter's Hymns, &c., 1861; the S. P. C. K. Church Hymns, 1871, and others, st. iv. is omitted. It is a hymn of more than usual merit, and is in extensive use in G. Britain. In America, it is also found in a few collections, including Laudes Domini, 1884. In Widdle it is attributed to "White." Orig. text in H. Comp. No. 14.

[ J. J. ]

FATHER, and can it be? C. Wesley. [Lent.] Appeared in his Hymn. & Soc. Poems, 1769, vol. ii., No. 92, in 7 st. of 8 l. It is No. 5 of 7 hymns written "After a Recovery" (P. Works, 1868-1872, vol. iv. p. 447). The hymn, "O unexhausted Grace," which is given in most of the Methodist hymn-books, is composed of st. iv.-viii., and was included in the Wes. H. Bk., 1780, as No. 169. [ J. J. ]

FATHER and the Lord of our whole Life.

J. Keble. [Eastertime.] Written at Llandudno, Aug. 14, 1856, and first pub. in the Salisbury H. Bk., 1857, and again in the Swann Hymnal, 1868, No. 135. The original consists of 4 l., and is found in Keble's Miscellaneous Poems, 1869, pp. 116-118. In the Hymnary, No. 269, beginning "Jesus, the Author of our Life," is a slightly altered form of this hymn. [ J. J. ]

FATHER, and Thy footstool see C. Wesley. [For Unity.] In his Hymn. & Soc. Poems, 1749, vol. ii., this is No. 3 of 55 hymns "For Christian Friends," in 6 st. of 4 l. (P. Works, 1868-1872, vol. v. p. 408). When given in the Wes. H. Bk., 1780, No. 500, st. v., vi. were omitted. This is repeated in the revised ed., 1873, and several collections in G. Britain and America. The hymn in Dr. Martineau's Hymns of 1849, and of 1873, beginning with the same first line, is a cento, a few lines of which are from this hymn, but the rest we have been unable to trace. [ J. J. ]

FATHER, before Thy throne of light.

F. W. Farrar. [St. Michael and All Angeles.] Written for the Anniversary of the Dedication of Marlborough College Chapel, 1855, the author being at that time Assistant Master of the College under Dr. Cotton. In 1856 it was included in the Marlborough College H. Bk.; and again in the revised edition of the same collection in 1869, No. 106. From the latter it passed into the Savoy Chapel Appendix to the Hymnary (Chapel Royal), the S. P. C. K. Church Hymns, 1871, No. 184, the H. Comp., 1876, and many other collections. It is admirably suited for daily use in public schools.

[ J. J. ]

FATHER, behold with gracious eyes.

C. Wesley. [Public Worship.] In the Hymn. for Young People and those that Have Redemption, &c., 1747 (P. Works, 1868-1872, vol. iv. p. 270), this hymn, in 6 st. of 4 l., is set forth for use "At the Hour of Retirement." A. M. Toplady, on including it in his Ps. & Hymns, 1776, No. 10, omitted st. i., added st. vi, vii. from Wesley's "Father of Jesus Christ, my Lord" (in the same Hymns, &c., 1747), and appointed the same for "Public Worship." From this text, and not the original, No. 790 in the New Corp., 1859-1874, is taken; Toplady's st. iv., v. being omitted, and the rest somewhat altered.

[ J. J. ]

FATHER, GOD, WHO SEEST

Psalmody. No. 584. This was repeated by several editors as the original text. In the Rev. F. Potter's Hymns, &c., 1861; the S. P. C. K. Church Hymns, 1871, and others, st. ii. is omitted. It is a hymn of more than usual merit, and is in extensive use in G. Britain. In America, it is also found in a few collections, including Laudes Domini, 1884. In Widdle it is attributed to "White." Orig. text in H. Comp. No. 14.

[ J. J. ]

FATHER, by Thy love and power. J. Asticke. [Evening.] Printed by his widow for private circulation in Hymns by the late Joseph Asticke, M.A., &c., 1886, No. 3, in 4 st. of 10 l. In 1841 it was given in The Child's Christian Year, with one change only, that of st. i., i. 8. "Thy children to repose," to "Thy children to repose," which in the H. Comp. is again changed to "Grant Thy children sweet repose," and accompanied by a note (Notes, 31) which shows that Bp. Bickersteth used The Child's Christian Year text as the original, in error. In the numerous hymn-books in which this beautiful hymn is found, not this line, but st. iv., i., iv., have been the source of difficulty. They read in the original:

"Blessed Trinity! be near Through the hours of darkness drear; When the help of man is far, Ye more clearly present are."

The attempts which have been made to overcome the weakness of these lines have been many. The most important of these are:

1. "Blessed Trinity, be near Through the hours of darkness drear; Then when the heart is near The more clearly present art.

2. "Blessed Trinity, be near Through the hours of darkness drear; Then when the heart is near The more clearly present art.

3. "Blessed Trinity, be near Through the hours of darkness drear; When the heart is near The more clearly present art.

S. P. C. K. Appendix to Ps. & Hymns, 1869, their Church
Hymns, 1871, and many others.

Other arrangements of these lines are also given in some of the collections, but these are the most important. In addition there is also a re-arrangement of the text in the Cooke & Denton Church Hymn., enlarged ed., 1855, No. 338, in 4 st. of 8 l.; and in the Rev. F. Potter's Hymns, &c., 1861, No. 23, in 4 st. of 6 l. In its various forms the use of this hymn is extensive. [ J. J. ]

FATHER, are we hence depart.

J. Hart. [Dismissal.] In his Supplement to his Hymn. composed on Various Subjects, 1762, No. 82, in 2 st. of 4 l. In 1767 it was given in R. Conyars's Coll. as "Father, before we hence depart." This was repeated in Toplady's Ps. & Hymns, 1776, No. 159, and is the received text of modern hymn-books in G. Britain and America.

[ J. J. ]

FATHER, God, Who seest in me. C. Wesley. [Pleading the Atonement.] Four hymns beginning with the same stanza are known to hymnody as follows:

1. The original in C. Wesley's Hymns on the Lord's Supper, 1748, No. 119, in 4 st. of 4 l. (P. Works, 1868-1872, vol. iii. p. 304); R. Conyars's Coll., 1767, &c.

2. The same with the omission of st. iv. in Hymns for the Church of Harrow School, 1855-1866.

3. "Father, Lord, Who seest in me," in a few of the older collections, and in Widdle.


5. A curious cento, also associated with this hymn, and beginning with st. i., is in Rippon's Sept. Sel., 1787, and later editions. This remarkable patchwork is made up from C. Wesley's four hymns: (1) "Father, God, Who
FATHER, HEAR OUR HUMBLE CLAIM.

C. Wesley. [For Unity.] In Longfellow & Johnston's Hymns of the Spirit, Boston, U.S., 1834, No. 277, and in the Songs for the Sanctuary, 1865-1872, No. 823. This cento is taken from two hymns by C. Wesley: (1) "Come and let us sweetly join!" and (2) "Father, Son and Spirit, hear," both of which appeared in Hymns & Sacred Poems, 1740, and each of which has furnished several centos to the hymn-books. This cento is st. 1, from No. 1, and st. 2, from No. 2. (See P. Works, 1868-1872, vol. i. pp. 351, 356, 357.) [J. J.]

FATHER, HEAR THE BLOOD OF JESUS.

C. Wesley. [Holy Communion.] In Toplady's Ps. & Hymns, 1746, and of the older collections, this hymn is composed of two hymns by C. Wesley, 1st pub. in his Hymns on the Lord's Supper, 1715: (1) "Father, hear the blood of Jesus," in st. 2, of st. 81, and (2) "Dying Friend of Sinners, hear us," in st. 2, of st. 81. (P. Works, 1868-1872, vol. iii. pp. 225-226). In modern hymn-books the first of these hymns is given alone, as in the Laudes Domini, N. Y., 1884. [J. J.]

FATHER, HEAR THE PRAYER WE OFFER.


FATHER, HEAR THY CHILDREN'S PRaises.

H. J. Buckoll. [Commemoration.] Appeared in the Ps. & Hymns, for the Use of the Rugby School Chapel, 1856, No. 54, in st. 5, of st. 41, and appointed "For the Founder's Commemoration, October 20th." From the Rugby book it has passed into that of Harrow, and others of the public schools, and a few general collections. [J. J.]

FATHER, HOW WIDE THY GLORY SHINES.

J. Watts. [Glory of God and Salvation of Men.] 1st pub. in his Hymn Lyrices, 1705, in st. 9, of st. 41, and headed "God glorious and Sinners saved." As early as 1738-1741, in his Ps. & Hymns, and it was subsequently early use in the West. H. Bk. Its use is extensive in G. Britain editions of the Hymn Lyrices, and Watts's Full Original Text in modern editions. [J. J.]

FATHER, I DARE NOT BELEIVE.

C. Wesley. [Holiness desired.] This hymn is composed as follows:

2. from Short Hymns, &c., 1762, vol. i., No. 1178.

This hymn is composed in this form it was given in the Wes. H. Bk., 1780, No. 305, and has been retained in subsequent editions of the same, and also passed into other hymn-books. Orig. text, F. Works, 1868-1872, vol. ii., x. [J. J.]

FATHER, IF THOU MY HEART.

C. Wesley. [Prayer for the Witness of the Spirit.] Pub. in Ps. & Sacred Poems, 1740, p. 131, in st. 6, of st. 61, and headed, "Gaining the Spirit of Adoption." (P. Works, 1868-72, vol. i. p. 307). In the Wes. H. Bk., 1780, No. 365, st. ii.-vi., were given as "I want the Spirit of power within." This form of the hymn has been repeated in several collections in G. Britain and America. [J. J.]

FATHER, I KNOW THAT ALL MY LIFE.

Anna L. Waring. [Resignation.] 1st pub. in her Hymns and Sacred Poems, 1820, No. 1, in st. 8, of st. 61, and headed, "My times are in Thy hands." (Enlarged ed. 1863-1871). One of the first, if not the first, hymn-book to bring it into C. U., was the Leeds H. Bk., 1833, No. 892. Since then it has passed into numerous collections in G. Britain and America.

Although faulty, and awkward in rhythm, it has attained to a considerable circulation, its deep devotional spirit and intense personality being very attractive to many. Although best adapted for private reading, it is suitable, under special circumstances, for congregational use. In the American Unitarian Hymns, and Tune Bk. for the Church and the Home, been, 1868, No. 224, st. v., vi., vii., viii., are given in an altered form as: "I ask Thee for the daily strength," st. i.-vi., being given as No. 223. [J. J.]

FATHER, I STRETCH MY HANDS TO THEE.

C. Wesley. [Faith desired.] From Psalms & Hymns, 1741, in st. 4, of st. 41, and entitled "A Prayer for Faith." (P. Works, 1868-72, vol. i. p. 13). In 1760 M. Madan included 3 st. in his Coll., and thus introduced it into the Church of England. The altered text in the Wes. H. Bk. was given in the Supp. of that hymnal in 1830. Our authority for ascribing this hymn to C. Wesley with an expression of doubt is the following note by Dr. Osborn in the P. Works, 1868-72, vol. ii. p. 8.

"The reader will observe that of the 166 hymns contained in this volume as originally published (Ps. & Hymns, 1741), more than 139 may be traced (by reference given above in brackets) to previous publications by other authors; and were merely selected, arranged, and more or less altered by Wesley. Only three of these which have been so treated have been reprinted here; viz.: 'Resignation,' 'Submission,' and the first Hymn to Christ. The second with that little, together with 'A Thought in Affliction,' 'A Prayer for the Light of Life,' 'A Prayer of Faith' [the above hymn], and 'God's Love and Power,' are also reprinted, because they have not been identified in other collections, and may possibly be Wesley's."

The hymn is in several modern collections both in G. Britain and America. [J. J.]

FATHER, WOULD HASTE TO KNOW GOD.

C. Wesley. [Desiring to know God.] This cento is in the Scottish Episcopal Hymnal, 1878, No. 212, in st. 6, of st. 61. (where it is ascribed to M. Toplady in error), is composed of st. vi. of C. Wesley's "Father of Lights, from Whom proceeds"; and st. v. of his "Jesus my Great High Priest above." These two hymns appeared in the Wesley Psalms & Sacred Poems, 1739. (P. Works, 1868-1872, vol. ii. pp. 77, 88.) [J. J.]

FATHER, IF THOU MY FATHER ART.

C. Wesley. [Prayer for the Witness of the Spirit.] In Ps. & Sacred Poems, 1740, p. 131, in st. 6, of st. 61, and headed, "Gaining the Spirit of Adoption." (P. Works, 1868-72, vol. i. p. 307). In the Wes. H. Bk., 1780, No. 365, st. ii.-vi., were given as "I want the Spirit of power within." This form of the hymn has been repeated in several collections in G. Britain and America. [J. J.]
Father, in high heaven dwelling.
G. Rawson. [Farrington.] 1st pub. in the
Leeds H. Bk., 1835, No. 762, in 4 st. of 6 l.,
and based on a portion of Our Lord's Prayer
(St. Luke xi. 3. 4). It was repeated in the
Bapt. Ps. & Hys., 1858-80, and several other
collections in Great Britain and America. Mr.
Rawson revised the text for his Hymns, 1876.
In Kennedy, 1863, it is given as, "Father, who
is in heaven art dwelling." [J. J.]

Father, in Whom we live. C. Wesley.
[Holy Trinity.] 1st pub. in his Hymns for
those that Seek, and those that Have Redemption,
&c., 1747, No. 34, in 4 st. of 8 l., and
entitled "To the Trinity." In 1776 Toplady
included it in his Ps. & Hys., No. 494, and
thus brought it into use in the Church of
England. It was included unaltered in the
Wes. H. Bk. in 1797, and retained in the
revised ed. of 1875, No. 258. It is also in
several American hymn-books. A portion
of the cento "Father of all, to Thee; Let
endless," &c. (q. v.) is taken from this
hymn. [J. J.]

Father, let me dedicate. L. Tuttihett.
[New Year.] A New Year's Hymn in 4 st.
of 8 l., which appeared in his Germs of Thought
on the Sunday Special Services, 1864. It
proved itself to the S. P. C. K. Ps. & Hys., 1869,
The Anglo-Cat H. Bk. 1868, and other
collections. It is one of the best known of the
author's compositions. Orig. text in H. A. &
M., 1875, No. 74. An abbreviated form
of this hymn, beginning with st. i. 1, 2, of
"This new year to Thee," is found in some
collections. In a few American hymn-books it
begins, "Father, here we dedicate." This
is also in some English collections, as W. G.
Horley's Cong. Hymns, 1884, &c. [J. J.]

Father, Lord of earth and heaven,
Spare or take, &c. C. Wesley. [Resignation.
Written at Bristol during the illness of
one of his children, and 1st pub. in his
Funeral Hymn, 2nd Series, 1759, in 10 st. of
4 l., and entitled "A Prayer for a dying
Child." It was not given in the Wes. H. Bk.
until the revised ed., 1875 (P. Works, 1868-

Father of all, from land and sea. C.
Wordsworth, Bp. of Lincoln. [For Unity.
Written by request after the Nottingham
Church Congress, 1871, and set to music by
H. J. Gauvlett, Mus.D. It was added to the
Holy Year, 6th ed., 1872, and to H. A. &
M., 1875. It is also in a few American books.

Father of all, in Whom we live. C.
Wordsworth, Bp. of Lincoln. [Confirmation.
This hymn in three parts appeared in his
Holy Year, 1862, pp. 297-310, with directions
for their use as follows:—

1. Father of all, in Whom.
   "Referring to the whole
   Congregation," in 3 st. of 4 l.

2. O God, in whose all-searching eye.
   "Referring to those who are to be
   confirmed: to be used before
   the laying on of hands," in 3 st. of
   4 l.

3. Our hearts and voices let us raise.
   "After the
   laying on of the hands of the
   Bishop; to be sung specially
   by those who have been
   confirmed.

From pt. ii. the following hymns have been
taken, and are in C. U.:

1. Arm these Thy soldiers, mighty Lord.
2. Come, ever blessed Spirit, come. In Skinner's Daily
FATHER OF ETERNAL GRACE

Vol. ii., seven short hymns were given on the seven clauses of the Lord's Prayer in St. Matthew vi. 9-13, and numbered 60-66. In the P. Works, 1868-1872, vol. x. p. 178, there are given the seven hymns as on one hymn of 7 st. This arrangement was made for the Society's H. Bk. 1839, and is repeated in the revised ed. 1875. The version of the Lord's Prayer as in St. Luke xi. 2-4, begins, "Father of me and all mankind," q. v. [J. J.]

Father of eternal grace [love]. J. Montgomery. [The Holy Trinity. Written in 1807, at the request of Mr. Gardiner, of Leicester, and pub. by him in his Sacred Melodies, 1808, in 8 st. of 4 l. In 1812 it was included in D. Colley's Coll., No. 919; in 1825 in Montgomery's Christian Poem, No. 164; and in 1835 in his Original Hymns, No. 185. It is in C. U. both in G. Britain and America. The hymn, "Father of eternal love," in Dr. Martin's Hymns, &c., 1849, and 1873, is the same with slight alterations and the omission of st. ii. [J. J.]

Father of eternal grace! Thou hast loved, &c. J. Conder. [Mission.] Appeared in his Cong. H. Bk., 1836, No. 241, in 6 st. of 4 l., and again as the last stanza of this hymn, "Thou from Whom all being sprang," which was given as the third of six hymns on "The Lord's Prayer," in 8 st. of 4 l. in his work, The Choir and the Oratory, 1837, p. 31. In its original form of three stanzas it was repeated in the Leeds H. Bk., 1838; the Bap. Ps. & Hymns, 1838 and 1840; the New Cong. 1859 and 1874, and other collections, and in Conder's Hymn of Praise, &c., 1856, p. 48. [J. J.]

Father of heaven above. Bp. E. H. Bickersteth. [Holy Trinity. Written in 1870, and 1st pub in his H. Comp., 1870, the following note being added in the Amended edition:

"This hymn by the Author was written for this hymn in imitation of No. 2, Supplemental Hymns, by the Rev. Henry Moulson. It is in the same measure, and with the Author's kind permission, includes two or three of his lines."

It was also given in his work, The Two Brothers, 1871, p. 232, and has passed into American use. [J. J.]

Father of heaven, whose love profound. E. Cooper. [Holy Trinity.] This hymn, the authorship of which was for a long time uncertain, is now known (on the authority of his son, the Rev. Henry Gisborne Cooper) to be the production of the Rev. Edward Cooper. It was contributed by him to the Uitneter Selection, 1805 (see Staffordshire Hymnbooks, No. 1), whence it passed into the Ashbourne Coll. 1808 (ib. No. ii.), and Cooper's own Selection, Litchfield, 1811 (ib. iv.), Cotterill's Selection, 1810-1829, and subsequently into many hymnals throughout English-speaking countries. It is based on the Litany and consists of 4 st. of 4 l. It has been adopted, in A. & M., being a subsequent addition. In st. 4 l. 4, some hymnals read "all" instead of "us," but the original text follows the Litany in confining the prayer to the suppliant who offers it. The opening line has also been altered as follows:-(1) "Father of all, whose

love from heaven," in the Rev. I. Gregory Smith's Hymn Book, &c., 1853; (2) "Father of all, Whose wondrous grace," in the Rev. F. H. Murray's Hymnal, 1852; (3) "Father of all, Whose wondrous love," in the Cooke and Denton Church Hymnal, 1853. It has also been adapted as a hymn of praise by Miss Harriet Auber, in her Spirit of the Piae Consolator, 1829. This is accomplished by rewriting ll. 3, 4 of each stanza. The first stanza reads:

"Father of heaven! Whose love profound
A ransom for our souls hath found,
To Thee, great God! the song we raise:
Thee for Thy pardoning love we praise;

This form of the hymn is No. 74 in Dr. Dale's English H. Bk., 1874. Original text in Hy.

Comp., No. 254. [G. A. C.]

Father of Jesus Christ my Lord, I humbly seek Thy face. C. Wesley. [Before Private Prayer.] This hymn is No. 2 of six hymns given at the end of a tract entitled, A Short View of the Differences between the Moravian Brethren in England and J. and C. Wesley, 1745, in 7 st. of 4 l. It was also included in the Hymns for those who seek, and whose Who Have Redemption, &c., 1747, No. 39 (P. Works, 1868-1872, vol. iv. p. 230). Sometimes after J. Wesley's death in 1791, bfore 1809, it was given unaltered, in the Wes. H. Bk. It has passed into several collections, and is in C. U. in G. Britain and America. [J. J.]

Father of Jesus Christ my Lord, My Saviour, &c. C. Wesley. [Faith in the Promises and Power of God.] From a hymn of 10 st. in 4 l. in Rom. iv. 16, &c., in Hymns & Sec. Poems, 1742, p. 248, it was also given in the Wes. H. Bk., 1780, as No. 350. The same arrangement is in the revised ed., 1875, and other collections (P. Works, 1868-72, vol. ii. p. 309). A cento from the original beginning (st. ix.), "In hope against all human hope," was given in the American Meth. Episc. Hymns, 1849. [J. J.]

Father of light, and life, and love. J. Montgomery. [Public Worship.] Written on Nov. 24, 1842, for the Molyneux Hospital, Dublin (m. mss.), but omitted from its Coll. of hymns, 1854. In 1853 it was included in Montgomery's Original Hymns, No. 287, in 6 st. of 4 l., and in 1873 in Dr. Martineau's Hymn of Praise & Prayer, No. 757. [J. J.]

Father of lights, from Whom proceeds. C. Wesley. 1st pub. in Hymn & Sec. Poems, 1739, in 8 st. of 6 l., and entitled, "A Prayer under Convictions." The first five stanzas were given in the Wes. H. Bk., 1739, No. 96, and repeated in later editions in other collections. Another arrangement appeared in Tuplady's Ps. & Hymns, 1776, No. 284, and subsequent editions. It is in 8 st. It has six stanzas (st. vi. above), and the remaining two are the first two of the last stanzas of Ps. xcviii. in the Wesley Hymn of Sec. Poems, 1739. This cento is sometimes found in Church of England hymnals. Original text, P. Works, 1868-72, vol. i. 76, 87. [J. J.]

Father of lights, we sing Thy Name. P. Doddridge. [Ps. lxxxiv.] This hymn is No. xlvii. in the d. mss. in 6 st. of 4 l. and

2 l
entitled “Providential Bounties Surveyed and Improved, St. Matt. v. 43.” A slightly different text was given by John Orton in his posthumous ed. of Doddridge’s *Hymns*, 1755, No. 176, and the text in J. D. Humphrey’s ed. of the *Hymns*, &c., 1839, No. 197, differs in a few words from both. The 1755 text is that in C. U. sometimes in an altered form. The hymn is given in most of the American Unitarian collections. [J. J.]

**Father of love and power. G. Rawson.** [Evening.] 1st pub. in the *Leeds H. Bk.* 1833, No. 761, in 3 st. of 7 lines, again in the Bapt. Ps. and Hymns, 1858-1880, No. 917, and others; and in his *Hymns*, &c., 1876, No. 51. In a ms. note to this hymn (in the editor’s copy) in the last named work, the author, finding that he had unconsciously given three lines from Marrett’s “Thou Whose Almighty Word,” in st. iii., has substituted the following stanza:

“Thou Who art the Power and Light of the world,
Gentle transforming Grace, to our souls imparting light.
In the midst of pain and trial, calm Thou my troubled heart.
Bless us in every hour, guide us with Thy hand and heart.”

This, together with stanzas i. and ii. in his *Hymns*, &c., constitute the author’s revised text. In Skinner’s *Daily Service Hym.* 1894, No. 28, the text is considerably altered, a doxology is added, and the whole is attributed to “C. L.” i.e. Christian Living, 1800. [J. J.]

**Father of Love, our Guide and Friend. W. J. Irons.** [Confirmation.] Written for a confirmation, held at Brompton in 1844, in 3 st. of 8 lines. One of the earliest collections in which it is found is the *Hymns for the Christian Seasons*, by the Rev. R. T. Lowe, Gaingborough, 1854, No. 183. In 1861 the author included it in his Words of the Hymns, in the *App. of the Brompton Matrical Patter*, No. 7; in 1866 in his *Hymns, for use in Church*, No. 20; in 1875 in the *Hymns for the Church*; and in 1875 in his Ps. and Hymns for the Church. In the last two it is divided into 6 st. of 4 lines, in the *Hymns book of 1854*. Orton in his collection it has been given to somewhat extensive use in G. Britain and America, and is found in many of the best collections. Originally written for Confirmation, it is also adapted for “The New Year,” or, in “Time of Trial.” Original text in Thring’s Coll., 1882, No. 284. [J. J.]

**Father of me and all mankind. C. Wesley.** [The Lord’s Prayer.] This paraphrase of The Lord’s Prayer as in St Luke vii. 2–4, was given in his *Short Hymns*, &c., 1762, vol. ii., in 8 separate hymns numbered 342–349; but in the *Works*, 1868–72, vol. ii. p. 260, these hymns are numbered as one, No. 1306, in 10 st. of 8 lines. The tune in C. U. appeared in the *Wes. H. Bk.* 1780, No. 242, in 5 st. of 4 lines, and is compiled from the original hymn, No. 342 and 343. It is found in several collections in G. Britain and America, and sometimes as “Father and God of all mankind,” as in Longfellow and Johnson’s Bk. of Hymns. Boston, 1846–8, &c. Wesley’s version of the Lord’s Prayer as in St. Matthew vi. 9–13, begins “Father of earth and sky,” q.v. [J. J.]

**Father of mercies, in Thine house. P. Doddridge.** [Ordination.] 1st pub. in J. Orton’s posthumous ed. of Doddridge’s *Hymns*, &c., 1755, in 7 st. of 4 lines, and headed, “The Institution of a Gospel Ministry from Christ.” Here are given by the Rev. J. D. Humphrey’s ed. of the *Hymns*, &c., No. 315, as “Father of mercies, in Thine house,” and with several additional differences. It is curious that Orton retained the original first line in the index of the 1st ed. of the *Hymns*, &c., but altered it in the body of the book. Orton’s text is followed by all compilers. In the Supp. to the *Wes. H. Bk.*, st. ii., iii., v.-vii., were given as “The Saviour, when to heaven He rose.” This stanza is retained in the revised ed., 1875. [J. J.]
FATHER OF MERCIES, IN

Father of mercies, in Thy word.

St. 2 and 3, corresponding stanzas from the revised ed. of Tract. and Par., 1751, as above.

St. 4, a new st. by W. Cameron, thus:

"That to perfection's sacred height
We nearer still may rise.
And all we think, we do, be pleasing in thine eyes."

This arrangement and last stanza are assigned to Cameron on the authority of his daughter (see Cameron, W.) This form of the hymn is in somewhat extensive use in all English-speaking countries. It should be designated, "P. Doddridge, "Scottish Tr. and Par., 1751, and W. Cameron." [J. J.]

FATHER OF PEACE AND GOD OF LOVE.

P. Doddridge. [Holiness desired] This hymn, from its historical connection with the Scottish Translators and Paraphr., 1745 and 1754, has more than usual interest. Its history in detail is this:

i. In Doddridge's ms. in the "Rooker ms." No. 3, (see Doddridge), the text in his own handwriting is as follows:

ii. The Christian Perfected by the Grace of God in Christ, from Heb. xii. 25, 28.

Father of Peace, and God of Love,

"Father of Peace, and God of Love,
We own thy pow'r to save,
That pow'r by which our Shepherd rose
Victorious o'er the Grave."

"We triumph in that Shepherd's name,
Still watchful for our good;
Who brought th' eternal covenant
And sealed it with his blood.
"So may thy Spirit seal my soul,
And mould it to thy will;
That my found heart be more may stay,
But keep thy covenant still.
"Still may I gain superior strength,
And press with vigour on;
To fill perfection crown our hopes,
And fix us near thy throne."

Another ms. of Doddridge's Hymns in the possession of the writer, dated Mar. 13, 1789, this hymn is No. 2, and reads, st. i.

"Savious for Shepherd; st. iii., 1, 4, that for thy; and st. iv., 1, 7, crowns for crown.

"Through the kind offices of Robert Blair, a copy of the hymn fell into the hands of the Committee appointed to compile the Scottish Translators and Paraphr., and by them it was included therein as No. 334, in 1745, with st. ii., 1. "Savious's name" for "Shepherd's name," and st. iii., "our souls" for "my soul," them to "it to," and "our weak hearts" for "my found heart."

"I. In the revised ed., of the same work, in 1754, it was altered thus: st. i. as above; st. ii.:

"Take my soul and body's powers;
"Take my memory, mind, and will,
"All my goods, and all my hours,
"All I know, and all I feel.
"All I think, or speak, or do,
"Take my heart; but make it new!"

2 B 2
This is the first of three hymns on Phil. ii. 13. "It is God which worketh in you both to will and to do," first pub. in his *Hymns and Sacred Poems*, vol. ii., in 3rd. ed. of 1817. In addition to this text, which is in C. U. in G. Britain and America, and was included in Toplady's *Poems*, 1766, No. 21, in 7 st. of 4 l., of which st. 1-4 are from this hymn, and st. vii. are from the last of the three hymns named above. The use of this text is limited. No. 210 in the S. P. C. K. *Poems*, is from the former somewhat altered. [J. J.]

Father, to Thy sinful child. J. Conder. [Lent.] Appeared in his *Cong. H. Bk.*, 1886, No. 517, in 7 st. of 4 l., and based upon the words, "Forgive us our debts, as we forgive our debtors." In the following year it was republished in his work *The Church and The Oratory*, 1887, p. 35, as Ps. v. of "The Lord's Prayer in Six Parts," and again in his *Hymns of Praise, Prayer, &c.* 1856, p. 138. In the new *Cong.,* 1875, No. 335, st. vi. is omitted, and slight changes are also introduced. In Martineau's *Hymns,* &c., 1810 and 1873, a part of this hymn is given as, "Lord, forgive me day by day" (st. iii.) [J. J.]

Father, we humbly pray. H. C. Wordsworth. [Regation Tide.] 1st pub. in his *Holy Year*, 1st ed. 1802, p. 96, in 20 st. of 4 l. In the latest editions of the *Holy Year*, the 20 st. are divided into four parts, as (1) Father, we humbly pray: (2) "With genial rains and dew." (3) "Bless, Lord, Thy holy Church." (4) "The widow desolate." In the S. P. C. K. *Church Hymns*, 187, No. 149, and Dr. Dale's *English H. Bk.*, 1874, No. 1283, the full text is given with the omission of st. xii. Minor alterations are also introduced. [J. J.]

Father, Who art in heaven. C. Wesley. [The Lord's Prayer.] This version of the Lord's Prayer was printed from the "Wesley manuscript" of Richmond College, in *Ps. and Psalms*, 1869, vol. i., p. 179, in 20 st. of 4 l., and some of his "Hymns on the Four Gospels." In 1875, a cento beginning, "From trials unexamined," was given in the Wes. *H. Bk.*, No. 818. It is composed of st. xii., xiv., xvi., xvii. [J. J.]

Father, Who on high. [Holy Trinity.] This cento has a somewhat curious and complicated history, the details of which are:—

It appeared in J. A. Laub's *Ps. and Hys.*, 1841, No. 2, in 2 st. of 6 limes. It is based on an English hymn by L. T. Nyberg beginning, "Holy Trinity," in *Ps. and Hys.*, 1842, No. 119, in 2 st. of 9 l., for the second of which one beginning, "Had we angels' tongues," was substituted in the ed. of 1869—this st. ii. In 1679, being Mr. Laub's st. iv. In the *Supplement of 1844* a hymn was included as No. 1023, beginning, "O eternal Word," in 2 st. of 9 l., and in the Moravian *Messenger*, Sept., 1679, it was given in Montgomery's *Original Hymns*, 1857, in 2 st. of 6 l., and entitled "In Affliction." It is in several collections both in G. Britain and America. [J. J.]

Father, to Thee my soul I lift. C. Wesley. [God the Giver of every good Gift]
FATHER, Whose Everlasting

The form, beginning "O eternal Word," No. 215 in Dr. Pease's, Coll., 1881, in the W. H. Bk., from the Armenian version, or in the Latin version of the Armenian version of the Greek hymn, was the last to appear in print. It was afterwards reprinted in the "Armenian Magazine," 1874, p. 180. Sometimes after the death of W. J. J. W. J. 1858, this became, in a slightly altered form, the text of a hymn in the "New Hymnals," No. 50, of New England, 1874, in 4 st. of 4 l., and again in a few hymnals.

Fauquet, Alcide, son of the Rev. William Fauquet, Rector of Balleen, county of Down, b. at Ballydowd, Jan. 8, 1814, and married to the Rev. Henry Fauquet, incumbent of Edenbridge, county of Tyrone, in 1843. In 1873, his poetical works are (1) "Thoughts on Holy Words," 1867, printed for private circulation; (2) "The Triumph of Faith," 1870; (3) "The Irons of Iron," and other poems, 1873. These were given in the Irish Church Hymnal, 1873.

G. A. C.

Fawcett, John, D.D., was b. Jan. 6, 1825, at Lidget Green, near Bradford, Yorks. Converted at the age of 16 under the ministry of G. Whitefield, he at first joined the Methodist, but 3 years later united with the Baptist Church at Bradford. Having been preaching there, in 1763, ordained Bap. minister at Walsall, near Huddersfield, Yorks. In 1772 he was invited to London, to proceed with the celebrated Dr. J. Gill, as pastor of Carver's Lane, the invitation he had formally accepted. The farewell sermon at Walsall had been preached and the wagons loaded with all his goods for removal, when the love and tears of his attached people prevailed, and he decided to remain. In 1772 a new church was built for him at Huddersfield, and about the same time he opened a school at Brixton, his place of residence. In 1783 he was invited to become President of the Baptist Academy at Bristol, but declined. In 1811 he received from America the degree of D.D., and died in 1817, at the age of 78.

Fawcett was the author of numerous works on Practical Religion, several of which attained a large circulation. His poetical publications are:


PUBLIC WORSHIP AND PRIV. DEVOTION, London, G. Wright & Son, 1882. They are 160 in number, and were mostly composed to be sung after sermons by the author.

Whilst not attaining a high degree of excellence as poetry, they are "eminently spiritual and practical," and a number of them are found in all the Baptist and Congregational hymn-books that have appeared during the last 100 years. The best known of these are: "Infinite excellence is Thine," "How precious is the Book divine," "Thus far my God hath led me on," "Religion is the chief concern," "Blest be the tie that binds," "I am my Beloved's," and "Praise to Thee, Thou great Creator." These hymns, together with others by Fawcett, are annotated under their respective first lines.

In addition the following hymns, also by Fawcett, but of less importance, are in C. U.:

1. "Behold the sin-stoning Lamb, Passionate."
2. "My Ebenerez raise, Birthday."
3. "Infinite excellence is Thine, Jesus the Ruler of Nations."
4. "The heavenly Lover, gave Redemption to Christ."
5. "Lord, hast Thou made me know Thy ways? Perseverance."
6. "God, my Helper, ever near. New Year."
7. "O, my soul, what means this sadness? Sorrow turned to Joy."
8. "Sinners, the voice of God regard, Invitation to Repentance."

About 20 of Fawcett's hymns are thus still in C. U. Two hymns which have been ascribed to him from time to time, but concerning which there are some doubts, are fully annotated under their respective first lines. These are: "Humble souls that seek salvation" and "Lord, dispose us with Thy blessing." [J. J.]

FEARLESS, CALM, AND STRONG IN LOVE.

T. Daris. [Ordination.] Lord Sellborne says in his text to the enlarged ed. of his Book of Psalms, 1866, concerning this hymn, "Youn
debted for this to the author," and in the body of his book he dates it 1862. It is repeated in W. R. Stevenson's School Hymnal, 1880, but not in the author's Annus Sanctus, 1885. It is suitable for meetings of lay readers and Sunday-school teachers.

Felix in body and in mind. C. Wesley. [In Perplexity.] Mr. Stevenson, in his Methodist H. Bk. Notes, 1888, has dated this hymn 1749, but has omitted all authority for the statement. It was pub. in Dr. Leitch's Original Hymns, 1843, No. 212, in 10 st. of 4 l. In the Wesley P. Works, 1868-1872, vol. xiii. p. 256, it was given in 6 st. This is repeated in the Wes. H. Bk., 1875, in a slightly altered form.

Felix memori possumus incola. Jean Baptiste de Santeuil. [Abbots and Monks.] Appears in the Cluniac Breviary, 1698, p. 55; his Hymni Sacri et Novi, 1698, and again in 1838, p. 250, in 6 st. of 4 l. In the revised Paris Breviary, 1736, it was appointed for "Abbatum Monachorum, et Anon. Heiligen," at 1st Vespers (see also Card. Newman's Hymni Ecclesiasticæ, 1838 and 1865). The only tr. in U. S. is:

Sing we those who dwell concealed. By T. I. Beal, and first pub. in the Appendix to the Hymnal N., 1862, No. 366, in 6 st. of 4 l.

Other trs. are:

1. Happy are they whom God's protecting love. T. Williams. British Mag., 1839, and Hymns tr. from the Parisian Brev., 1839.
2. Sing we those whom in the forest wild. E. Caswell, 1849.
3. We sing the best and pure. J. D. Chambers, 1866, p. 11.

Felix dies mortuus. Jean Baptiste de Santeuil. [Ascension.] In the Cluniac Brev., 1696, p. 497, and his Hymni Sacri et Novi, 1698, p. 21, and ed. 1898, p. 104, in 7 st. of 4 l. In 1726 it was given in the revised Paris Brev. as the hymn for the first and second Vespers on the octave of the Ascension. It is also appointed for the same season in the Lyra and other modern French Breviaries. The text is in Card. Newman's Hymni Ecclesiasticæ, 1838 and 1865; and J. Chandler's Hymns of the Prim. Church, 1837. Tr. as:

1. O happy day for mortals. By W. J. Blew, first printed in the Style of 1850-1851, and then included in his Cl. Hymns & Text Bk., 1852, in 5 st., of 6 l. In 1870 it was given in Rice's Sel. from that work, No. 63.
2. For eye shall mortals bless the day. By C. S. Calverley, made for and first pub. in the Hymnary, 1872, No. 317.

Trs. not in C. U.:

1. O was a day, both bright and good. J. Chandler, 1837.
2. Bluest day when doom'd to die no more. T. Williams, British Mag., 1839, and Hymns tr. from the Parisian Brev., 1839.
3. O day with holy gladness fraught. J. D. Chambers, 1857, p. 199.
4. O happy day to mortals de r. R. F. Littlewood, in Lyra Musicamenta, 1844.
5. A day so dear to man once lost. R. Campbell, from his ms. in Shipley's Annus Sanctus, 1870. 

Felix dies quam proprium. Abbe Beaulieu. [Circumcision.] Appears in the revised Paris Brev., 1736, as the hymn for the Feast of the Circumcision at Matins. As such it is also repeated in the Lyra and other modern French Breviaries. Text in Card.
P. F. E. N E E B E R G, JOHANN M.

fact that most of his books date from Birmingham, and
are said to be printed for the author, though sold by G. 
Keith, Gracechurch Street, London. Also, in the 2nd 
Ed. of his Hyman on Believers' Baptism (1717) is a 
fixed note of commendation, signed by eight Baptist 
ministers, who may be personally acquainted with the 
author; and the first three names among those of 
the Baptist ministers at Birmingham, Coventry and 
Bromsgrove. From the records of the Baptist church 
formerly in Cannon Street, Birmingham, it appears that 
a John Fellar (or Feller) joined it early in 1727, and 
membership continued until his death on 20 July, 1755. But one of 
Feller's earlier pieces is entitled a Bromsgrove Elegy. 
Combining these facts we infer that Feller first lived at 
Bromsgrove, and then, removing to Birmingham, 
joined the church in Cannon Street.

His hymns on Baptism are 55 in number, 
among them being the following:

1. 

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These hymns were arranged in 4 stanzas, again in the American 
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and a few American collections.

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**Jesus Mighty King of Zion**

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F. P. E. N.

**Festiva saeculis colitur.** [All Saints']

This hymn is found in the following forms:

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This form is contained in three mss. of the 17th 
century in the British Museum (Add. D. xii. f. 93 b. ; Julius A. vi. f. 58 b. ; Harl. 2961 f. 243 b.) and in the Lat. Hymn on the Anglo-
Saxon Ch. (Surtees Society), 1851. p. 117. It is 
found in the 11th cent. ms. at Durham 
(B. iii. 32, f. 34 b.) as a hymn at Vespers on All 
Saints' Day. This form of the text has not 
been translated.

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Saxon Ch. (Surtees Society), 1851. p. 117. It is 
found in the 11th cent. ms. at Durham 
(B. iii. 32, f. 34 b.) as a hymn at Vespers on All 
Saints' Day. This form of the text has not 
been translated.
various German Breviaries: and is also given by Thomasius, ii. p. 397; Daniel, i. p. 396; Wackernagel, i. p. 659. 


2. *Jesus who came to the world to save.* Appeared in the *Antiphoner & Gradual,* 1860, and the *Hymner,* 1882.

3. *Salutis aeternae dator.* This is a recast of No. ii. which was made for and appeared in the revised *Roman Breviary,* 1632, and repeated in later editions. It is also in *Daniel,* i. p. 396. 

4. *O Jesus, Source of sanctity.* By Bp. R. Mant, in his *Ancient Hymn.* &c., 1837, p. 76, in st. of 4 1. (ed. 1871, p. 137). This is in several collections, including the Cooke and Denton *Hymnal,* 1853, No. 168, where it begins, "O Jesu, our redeeming Lord," and is appointed for St. Andrew's Day. This recast, to adapt it for St. Andrew's Day, was made by Canon W. Cooke.


6. *Festum matris gloriosae.* [Visitation of the B. V. M.] This hymn for the Feast of the Visitations H. V. M. is given for that Festival in the *Sarum Breviary,* Venice, 1495. 

7. *Fever and fret, and aimless stir.* F. W. Faber. *[Dependancy.]* Pub. in the 1852 ed. of his *Jesus and Mary,* &c., No. 63, in 13 st. of 4 1., and headed "Low Spirits." It was repeated in his *Hymns,* 1862. In Martinneau's *Hymns,* &c., 1873, st. iv., vii., viii., xi., and viii., are given as "Voices are round me: smiles are near. This arrangement forms a beautiful hymn for private use."

8. *Few are thy days and full of woe.* M. Bruce. *[The Resurrection.]* From evidence elsewhere produced [see Bruce, M.] we believe the original of this hymn to have been written by M. Bruce about 1764; that the same was handed by Bruce's father to John Logan a short time after Bruce's death (in 1767), and that it was published by J. Logan in his *Poems,* 1781, p. 95, No. 2, as his own. The nearest approach to the original text now attainable is given in Dr. Mackenzie's ed. of Bruce's *Works with Life,* 1837, pp. 234-57; and *Dr. Cairns's Works of M. Bruce,* 1885, pp. 127-130. In the same year that Logan's *Poems* were published, the new and revised edition of the *Scottish Translations and Paraphrases* was issued, and therein, as No. viii., was given a paraphrase of Job xiv. 1-13, in which six of the fourteen stanzas are almost entirely from this hymn and the remaining eight are but the amplification of the thoughts which are found in the remaining stanzas of the original. This version, which has been in use in the Church of Scotland for more than 100 years, should therefore be designated "Michael Bruce altered by John Logan."

9. *Fierce passions discompose the mind.* J. Newton. *[Contentment.]* Pub. in the *Olney Hymns,* 1779, Book i., No. 131, in 8 st. of 4 1., and based upon *Philippians* iv. 11. It is given in a limited number of collections, including Lord Selborne's *Book of Praise,* 1862, No. viii., ix. altered to a.m. in the American Prayer Book *Ps. & Hymn,* 1826, and later editions, and in *Hymns.*

10. *Fierce raged the tempest o'er the deep.* G. Thring. *[Stilling the Sea.]* Written in 1801, and first pub. in *Chop's Hymnal,* 1862, No. 187, in 4 st. of 4 1. It was repeated in the author's *Hymn Conspicuational and others,* 1866, No. 6; in his *Hymns & Lyrics,* 1874, p. 94, and in his *Coll.,* 1882. It has passed into numerous collections in G. Britain and America, and ranks as one of the most popular of Prebendary Thring's hymns. It has been specially set to music by Dr. Dykes, in Chop's *Hymnal,* and by others. 

11. *Fierce raged was the storm of wind.* H. W. Beadon. *[Stilling the Sea.]* Contributed to the *Parish H. Bk.* in 1865, No. 24, and continued in the enlarged ed., 1875, No. 24, in 7 st. of 4 1. When included in the *Sarum Hymnal,* 1862, No. 74, it was attributed to the late W. Beadon Heathcote in error. This was corrected in the *Hymnary,* 1870-2 (where the hymn is given with slight alterations as, "Fierce raged the storm of wind"), and in the Notes to *Church Hymns,* ed., 1881. In the latter the original text is given, with the exception of the doxology. The hymn is based on the *Gospel* for the 3d Sunday after the Epiphany. 

12. *Fight the good fight; lay hold.* J. Montgomery. *[The Fight of Faith.]* Written Feb. 14, 1834 (M. mss.), and given in Ferguson's *Sel. of Hymns.* for *British Seamen,* 1838; and in the same year, with alterations, in Joshua Fawcett's *Temple Offerings.* It was also included in Montgomery's *Original Hymns,* 1835, No. 138, in 3 st. of 6 1., and headed, "Valiant for the Truth." It is in several collections in G. Britain and America, but usually in an abbreviated form. 

13. *Finita jam sunt praelia.* [Easter.] This hymn is of unknown date and authorship. *Daniel,* ii. p. 363, gives it without note or reference of any kind, and the source from whence he obtained the text is unknown. It has not been traced earlier than the *Hymno-
He claims notice here as author of the *Kirchen-*
-liturgien*, pub. at Göttingen, in 2 vols., 1778—
1779. Arranged somewhat on the plan of the present
Diocletian's Dictionary of Hymnology, it contains notes on
4509
German hymns (together with notes on a few Greek and
Latin hymns, which are the originals of some of the
(German) texts); the plan of selection being to annotate
hymns found in the best hymn-books that have been in
use in the Protestant province of Saxony from the Re-
formation to the present time. It is the first work in
German that has attempted, on any large scale, to
give critical and detailed notes on individual hymns, and
may be pronounced indispensable to the student of harran
Hymnology. Wherever the data given in this
Dictionary may be found to differ it is as the result of later
investigations.

Dr. Fischer was also the founder (1827), and is the
present joint-editor of the *Blätter für Hymnologie* (now
appearing monthly at Altenburg, and frequently reference
in these pages), the first German magazine
devoted entirely to Hymnology.

In recognition of his services to Hymnology
the degree of D. P. was conferred on him by the
University of Jena in 1884.

[F. M. B.]

Fitch, Eleazar Thompson, b. 1817. At New Haven, Jan. 1, 1791, and graduated at
Yale College, 1810. In 1817 he was appointed
Professor of Divinity in Yale, and returned to the
His published works include *Sermons, With Dr. Bacon and others he compiled
the Connecticut Congregational *Psalm & Hymns,****
1843, and contributed to it 3 psalm versions
and 3 hymns. Of these the following occur in use:
(1) "Lord, at this closing hour." (Close
of Divine Service.) This is extensively used
in America, and is also found in the English
Presb. Ps. & Hys., 1867. (2) "The God of
Peace, Who from the dead." (Close of Divine
Service.) (3) "By vows of love together
bound." (Holy Matrimony.)

[F. M. B.]

Fischer, Christoph. [Fischer, C.]

Fischer, Albert Friedrich, b. 1819. At Ziesar,
Brandenburg, and studied at the University of Halle.
Since 1871 he has been chief pastor and
superintendent at Gross-Ottersleben near
Magdeburg.
volume the following hymns have been transferred to Dr. Martineau's Hymns, 1840, and his Hymns of Prayer and Praise, 1873:—

"Awake, my soul, awake, mine eyes" (Morning)

"Sweet slumber, come and chase away" (Evening)

The similarity of these hymns to the morning and evening hymns of Bp. Ken suggests the possibility that they may have inspired the latter. Flatman's "Thoughts on Death" also contains the germ of Pope's "Vital Spark," &c., &c.

[F. J.]

Fleet, John George, was b. in London on the 8th of July, 1818. At 13 years of age he was removed from school to his father's counting-house, and at 17 he had to undertake, through his father's death, the sole control of the business, and from that time he followed commercial pursuits. At an early age he joined as teacher in a small Sunday School which his sister had begun in Lime Street, London. His interest in Sunday Schools was thus awakened, and in 1838 he was invited to found the Church Sunday School Institute in 1843. Of that Institute he was honorary Secretary for 20 years; and for 15 years he was Editor of the Church Sunday School Quarterly. To the hymn-book pub. by the Institute, The Church Sunday School Hymn Book, 1848, he contributed the following hymns by which he is known to hymnology:—

1. How faint and feeble is the praise. Angels' Worship.

2. Let children to their God draw near. Children's Worship.


6. Words are things of little cost. Sins of the Tongue.

In addition to these hymns, Mr. Fleet contributed several to The Church and Quarterly in 1852-3-8, and 1861, and has pub. a small vol. of poems and hymns entitled Laws in Tenures, 1873.

[F. J.]

Fleming, Abraham, was a classical scholar, translator, and miscellaneous writer of the 16th cent., the dates of whose birth and death are unknown. He was for some time Rector of St. Paneras. He edited many of the classics with notes, and published also some original works. Amongst the latter there are:


[F. J.]

Flemming, Paul, s. of Abraham Flemming or Fleming, then schoolmaster at Hartensteine, near Zwickau, Saxony (afterwards pastor of Wechselburg, near Mittweida), was b. at Hartensteine, Oct. 6, 1809. He entered the St. Thomas School, Leipzig, in 1823, and matriculated at the University of Leipzig at Michaelmas, 1826. At the University he devoted himself to the study of medicine and of philosophy, being interested as a poet in 1831, and graduating M.A. in 1832. In order to find refuge from the troubles of the Thirty Years' War he went to Holstein in 1833. In the same year he joined an embassy which Duke Friedrich of Schleswig-Holstein was about to send to his brother-in-law, the Russian Czar, as gentleman in waiting and "taster." In this expedition he was engaged from Oct. 22, 1833, to April 6, 1835. He then took part in the embassy sent by the Duke to the Shah of Persia, with the object of opening up the way for trade and Christianity into Central Asia. They set sail from Travemünde, near Lübeck, Oct. 27, 1835, and returned to Götting, Aug. 1, 1839. The expedition proved fruitless, and the many dangers and great hardships encountered broke Flemming's health. To qualify himself for medical practice in Hamburg he went to the University of Leyden, where he graduated M.D. in 1840; but shortly after his return to Hamburg he d. there, March 25 (April 2), 1849 (Koch, iii. 73-82; Allg. Deutsche Biog., vii. 115-117).

Flemming was of an energetic temperament, with an ardent patriotism, and a deep love for the Evangelical Cause. He was a gifted poet, of true and deep feeling, who could write charming descriptions of the beauties of nature, and sweet and tender love songs. His secular poems, however, can be understood as having the same influence of the Italian school of Martin Opitz; and it is the same hymns, and especially by his classical "In allen meinen Thäten," that his name lives.

His poems were first collected by the father of his betrothed as D. P. Flemming's Teutsche Poemata, and appeared in 1832 in two editions nearly alike, one at Naumburg and the other at Lübeck. The most complete ed. is that by J. M. Lappenberg, 2 vols., Stuttgart, 1865-66. Of his 41 religious poems (12 hymns, 9 odes, 20 sonnets) three have passed into English.

I. In allen meinen Thäten. Trust in God. This beautiful hymn was written in Nov., 1833, just before he started with the embassy to Moscow (see above); and may often have cheered his own sinking spirit then and in the more trying adventures of the second embassy. It first appeared in his Teutsche Poemata, 1842 (Lübeck ed. p. 287; Lappenberg's ed., i. p. 236), and as No. 4 in Book i. of the Odes, in 15 st. of 6 l. It was included in the Straßburg G. R., 1865, Freylinghausen's G. B., 1704, and almost all recent collections. Sometimes, as in the Univ. L. S., 1831, No. 646, it is given in full, but more frequently the special stanzas appropriate for travellers (vi., xii., xiv.) are omitted. It is characterised in Koch, viii. 379, as a "pilgrimage song suited for the Christian journey which we must all in faith make through joy and sorrow to our Eternal Home." Laussmann adds that it has often been used appropriately at weddings, was the favourite hymn of Friedrich Wilhelm III. of Prussia, and was sung at the service in the Cathedral of Berlin, July 19, 1870, on the opening of the North German Diet immediately before the Franco-Prussian War.

P. 3.

I leave to my good pleasure, a tr. of st. i., ii., by A. T. Russell, as No. 232 in his Ps. & Hymns., 1851.

Other trans. are:—(1) "In all my plans, Thou Highest," by Dr. H. Mills, 1856, p. 167. (2) "Wherever I go, where'er my task," by Mrs. Winkworth, 1855, p. 109, repeated in L. Robinson's t. 19, at No. 166, 1888. (3) "In every deed and word," in Madame de Potiers's Poësie & Poetry of Germany, 1854, vol. i. p. 416.

His hymns not in English C. U. are:

II. Ist's möglich, dass der Mann auch kann gelobet.
FLETCHER, Phineas

The Cid. In the London edition, 1642, p. 454 (Lappenberg's ed., p. 450), as No. 15 in Bk. 1 of the Novellas. For, “Can it then be that hate should ever be loved,” by Miss Winthrop, 1649, p. 119.

Flatter, Johann, was b. Nov. 1, 1618, at Suhl, Saxony, where his father was an iron-

master. After studying theology at Wittenberg, Jena, Leipzig, and Rostock, he became in 1638 pre-entor, and in 1646 deacon at Greifswald. On the outbreak of the first Prussian-Swedish war he was forced to flee to Stralsund, but returned to Greifswald in May, 1660. At the death of his senior in 1664, he

ought, according to custom, to have been appointed town preacher, but was passed over not only then but also in 1673 and 1676, when the post again became vacant. The outbreak of the second Prussian-Swedish war, immediately after this third disappointment, forced him again to flee to Stralsund, where he d. Jan. 7, 1678 (Koch, ii. 442-443; Molnár's 'Hymnol. Forschungen,' pt. ii., 1832, pp. 5-54). His hymns seem to have been written during his enforced leisure at Stralsund. They appeared, with melodies, entitled Suscitabiles Museorum, as pt. v. of his Himilie's Lust-Gärtlein. Greifswald, 1661 (Hamburg Library).

The only one tr. into English is:—

Ash was sold, and such foolish men.

The most popular of his hymns. Appeared 1661 as above, p. 462, in 7 st. of 6 l., each st. ending "Mein Jesum las auch ich nicht" (see note on *Keowna*) and with the motto "Omnia in pere-"

dam, Jesum servare studo!" Included in the Lyric Forsach, 1673, No. 1089, and recently in the *Unz.* 1651, No. 357. The only tr. in C. U. is:—

What shall I do? A good tr., omitting st. vi., as No. 110 in Miss Winthrop's *C. B. for English,* 1863.

Another tr. is: "What to do in my condition," in the Supplement to German Psalms, ed. 1773.

FLOODS OF WATER IN AIR. T. Whytehead. [Monday] Appeared in his Poems, 1842, No. xxv., in 5 st. of 3 l., and entitled "The Firmament." Although not given in the Poems as a tr. of Immense coli Conditor (q. v.), it is evidently based upon that ancient hymn. In its original form it is not in common use. The altered version, "Lo! the firmament doth bear," was given in the Hymnary, 1872, as the hymn for "Monday Evening." Its use is limited.

FLOWERDOW, Alice, was b. in 1759, and married to Mr. Daniel Flowerdow, who for a few years held a Government appointment in Jamaica, and d. in 1801. After his decease, Mrs. Flowerdow kept a Ladies' Boarding-school at Islington. During her residence at Islington she was a member of the General Baptist congregation, in Worship Street (now at Bethnal Green Road). Subsequently she removed to Bury St. Edmunds, and some years later to Ipswich, where she d. Apr. 28, 1830. In 1808 she pub. a small volume of Poems on Moral and Religious Subjects. This work reached a 3rd ed. in 1811, and in that ed.

appeared her well-known harvest hymn, "Fountain of mercy, God of love," q.v. Mrs. Flowerdow's maiden name has not been ascertained.

[W. R. S.]


Folget mir, ruft uns das Leben. J. Rist. [Following Christ.] 1st pub. as No. 1 in the "Vierte Zehn" of his *Himilie's Lieder,* Lüneburg, 1642, in 16 st. of 8 l., en-
titled, “A devout hymn to God for the following of Christ in true godliness and all good works.” Included in Freylinghausen’s *G. B.,* 1704, No. 393, omitting st. x, xi, and this form was repeated in most subsequent colls., and is No. 307 in the *Unr. L. S.,* 1851. The only tr. in C. U. is:

Follow me, in me ye live. A good tr. of st. i.–iii., vi., vii., ix., xv., xvi., by Miss Winkworth in the 1st Series of *Lyra Gec.,* 1855, p. 188, entitled “St. Andrew’s Day.” Her st. i., v., vi., are included in *Kendrew’s*, 1863; and her st. viii., ix., with a st. from her ii., iv., v. beginning, “Saviour, meet it is indeed,” in the Pennsylvania *Luth. H. Bk.,* 1865.

[F. M. B.]

**Follen, Eliza Lee, née Cabot,** a well-known Unitarian writer, daughter of Samuel Cabot, b. at Boston, August 15, 1787, and married, in 1828, to Professor Charles Follen, who perished on board the “Lexington,” which was burnt on Long Island Sound, Jan. 13, 1840. Mrs. Follen d. at Brookline, Mass., 1860. She was a voluminous writer. Her *Poems* were first pub. at Boston (Crosby & Co.), 1839, and whilst she was in England she issued another volume for children’s use, entitled *The Lark and the Linnet,* in 1854. Both volumes also contain some translations from the German, and versions of a few Psalms. Her best known hymns are:

1. *How sweet to be allowed to pray.* *Resignation.* Appeared in the *Christian Disciple,* Sept., 1818, and in her *Poems,* 1839, p. 116, in 4 st. of 4 l., and entitled, “Thy will be done.”


3. *Lord, deliver. Thou canst save.* Prayer for the Slave. *Found in Songs of the Free,* 1836; but is not given in her *Poems,* 1839. In Adams and Chapin’s *Hymn for Christian Devotion,* Boston, U.S., 1846, it is No. 902, in 5 st. of 4 l. In common with No. 2 it has found acceptance outside Unitarian Collections.

4. *God, Thou art good, each perfumed flower.* This is the original of J. H. Gurney’s hymn, “Yes, God is good,” &c. (q.v.) There is some obscurity about the text. It is found in her *Hymns for Children,* Boston, 1823, beginning, “God is good; each perfumed flower,” and this obvious misprint (which destroys the metre) was usually copied in later books. It is also given with the same first line as an original piece, never before published, and signed “E. L. C.” (initials of Mrs. Follen’s maiden name), in Emily Taylor’s *Sabbath Recreations,* Wellington, Salop, 1826, p. 203. This suggests that it was printed in the American book after the ms. was posted to England. Mrs. Follen may have written at first “Yes, God is good,” but this cannot now be determined. It begins, “God, Thou art good,” &c., in her *Poems,* 1839, p. 119, and in her verses, *The Lark and the Linnet,* &c., 1854, and in each case is in 6 st. of 4 l., with the title, “God is Good.”

5. *Will God, who made the earth and sea.* *A Child’s Prayer.* Given in her *Poems,* 1839, p. 164, in 7 st. of 4 l. In Dr. Allin’s *Children’s Worship,* 1878, No. 212, it is abbreviated to 4 st. (i.–iv.), and attributed to “H. Bateman” in error.

**For ever we would worship the Lord. I.* *Watts.* In his *Psalms of David,* 1719, this version in 3 st. of 4 l. forms the first of three c. m. hymns on Ps. cxiii., and is accompanied with the following note:

“The sense of a great part of this Psalm is found often repeated in the Book of Psalms. I have therefore only taken three small parts of it, and form’d three distinct hymns on very different subjects.”

Although frequently found in the older collections its modern use is limited. [J. J.]

**For ever blessed be the Lord. II.* *Watts.* In his *Psalms of David,* 1719, this version in 3 st. of 4 l. forms the first of three c. m. hymns on Ps. cxiii., and is accompanied with the following note:

“The sense of a great part of this Psalm is found often repeated in the Book of Psalms. I have therefore only taken three small parts of it, and form’d three distinct hymns on very different subjects.”

Although frequently found in the older collections its modern use is limited. [J. J.]

**For ever we would gaze on Thee. A. W. Chatfield.** Translations. Written in March, 1874, “whilst journeying to, and
FOR EVER WILL I BLESS

attending at the Assize Court at Shrewsbury," and 1st pub. in the revised ed. of H. A. & M., 1875, No. 461.

For ever will I bless the Lord. J. Conder. [Ps. xxvi.] 1st pub. in his Star in the East with Other Poems, 1824, pp. 31-37, in 8 of 6 1. In 1836 it was repeated in his Convers. Bk., No. 402, with the change at st. i., l. 5, "Oh," to "Then try," &c., and st. vi., l. 3, of "The wicked sin," to "The wicked sink," and in 1856 this corrected form was given in his Hymn of Praise, Prayer, &c., p. ii., as the authorised text. In modern hymnals two or three are given from this hymn: (1) That in the New Comp., 1839, No. 402, composed of st. i., ii., iii., vi. and vii.; and (2) "For ever I will bless the Lord," in Kennedy, 1869, No. 1348, st. i., iii., iv. and vii. [J. J.]

For ever with the Lord. J. Montgomery. [Heaven anticipated.] 1st pub. in The Aeneid, an annual, in 1835, and again in the author's Poet's Portfolio, in the same year, p. 235, in 22 st. of 4 l. It was repeated in his Poetical Works, 1841, p. 267, and in his Original Hymns, 1833, p. 231. In this last the second stanza of pt. ii. is omitted. Numerous versions of this hymn are in C. U., all except four beginning with st. l., but varying in length and arrangement. In America especially these stanzas have attained great popularity. The cento "Beneath the star-lit arch," in Beecher's Plymouth Coll., 1855, is composed of st. vii., xii., xiii. and xiv. slightly altered. In Martinu's Hymn, &c., 1810 and 1873, there are also two centos from this hymn: (1) "In darkness as in light:" and (2) "My Father's house on high," in the Presbyterian Ps. & Hymns for the Worship of God, Richmond, U.S.A., 1867, a third, (3) "My thirty spirit faints." [J. J.]

For mercy's sake I will not cease. C. Wesley. [Missions.] A poem on Ps. xiii., in 21 st. of 4 l., which appeared in Hymns and Sacred Poems, 1749, vol. i, Sometimes after J. Wesley's death, probably about 1800, a cento therefrom was given in the West Eng. Bk., No. 149, beginning, "The Lord, the Lord of hosts," and included in many modern collections both in G. Britain and America, is extensive. Orig. text in W. Comp., vol. i., No. 501.

The authorship of this hymn is sometimes attributed to W. Cowper, the poet, but in error. It is not given in any of the collected works of Cowper, nor is his signature in the collection of hymns of "W." is not added to this hymn, in any edition with which we are acquainted, and certainly not in the first of 1778. We attribute it to J. Wesley on the ground that all unattributed hymns in the Olney Hymns are claimed by him. [J. J.]

For Sion's sake I will not cease. C. Wesley. [Missions.] A poem on Ps. xiii., in 21 st. of 4 l., which appeared in Hymns and Sacred Poems, 1749, vol. i. Sometimes after J. Wesley's death, probably about 1800, a cento therefrom was given in the West Eng. Bk., No. 149, beginning, "The Lord of hosts," and included in many modern collections both in G. Britain and America, is extensive. Orig. text in W. Comp., vol. i., No. 501, beginning, "The Lord of hosts," and included in many modern collections both in G. Britain and America, is extensive. Orig. text in W. Comp., vol. i., No. 501.

The revised ed. and 1785, this cento was omitted in favour of "Why not now, my God, my God," which was formerly No. 411. [J. J.]

For Thy mercy and Thy grace. H. Dowden. [Old and New Year.] Written in 1811, and 1st pub. in the Church of England Magazine, in 1843, p. 15, in 7 of 4 1., and entitled, "A Hymn for the commencement of the Year." In 1851 it was republished with one alteration, and the omission of st. ii. and iii. in A. Tert's Ps. & Hymns. This was reproduced, with further alterations, in H. C. & M., 1861. Numerous versions exist in modern hymnals, Tert's abridged text, as in the Nicotian Hymnal, being most in favour. In 1873 the author included it in its original form, with two unimportant alterations, in his Hymns and Verses, &c., pp. 7, 8. Orig. text as above, authorised text in Thring's Coll., 1882, and the Westminster Abbey Hymn Bk., 1883. The first stanza sometimes added, as "The Church Hymn," 1871, is not in the original and is seldom adopted. The hymn in its various forms and readings, is the most popular, and most widely used of Mr. Dowden's productions. [J. J.]

Forgive, O Lord, our frailties [wandering] past. [Before Holy Communion.] This hymn is 1st printed as a leaflet, and was then included in the Psalter Collected, 1796 (but without music), in the following form:—

"BEFORE THE SACRAMENT. Dr. Cook.

Solo.

"Forgive, O Lord, our frailties past,
Henceforth we will obey thy call;
Our sins far from us let us cast,
And turn to thee, devoutly all.

Chorus.

Then with archangels we shall sing,
Praises to bea'th' eternal King.

Duet.

"Hear us, O Lord, in mercy hear,
Our guilt with sorrow we deplore;
Pity our anguish, calm our fear,
And give us grace to sin no more.

Chorus.

"Then with archangels we shall sing,
Praises to bea'th' eternal King.

FORGIVE, O LORD, OUR
Forgive them, O my Father. Cecil F. Alexander. [Good Friday.] Contributed to the revised ed. of H. A. & M., 1875, in 6 st. of 4 l., and based on the words “Father, forgive them, for they know not what they do.” In 1881 it was repeated in Mrs. Brock’s Children’s H. Bk., and is also found in one or two American collections.


Forsyth, Christina, daughter of Thomas Forsyth, and sister of W. Forsyth, q.c., sometime member for Cambridge, was b. in Liverpool in 1825, and d. at Hastings, March 16, 1839. During a long and painful illness she composed several hymns and poems which were issued as leaflets. These were collected after her death, and pub. in 1861, as Hymns by C. F. (Lyra Brit., 1867, p. 239). From this volume the following have passed into a few collections:

1. Himself hath done it all. O how those words. Reformation.
4. O what a happy lot is mine. Union with Christ.

Fortem virile pecore. Card. Silvio Antoniano. [Holy Women.] Included by Pope Clement VIII. in the Roman Breviary, Venic, 1603, f. 37 b., in the Common, as the hymn for 1st and 2nd Vespers, and at Lauds in the OFFICE for the Common of Holy Women. It is also in other Breviaries: Daniel, iv. p. 311, and Card. Newman’s Hymni Ecclesiae, 1838–65. The author, Cardinal Silvio Antoniano, was b. at Rome in 1540. Through

the influence and patronage of Pope Pius IV. he became Professor of the Belles Lettres in the Collegio Romano, and subsequently rose to be the head of the college, and a cardinal. He d. in 1603.

W. A. S.)

Translations in C. U.:—
1. High let us all our voices raise. By E. Caswall. 1st pub. in his Lyra Catholica, 1849, p. 223, in 5 st. of 4 l. It has been included in the Hyns. for the Year, and other Roman Catholic collections for Missions and Schools; and in the People’s H., 1887, and other Anglican hymn-books. In Caswall’s Hys. & Poems, 1873, p. 118, another tr. in s.m. is substituted for this. It begins, “Laud we the saints most sweet.”

2. This woman more than woman strong. By J. B. Bestie, in his Church Hymns. 1849, p. 59.

3. O'yer all the Church thy praise be told. By R. Campbell, in his Hys. & Anthems, 1850, in 5 st. of 4 l. In connection with this tr. there are two cantos which must be noted. The first is No. 87 in the Hymnal for the use of St. John the Evangelist, &c., Aberdeen, 1870. This is composed of st. i. this tr., st. li.–iv. from the People’s H. as above. The second is No. 417, in the Hymnary, 1872, beginning, “To share the Lamb’s high marriage rites.” The first stanza of this cento is J. D. Chambers’s tr. of “Ad nuptias Agnus Pater” (Laudes Symon, pt. ii., 1866, p. 47), and the remaining stanzas are this tr. by R. Campbell, slightly altered.


Fortes cadendo Martyros. Jean Baptiste de Saumé. [Many Martyrs.] Appeared in the Oecumenic Breviary, 1688, p. 19, and in his Hymni Sacri et Novi, 1689 (ed. 1698, p. 245). It was given in the Paris Breviary, 1736, and is also in Card. Newman’s Hymni Ecclesiae, 1838 and 1865. Tr. as:—

Of the martyrs we sing. By J. Williams in his Hys. tr. from the Panden Breviary, 1839, p. 287, in 8 st. of 4 l. This, abbreviated to 6 st., and altered, is No. 201 in Skinner’s Daily Service Hymnal, 1864. Another tr. is:—
The valiant martyr-host to praise. J. D. Chambers, 1866, p. 16. [J. J.]

Forth from the dark and stormy sky. Bp. H. Heber. [Lent.] Appeared in his Hymns, &c., 1827, in 2 st. of 6 l., and appointed for the 2nd Sun. after Trinity. It was also included in the 1842 ed. of the same. The use of this hymn has been very varied. In the New Liturgy, and Thring’s Coll., it is appointed for “Holy Communion.” (Its claim thereto being evidently the second line of st. i. “Lord, to Thine altar’s shade we flee,” and the concluding line of each stanza, “Turn not, O Lord, Thy guests away”); whilst in Kennedy it is given for “Passion Week,” and in other collections for different seasons. In most cases the text is unaltered, as in Thring’s Coll., 1862, No. 552. Its American use is extensive. [J. J.]

Forth in Thy Name, O Lord, I go. C. Wesley. [Morning.] 1st pub. in Hymns andSac. Poems, 1749, vol. i. p. 246. “For Believers Before Work,” No. 144, in 6 st. of 4 l. It was included in the Wes. H. Bk., in 1780, with the omission of st. iii. It has come into most extensive use both in Great Britain
Forth to the Land of

and America. In common with many of the older hymns it has undergone alterations at various hands. The line which has given the greatest trouble to the compilers is, "And prove Thy acceptable will." This has undergone many changes, but that given in the Leed's H. Bk., in 1853, "And prove Thy good and perfect will," has been received by common consent as the best and most musical reading. Orig. text, P. Works, 1808-72, vol. v. p. 30. The doxology in H. A. & M. and some other collections is not in the original. In 1767, R. Conyers gave it in his Coll. as "Forth in Thy strength, O Lord, we go," but this alteration has passed out of use. [J. J.]

Forth to the land of promise bound.

H. Alford. [Life a Pilgrimage.] Written at Apton in December, 1828 (Life, 1872, p. 39), and was given in his Pr. & Hymns, 1844, No. 68, in 4 st. of 4 l., and again in his Year of Prayer, 1867, No. 181. It is also in several American collections. Its subject is the journey of the Children of Israel spiritualised. [J. J.]

Forti tegente brachio. C. Coffin. [Eastert.] Included in the revised Paris Brev., 1736, in 8 st. of 4 l., as the Vesper hymn in the Sunday and Ferial Offices, beginning with Low Sunday and extending to the Feast of the Ascension. It was also given in the author's Hymni Sacri, 1736, p. 184, and is repeated from the Paris Brev. in Card. Newman's Hymns Ecclesiatis, 1838-65. [W. A. S.]

Translations in C. U.:—

1. Protected by the Almighty hand. By J. Chandler, in his Hymn of the Primitive Church, &c., 1871, p. 36, in 6 st. of 4 l. It is given in a few collections, including the 1862 Appendix to the H. Noted.

2. Bound by a holy charm. By L. Williams, in the British Magazine, April, 1837 (vol. xi. p. 387, together with the Latin text); and again in his Hymn from the Paris Brev., 1849, p. 132, in 6 st. of 4 l. In the Child's Christmas Year, 1841-71, it begins with st. ii., "Let us his praises sing," and in the Hymnary, 1872, No. 279, it is altered to "Beneath a mighty arm."

3. Fenced by a strong right arm. By W. J. Blew. 1st printed on flyleaf for the use of his own congregation, 1845-51, and then pub. in his Church Hymn and Tune Bk., 1852, in 8 st. of 4 l., and 1 st. of 10 l. In this form it was repeated in Rice's Select from that work, 1870.

4. Led by a mighty arm. By J. A. Johnston. In the 1st ed. of his English Hym., 1852, this tr. is given in full, but in the 2nd ed., 1856, it was changed to 6 st., in 4 st. of 6 l. This is continued in later editions.

Text, not in C. U.:

1. Helped by the Almighty's arm at last. J. D. Chambers, 1851, p. 179.

2. By God's strong arm stretched forth to save. R. F. Liddell, in Lyra Memoriastic, 1854.

From this hymn, st. vii., viii., have been taken as a separate hymn, beginning—"Jam Paschae natarem Christus ost." In its Latin form it is not in use as a separate hymn. The following lines are in C. U.:—

1. Now Christ our Passover is slain. By W. J. Blew, in his Church Hymn and Tune Bk., 1852-55, and again in Rice's Hymnals from the same. 1870.

2. Christ is become our Paschal Lamb. This tr. in Chope's Hymnal, 1862, and the Parish H. Bk. of 1863-75, is from L. Williams, as above, rewritten from 6 st. to 8 st.

[For.]

Fortunatus, Venantius Honorius Clementianus, was b. at Ceneda, near Treviso, about 590. At an early age he was converted to Christianity at Aquileia. Whilst a student at Ravenna he became almost blind, and recovered his sight, as he believed miraculously, by anointing his eyes with some oil taken from a lamp that burned before the altar of St. Martin of Tours, in a church in that town. His recovery induced him to make a pilgrimage to the shrine of St. Martin, at Tours, in 593, and that pilgrimage resulted in his writing the rest of his life in Gaul. At Poitiers he formed a romantic, though purely platonistic, attachment for Queen Rhanegunda, the daughter of Bertharins, king of the Thuringians, and the wife, though separated from him, of Lothair I., or Clotaire, king of Neustria. The reader is referred for further particulars of this part of the life of Fortunatus to Smith and Page's Diet. of Christian Biography, vol. ii. p. 592. It is sufficient to say here that under the influence of Rhanegunda, who at that time lived at Poitiers, where she had founded the convent of St. Croix, Fortunatus was ordained, and ultimately, after the death of Rhanegunda in 597, became Bishop of Poitiers shortly before his own death in 609.

The writings, chiefly poetical, of Fortunatus, which are still extant, are very numerous and various in kind, including the liveliest Vers de Secoua and the grandest hymns, while much that he is known to have written, including a volume of Hymns for all the Pastoralas of the Christian Year, is lost. Of what remains may be mentioned, The Life of St. Martin of Tours, his Patron Saint, in four books, containing 274 hexameter lines, a complete list of his works will be found in the articlementioned above.

His contributions to hymnology must have been very considerable, as the name of his best volume implies, but what remains to us of that character, as being certainly his work, does not comprise at most more than 8 or 10 compositions, and of some of these even his authorship is more than doubtful. His best known hymn is the famous "Vexilla Regis prodeunt," so familiar to us in our Church Hymnals in some English form or other, especially, perhaps, in Dr. Seale's translation, "The Royal Banners forward go." The next most important composition claimed for him is "Pange lingua," a noble and solemn prayer in certain, but there would seem to be little doubt according to Smidt (Nota et Spont. Studien, Apollin, Lab. III., Ep. 4), that it was more probably written by Claudianus Marcellus. Besides these, which are on the Passion, there are four hymns by Fortunatus for Christmas, one of which is given by Daniel, "An eccl. omne saculum," one for Lent, and one for Easter. Of "Lustra sex quit jam peregit," of which an imitation in English by H. Mant, "See the destined day arise," is well known, the authorship is by some attributed to Fortunatus, and by some to St. Ambrose.

The general character of the poetry of Venantius Fortunatus is that of an old master, being distinguished neither for its classical nor, with very rare exceptions, for its moral correctness. He represents the "last expiring effort of the Latin muse in Gaul," to retain something of the "old classical culture amid the advancing tide of barbarism." Whether we look at his style, or even his grammar and quantities, we find but too much that is open to criticism, whilst he often offends against good taste in the sentiments he expresses. Occasionally, as we see in the "Vexilla Regis," he rises to a rugged grandeur in which he has few rivals, and some of his poems are by no means devoid of simplicity and pathos. But these are the exceptions and not the rule in
his writings, and we know not how far he may have owed even these to the womanly instincts and gentler, purer influence of Rhadegunda. Thirry, in his Révélations providentielles, gives a lively sketch of Fortunatus, as in Archbishop Trench's words (Sac. Lat. Poetry, 1874, p. 132), "a clever, frivolous, self-indulgent and vain character," an exaggerated character, probably, because one can hardly identify the author of "Vexilla Regis," in such a mere man of the world, or look at the writer of "Crux benedicta nitet, Dominus quae carmen peependit" q.v., as being wholly devoid of the highest aspirations after things divine. A quarto edition of his Works was pub. in Rome in 1876. [D. S. W.]

Fountain of comfort and of love. P. Doddridge. [Prayer on behalf of Ministers.] 1st pub. in J. Oton's posthumous ed. of Doddridge's Hymns, &c., 1755, No. 271, in 6 st. of 4 l., and again in J. D. Humphreys's ed. of the same, 1839, No. 296. In both cases the heading is the same, "Ministers comforted that they may comfort others"; but in the latter the opening line reads, "Fountain of comfort, source of love," this being the only difference in the text. (See English Hymnology, Early, § XIV.)

Fountain of grace, rich, full, and free. J. Edington. [All-sufficiency of Christ.] Pub. in his Hys. for the Chamber of Sickmess, n.d. (1844), p. 19, in 4 st. of 4 l. In 1855 it was given anonymously in H. W. Beecher's Plymouth Coll., No. 381. From that date it gradually grew in favour until it has taken its place in most of the leading American hymnals. [J. J.]

Fountain of mercy, God of love. Alice Flowerdew. [Harvest.] 1st pub. in her Poems on Moral and Religious Subjects, 3rd ed., 1811, in 6 st. of 4 l., and entitled, "Harvest Hymn." It has been contended by some that it is taken from John Needham's hymn, No. 1, in his Hymns Devotional and Moral, &c., 1763, which opens:—

"To praise the ever bounteous Lord, 
My soul, wake all thy powers: 
He calls, and at His voice come forth 
The smiling harvest hours."

Needham's hymn, however, is very inferior in design and composition, and has nothing in common with this, by Mrs. Flowerdew, save the subject of Harvest. Mrs. Flowerdew's hymn was brought into congregational use by Cotterill in his Sel., 1819, where it was given in 5 st., the last being by himself or Montgomery. The latter repeated it in his Christian Psalms, 1825. In the Anglican H. Bk., 1888, it is given as "O Fountain of mercy, God of love." Its use in its original and other forms is extensive in most English-speaking countries. Orig. text in Hys. Comp., No. 50.

An altered version of this hymn is very popular. It was given in Murray's Hymnal, 1832, as:—

"Father of mercies, tide of love, 
Whose gifts all creatures share:"

and later in numerous collections in Great Britain and America, including H. A. & M., 1861 (where a doxology is substituted for the last st.), and others. Another form of this hymn was given anonymously in Longfellow and Johnson's American Unitarian Book of Hymns,
FOUQUÉ, F. H. C. DE LA M.

1846; their *Hymns of the Spirit*, 1844; and in Mrs. E. Courtauld's *Pr., Hymns & Anthems*, London, 1860. It begins: "Fountain of life, and God of love."

[F.J.]

FOUQUÉ, Friedrich Heinrich Carl de la Motte, was b. Feb. 12, 1777, at Brandenburg on the Havel, where his father, of an ancient and noble Hugenot family, was a retired officer of dragons. Educated under the training of the French Reformed Church, it was intended that he should enter the University of Halle as a student of law. By his own preference however he entered the army, and in 1794 was appointed cornet in the Duke of Weimar's regiment of cuirassiers. In 1803 he married and retired to Neunhausen near Rathsow, Brandenburg. When, in March, 1813, the King of Prussia invited his people to arm against France, Fouqué offered himself as a volunteer and served as a lieutenant of cavalry till he was disabled at the battle of Lützen, May 2, 1813, and with the rank of major retired once more to Neunhausen. After the death of his wife, in 1831, he resided for some time at Halle, where he gave lectures in the University on the history of poetry; and finally settled in Berlin, where, two days after a stroke of apoplexy, he d. Jan. 21, 1843 (Koel. vii. 6-20; *Ally's Deutsche Biog.* 1851, p. 212, 213).

Fouqué is best known as one of the leaders of the "romantic" school of German literature, and by his wonderfully successful efforts making the best features of the knight and minstrelsy of the 12th century live again in the pages of his romances as an example and model to his own time. His fame rests not on his poems, but on his romances, especially that of Undine (1st ed. Berlin, 1811, 17th ed. 1859—frequently tr. into English). His *Hymns,* while affording a true and thoughtful echo of his religious and sentimental feelings, cannot be said to have great depth of Christian experience or genuine church use, and hardly any have come into church use in Germany. He never had only published 18 Mission hymns at Leipzig, 1822, as *Gesangbuch des harten Landes.* From his papers his second wife issued two collections: *Gesangbuch für die Gesellschaft der Pfarrer in Berlin,* 1848, and *Gesangbuch für den Oekumenischen Kirchenrat in Berlin,* 1862, but they contain few compositions that can be called hymns, and of these hardly any are suitable for church use.

Of his hymns those tr. into English arc:

1. Was du vor tausend Jahren, Christ our Light. Founded on St. Mark x. 46-52, and included 1844, p. 11, in 6 st. of 8 l., entitled, "The Faithfulness of the Saviour." Previously in Bunyan's *Vencat.* 1833, No. 761. Pr. as:

A thousand years haveiaet, a good and full tr. by Miss Cox in her *Sacred Hymns,* from the Ger., 1841, p. 105, repeated, omitting at. ii.-iv., as No. 567 in Hodge and Huntington's *Hymns* for the Ch. of Christ, Boston, U.S., 1853.

Other trs. as:

(1) "Thy mercy, Lord, is still the same," by Lady E. Borrowbridge, 1843. (2) "My Saviour, what Thou didst of old," by Miss Windrowe, 1855, p. 38.

His hymns not in English C. U. are:


11. Wie schenken so felieher zu unserm Füssen *Mission.* For missionaries about to set out on their voyage. 1823, p. 11, in 6 st., entitled, "At the sea," by Miss Windrowe, 1858, p. 112. (2) "Dark, mighty Ocean, rolling to our feet," by Miss Northfield, 1844, p. 26, repeated in L. H. T. Ch. at, 1848, p. 5.

[J. M.]

FOUR streams through happy Eden
Sow'd J. W. Neale. [St. Mark's Day.] 1st

FRANCIS, BENJAMIN

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pub. in the 3rd Series of his *Hymns for Children* 1846, p. 21, in 7 st. of 4 l., the last being Bp. Ken's doxology. It is given in a few collections only. The idea upon which the hymn were typical of the four Evangelists, and of these St. Mark was one.

[F. J.]

FOX, Jane. [Grew, Jane.]

FOX, William Johnson, the son of a small farmer in Suffolke, was b. in 1786, a boy he worked as a weaver, but subsequently spent six years in a bank. He was educated for the ministry under Dr. Pye Smith, Homerton. His first settlement was with an Orthodox Independent congregation; but he very soon became a Unitarian. In 1817 he settled in London as minister of the Parliament Court Chapel. In 1824 he removed to a new chapel at South Place, Finsbury, where he remained until 1832. He was a prominent member of the Anti Corn-Law League, joined in founding the *Westminster Review,* and from 1831 to 1836 was owner of the *Monthly Repository.* From 1847 to 1863 he sat in Parliament as member for Oldham. He d. in 1864.

In 1841 he pub. *Hymns and Anthems,* London, Charles Fox. This collection contained 150 selections from various authors, including Mrs. Sarah Adams, who was a member of the congregation. He included 18 of his own hymns. A new and enlarged ed. of his *Hymns,* &c., was pub. in 1873. A memorial edition of his *Works* was pub. in 12 vols. in 1865.

His hymns which have come into C. U. outside his collection include:

1. A little child in busies ark. *Men.?*
2. Call them from the dead. *The Three Crosses.*
5. Jesus we're wrought to cruel madness. *Good Friday.*
6. The sage his cup of hemlock quaff'd. *Resignation.*

[V. D. D.]

Frances, Grace J., a nom de plume of Mrs. F. C. Van Alstyne.

Franc, James. [Palter, English.]

FRANCIS, Benjamin, M.A., was b. in Wales in 1784. He was baptized at the age of 15, and began to preach at 19. He studied at the Bristol Baptist College, and commenced his ministry at Sodbury. In 1757 he removed to Horley (afterwards called Shortwood), in Gloucestershire. There he remained, through a happy and very successful ministry of 42 years, until his death in 1799. He was the author of many poetical compositions:

(1) *Confutation, a Poem in Four Parts* (1770); (2) *Regrets on the Death of the Rev. George Whitefield,* (Lamb's *Emulous Day,* and Joshua Thomas, *The Association,* a Poem (1730); (4) a Poetical Address to the Stockbridge Indians; (5) two satirical pieces on the Bapistical controversy; (6) *Caliphas in Egypt,* and (7) *The Oracle,* the former passing through several editions and being reprinted in America.

Francis was the author of 5 hymns in Rippon's *Sel.* 1787, all of which are still in C. U.:—

1. Before Thy throne, eternal King. *Meetings of Ministers* or *Church Conferences.*


In *Society's Songs of G. & G.,* 1782.

3. In sweet [loud] rattled strains. Opening of a *Place of Worship.* This was given in *Rippon,* No. 328, in 8 st. of 6 l., with the note: "Hung on opening the Meeting House at Horley (Gloucestershire, this Chapel.) Sep._

2 C
with the soul as in his "Jesu, meine Freude." He stands in close relationship with Gerhardt, sometimes more scolding and occasionally more passionate, but not on the whole so natural nor so suited for popular comprehension or Church use.

His hymns appeared mostly in the works of his friends Weigelmann, Crüger and Peter. They were collected in his Geistliches Sion. Guben, 1774, to the number of 110; and of these the 57 hymns (the other 53 being psalm versions of no great merit) were reprinted with a biographical preface by Dr. J. L. Pasig as Johann Franck's Geistliche Lieder, Grimm, 1846. Two of those tr. into English are from the Latin of J. Campanus (q. v.). Four other hymns are annotated under their own first lines:—

- "Brannquell aller Gütter"; "Drei- nigkeit der Gottheit wahrer Spiegel"; "Jesu, meine Freude"; "Schmücke dich, o liebe Seele." The rest are:

1. Hymnus in English C. U.
2. Herr Gott, du toben wir, Regier. Thanksgiving for Peace. Evidently written as a thanksgiving for the conclusion of the Thirty Years' War, by the Peace of Westphalia, Oct. 24, 1648. 1st pub. in the Crüger-Rangen G. B., Berlin, 1653, No. 306, in 9 st. of 8 l., as the first of the "Hymns of Thanksgiving for Peace attained"; and repeated 1674, p. 182, and 1846, p. 77, as above. Included in Crüger's Praxis pietatis, in Bollhagen's G. B., 1736, &c. The only tr. in C. U. is:

Unfold your gates and open a tr. of st. 1, 3, 6, by A. T. Russell, as No. 30 in his Ps. & Hym., 1851; repeated as No 30 in Kennedy, 1863, and as No. 102 in Holy Song, 1869.

3. Herr Gott, wir loben dir, Regier. Thanksgiving for Peace. Evidently written as a thanksgiving for the conclusion of the Thirty Years' War, by the Peace of Westphalia, Oct. 24, 1648. 1st pub. in the Crüger-Rangen G. B., Berlin, 1653, No. 306, in 9 st. of 8 l., as the first of the "Hymns of Thanksgiving for Peace attained"; and repeated 1674, p. 182, and 1846, p. 77, as above. Included in Crüger's Praxis, 1856, and many later collections, and as No. 591, in the Univ. L. S., 1851. The only tr. in C. U. is:

Lord God, we worship Thee, a very good version of st. 2, 3, 6, 8, by Miss Winkworth in her C. B. for England, 1863, No. 183. Repeated in full in the S. P. C. K. C. Hymns, 1871; the Hymnary, 1872; the Psalter, 1878; and in America in the Pennsylvania Luth. C. B., 1886. In the American Prospectus, 1871, and the Hymnary, 1874, and the Ohio Luth. Hymn., 1880, the tr. of st. 8 is omitted.

4. Herr ich habe misgeschindet. Lent. Of this fine hymn of penitence st. 1 appeared as No. 19 in Crüger's Geistliche Kirchenmelodien, Leipzig, 1849. The full form in 8 st. of 6 l. is No. 41 in the Crüger-Rangen G. B., Berlin, 1653, entitled "For the forgiveness of sins," repeated 1674, p. 39, and 1846, p. 37, as above. Included in Crüger's Praxis, 1856, and others, and in the Univ. L. S., 1851. The only tr. in C. U. is:

Lord, to Thee I make confession, a very good tr., omitting st. 4, 5, 6, by Miss Winkworth in her C. B. for England, 1868, No. 44. Repeated in the Appendix to the Hymn for St. John's, Aberdeen, 1865-1870; and in the Pennsylvania Luth. C. B., 1868; Evangelical Hymn., No. 8, 1880; Ohio Luth. Hymn., 1880. Another tr. is: "Lord, how oft I have offended," by N. L. Frothingham, 1870, p. 177.

FRANCK, MICHAEL.

L. S., 1851, No. 803. It is a powerful picture of the vanity and nothingness of this world and all its treasures. The only tr. in C. U. is:

0 how cheating. 0 how defiling. It, &c. In full by Sir J. Bowring in his Hymns, 1825, No. 335. The tr. of st. i., ii., iv., viii. were included in Curtiss's Union Uell., 1827, and of st. i., ii., viii. in the Plymouth Coll., 1855.

Another tr. is: "Ah, how fleeting, ah, how cheating..." by N. L. Proctoringham, 1876, p. 153.

[J. M.]

FRANCK, Salomo. s. of Jakob Franck, financial secretary at Weimar, was b. at Weimar, March 6, 1659. Little is known of his early history. He probably studied at Jena, and seems thereafter to have held some appointment at Zwicau. In 1689 he became secretary of the Schwarzburg ducal administration at Arnstadt; and in 1697 of the Saxony administration and of the consistory at Jena. He was then, in 1702, appointed secretary of the consistory, librarian, and curator of the ducei collection of coins and medals at Weimar. He d. at Weimar July 11, 1725 (Koch, v. 420-426; Allg. Deutsche Biog., vi. 213-214: Schauer's introduction, &c.).

He was a member of the Fruitsharing Society, and the author of a considerable number of secular poems, which are almost all "occasional" pieces and not forgotten. A diligent worker and a man of true piety, he had many family affections to bear, and an undying current of meditation on death is present in many of his hymns. As a hymn-writer he is distinguished for ease and correctness of style; for adaptation to popular understanding and congregational singing; for his love and skill in restraints to his hymns; and for his skill in word-painting and in setting forth contrasts.

Of his hymns (about 330 in all) which still continue to use in use in Germany, the most important appeared in his (1) Geistliche Poesie, Weimar, 1855, and in his (2) Geistl. und Weltl. Poesie, vol. i., Jena, 1711, vol. ii., Jena, 1716. A selection of 46 of his Geistliche Lieder with a biographical and critical introduction by Dr. J. K. Schauer appeared at Halle, 1855. Eight of his hymns have passed into English, as follows:

1. Hymn in English C. U.
2. Ach Gott verlass mich nicht. Supplication. A beautiful hymn of supplication for God's help founded on Ps. xxiii. 22. It is No. 1 in the Appendix to the Andere Thaid des Naumburger Gebet Buches, Naumburg, 1714, p. 106, in 5 st. of 8 l., marked "Salomon Francke." (ed. 1717, p. 487, marked "Gettgelassen Unverlassen, Salomon Francke.") The editor of this collection, J. M. Schaulius, who was one of the best hymnologists of the time, evidently thought that it was by Francke, but it has not yet been found in any work pub. by Francke himself. It begins and ends with "Ach Gott verlass mich nicht." It is included in Schauer's introduction, and in many recent hymnals, as in the Berlin G. B., 1829, the Wittenberg G. B., 1842, Hannover G. B., 1834, &c. The tr. in C. U. are:


2. O God, forsake me not! Thine hand, by M. W. Stryker, in his Hymns and Verses, 1883, p. 32, and repeated in his Christian Chorals, 1885.

3. I.ch weiss es wird mein Ende kommen. For...
the Dying. 1711, as above, p. 91, in 7 st. of 6 l., entitled "The author's daily dying thoughts." Included by Schauer, 1855, p. 79; in Barg's G. R., Breslau, 1746, &c. The trs. in C. U. are:

1. I know my end must surely come. A tr. of st. 1., vii., in 2 st. of 6-8's, by Miss Winkworth, in the 2nd series of her Lyra Ger., 1858, p. 293.

2. The 1 know the doom that must befall me. This is the above tr., rewritten by Miss Winkworth to the original metre, and given in her C. B., for England, 1863, No. 135. To this tr. of st. 11, iv., vi., were added, and the others altered and beginning. "I know full well death must befall me," included in the Ohio Luth. Hym., 1850.

3. So ruhest du, o mein Ruh. Easter Hym. 1853, as above, p. 29, in 7 st. of 4 l., entitled "On the burial of Jesus." It is a beautiful hymn of the entombment of Christ, founded on the text of "O Traurigkeit," (g. v.), included in Schauer, 1855, p. 44, and in many German collections, as the Univ. L. S., 1851, No. 118.

Frequently it appears in altered forms. Thus J. A. Schlegel, 1766, p. 86, altered it to "So schlimmster du in stiller Ruh," and the Berlin G. R., 1790, No. 192, further altered it to "Zur Grabesruh entschlafest du." The trs. in C. U., all from the original, are:

1. Thou who hast blest my soul with rest, a good tr., omitting st. ii., v., by A. T. Russell, as No. 103 in his Ps. & Hym., 1851.

2. Thou restest in the tomb beneath, a good tr., omitting st. ii., v., as No. 83 in J. H. Thrap's Ps. & Hym., 1853.


4. So rest, my Rest! A very good tr., omitting st. ii., by R. Maiss, as No. 93 in the ed., 1857, of Mercer's C. P. & H. Bk. (Ox. ed., 1864, No. 184). This has been included in Chopé's Hym., 1882; Kennedy, 1893; the Hymnary, 1872; Thring's Coll., 1880-82; &c.; and in America in the Evang. Hym., N. Y., 1889, and Lowes Domini, 1884. The form in Allen's Sung Hym., No. 324, is a recast partly taken from Miss Winkworth's tr. of "Nun gingst auch du" (see Strauss, V. F.).

Other trs. are: (1) "Now to the tomb Thyself art come," from Schlegel, by Dr. H. Mills, 1845 (1856, p. 316). (2) "So dost Thou rest," in the British Herald, Dec. 1846, p. 376, repeated as No. 421 in Reid's Praxis Skr., 1872. (3) "So thou art resting, O my Rest," in the British Herald, April, 1849, p. 52.

ii. Hymns not in English C. U.

iv. Jesu warst doch uneracht. For the Dying, 1711, as above, p. 64, in 8 st., and Schauer, as No. 31, each st. ending "Mensch, bedenke doch, das Ende." Tr. as "Oh, what is human life below," by Miss Cox in Lyra Jacobae, 1864, p. 47, repeated in her st. from German, 1864, p. 135, in the original metre, beginning "What is human life below." Also tr. by Miss Dunn, 1857, p. 52; and by F. M. Wool, 1855, p. 5.

v. Gott, du Liebst das ewig Bleiben. Morning, 1716, as above, p. 106, in 6 st., entitled "Morning Devotions," and in Schauer, p. 4. Tr. by H. J. Buckholl, 1842, p. 12; and by Miss Manning, 1863, p. 120.


vii. Ich weiss, es kann mir nichts geschahen. God's Guidance. 1711, as above, p. 211, in 5 st. (1. 5, 6 of each st. being a refrain), entitled "On the words of Ps. 114. 23, 24." In Schauer, p. 20. Tr. by Miss Manning, 1863, p. 22.

viii. Mein Gott, wie bist du so verbergen. Providence. 1711, as above, p. 76, in 6 st. (1. 5, 6 of each st. being a refrain), entitled "The wonderfully bloomed flowerings of God." In Schauer, p. 16. Tr. by Miss Manning, 1863, p. 7.}

Francke, August Hermann, a. of Johann Francke, a lawyer in Lubeck, was b. at Lubeck, March 22, 1683. He studied at the Universities of Erfurt, Kiel, and Leipzig, graduated M.A. at Leipzig, 1685, and thereafter lectured on Biblical subjects at Leipzig for some time. About Michaelmas, 1687, he went to Lüneburg to work under the pious superintendent C. H. Sandhagen; and thence composing his first sermon (on St. John xx. 31) he underwent that change which made him call Lüneburg his spiritual birthplace. After spending the greater part of 1688 at Hamburg, he stayed two months with P. J. Spener, at Dresden, and then returned about Lent, 1689, to Leipzig, where he resumed his Biblical lectures until the old orthodox party procured an edict forbidding them in the beginning of 1690. On March 10, 1690, he received the call to become diaconus of the Augustine Church at Erfurt, and there, by his stirring exhortations to renewal of heart, living faith, and holy life, he drew many, even Roman Catholics, around him, but by a combination of the old orthodox Lutherans with the Romanists he was expelled from Erfurt, Sept. 27, 1691. After a lengthened visit to P. J. Spener, then Prost of St. Nicholas's Church, Berlin, he was appointed by the Elector of Brandenburg, Dec. 22, 1691, as professor of Greek and the Oriental languages, and in 1698 ordinary professor of Theology in the University of Halle; being also appointed in 1691 preacher at St. George's Church in Glaucia (suburb of Halle), a post which he exchanged in 1715 for the pastorate of St. Ulrich's, Halle. After his left side was paralyzed in Nov. 1726, he painedly endured much suffering till his death on June 8, 1727, at Halle (Koch, iv. 305-322; Allg. Deutschr. Biogr., vii. 219-231).

Francke was the spiritual son of P. J. Spener, and became one of the leaders in the "Pietistic" movement which so powerfully influenced Germany, 1690-1730, and led to the tone of the community after the suppression of the Thirty Years' War, revived the educational system, began systematic provision for the poor, and refined and purified domestic life. Francke was the spiritual leader and teacher, and under him and the band of professors that gathered to Halle, Halle became the headquarters of Pietism. During his time Halle sent out some 8000 graduates in theology, men imbued with his spirit, good exponents, and devoted pastors, who spread their doctrines all over Germany, and in the early decades of the 18th cent. occupied a majority of the pulpits.

The extensive buildings at Halle, which now bear the title of the "Francke Institutions," are a monument of his simple faith and philanthropic zeal. He began at Easter, 1690, by opening a room in his house for instructing the poor children of Glauca, with a capital of about thirteen shillings. About Whitenside, 1686, he opened the beginnings of the Latin School, 1686 of the book-selling and apothecary businesses, 1708 of the mission to the East Indies, 1718 of the Bible Society. On Sunday, formerly occupied by beer and dancing gardens, the foundation stone of the great orphanage was laid July 13, 1699, in a spirit of humble faith in God and fervent prayer, trusting to him for the means to pay for the work as it progressed; and week by week as they were needed the supplies came in from far and near. This work, in regard to his sermons and lectures, Francke gave great opposition to meet, but the Commission of Enquiry which his enemies procured resulted in a cabinet order of 1752, which is the Charter of his institutions. In 1727 there were 134 orphans in the orphanage; and besides these 2367 scholars in the various
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Training schools, of whom some 369, as well as 225 pastor students, received daily rations; while in 1563 the value of the building was about £4,000, and nearly 350 scholars received instruction.

Distinguished as a professor, a philanthropist, a pastor, and as a preacher of gospel simplicity, and soul-stirring earnestness, Francke was not prolific as a hymn-writer. Only three hymns are known by him, of which are:

1. Fasten ein Schritt zur Ewigkeit. New Year. 1st pub. in his Schriften, Anno 1635, and God knew it; but not all, Halle, 1695, p. 535, in 1st. of Nov., as a "Morning and Evening hymn, entitled "The Voice of the Bridegroom.""

2. "Gottlob ein Schritt zur Ewigkeit ist aben mal vorbei." Francke adds that in his lifetime Francke found cases where the soul had been saved, that two days before his death he caused the hymn to be read to him, and said, "My faithful Jesus, I have given myself to Thee, soul and body that is sure of it, and that on the day on which he died, June 1727, this hymn was one of those sung at the closing meeting at Hertford.

The three in C. U. are:

1. Thank God! that towards eternity, a full and good tr. by Miss Winkworth, in her Lyra Ger., 2nd series, 1857.

2. Oh wouldst Thou in Thy glory come, a tr. of st. iv., v., viii., that towards eternity, and beginning, "Bless God, that towards eternity," were included as No. 74 in the Amer. Eph. Hymn. for Ch. and Home.

3. Was nun auser und von ihnen. Cross and Consolation. A fine hymn of Trust in God, founded on Ps. ixii. 5-8. Written in memory of Eleonore, wife of J. C. Michaelis, professor at Halle, and appended to the funeral sermon preached by Francke on Ps. xii. 2, in his George's Church, Glauchau, Nov. 1, 1711. Included as No. 500 in Freylinghausen's Neues Gesammeltes, B. 1714, in 9 st. of 8 l, and 1837 (1853, No. 2250 in Knapp's Eng. L. 8, 1857).

Launay, in Koch, viii. 505-682, speaks of this lady as one who suffered from severe afflictions, "but what from that quiet sitting on the help of the Lord, of Whom he felt the words, 'I have dealt with thee in the time of thine affliction, and in the abundance of thine adversity have I sustained thee.'" "This hymn also a lamentation, and with life and conversion, he found in his conversations with Francke, Francke's own thought and conversation, in the sentences of which the Lord had enabled him to receive, exactly at the time when he needed it, profounder help," in answer to his prayers during the building and conducting of the great Orphanage at Halle.

Of this hymn (which should be read with the history of his great work at Halle) the only tr. in C. U. is:

What within me and without, a good and full tr. by Miss Winkworth in the 1st ed. of her Lyra Ger., 1855, p. 126 (st. lii. being added in the 2nd ed., 1856), and there as No. 139 in her C. B. for England, 1863. With the altered first line, "Lord, Thou art my Rock and Strength," three centes are in American C. U.:


Franklin, Jonathan (b. 1760, d. 1833), was originally minister of a Baptist church at Croydon, but in 1808 removed to Redcross Street Chapel, London, where he remained until death. His Hymns & Spiritual Songs were pub. in 1801, and reprinted in 1810 and 1812. As a hymn-writer he is known by three hymns only, of very moderate quality, which appears, as the closing hymn of Pt. i. of later editions of W. Gadsby's Sel. Ch., 1st ed. 1814.

Free, yet in chains, the mountains stand. J. Montgomery, [Christian Union.] Written for the Sheffield Sunday School Union, Whitsuntide gathering, 1837, and printed on a flyleaf for that occasion. It was included in his Original Hymns, 1835, No. 154, in 6 st. of 4 l, and headed, "Christian Union. Symbolized by Natural Objects." In the Scottish Eth. Union Hymn, 1878, it begins, "Free, though in chains, the mountains stand." This reading is found in some copies of the Original Hymns, but is not the original text.

Freeman, Enoch W., was for some time Baptist Minister at Lowell, Maine, U.S. He edited a Sel. of Hymns, 1829-31, to which he contributed 7 of his own. Of these, "Hither we come, our dearest Lord," is still in C. U.

Freeman, James, d.d., born at Charleston, Mass., April 22, 1759, and graduated at Harvard, 1777. He was "the first avowed preacher of Unitarianism in the United States." In 1782 he was "Reader" in King's Chapel, and assisted or guided that historic parish in its change from Episcopacy to the then new ways in teaching and discipline. In 1787 he was "ordained," and retained the pastorate of the King's Chapel till 1826. He altered its Liturgy, and prepared for its use the King's Chapel Ed. of Ps. & Hymns, 1799. Died Nov. 14, 1835. His hymn, "Lord of the words below," is based on Thomas's "Hymn on the Seasons." It appeared in the Ps. & Hymns, 1799, and is found in various collections. Orig. text in Putnam's Singers and Songs of the Liberal Faith, 1875.

French Hymnody. The great development of French hymns, alike in the Church and the Reformed Church in France, began with the present century. It has not been practicable to obtain detailed information about the Roman Catholic hymns; the few
details that are given are due to the kindness of Rev. Louis Mijola, Priest of the Church of Notre Dame des Victoires, London. The history of the hymns of the Reformed Church has been investigated by M. Agier in Histoire et Rôle des Cantiques dans les églises réformées. The hymns of the 18th and earlier centuries have been treated in a series of articles in the Semeur, May-August, 1857, kindly presented by the author, M. Henri Lutteroth, editor of the ChantsChrétien. Much has been derived from these sources in the following pages.

1. Latin Hymns.

Translations of the Latin hymns have been less general in France than in England. The vernacular editions of The Hours of the Virgin Mary often have only prose renderings. So also have the modern "paraisons," and the splendid L'Annee Liturgique by Dom Guéranger. A tr. of Hymnes Communs de l'Année, by Nicolas Mauroy, appeared in 1527. Guy le Fevre de la Boderic pub., among other pieces designed to supplant Marot's psalms, several trs. (Hymnes Écossais, 1578, 2nd ed. 1582), by the command of Henry III. Lemaistre de Sacy pub. Hymnes de l'Eglise pour l'année at the end of his Heures de Port-royal (1560). Rival translations were made by the Jesuits in consequence of the success of this book (30 eds.). Racine tr. hymns from the Breviary, which were pub. in an edition of The Breviary by Nicolas Le Tourneux, afterwards condemned by the Archbishop of Paris (1688). Corneille also tr. all the Breviary hymns in L'Office de la Sainte Vierge (1670), and Louis Charpentier in his Les Hymnes des Prêtres de l'Office Divin, Lyons, 1665. Recently a number of the Latin hymns have been tr. in Recueil de Poésies Lyriques, 1854, by M. J. M. Hainglais.

ii. Roman Catholic Hymns.

1. Several of the carols still in use are said to be of great antiquity, and these are probably only survivals of more general vernacular hymns. They are found in several patris, as well as in the general language. The earliest hymns that we are able to specify in this sketch are the Cantiques Spirituels, by Guy le Fevre de la Boderic, 1578, consisting of trs. from Prudentius, Vidal et Phrastus, and some paraphrases of Scripture songs, along with the Latin trs. (1-1). Les Hymnes Staphliques, by a Capuchin, Jean l'Evangeliste (1632), dedicated to Louise de Lorraine, niece of Henry III's queen, and set to secular tunes, is a Jansenist book, with a mystic tone.

2. The great poet Jean Racine has left four very fine paraphrases of Holy Scripture, two of which, "Dicte du langage des anges" (1 Cor. xiii), and "Mon Dieu, quelle guerre cruelle" (Rom. vii. 20 seq.), are still in use. They were composed for the ladies of St. Cyr (1680), and were favourites with Louis XIV, and Mme. de Maintenon.

3. The poet Pierre Corneille versified the Imitation de Christ, by Thomas à Kempis (1653). Wherever the thought takes the form of an address to God, the matter, frequently expanded by Corneille, has been often used as hymn material, from its devotional purity and simple grace. "Parle, parle, Seigneur, ton serviteur est avec" (Lib. 3, c. 2): "O Dieu de vérité" (Lib. 1, c. 23), and "Source de tous les biens" (Lib. 4, c. 16), are in most collections. Three or four others are widely known. The third of these has been tr. by Miss Anna Warner in Hymns of the Church Militant, New York, 1858, "Source of all good to which I aspire."

4. Fénelon composed some hymns in the hope of replacing the licentious ballads of the Court. One on the Passion is commended by M. Lutteroth, editor of the ChantsChrétien. Fénelon repeated one of his own hymns on his deathbed. They are the hymns of sober Quickeism.

5. In connection with Fénelon stand the Cantiques Spirituels of Mme. Guyon, pub. in her Poésies (1648-1717); which have a special interest through Cowper's trs. They are of considerable bulk, and comprise nearly 900 pieces, written for the most part to popular ballad tunes. A large portion of them were composed during her imprisonment in the Château of Vincennes, often under circumstances of extreme suffering and privation. That a spirit of real, though highly strained, devotion animates them will be universally allowed; but the limited range of spiritual emotions which they repeat has so little in common with the active side of universal Christian life (being in some measure even peculiar to herself among the Quietist writers), and the literary expression is so poor, that they have gained no entrance into the circle of accepted French hymns.

6. The Abbe Pellegrin pub. several volumes under the titles of Cantiques Spirituels; Noëls; Cantiques (1706-15), under the patronage of Mme. de Maintenon. They consist of carols, Scripture narratives and hymns, on the Mysteries of the Faith and religious and moral subjects, and are set to tunes of operas and vaudevilles. Some are still in use.

7. In modern times the use of hymns in the Roman Church has greatly increased. They are used at missions, pilgrimages, and in the churches. A collection was compiled as early as 1765 for the Seminary of St. Sulpice by Père de la Tour. A piece of Voltaire, "Entendons-nous toujours vanter," still remained in the ed. of 1833. Among the most esteemed hymns and recueil of the present day are the productions of Ven. Grignion de Montfort, R. P. Hermann, and Marie Eustelle; and the hymnals of St. Sulpice, R. P. Garin, R. P. Lambillotte, and R. P. Hermann. (See also Dictionnaire de Noëls et de Cantiques, Paris, 1867, p. 740.)

iii. Huguenot Hymns.

1. In the 1st vol. of Les Marqueurdes de la Marguerite des Princesse, by Marguerite de Valois, afterwards Queen of Navarre (pub. 1517), there is a collection of The Cantiques Spirituels, full of real and tender devotion—a strange contrast to the licentiousness of her Huguenot. Appended to her Miror d'une dame pêcheuse (1538) there is L'Instruction et joy d'un Christien by Clémence Marot, containing the Pater Noster, Ave Maria, Creed, Benediction de Vangel, Graces pour un enfant, and Discours d'un Christien malade a son oien. Also at the request of the National Synod of Montauban, tr. the
add to it hymns, reproducing the words of the Gospel, after the precedent of the Lutheran Church. He was commissioned to make the attempt, and, in 1705, pub. anonymously les Cinquante Quatre Cantiques Saeculaires pour les Principales Solennités (title-page of 1705 ed.). Of these, 12, which are either paraphrases or close deductions from Holy Scripture, were authorized for public worship; and these, or slightly increased numbers, became an appendix to the Psalter throughout the Reformed Church.

The hymns of Pictet are of three classes: Scripture narratives, Scripture paraphrases, and real hymns. The narratives, on the Nativity, Passion, Resurrection, and Day of Pentecost, written at great length, but broken into passages for singing, have never had general circulation. But among the paraphrases, "Bientôt ... (Benedictus), "Mon cœur rempli des biens que Dieu m'envoie" (Magnificat), "Solemnité ..." (Dominicat), "Celui qui nous a sauvé" (Rev. 1, 6, 17, 11), and "Dieu, nous te louons" (Te Deum), are still current. And several of the hymns are classic pieces. "Valse éclatante ..." (Christmas hymn); "Valse retentissante dans l'air," and "Estonnons dans ce jour un Cantique nouveau," for Easter; "Vénaux Créateurs," a dramatic hymn for the Ascension; and "Celebrons ..." par nos louanges," for Pentecost, are the finest pieces of sustained praise among French Hymns. "Esprit ..." (Te Deum) has a remarkable cantus firmus; "Seigneur mon Dieu, ma consolation," a prayer for repentance; "De tous les biens source ;" for Pentecost; "Peuple chrétien ..." (Revel. 22, 4), and "Tes biens ..." (Château), for the Lord's Supper, are widely used for their pure devotion.

2. Not till the last quarter of the 18th cent. was any further addition of hymns authorized. Jean Dumas pub. at Leipzig (1774) a collection of 307 hymns, which M. Bovet and M. L. Agger command to the attention of compilers. The Reformed Church at Frankfurt, on its emancipation from conformity to the Lutheran ritual, pub. in 1787 Nouveaux Recueil de Psaumes et Cantiques, which was revised 30 years afterwards by the Pastors Jean Renaud and Manuel, and only in 1849 gave place to the good collection (269 pieces), drawn from modern sources, now in use. A collection was authorized at Berlin (1783), and replaced by a new one in 1829. The Walloon Collection (pub. 1863) contains 133 hymns (20 of Pictet, a few of Ternard, 40 of Frankfurt, 1787, others from St. Gall, 1771, Berlin, &c.) appended to its complete Psalter. (These details are due to M. Bovet's kindness.)

v. The Réveil.

1. The greatest name in the history of French hymns is that of César Malan (q.v.) of Geneva. The general store of hymns has grown up almost entirely from a number of small contributions; Malan alone stimulates the wealth of production exhibited by Watts and Wesley. Like Watts, he gave the first great impulse towards the general recognition of hymns in public worship; like Charles Wesley, he was the poet and interpreter of a great religious movement craving devotional expression. The first idea of composing hymns seems to have been suggested to him by a friend in 1821.

His first volume, intended only for family use, Contes chrétiens pour les dévotions domestiques, containing 33 hymns, was pub. in 1725. Another ed., containing 166 hymns, appeared in 1752, and a harmonized edition of these hymns arranged by W. Hauert, a music master of Geneva (the melodies being by Malan himself), the original title is altered to one which
Malan had given originally to a version of 50 psalms (1824), Chants de Sion; and this title became the permanent one in the subsequent editions (1829, 200 hymns; 1832, 234 hymns; 1836, 300 hymns). In 1837 he published a volume of hymns and religious pieces for children, Saisons Chants et Chansons pieuses, 56 being hymns and 25 songs and stories of religious tendency. The 4th ed. of these (1853), entitled Premiere Chants, is enlarged to the number of 126, of which 99 are "Hymnes et Cantiques," 37 "Chansons pieuses," and 30 "Récits pieux." The melodies in all these books are Malan's. Several other hymns of his exist in use. His biographer estimates his total of compositions at 2,000. The hymns of Malan are no longer the power that they were in the days of the Revival. But a large number of them are still in use, and the entire hymnody of the Reformed Church has been composed to the Revival and its interpreter. Malan's hymns have been translated into English, first, Hymns by the Rev. Oscar Malan . . . Translated into English Verse, 1825, by Ingram Cobbett; and the second, Lyra Evangelica, by Miss Arnold, 1844.

2. Next to Malan may be mentioned the lesser poets of the religious movement at Geneva at that time. Among the members of the Bible Class of Robert Haldane, which was the cradle of the movement in 1817, A. Bost, H. Empayatz, Guers, Galland, and Merle d'Aubigné have contributed to the treasury of hymns. Henri Empayatz compiled a hymn-book for the Church of Bourg de Four (1824). It was revised in 1836 by Guers, Hochuet, and Olivier for the use of the Église Évangélique de Geneva, and is still in use in the Églises Évangéliques de Geneva and Lyons. A rendering of the Te Deum by Empayatz, "Grand Dieu nous te bénissions," is very widely used. The work of Bost was more that of a musician than a writer of hymns. His complete works were only pub. in 1866, under the title of Chants et Cantiques Chrétiens. M. Ager says that his hymns mark the extent of the Revival that gave birth to the movement of that time are equally discernible in the hymns of Galland in Chants Chrétiens (Nos. 56, 72, 83). Two hymns by Merle d'Aubigné, the great historian, are in the Chants Chrétiens (63, 115). The first of them, "J. Eternel est ma part," is in many collections. To this period also belong the hymns of the devoted pastor in the High Alps, who died young, Felix Neff (1798-1829). Among them is "C'est Goldothe, c'est le salut," and "Ne te décroche point, Sion," are in common use.

3. The next marked epoch after the work of Malan at Geneva was the publication at Paris of the Chants Chrétiens by M. Henri Lutteroth in 1834. It called out the choice pieces of the past (Racine, Corneille, Pietet, Teron, &c.); it added a number of hymns, which have since passed into wide circulation; and the music to which the hymns were set was greatly admired. The book has undergone modifications in its many editions; but in its definitive shape, attained in 1855, it contains 200 pieces, among which are hymns by Clotot, Chavannes, Vinet, Adolphe Monod, Schérer, &c. Forty-four are by M. Lutteroth himself, of which the 165th, "Alleluia! Gloire et louanges!" 20th, "C'est moi, c'est moi, qui vous console," 14th, "C'est un rempart que notre Dieu!" and 23rd, "Il vient, il vient, c'est notre Rédemption," are very widely used. The didactic character of others has probably rendered them less popular, though full of real piety. One of the 3 hymns by Mme. Lutteroth, 23rd, "Je veux t'aimer toi, mon Dieu," is of great sweetness, and found in most hymnals. The new Chants Chrétiens is still the most popular hymn-book of the Reformed Church, and subsequent books have added comparatively little to its selection.

4. The most striking pieces in the Chants Chrétiens are those of Alexander Vinet, the great Swiss theologian. They had appeared for the most part in the Semeur (to which he frequently contributed), a periodical edited by M. Lutteroth. As refined and sensitive expressions of devotional feeling, Vinet's hymns are of a very high order. But it was in church, the personal, reflective mood, and the delicate poetical images, adapt them more to private than public use. Mr. Henry Downton has tr. 7 of Vinet's pieces among his graceful renderings of French hymns in Hymns and Verses, 1873.

Several of Vinet's hymns are in every collection. "Sous ton voile d'ignominie," "O Seigneur, O bénédiction," "Toi qui dans la nuit de la vie," "Oh! pourquoi l'amitié pénible?" "Pouvez-vous reprendre O Père tendre" (written after his daughter's death), "Dans l'aube des misères," and "Roi des anges, nos louanges," are well-known examples.

5. Among the large group of remaining writers, only a few names can be mentioned:

Guillaume Clotot, of Nanchétel (1600-50) has left a few hymns, of which "Oui, pour son peuple Jésus prit" is well known. Frédéric Chavannes, a disciple and friend of Vinet, pub. his Poésies Chrétiennes et Cantiques, in 1836. A full collection of his pieces is found in the Horace des églises nationales de Flandres, Neuchâtel et Genève, and also in that of the Églises de Flandres. The most popular are: "Seigneur, mon Dieu, mes ames attenues," "Encore cette journée, pleine d'or et d'or," "Dans la nuit, oh! je prends de ma route." The hymns of Chavannes are highly esteemed for fervor and unaffected simplicity.

Julliérat, a pastor of Paris, pub. his Devant le Christ, in 1866, a volume of hymns and sacred poetry. His evening hymn, "À la fin de cette journée," is in general use. "Levons-nous, fervent" is highly praised by M. Chatelain and M. Ager. Pozner Henri Boanch has contributed several hymns of a tender, meditative, and prayerful cast to the Strasbourg édit. (1767). "O dieux, unissez-vous aux transports de la terre" has been adopted by M. Bernier and the Methodist Collection. Others are good, such as "Je veux te suivre kios;" "Grand Dieu, mon Seigneur, mon Père;" and "Éternel, tendre Père." Adolphe Monod (1813-40) has left a beautiful hymn, "La rosa" and "Oh! mon Dieu, Dieu de ma délivrance?" A hymn by M. E. Schérer, editor of Le Temps, "Je suis à Toi," one of the best French hymns. G. Canon has both tr. in Mr. Henry Downton's Hymns and Verses, 1873.

vi. Lutheran Church.

1. The line taken by the Lutheran French Church in regard to the translation and treatment of the Psalter and the use of hymns has been from the first distinct from that of the Reformed Church; the Psalter has been used partially, and treated in its typical and Evangelical relation, and tr. of the great German hymns have been used conjointly with it. Psaumes, Hymnes et Cantiques . . . mis en rime françoise selon la rime et melodies allemandes, Francfort, 1812, contains 63 hymns or paraphrases. It appears from the preface that this is the 3rd edition. M. Freund mentions also Les Psaumes de David. Avec les hymnes de D. M. Luther et autres docteurs de l'Église mis en rime francaise selon la rime et composition allemande, Montbeliard, 1618. The chaplain of the Swedish Legation at Paris, Balthazar Ritter, pub. at Frankfurt, his native town to which he owed his education for the ministry, in 1673, a book, generally known as Hymna
The Contiques Spirituelles, a collection of hymns and prayers, was published in 1747 by Olier. This was the first of many such collections published by Olier, who was a leading figure in the French religious community.

The collection contains many of the most popular hymns of the time, and was widely distributed throughout France. It was particularly popular among the French nobility, who used it in their private devotions.

Olier's hymn-book was part of a larger movement in French religious life, which included the publication of numerous other hymn-books and prayer books. These works were intended to provide a set of devotional texts for use in the private and public worship of the French people.

The Contiques Spirituelles was a significant contribution to this movement, and it helped to spread the French religious culture throughout the country. It was widely used in French churches and was also popular among the European nobility, who used it in their private devotions.

The Contiques Spirituelles was also influential in the development of French musical culture. The hymns were set to melodies that were popular at the time, and they helped to establish the French style of music as a distinctive and recognizable form.

In summary, the Contiques Spirituelles was a significant contribution to French religious life in the 18th century. It helped to spread the French religious culture throughout the country and played an important role in the development of French musical culture.
The earliest French hymn-book in connection with Methodism deserves loving remembrance by both France and England. It was drawn up under the auspices of the Wesleyan Missionary Society for the use of the thousands of French prisoners in the Medway, at Plymouth, and Portsmouth. The earliest mention of the book is found July 10th, 1813. (See Methodist Magazine of that year.) Interesting details of the mission are given in the vols. for 1811.) It may have been compiled by Rev. W. Touse, who was in charge of the mission. The 1815 edition, Choix de Cantiques à l'usage des Prisonniers Français, contains 123 pieces; some of them from Piet, some of them from Watts, Cowper, and other English pieces; some from the metrical Psalms; some from the Moravian, and others from sources not identified. The pieces are not of much value, and scarcely any of the pieces are found in subsequent Methodist collections.

The next series of books are those of John de Quevillon (commenced ministry at Guernsey, 1796, died 1843). Rev. M. Gallic, a Methodist minister in Alderney, says that Quevillon’s earliest collections were from the Port-Royal hymns, from Piet, Marot and Boze. Afterwards he translated several of Wesley’s hymns. The date of his earliest edition was about 1791-1792. The book reached its definite shape (app.) in 1818. The ed. of 1828, entitled Recueil de Cantiques à l’usage de la Société appelée Methodiste, is arranged on the plan of the Wes. H. Bk. It was pub. at the request of the Conference, and contains no less than 762 hymns. It was frequently reprinted for use in the Channel Islands, but the poverty of the verse led eventually to the compilation of a new collection.

The new ed., Recueil de Cantiques à l’usage des Églises Methodistes en France, was pub. in 1818. It was the work of a Committee appointed by the Channel Islands District under the presidency of the Rev. M. Gallic, and contains 454 pieces. The arrangement of De Queville’s book is exchanged for one more independent of the English Wes. H. Bk. About 115 of De Queville’s pieces are retained. The new pieces are drawn from the sources of which all the Protestant hymnals avail themselves. The hymns that are special to the book are a few by Revs. M. Gallic and W. J. Hancock (the Secretaries of the Conference). The hymns were sanctioned by the Conference.

xi. French Methodist Hymn Book.

The collection of De Queville was too poor in a literary point of view to be really satisfactory in France. In 1831, if not earlier, appeared Cantiques Chrétiens à l’usage des Assemblées religieuses, Paris. It was compiled by M. Cook, then a minister at Companies in the Department of Gard. The last ed. (14th) was published in 1881.

The ed. of 1833 contains 226 pieces. They are drawn from Piet, Termond, and other sources of the 14th century, from the Moravian, and other early books of this century. The 14th ed., Cantiques Chrétiens, Paris, 1861, edited by an eminently French Methodist pastor, M. J. P. Cook, son of the original compiler, contains 134 pieces from the 1833 edition. It has altogether 361 pieces, the pieces being drawn from the Cantiques Chrétiens, the Moravian, the R. C. Collection of St. Sulpice, and the Psalter of the Reformed Churches, and from the various authors among Methodists and Protestants already mentioned.

This ed. is one of the best, as it is one of the most recent, collections; and furnished with careful indices of the subjects and texts, the names of authors and composers.

xii. Collection of Hymns.

French hymnals are very numerous. Besides those already mentioned, the principal are as follows:

1. The Reformed Church. (1) Psaumes et Cantiques pour le culte de l’Église Reformée, published by the Consistory of Lyons. 1st ed. 1641; last 1789. (2) Recueil de Psaumes et Cantiques à l’usage des Églises Reformées. Paris and Strasbourg. Dr. G. de Saint-Maur, 1781. (3) Recueil de Cantiques à l’usage de la Société appelée Methodiste, arranged on the plan of the Wes. H. Bk. Paris, 1818. (4) Recueil des Églises Nationales de France, Neuchâtel, and Geneva, 1848. 51 Pts. 67 hymns drawn up by a committee of the National Church in the 3 cantons. A Supplement was published in 1789 by several of the members of the Committee. A choice selection from French, Moravian, and other German sources. (5) Nouveau Livre de Cantiques. Paris, 1814. 217 pieces. A new compilation from the common sources of hymns, with not more than 26 new pieces. The editor is M. Berthelot, who has contributed a valuable preface (§ xii.). The text of the hymns has been revised in the interests of theological exactness. This system of revision of the text, and the difference in the music to which the hymns are set (a point of greater importance than in England—every hymn-book having its music as an integral part of it), often consti...
French Psalms


The Free Churches were the first to adopt the French Psalter, which was translated into English by John and William Robinson. This translation was completed in 1640 and was officially adopted by the Free Church of Scotland in 1649.

English Collection. (1) Psalms and Canticles for the English Church, 1746. (2) Psalms and Canticles for the Use of the English Church, 1746. (3) Psalms and Canticles for the Use of the English Church, 1746. (4) Psalms and Canticles for the Use of the English Church, 1746.

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The English Psalter was translated by John and William Robinson and published in 1640. It was adopted by the English Church and remained in use until the 18th century.

Freylinghausen, Johann Andreas, a. of Dicester Freylinghausen, merchant and burgomaster at Giandersheim, Brunswick, in Hanseatic League, in 1670. He entered the University of Jena, 1663. Attracted by the preaching of A. H. Franke of Jena, and J. J. Breithaupt, and the University of Jena, 1669. Attracted by the preaching of A. H. Franke of Jena, and J. J. Breithaupt, he removed to Erfurt in 1691, and at Jena, 1692, followed them to Hamelin. About the end of 1693 he returned to Giandersheim, and employed himself as a private tutor. In 1695 he went to Glachel as assistant to Franke, and when Franke became pastor of St. Ulrich's, he took his place. In 1713, Freylinghausen became head of his college, and in the same year married his only daughter. In 1723 he became also sub-director of the Paukenstuhl, and the
Orphanage; and after Francke's death in 1727, succeeded him as pastor of St. Ulrich's and director of the Francke Institutions. Under his fostering care these Institutions attained their highest development. From a stroke of paralysis in 1728, and a second in 1730, he recovered in great measure, but a third in 1733 crippled him right side, while the last, in Nov., 1738, left him almost helpless. He d. on Feb. 12, 1739, and was buried beside Francke (Koch, vi. 322-334; Allg. Deutsche Biog., vi. 370-71; Hodge, pp. 69-70; Groote's Introduction, &c.)

Almost all Freylinghausen's hymns appeared in his own hymn-book, which was the standard collection of the Hallen-school, uniting the best productions of Pietism with a good representation of the older "classical" hymns. This work, which greatly influenced later collections, was the source from which many editors drew not only the hymns of Pietism, but also the current forms of the earlier hymns (as well as the new "Halle" manner, number of which are ascribed to Freylinghausen himself) appeared in two parts, viz.:—

i. Geistreiche Gesang-Buch, den Kern alter und neuer Lieder... in sich haltend, &c., Halle. (Hedrick) and see Leibnitz in the Walser-Hausen, with 643 hymns and 173 melodies. To the 2nd ed., 1765 [Halle (University)], another Appendix was added with Hymns 664-756, and 51 melodies. Editions 3-18 are practically the same as far as the hymns are concerned, save that in ed. 11, 1719 [Brunswick], and later issues, four hymns, written by J. J. Rambach at Freylinghausen's request, replaced four of those in ed. 1-10.

ii. Neues Geistreiche Gesang-Buch, &c., Halle... 1714 [Berlin], with 516 hymns and 134 melodies. In the 2nd ed., 1777 [Halle (University), Hymns 616-818, with one melody, were added.

In 1741 these two parts were combined by G. A. Freylinghausen, seven hymns being added, all but one taken from the 1st ed., 1714, of the so-called Auctoria, which was compiled for congregational use mainly from the original two parts: and this reached a second, and last, ed. in 1751. So far as the melodies are concerned, the ed. of 1711 is the most complete, containing some 600 to 800 hymns. (Further details of these editions in the Blatter für Musikers, 18-33, pp. 44-46, 106-108, 1893, pp. 13-14.) A little volume of notes on the hymns and hymn-writers of the 1711 edition, compiled by J. D. Griesbach and completed by J. O. Kirchhoff, and occasionally referred to in these pages, appeared as Kurfürstliche Nachricht von alter und neueren Liedern in Halle, 1771.

As a hymn-writer Freylinghausen ranks not only as the best of the Pietistic school, but as the first among his contemporaries. His finest productions are distinguished by a sound and robust piety, warmth of feeling, depth of Christian experience, scripturalness, clearness and variety of style, which gained for them wide acceptance, and have kept them in popular use. A complete ed. of his 41 hymns, with a biographical introduction by Ludwig Groote, appeared as his Geistlehre Lieder, at Halle, 1835. A number of them, including No. 2, are said to have been written during severe attacks of toothache. Two, "Auff, auf, weld der Tag erschienen"; and "Der Tag ist hin", are noted from their original lines.

i. Hymns in English C. U.

1. Monarche all Sing, God's Majesty. 1714, as above, No. 139, in 11 st. of 6 l., repeated in 1753, p. 88, and as No. 38 in the Berlin (i.e. ed. 1863). A fine hymn of Praise, on the monarchy and Majesty of God. Tr. as:—

Monarch of all, with lowly fear, by J. Wesley, in Hymns & Sacred Poems, 1739 (P. Works, 1868-1872, vol. i. p. 104), in 8 st. of 4 l., from st. 11, v.-vii., ix., xi. Repeated in full in the Moravian H. Bk., 1754, pt. i. No. 456 (1856, No. 176); and in J. A. Latrobe's Coll., 1841. The following forms of this tr. are also in C. U.:—

To Thee, O Lord, with humble fear, being

Freylinghausen, Johann A.

Wesley's st. i., iii., vii., viii., altered as No. 136 in Dr. Martin's Hymns, for Christian Church & Home, 1848, and repeated in Miss Courtenay's Ps., 1834, and in America in the Cheshire Association Unitarian Coll., 1844.

(2) Thou, Lord, of the parent art, Wesley's, st. i., iii., vii. altered in the College Hym. N. Y., 1874.

(3) Thou, Lord, art Light; Thy native ray. Wesley's st. iv., v., vii., in Hymns of the Spirit.

9. Der uraine Wesen, latoque Quelle, Penetren, founded on Ps. 11. 12, 1714, as above, No. 321, in 7 st. of 8 l., repeated in Grothe, 1855, p. 41, and in Busen's Versuch, 1833, No. 777 (ed. 1881, No. 4135). The only tr. in C. U. is:—

Pure Essence! Pointers Fount of Light. A good and full tr. by Miss Winkworth in the 1st series of her Lyra Ger., 1855, p. 43, and in her C. E. for England, 1863, No. 113.

iii. Wer ist wohl wie du. Names and offices of Christ. One of his noblest and most beautiful hymns, a mirror of his inner life, and one of the finest of the German "Jesus Hymns." 1704, as above, No. 86, in 14 st. of 6 l., repeated in Grothe, 1855, p. 33, and as No. 96 in the Berlin G. L. S., ed. 1863. The trs. in C. U. are:—

1. O Jesu, source of calm repose, by J. Wesley, being a free tr. of st. i., iii., vii., viii., xiii. Ist pub. in his Ps. & Hymns, Charleston, 1737 (P. Works, 1868-1872, vol. i. p. 161). Repeated in full as No. 482 in pt. i. of the Moravian H. Bk., 1754. In the 1896 and later ed. (1886, No. 233) it begins, "Jesus, Thou source," The original form was included as No. 49 in the Wesley Hymns & Spiritual Songs, 1753, and as No. 343, in the Wes. H. Bk., 1780 (1875, No. 353). Varying cantos under the original first line are found in Mercier's C. P. & H. Rd., 1855-1864; Kennedy, 1863; Irish Ch. Hym., 1869-1873; J. L. Porter's Coll., 1876, &c. It has also furnished the following cantos:—

(1) Messiah! Lord! rejoicing still, being Wesley's st. iv.-vii. altered in Dr. Martin's Coll., 1844.

(2) Lord over all, sent to fulfill, Wesley's st. iv., v., vi., in the Amer. Meth. Ps. H. Bk., 1849.

2. Who is like Thee, Who! a tr. of st. i., ii., vi., vii., x., xii., as No. 687, in pt. i. of the Moravian H. Bk., 1754. Trs. of st. x., xi., xiv. were added in 1789, and the first line altered in 1856 (1866, No. 234), to "Jesus who with Thee." The trs. of st. i., ii., vi., xiv., from the 1801, altered and beginning, "Jesus, who can," are included in America in the Dutch Ref. Hymn. of the Church, 1869; H. & Sons of Praise, N. Y., 1874; and Richards's Coll., N. Y., 1881.

3. Who is there like Thee, a good tr. of st. i., ii., vi., xii., xiv., by J. S. Stallybrass, as No. 234 in Curwen's Sabbath H. Bk., 1859, repeated in the Irish Ch. Hym., 1873, and in W. F. Stevenson's H. for Ch. & Home, 1873.


5. Who, as Thou, makes blest, a good tr. omitting st. vi., ix., x., contributed by Dr. F. W. Goethe to the Baptist Magazine, 1854. Repeated in the 1880 Suppl. to the Baptist Ps. & Hymns, 1858.

The trs. not in C. U. are:—

(1) "Whither shall we flee," by Miss Dunn, 1847, p. 55. (2) "Who has worth like Thee," in the U. P. Juvenile Miss. Mag., 1857, p. 217. (3) "Thou art First and Best," by Miss Winkworth, 1869, p. 287.

ii. Hymns tr. into English, but not in C. U.

Friend of sinners, Lord of glory: C. N. Hall. [Jesus, the Friend.] "Composed for the author's father, the writer of the well-known tract The Sinners Friend," Bolton Abbey, Sept., 1857, in 5 st. of 8 l., and 1st pub. in his Hymns composed at Bolton Abbey, 1858. It is usually given in an abbreviated form, as in the author's Christ Ch. Hym., 1876, or that in Spurgeon's O. O. H. Bk., 1866. It is also in C. V. in America. [J. J.]

Friends of the poor, the young, the weak. J. Montgomery. [Poor Children's Plea.] This hymn is intended to be sung by children in Orphan Homes and Institutions of a like kind, at their yearly and other gatherings. It is a plea for sympathy and material help. It appeared in Montgomery's Christian Psalmist, 1825, No. 424, and in his Original Hymn, 1833, No. 312, in 6 st. of 4 l. [J. J.]

Frisch, Ahasuerus. [Stebner Immanuel.]

Fröhlich soll mein Herz springen. P. Gerhardt. [Christmas.] Included as No. 104 in the Frankfurt ed. 1696, of Crüger's Praxis pietatis melica in 15 st. of 8 l., reprinted in Wackernagel's ed. of his Geistliche Lieder, No. 5, and Bach's ed. of his Geistliche Lieder, No. 11, and included as No. 25 in the Unr. L. S., 1851. Lauxmann, in Koch, viii. 26, thus analyses it:

First a trumpet blast: Christ is born, God's Champion has appeared as a Bridegroom from his chamber (1-2). In the following 4 st. the poet seeks to set forth the mighty value of the incarnation: Is it not love when God gives us the Son of His Love (III.), the Kingdom of Joy (IV.), and His Fellowship (V.)? Yes, it is indeed the Lamb of God who bears the sin of the world (VI.). Now he places himself as herald by the cradle of the Divine Child (VII.). He bids, as in Matt. xi, 28, all men come to Him, all they that labour (ix.), all the heavy (x.), and all the poor (xi.), to draw near. Then in conclusion he approaches in supplication as the shepherds and the Wise Men (xii.-xv.). He addresses the Child as his Son and Teacher. It is a glorious series of Christmas thoughts, laid as a garland on the manger at Bethlehem.

He adds that at the second day of the Christmas celebration, 1715, at Glauchau, near Halle, C. H. v. Bogatzky (q.v.), by the singing of st. xiii., xiv., was first clearly led to understand justification by faith in Jesus Christ.

Crüger gave an original melody in 1656 (No. 151 in L. Erk's Choralbuch, 1663, No. 861), but the melody generally used (in Church Hymns called Beim) is that by J. G. Ebeling in the Geistliche Andachten, 1668, to "Warum soll mein Herz springen." The hymn is a very beautiful one, but somewhat long, and thus generally abridged.

Translations in C. V.:

1. Let the voice of glad thanksgiving. A good tr. of st. i.-iii., vi., vii., by A. T. Russell, as No. 15 in the Dalton Hospital H. Bk., 1848, and repeated, omitting the tr. of st. vi., as No. 50 in his own Ps. & Hymns, 1851.
2. All my heart with joy is springing. A good but free tr. by Dr. Kennedy, as No. 100 in his *Hymno. Christ.*, 1863, omitting st. iii.-v., xii., xiv. His tr. of st. i., iv., vii. were repeated in the *American H. Bk.*, 1871.

4. Light up, light up my beam, springing. In full, by Dr. Loy, in the *Ohio Luth. Hyl.*, 1880.

**FROM ALL THAT DWELL**

*FROM EGYPT LATELY COME*

The hymn-book here referred to is:

*A Pocket Hymn-book designed as a constant companion for the piano, collected from Various Authors. York, R. Spence (c. 1786), 9th ed., 1786.*

From this hymn-book J. Wesley reprinted in his *Pocket Hymn-book*, 1786, Watts's "From all that dwell below the skies," with these additional lines in one stanza:

"Your lofty Themes, ye mortals, bring,
In Songs of praise divinely sing.
The great salvation loud proclaim,
And shout for joy the Saviour's name.
In every land begin the song;
To every land the strains belong.
In cheerful sounds all voices raise,
And fill the world with loud rejoicing."

The original, together with these lines from the *York* book, passed into several collections as a hymn in 4 st. of 4 l. The cento in this form is in C. U. in G. Britain and America.

3. A third form of the text is also in C. U. It appeared in the 1830 *Supplement* to the *Wes. H. Bk.*, No. 693. It is composed of Watts's original, four lines from the *York Pocket Book* text, and Jp. Ken's doxology, *Praise God from whom all blessings flow.* This was omitted in the 1875 revised ed. of the *Wes. H. Bk.*, in favour of Watts's original text.

From all that dwell below the skies.

*W. L. Alexander.* Written in 1847 for the Annual Meeting of the Congregational Union of Scotland, and is usually printed on the programme of the Anniversary from year to year. It was pub. in Dr. Alexander's *Augustine H. Bk.*, 1849, in 7 st. of 4 l., and from thence has passed into various hymnals, in some cases reading "From distant parts of our land."
FROM EVERY STORMY

into general use, and is a popular form of the hymn. Other altered texts are in Bickersteth's Christian Psalmody, 1833; Hall's Miene, 1836; the P. C. K. Church Hymns, 1871, &c. These begin with the same first line as in Cotterell, but differ somewhat in the body of the text. The same differences are repeated in the American collections, but most of these are in error as to date. In a few hymn-books the hymn opens with st. vii, "To Camara's sacred bound," as in the Marylebone Ps. & Hymns, 1851.

[J. J.]

FROM EVERY STORMY WIND THAT BLOWS.

H. Stonehewer. [The mercer-son.] Appeared in The Winter's Tho, a Collection of original Contributions in prose and verse (London, New York, and Liverpool), 1828 (Preface dated 1827), p. 259, in 6 st. of 4 l. This collection was an illustrated annual, begun in 1828 and continued to 1832 inclusive. In 1831 this hymn was rewritten and included in the 1st ed. of the author's Ps. & Hymns, No. 216. This revised text is that which has been adopted by all editors of modern collections. It is given in full in the revised ed. of the same ed. of Hymns. 1877, p. 168, with a return to the original of "cold and still," instead of "soft and still," in st. vi. as in the revised text of 1831. The hymn, often in 5 st., is in extensive use in all English-speaking countries. [J. J.]

FROM FISHER'S NET, FROM FIG-TREE'S SHADE.

J. S. H. Mensall. [St. Matthew.] Appeared in his Spiritual Songs, 1827, in 12 st. of 4 l. on St. Matthew, the Apostle, and entitled, "The man of Business." It is sometimes given in an abridged form, beginning with st. a, "Out of the busiest haunts of life," as in Porter's Churchman's Hymn, 1876.

[J. J.]

FROM FOG THAT WOULD THE LAND DEVOUR.

Bp. R. Heber. [National Hymn.] Appeared in his posthumous Hymns, &c., 1827, for the 23rd Sun. after Trinity, in 2 st. of 8 l. Although not usually used as such, it is well adapted as a national hymn. Dr. Kennedy gives it in his Hymns, 1853, No. 735, in an unaltered form, as one of a group of national hymns, under "Eastern." Although but little used in G. Britain, it is given in several American hymnals.

[J. J.]

FROM GLORY UNTO GLORY.

Frances R. Havergal. [Personal Consecration — New Year.] Written at Winterlyne, Dec. 24, 1873, first printed as a New Year's leaflet, Jan. 1st, 1874, and then pub. in her book, Under the Sun, March, 1874, in 2 st. of 6 l. Concerning this hymn the author says that it was the reflection of "that flash of electric light, when I first saw clearly the blessedness of true consecration," Dec. 2, 1873. I could not have written the hymn before. It is a wonderful word from 'glory unto glory,' and I cannot write upon this theme as I am drawn in it. The sequel to this (1876, 1st printed in Our Own Fireside; and then in Under His Shadow, Nov. 1879) [M. M.]

From Greenland's icy mountains.
From highest heaven the Eternal
Son. Sir W. W. Baker. [Praise for Redemption.] 1st pub. in H. A. & M., 1861, and repeated, with the alteration in st. ii., l. 1, of “Sing out,” to “Rejoice,” in the ed. of 1875.

From Jesus’ eyes, beside the grave.
Bp. C. Wordsworth, of Lincoln. [Consolation of Buried Ground.] 1st pub. in his Holy Year, 1862, p. 223, in 13 st. of 4 l. In the latest editions of the Holy Year it is divided into two parts, Pt. ii., beginning, “I heard a voice from heaven, The dead,” &c. A portion of this hymn, beginning with st. iii., “Faith, looking out on this hallow’d ground,” is No. 281 in Skinner’s Daily Service Hymnal, 1864. [J. J.]

Out from the cloud of amber light.
Cecil F. Alexander. [St. Mark.] Contributed to the revised ed. of H. A. & M., 1875.

From pole to pole let others roam.
J. Newton. [Security in Christ.] Pub. in the Olney Hymns, 1779, Bk. i., No. 69, in 6 st. of 4 l. It is in a number of collections in G. Britain and America. In the American Songs for the Sanctuary, N. Y., 1863, st. ii.-v. are given as, “Jesus, Who on His glorious throne.” [J. J.]

From the courier (guiding) star that led.
Bp. E. H. Bickersteth. [Love.] Written in 1875, and 1st printed in a small volume for private circulation, Songs in the House of Pilgrimage [1875], in 5 st. of 10 l. and based on St. John xxi. 13, 17, “Lovest thou Me?” &c. In 1876 it was given in the H. Comp., No. 298, as “From the guiding star,” &c., this being the only change in the text.

From the Cross uplifted high.
T. Havard. [Pari passu.] 1st pub. in his Carmina Christi, &c., 1792, in 4 st. of 6 l. and based on St. John vii. 37. Its use in G. Britain is very limited, but in America it is given in many collections. In the Dutch Reformed Hymns of the Church, N. Y., 1869, it is attributed to “Harvey,” in error, and the text is slightly altered. Orig. text in Hymns and Songs of Praise, N. Y., 1874. [J. J.]

From the depth of Thee, O Lord.
W. Bartholomew. [Lent.] Contributed from his miss. by his widow to Hall and Larar’s Evangelical Hymnal, N. Y., 1880, No. 292, in 8 st. of 5 l. The tune Nineveh, which accompanies it, is by Mrs. Bartholomew.

From the heaven of heavens descending.

From whence these direful omens round.
J. Montgomery. [S. S. Anniversary.] This hymn was evidently written for one of the great gatherings of Sunday School children at Whitemude, at Sheffield. It is No. 545 in his Christian Psalmist, 1825, in 6 st. of 4 l. It did not appear in the first ed. of his Original Hymns, 1833, but took the place of a cancelled hymn (“Our hearts are glad to hear,” No. 338) in later copies of the same issue, but was omitted from the Index. It is popular with modern compilers. [J. J.]

Frothingham, Nathaniel Langdon, M.D., b. at Boston July 23rd, 1758, and graduated at Harvard 1811, where he was also sometimes Tutor. From 1815 to 1850 he was Pastor of the First Church (Unitarian), Boston, and subsequently attended as a worshipper the church where he had been 35 years pastor till his sight and strength failed him. D. Apr. 4th, 1870. His Metrical Pieces, 2 vols., were pub. in 1855 and 1870.

1. O God, Whose presence glows in all. Ordination. This was written in 1835 for the ordination of W. B. Lunt. New York.

2. We meditate the day. Installation. Written in 1835 for Mr. Lunt’s installation at Quincy, Mass., as Co-pastor with Peter Whitney.

3. O Lord of life and truth and grace. Ordination. Also a special hymn. It was composed for the ordination of H. W. Bellowes, New York, 1839. It is found in common with Nos. 1 and 2 in Frothingham’s Metrical Pieces, 1855. These Metrical Pieces are unknown to the English Collections. [J. M. B.]

Frothingham, Octavius Brooks, M.A., son of Dr. N. L. Frothingham, was b. at Boston, Nov. 26, 1822, and graduated at Harvard, graduating in Arts, 1843, and in Theology, 1846. In 1847 he became Pastor at Salem, from whence he passed to Jersey City, 1855; and again to the 3rd Unitarian Society, New York, 1860. His works are numerous and well known. Mr. Frothingham is known as a leader of the Free Religious movement. His hymn, “Thou Lord of Hosts, Whose guiding hand” (Soldiers of the Cross,) was written
FRIHLINGSLUFT, UMBLAUE

for the Graduating Exercise of the class of 1846 (see also "God of the earnest heart"), and pub., in the same year in Longfellow and Johnson's 'Book of Hymns,' No. 425. It has been adopted by Dr. Martinow in his 'Hymn of Praise & Prayer,' 1873.


FRIHGMORNEN da die Sonne aufgeht.
J. Hermann. [Easter.] 1st pub. in his Devoi meliora coriis, Breslau, 1849, p. 66, in 18 st. of 4 l., with alleluia, and entitled, "Easter Hymn. How that Christ has risen, and what we therefor derive for instruction and consolation." Included in Mattes, 1858, No. 31; in Wackernagel's ed. of his Gebet. Lieder, No. 19; and in the L. C. B., 1851, No. 136.

The tr. in C. U. are:

1. Let this morning's dawning ray. A good tr. of st. 1., 8th, ix., x., by A. T. Russell, as No. 114 in his Ps. & Hym., 1831.

2. Erst yet the dawn hath filled the skies. A good tr. of st. 1., 10th, xix., x., by Miss Winkworth in the "Revised." Repeated as No. 57 in her C. B., for England, 1853, and as No. 82 in the Ohio Luth. Hym., 1880. In the Bear Hym., 1871, the trs. of st. xix., x. are omitted.

Other trs. are: (1) "God Jesus live! why an I wait," of st. xiv. No. 53:13 in pt. 1. of the Moravian H. Re., 1874. (2) "In the day that all flesh has vanished," by Miss Dunn, 1857, p. 44. [J. M.]

FRY, Caroline. [Wilson, G.]

FUGER, CASPAR. Two Lutheran clergymen of this name, apparently father and son, seem to have lived in Dresden in the 16th cent. The elder seems to have been for some time at Torgau, and then court preacher at Dresden to Duke Heinrich and his widow, and to have d. at Dresden, 1592. Various works appeared under his name between 1564 and 1592. The younger was apparently b. at Dresden, where he became third master and then co-rector in the Kreuzschule. He was subsequently ordained deaconus, and d. at Dresden, July 24, 1617 (Koch, ii. 215-216; Wetzlar, i. 593; Wackernagel, as below, and L. pp. 458, 518, 560). The hymn,

Wir Christenhut haben Jesu Freund [Christus,

is quoted by Wackernagel, iv. p. 10, from
drey schwere Noten Geistliche Gesange, 1592, and from the Dresden G. B., 1593, in 5 st. of 6 l. Bode, p. 417, cites it as in Georg Ponds's Eine Christus ist in my copy, dated 1549, in the Royal Library at Berlin. It is probably by the elder Fuger, though Wetzel and others ascribe the hymn to the younger. Included in many later L., and 1851. The only tr. in C. U. is:
FURNEI NE DATE

Ludimínia Elizabeth (q.v.), or to Friedrich Fabrius (b. April 20, 1642, at Stettin, and d. there Nov. 11, 1703, as Pastor of St. Nicholas's Church).
The only tr. in C. U. is:—


Other trs. are: (1) "Draw us to Thee, Lord Jesus," by Miss J. S. B. 1837, p. 192. (2) "Draw us to Thee, Lord Jesus," by N. E. Frothingham, 1870, p. 279.

The hymn beginning, "Draw us to Thee, in mind and heart," by A. T. Russell, in st. 4, as No. 209 in his Ps. & Hys., 1851, while not a tr. of, is based on this German hymn. Repeated in Dr. Pagant's Coll., 1864, and in J. L. Porter's Coll., 1876. [J. M.]

Furner ne date plantumet. [Burial,]
A Sequence at a Child's Funeral, in Graduel de Paris, 1754, and in the Paris Missal, 1764. Its authorship is unknown. Tr. as:—

1. Let not tears today be shed. A terse and pathetic tr. by R. F. Littledale. This appeared first in the Church Times, Nov. 10, 1865, again in the Ps. & Hys. of Circle, 1869, and in the S. P. C. K. Church Hymns, 1871. "For the Burial of a Child." In the Preface to the latter collection it is attributed to W. C. Dix in error. This is corrected in the Notes of the folio edition.

2. Weep not at our pomp funeral. By T. I. Ball, in the 1877 ed. of the 1862 Appendix to the Hymnal N. No. 369.

3. Wail ye not, but requiem sing. By Jane E. Leeson, in her Hys and Scenes of Childhood, 1844, p. 19, p. 205, and the S. Margaret's Hymnal [East Grinstead], 1875. [J. J.]

Funk, Gottfried Benedict, was b. Nov. 29, 1734, at Hartenstein, Saxony, and educated at the Gymnasium of Freiberg and the University of Leipzig. In 1756 he became tutor in the family of J. A. Cramer, then court preacher at Copenhagen. He returned to Germany in 1769 as subrector of the Cathedral School at Magdeburg, becoming rector in 1772; and being also appointed a member of the consistory in 1775 and Doctor of Theology in 1784. He d. at Magdeburg, June 18, 1814.

One of the best teachers of his time, he was also one of the most successful hymn-writers. His hymns, 26 in all, appeared (1) in the G. R. for S. Petri, Copenhagen, 1780. (2) Zellshoff's Nouez G. R., Leipzig, 1766. (3) the Magdeburg G. B., 1808. (4) in his Schriften, Berlin, 1820-21.

Four of his hymns have passed into English, viz.:—

1. Der unerharte Schmerz an sich nahm. Second Advent. 1760, No. 713, in 7 st. 1820, in v. 1. p. 60. Tr. by Dr. H. Mills, 1859, p. 37.


Für allen Freuden auf Erden. M. Luther. [Praise of Music.] First pub. in Lob und preis der Erlebnen Kunst Musica, Wittenberg, 1538; and then in the Geistliche Lieder, Wittenberg, 1543, entitled "Preface to all good hymn-books." In Wackernagel, iii. p. 29, in 40 lines.

The trs. are: (1) "Search us as one kind through the world—search one kind around," by J. H. Hunt, 1853, p. 718. (2) "Of all the joys that earth possesses," by J. G. Macdonald, in the Sunday Magazine, 1857, and in his Hymns, 1876. (3) "Of all the joys that are on earth," by Miss Winkworth, 1840, p. 1, repeated in Dr. Bacon, 1844. [J. M.]

Furness, William Henry, n.n., b. in Boston, 1802, and graduated at Harvard in Arts and Theology, 1820. From 1825 he has been an Unitarian Pastor in Philadelphia. He is an accomplished scholar, and has been an active worker in the reform of various kinds. His publications are numerous and include a Manual of Domestic Worship, 1830, and a tr. of Schiller's Song of the Bell. His hymns are somewhat numerous, and several of them have great merit. The best and most widely used are:—

1. Father in heaven, to Thee my heart. Resignation. Appeared in The Christian Disciple, 1823. It was repeated in this form in some of the older collections, and a few modern hymnals, including the Boston Unitarian Hymn & Tune Bk., 1868. It was given in Longfellow and Johnson's Bk. of Hys. as "Father in heaven, to Whom our hearts," again in their Hymn of the Spirit, 1864, and in D. Martineau's Hymn of Praise & Prayer, 1873. This hymn is sometimes ascribed to "G. H. Ware," but in error.

2. Feeble, helpless, how shall I Jesus our Leader. First pub. in the Cheshire Unitarian Christian Hymns, 1844, No. 272, in 5 st. of 4 l. It is in several modern collections, including Lyra Sacra Americana, 1868; Thriving's Coll., 1882.

3. Have mercy, 0 Father. Divine direction desired. Contributed to D. Martineau's Hymn of Praise & Prayer, 1873, in 2 st. of 6 l.


5. Here is the broken bread. Holy Communion. Appeared in the Appendix to the Philadelphia Unitarian Coll., 1828. It is in a few modern collections, including the Boston Unitarian Hymn [and Tune] Bk., 1868.


7. I feel within a want. Likeness to Christ desired. Appeared in the Cheshire (U. S.) Unitarian Christian Hymns, 1844, No. 687, in 4 st. of 11. It is in a few collections both old and new.


10. Richly, 0 richly have I been. The Prodigal Son. In his Manual of Devotion, 1840, in Longfellow and Johnson's Book of Hymns, 1845, and their Hymn of the Spirit, 1864, it is given as "O richly, Father, have I been"; whilst in
The music of The Welburn Appendix was edited by Dr. S. S. Wesley, he contributing thereto 22 tunes, 10 of which are from his European Psalmist. Mr. Gabb also contributed 44 tunes. This Appendix, although limited in use, is worthy of attention, with regard both to hymns and tunes, by hymnal compilers and their musical editors. Many of Mr. Gabb’s hymns have been rewritten by him from time to time. The Welburn Appendix contains the authorised text. [J. J.]

Gadsby, William, was b. in 1773 at Attleborough, in Warwickshire. In 1793 he joined the Baptist church at Coventry, and in 1798 began to preach. In 1800 a chapel was built for him at Desford, in Leicestershire, and two years later another in the town of Hinckley. In 1805 he removed to Manchester, becoming minister of a chapel in Rochdale Road, where he continued until his death, in January, 1844. Gadsby was for many years exceedingly popular as a preacher of the High Calvinist faith, and visited in that capacity most parts of England.

He pub. The Nazarene’s Songs, being a composition of Original Hymns, Manchester, 1814; and Hymns on the Death of the Princess Charlotte, Manchester, 1817. In 1814 also pub. A Selection of Hymns for Public Worship, appending thereto a large number of his own compositions [Baptist Hymnody, § 4, 2].

The edition of 1822 pub. by his son J. Gadsby contains 138 hymns, of which 137 are by William Gadsby, and form Pt. ii. of the Sel. From his point of view they are sound in doctrine, but have little poetic fervour, and the rhyme is faulty in a large number of instances. Four of these hymns are in Duthie’s Sel. and one in the Sel. of J. Stevens. [W. R. S.]

Gall, James, one of the Superintendents of the Carrubber’s Close Mission, Edinburgh, was b. in 1800, and has been associated with that mission since its commencement in 1858. He had taken great interest in Sunday Schools and Church Music. About 1836, he invented a system of printing music without small musical type, a mode of printing which has been greatly improved by others. He pub. Anthems and Sacred Songs in 1843, including two of his hymns:—


He was also associated with The Sacred Song Book, 1843, which afterwards was named Sacred Melodies for Children, and 200 Sacred Melodies for Sunday Schools and Families (see Bateson, O. E.). In this collection appeared:—

3. Go sound the trumpet on India’s Shore. Mission.

Another popular hymn is:—


This was written for the Scholars of the Free New North Mission Sabbath School, in May, 1877.

Mr. Gall has pub. several prose works, including Instant Salvation; The World for Christ; Interpreting Concordance of the New Testament; and others.

Gallaudet, Thomas Hopkins, LL.D., b. in Philadelphia, Dec. 10, 1787, and graduated
These hymns are unknown to the English collections.

[F. M. B.]

Garve, Carl Bernhard, was b. Jan. 24, 1763, at Jeinsen, near Hannover, where his father was a farmer. He was educated at the Moravian schools in Zeist, and Neuweid, at their Pedagogium at Niesky, and their Seminary at Barby. In 1784 he was appointed one of the tutors at Niesky, and in 1789 at Barby; but as his philosophical lectures were thought rather unsettling in their tendency, he was sent, in 1797, to arrange the độcs of the Moravian archives at Zeist. After his ordination as diaconus of the Moravian church, he was appointed, in 1799, preacher at Amsterdam; in 1781 at Ebersdorf (where he was also inspector of the training school); in 1809 at Berlin; and in 1816 at Neusalza in Silesia. Feeling the burden of years and infirmities, he resigned the active duties of the ministry in 1836, and retired to Hombroich, where he died June 21, 1841. (Koch, viii. 334–342; Allg. Deutsche Biog., vii. 392–394, &c.)

Garve ranks as the most important of recent Moravian hymn-writers. Altogether, being perhaps his superior in poetical gifts, but certainly not in adaptability and church use. His better productions are almost entirely free from the set of Moravian features; and in them Holy Scripture is used in a sound and beautiful spirit. They are distinguished by force and at the same time elegance of style, and are full of deep love and devotion to the Saviour. Many of them have been translated into the German and other languages. They appeared mostly in the two following collections, both of which are to be found in the Town Library, Hamburg: (1) Christliche Gesänge, Göttingen, 1825, with 503 hymns, a few being recasts from other authors. (2) Brauergesänge, Gneisenau, 1837, with 150 hymns intended principally for use in the Moravian Communion.

Garve’s hymns in English C. U. are:

1. *Dein Wort, 0 Herr, ist immerh Thau.* Holy Scripture. Perhaps his finest hymn. 1825, as above, p. 51, in 7 st. of 8 l. Included, as No. 1, 410, in the Berlin G. L. S., ed. 1863, and in the German hymn-books for Hannover, 1863, for the kingdom of Saxony, 1883, for the province of Saxony, 1882, &c.

2. *Thy Word.* Holy Scripture. A good tr. of st. i–iii., by Miss Winkworth, in the 1st Ser., 1855, of her *Lyra Ger.* p. 36. In the Pennsylvania Luth. Ch. Bk., 1868, it is No. 314 in full, but rewritten to D. C. M. In 1864 it was included, altered, and with ll. 5–8 of each st. omitted, as No. 691 in *Hymns of the Spirit,* Boston, U. S., and this has been repeated in Dr. Martineau’s *Hymns of Praise & Prayer,* 1873, and Dr. Allom’s *Children’s Worship,* 1878.


ii. *Hallelujah! Christus lebt.* Easter, 1825, as above, p. 105, in 8 st. of 6 l. Included in Knapp’s *Ec. L. S.,* 1850, No. 565. *Tr.* as:


GASKELL, WILLIAM 405

Father of all created. In full, as No. 159, in Dr. Pagetæther's Coll., 1864, signed "F.C.C.”

Another tris. "0 Father, we adore Thee, in the

Bach Hymnal, Oct. 1864, p. 324, repeated as No. 416

by 41st, "46th st."

"Hymns not in English G. V."

"De Herr ist treu. Der Herr ist treu, God's

i. p. 180, in No. 334, beginning "Geduld"; also in the Berlin G. B.

"by N. L. Frothingham, 1870, p. 283.

by N. L. Frothingham, 1870, p. 283.

welt. Trust in

Hymn by F. S. Maas, 1867.

A hymn sometimes ascribed to Garve is

noted under "Gib demn Frieden uns!"

[JM.]

Gascoigne, George, s. and h.r. of Sir

John Gascoigne. The date and place of his

birth are unknown, but it is probable that he

was b. about 1526, and from a statement in

the Address to Queen Elizabeth prefixed to

one of his works, it seems to have spent a

part of his early life in Westmoreland. He

was educated at Trinity College, Cambridge,

from whence he entered the Middle Temple

before 1548; and a student at Lincoln's Inn

for a time before 1546; but retaining

his studies as a lawyer, he led a life of reckless

extravagance and dissipation, on account

of which he was disinherited by his father.

In

1555 he migrated to Gray's Inn, but seems

to have left it also. In 1557-58 he represented

Bedford in Parliament. In 1565 he returned

to Gray's Inn, and there, in the following year,

the plays by him were represented, The

Supposes, translated from the Italian of Arista,

translated from the Italian of Arista,

and adapted to Euripides. The latter Gascoigne

contributed three acts. In 1572 he was returned to

Parliament as member for the borough of

Midhurst; but objections being made to his

character he appears not to have taken his

seat, and not long afterwards went to the Low

Countries and took service with William of

Orange, from whom he received a captain's

commission. His brilliant conduct in the field

obtained the favourable notice of that Prince,

but after some time he was taken prisoner

by the Spaniards and sent back to England.

During Gascoigne's absence he first book,

A Hundredth sundrie Flowers bound up in one

small Poesie, the ss of which he had left in

the hands of a friend, was printed in 1571

without his permission, and after his return

from Holland, he published in 1575 a corrected

and enlarged edition of his Poësies. Hence

forward he seems to have led a literary life,

and is said to have been in some way attached

to the court. On the occasion of Elizabeth's

crledated visit to Kenilworth in the summer of

1575, Gascoigne was commissioned by Leicester
to devise the masques, &c., performed for

the Queen's entertainment. He d. at Stamford,

Lincolnshire, Oct. 7, 1571, and was probably

buried by his friend George Whetstone in the

family vault of the Whetstones at Barnack,

Northamptonshire, but this is uncertain.

At some time

between 1558 and 1568 Gascoigne married

Elizabeth Breton, mother, by her first

husband, of the poet Nicholas Breton, and by her

had a son. His widow survived him until 1568.

Gascoigne is noticeable as being one of the

earliest English dramatists, and the first English

critic in poetry. In 1589 his poems were collected and

edited for the Roxburghe Library by W. C. Hazlitt,

and in 1668 his Notes of Instruction in English

Verse; The Steele Glass; and The Compendium

of Philomene were included in English

reprints edited by Edward Arber, together

with Whetstone's metrical life of Gascoigne.

To modern hymnody he is known by "We that

have passed in slumber's sweet," an altered

version of his morning hymn, "Ye that have

spent the silent night," and other religious

poems.

[G. A. C.]

Gaskell, William, M.A., M. of Mr. William Gaskell, was b. at Latchford (a suburb of Warrington, on the Cheshire side of the Mersey), 24 July, 1805. He was educated at Manchester New College and at the University of Glasgow, where he graduated M.A.

in 1825. In 1828 he became co-pastor with Rev. J. G. Robberds at Cross Street Unitarian Chapel, Manchester, position he held until his death. Mr. Gaskell was a man of

cultivated mind and considerable literary

ability. His publications include Lectures on

the Lancashire Dialect, 1833, a small volume

of Temperance Rhymes, 1839, and various theological works. In 1832 he married Elizabeth

Cleghorn Stevenson, who afterwards attained

celebrity as the authoress of Mary Barton, and

of other popular tales. He d. June 11, 1864,

and is buried at Knutsford. To the 2nd ed.

of his 1856, of the 1st Series of Lyra Germanica

Mr. Gaskell contributed "A sure proof strong

of our God is He;" a tr. of Luther's "Ein festes

Beweyst (p. 10), replacing a version by Miss

Winkworth in the lat. ed. He also contributed

79 hymns to Beard's Unit. Coll. of Hymns of


The following hymns by Gaskell still in

C. U. are found chiefly in Unitarian hymn-books, including Martin's Hymns, &c.,

Hymns, &c., of Praise and Prayer, 1873;

Hymns and Hymns of Praise and Prayer, 1873;

Hedge & Huntington's Hymns for the Church

of Christ, Boston, U.S.A., 1833; Longfellow

& Johnson's Book of Hymns, Boston, 1848; and

their Hymns of the Nation, Boston. 1861; and

the American Unitarian Association's Hymn

book [& Tunes] Bk., &c., Boston, 1868:

1. Dark, dark indeed the grave would be, Death and

burial:

1. Dark, dark indeed the grave would be, Death and

burial:

2. Darkness over the world was brooding. The Day-

orning:

2. Dark were the paths our Master trod. Sympathy

with Christ.

4. Father, glory be to Thee. Doxology.

4. Fonth were the heralds of the cross. Power of

Faith.

6. How long. O Lord, his brother's blood? In time of

War. From this "O bush, great God, the sounds of

war" is taken.

7. I am free; I am free; I have broken away. The

New Birth.

8. In vain we thus recall to mind. H. Communion.

8. In vain we thus recall to mind. H. Communion.

9. Mighty God, the first, the last. Infinite Knowledge.

9. Mighty God, the first, the last. Infinite Knowledge.

10. No more, on earth no more. Death and Heaven.


14. O God, the darkness roll away. Outward.

14. O God, the darkness roll away. Outward.

15. O God, to Thee our hearts would say. Old War.
15. O God, who knowest how frail we are. Seeking
Strength.
17. Our Father, through the coming year. The
original begins, "Father, throughout the coming year." 
18. Press on, press on, ye sons of light. Continuance
in well doing.
20. Thanks, thanks unto God: Who in mercy hath
created. Gratitude for the Gospel
21. Through all this life's eventful road. Walking
with God.
22. To Thee, the Lord Almighty. Doxology.
24. We join to [crave] pray with wishes kind. H.
Marriage.
25. We would leave, O God, to Thee. Original: "We
would cast, O God, on Thee." Rest in God.
26. When arise the thoughts of sin. Looking to Jesus.

These hymns all appeared in Beard's Coll., 1837.
In addition there are:
27. Calmly, calmly lay him down.
28. O Father, (gently) humbly we repose.
29. O bush, great God, the sounds of war. For Peace.

The dates of these hymns have not been able
to determine. No. 27 is in Hoppes' Hymn.,
for Pub. Worship, 1856; and Nos. 28 and 29
are in Hedge & Huntington's Hymn. for the
Church of Christ, 1853.

[J. J.]

**Gauode, Mater Ecclesia.** [St. Edward
the Confessor.] This hymn was reprinted in
Dr. Neale's Hymni Ecclesiastici, 1851, p. 233, in
the 4th ed. of 4 l., from the Sacris Brev. (Breviarium
Sylvestreum, 1521), of where it was given. "In
Festo S. Ludovici Regis." In 1867 a tr. by
Dr. R. F. Littledale was included in the
People's H., No. 287, beginning, "O Mother
Church, to-day thy voice," and signed "A.
L. P." It was appointed for the Festival of St.
Edward the Confessor, Oct. 13. [J. J.]

**Gedieke, Lampertius, s. of Christian**
Gedieke, superintendent of Gardelegen in the
Altmark, was b. at Gardelegen Jan. 6, 1883.
After the completion of his theological studies
at Halle under Francke, he was for some time
tutor in the orphanage at Halle, and then
in a family at Berlin. Becoming an army chaplain
he was successively appointed chaplain to the
Guard, (1798), accompanying them on several
expeditions; chaplain to the Wartenaabeben
regiment and garrison preacher at Berlin
(1793); and Proost and inspector of all the
garrison and regimental chaplains (1793).
He d. at Berlin, Feb. 21, 1793 (Koch, iv. 414,
415; Bowle, p. 72, &c.). He contributed two
hymns to the Neumariichtes geistreiches G. B.
Berlin, 1791. One of these is:

_Wis Gott mich führt, so will ich gehn._ [Trust in
God.] 1711, as above, No. 99, in 6 st. of 7 l.,
repeated in Fregelinhusen, 1714, and as No.
918 in the Berlin G. L. S., ed. 1863.
Often used at weddings. The only tr. in C. U. is:

_Just as God leads me I would go,_ a good tr.,
emitting st. ii., as No. 258, in H. L. Hastings's
_Hymn., 1890.

Other trs. are:
(1) "As God shall lead I'll take my
way," by Dr. R. Melia, 1856 (1856, p. 176).
(2) "As
God leads me, will I go," by Miss Warner, 1856 (1856, p.
30).
(3) "As God doth lead me will I go," by Miss
Huntington, in the British Herald, June, 1856, p. 276,
repeated as No. 47 in Reid's Praise Bk., 1872. [J. M.]

Geh aus, mein Herz, und suche
Freud. P. Gerhardt. [Summer.] This beauti-
ful poem of thanksgiving for God's goodness
in the delights of summer, and of anticipa-
tion of the joys of Paradise, appeared in the
Frankfurt ed., 1556, of Crüger's Praxis piétatis

**Gellert, Christian F.**

Gellert, Christian Fürchtegott, s. of Christian
Gellert, pastor at Hainich in the
Saxon Harz. near Freiberg, was b. at Haini-
chen, July 4, 1715. In 1734 he entered
the University of Leipzig as a student of theo-
logy, and after completing his course acted
for some time as assistant to his father. But
then, as now, sermons preached from manu-
script were not tolerated in the Lutheran
Church, and as his memory was treacherous,
he found himself compelled to try some other
profession. In 1739 he became personal
tutor to the sons of Herr von Lütichan, near
Dresden, and in 1741 returned to Leipzig to
superintend the studies of a nephew at the
University. He also resumed his own studies.
He graduated m.a. 1744; became in 1747 private
professor or lecturer in the philosophical
faculty; and was in 1751 appointed extra-
ordinary professor of philosophy, lecturing
on poetry and rhetoric, and then on moral
philosophy. An ordinary professorship offered
to him in 1761 he refused, as he did not feel
strong enough to fulfill its duties, hav ing been
Another tr. is: — "For all Thy kindness lead I Thee," by J. Buckland, 1842, p. 96.
Tr. as:

God is my song. His praises I'll repeat. A free tr. of st. iv, as No. 94 in Sir John Bowring's Hymns, 1825. Repeated, omitting st. ii., as No. 114 in Dale's Eng. H. Bk., 1875, p. 243.

Other tr. are: (1) "Of God I sing," by Dr. H. Mills, 1846, p. 11. (2) "I'm God's song. With sovereign," by N. L. Frothingham, 1870, p. 192.

v. Wenn ich, o Schöpfer, deine Macht. Praise. This fine hymn of Praise for Creation and Providence was 1st pub. 1757, p. 32, in st. 6 of 7 st. 1. In the Berlin G. B. in, No. 25, and Berlin G. L. S., ed. 1863, No. 72.

Thou Great First Cause! when of Thy skill. In full in Dr. H. Mills's Horse Ger., 1845 (1856, p. 5). St. iii., v., vi, altered and beginning, "The earth, where'er I turn mine eye," are in the American Luth. Gen. Synod's Coll, 1852.


vi. Wer Gottes Wort nicht bekämt und spricht. Faith in Works. This didactic hymn on Faith proved by Works, was first pub. 1821, in st. 5 of 6. 1. In Zollkofler's G. B., 1766, and the Berlin G. L. S., ed. 1863, No. 722.

Who keepeth not God's Word, yet art ash. A good and full tr. by Miss Winkworth, in her Lyra Ger., 2nd Ser., 1858, p. 161. A greatly altered version of st. ii-vi, beginning, "True faith in holy life will shine," was included as No. 418 in Kennedy, 1863, and repeated in the Prox Hyl., 1871, J. L. Porter's Coll., 1875, and others.

II. Hymns not in English C. U.


xi. Er ist der Tag, und soll uns den Tag. Easter. 1751, p. 27, in st. Tr. as: "Awake, my soul, and half the day," by Dr. J. D. Lang's Aurora Australis, Sydney, 1846, p. 43.

xii. Er ist der Tag, und soll uns den Tag. Easter. 1751, p. 27, in st. Tr. as: "Awake, my soul, and half the day," by Dr. J. D. Lang's Aurora Australis, Sydney, 1846, p. 43.

German hymn has been found in a manuscript of the 14th century, written in the district of Celle, and now in the Royal library in the district of Celle. In the "Blätter für Hymnologie," 1883, p. 47, it is quoted as occurring thus:

"Hinc opertet ut canamus cum angella septem gloria in excelsis:
Loset siue lte crist,
di du buhne giehren bist
van eyner magde. Dat is war.
Des vae siue alme hemmelische schar. Kyrt."

The introductory words, it will be noted, are a corrupted form of pt. ii. of the sequence, and the four lines following can hardly be said to invoke any connection with the sequence. This German stanza came into extensive use and is almost the only instance of popular vernacular song used in the Church services before the Reformation. Thus in the "Ordinarium iuicet ecclesiae Serenissimi," Rostock, 1519, there is a rubric in the service for Christmas, "Populus vero Cantera vultige: Veram istu Jesu Christ, tribus vicentis sub junget," (Hoffmann von Fallersleben, ed. 1861, p. 194). This single pre-Reformation stanza Martin Luther added six original sts. (which contain slight reminiscences of Fortunatus's "Quem terra, pontus, aestera"), and published the 7 st. (each stanza ending with Kyrieleis) on a broadsheet at Wittenberg, and then in Eyn Licenrund, Erfurt, 1524. Thones in Wickeleig, 1539, p. 9, in Schircks's ed. of Luther's Gesell., Leipzig, 1854, p. 9; in the Ver. L. 8, 1851, No. 36; and in almost all German hymn-books from the Reformation to the present time. Sehmelius described it as "The blessings of the birth of Christ celebrated in paradoxes." It is tr. as:

1. Jesus! all praise is due to thee. A good tr. by C. Kienchen, omitting st. vi., as No. 52, in the "Moravian H. Bk., 1742. When repeated in the ed. 1754, pt. i., No. 213, Kienchen's tr. of st. i., ii., iii., vii. were retained, and st. iv.-vi. were given in a cento partly from Jacobi (see below). The 1754 text was repeated, with alterations, in subsequent eds., of the Moravian H. Bk., (1866), No. 34, and is found, as No. 209, in Lady Huntingdon's Sel., 1780. Two centos may also be noted:

(1) "He, who the earth's foundations laid" (st. ii.), Goethe's Sel., 1819, No. 216. (2) "The Son of God, who framed the skies" (st. ii. 1, 2), in the Bible H. Bk., 1848, No. 221.


3. All praise is due to thee, eternal Lord. A free tr. in 5 st. of 4 l. as No. 263 in the American Sabbath H. Bk., 1858, and repeated unaltered in Schaff's "Christ in Song," 1869, p. 53 (1879), p. 42. It is included in full and generally unaltered in various American collections, as the Hop. H. Bk., 1871, Preek. Hym., 1874, Landes Domini, 1884, &c.; and in England in Soden's "Universal H. Bk., 1885."

Translations not in G. U.:

(1) "Now blessed be Thou, Christ Jesus," by P. Coverdale, 1539 (Remains, 1846, p. 542). (2) "Due praise to thine incarnate Love," by J. C. Jacob, 1722, p. 6 (1732, p. 6). (3) "O, let Thy praise, Redeemer, God!" by Miss Fry, 1845, p. 16. (4) "Glory to Christ, the virgin-born," by J. Anderson, 1846, p. 9 (1847, p. 27). (5) "Glory and praise to Jesus' name, by Dr. J. H. N. M., 1853, p. 36. (6) "All praise to Jesus' hallowed name," by R. Mason, 1854, p. 11, repeated in Dr. Bacon, 1884,
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Genad mir, Herr, ewiger Gott. [Duties of a Sovereign.] In the Name of the Lord, amen. It is composed of the same hymn as "Capitun Herr Gott." It is a companion hymn to the "Capitun Herr Gott." (q.v.) and probably by the same author. Casimir was born Sept. 21, 1521, and died Sept. 21, 1577, while George was born March 4, 1541, and died Dec. 17, 1545. The text are:-

(1) "O God, be kind; let us have grace," by Dr. G. Wachtler, 1668, p. 45.

(2) "Grant me, Eternal God, such grace," by Mrs. Winkworth, 1669, p. 125. [J. M.]

Gentle Jesus, Lovely Lamb. C. Wesley. [Jesus All in All.] In the Holy Song for All Saints, 1687, and other collections.

1. Jesus, all-loving Lamb. In the Holy Song for All Saints, 1687, and other collections.

2. Jesus, all-loving Lamb. In the Holy Song for All Saints, 1687, and other collections.

3. Jesus, all-loving Lamb. In the Holy Song for All Saints, 1687, and other collections.

4. Jesus, all-loving Lamb. In the Holy Song for All Saints, 1687, and other collections.

5. Jesus, all-loving Lamb. In the Holy Song for All Saints, 1687, and other collections.

Gentle Jesus, meek and mild. C. Wesley. [A Child's Prayer.] In the Holy Song for Children, 1763, in 7 st. of 4 l. (P. Works, 1868-72, vol. vi. p. 21). The following arrangements of the text have come into C. U.:

1. Gentle Jesus, meek and mild. In the Holy Song for All Saints, 1687, and other collections.

2. Gentle Jesus, meek and mild. In the Holy Song for All Saints, 1687, and other collections.

3. Gentle Jesus, meek and mild. In the Holy Song for All Saints, 1687, and other collections.

4. Gentle Jesus, meek and mild. In the Holy Song for All Saints, 1687, and other collections.

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4. Gentle Jesus, meek and mild. In the Holy Song for All Saints, 1687, and other collections.

5. Gentle Jesus, meek and mild. In the Holy Song for All Saints, 1687, and other collections.

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given in 3st. of 4 l. in the American Universalist's Hymn for Christian Devotion, 1846, No. 356, as "Gently, my Father, let me down." (See Various.) [J. J.]

Gerhardt, Paulus, s. of Christian Gerhardt, burgomaster of Grafenhaynich, near Wittenberg, was b. at Grafenhaynich, Mar. 21, 1628. On January 2, 1629, he matriculated at the University of Wittenberg. In the registers of St. Mary's church, Wittenberg, his name appears as a godfather, on July 13, 1641, described still as "student." He seems to have remained in Wittenberg till at the end of April, 1642. He appears to have gone to Berlin in 1642-43, and was there for some time (certainly after 1641) a tutor in the house of Maxime Andreas Barthold, whose daughter (Anna Maria, b. May 19, 1622, d. March 5, 1658) became his wife in 1655. During this period he seems to have frequently preached in Berlin. He was appointed in 1651, at the recommendation of the Berlin clergy, Lutheran Protas (chief pastor) at Mittenwalde, near Berlin, and ordained to this post Nov. 18, 1651. In July, 1657, he returned to Berlin as third dean of St. Nicholas' church; but becoming involved in the contest between the Elector Friedrich Wilhelm (who was of the Reformed Church) and the Lutheran clergy of Berlin, he was deposed from his office in February, 1666, though he still remained in Berlin. In Nov., 1669, he accepted the post of archdeacon at Lübben, on the Spree, was installed in June, 1669, and remained there till his death on June 7, 1676 (Koch, iii. 297-326; Allg. Deutsche Biog., viii. 774-783, &c.).

The outward circumstances of Gerhardt's life were for the most part gloomy. His earlier years were spent amid the horrors of the Thirty Years' War. He did not obtain a settled position in life till he was 46 years of age. He was unable to marry till four years later, and his wife, after a long illness, died during the time that he was without office in Berlin; while of the five children of the marriage only one passed the period of childhood. The earliest period of his life was during the early years of his office in Berlin; while he enjoyed universal love and esteem; but his later years at Lübben as a widower with one surviving child were passed among a rough and unsympathizing people. The motto on his portrait at Lübben mort unjutly styles him "Theologus in eirbrio Satanae versatus."

Gerhardt ranks, next to Luther, as the most gifted and popular hymn-writer of the Lutheran Church. Germain (ed. 1842, pt. iii. p. 368, the well-known historian of German literature, thus characterizes him:-

"He went back to Luther's most genuine type of hymn in such manner as no one else had done, only so far modified as the requirements of his time demanded. In Luther's time the believer in Free Grace and the work of the Atonement, in redemption and the bursting of the gates of Hell was the inspiration of his life, and the love of God. With Luther the old, ancient, now an unceasingly living, sacred, and heavenly, the blissfulness of his faith and love is made simple, and pleasing in his way, without thinking.

With a firm grasp of the objective realities of the Christian Faith and a loyal adherence to the doctri-
have its sometimes morbid moods, as it is the representative member of the Church speaking out the thoughts and feelings he shares with his fellow members: while in style Gerhardt is simple and graceful, with a considerable variety of verse form at his command, and often of bell-like purity in tone.

From the first publication of Gerhardt's hymns they at once came into favour among all ranks and creeds; and a large proportion are among the hymns most cherished and most widely used by German-speaking Christians at the present day. They appeared principally in the various eds. of Crüger's Praxis, and the Crüger Range G. B., 1853 (see Crüger, J.). The first collected ed. was prepared by J. G. Ebeling, and pub. in separate "Doenea," 1-4 in 1666, 5-10 in 1667, i.e. 120 in all. In the ed. of J. H. Foustling, Zerlet, 1707, a few st. were intercalated (from miss. in the possession of Gerhardt's surviving son), but no new hymns were added.

Among modern eds. of Gerhardt's hymns (mostly following the text of Ebeling) may be mentioned those by Langbecker, 1842; Schulte, 1842; Wackernagel, 1843; Bachmann, 1851, 1857, 1861; and Godeke, 1818. The Historico-Critical ed. of Dr. J. F. Bachmann, 1866, in the complete (with 11 additional pieces hardly Church hymns), and reverts to the pre-Ebeling text.

The length of many of Gerhardt's hymns ("Ein Lämmlein" is 10 st. of 10; "Fröhlich soll," 15 st. of 8 l. &c.), and the somewhat intricate metres of others, have caused his hymns to be less used in English than otherwise might have been the case; but a considerable proportion have come in some form or other into English hymn-books. A large selection, translated with scrupulous faithfulness but not retaining much of the lyric grace of the originals, was pub. by the Rev. John Kelly, in 1867, as Paul Gerhardt's Spiritual Songs; while many individual hymns have been tr. by John Wesley, Miss Winkworth, Miss Cox, Miss Borthwick, and many others. His trs. from St. Bernard are noted under "O Haupt voll Blut!" There are separate notes on 19 of his greater hymns. (See Index.) Besides these the following have passed into English:

1. Hymns in English C. U.

i. Auf den Nebel folgt die Sonne. Thanksgiving after great sorrow and affliction. In Crüger's Praxis, 1856, No. 249, in 15 st. of 7 l.; thence in Wackernagel's ed. of his Geistliche Lieder, No. 87, and Bachmann's ed., No. 64, in the Unc. L. S., 1851, No. 402. Tr. as:

Cometh sunshine after rain. A good tr, omitting st. iv., vii., x., xi., by Miss Winkworth, in her Lyra Ger., 1st Ser., 1855, p. 100 (trs. of x., xi., added to 2nd ed., 1866). Repeated, omitting the trs. of st. ii., xii., as No. 4 in her C. B. for England, 1863. In the Christi-n H. Bk., Cincinnati, 1865, No. 705, with st. xii., as "Now as long as here I roam.

Another tr. is:—"After clouds we see the sun," by J. Kelly, 1867, p. 261.


Other trs. are:—(1) "May I when time is o'er," of st. vii., viii., as part of No. 31 in the Moravian H. Bk., 1749; in the 1861 and later eds. (1861, No. 1355), beginning, "I shall, when time is o'er." (2) "The time is very near," by J. Kelly, 1861, p. 341.

iii. Gottlob, nun ist erhöht. Peace. Thanksgiving for the Proclamation of the Peace of Westphalia, in 1648, after the Thirty Years' War. In Crüger's Praxis, 1856, No. 497, in 6 st. of 12 l., and thence in Wackernagel's ed. of his Geistliche Lieder, No. 64, and Bachmann's ed., No. 84; and in the Unc. L. S., 1851, No. 589. Tr. as:


Another tr. is:—"Praise God for forth hath sounded," by J. Kelly, 1867, p. 291.

iv. Ich, der ich oft in tiefes Leid. Ps. xcv. 1st pub. in J. G. Ebeling's ed. of his Geistliche Andachten Dritte Dutzet, 1666, No. 27, in 18 st. of 7 l. Thence in Wackernagel's ed., No. 95, and Bachmann's ed., No. 103; also in the Berlin G. L. S., ed. 1863, No. 1004. Tr. as:

I who so oft in deep distress. A good tr., omitting st. ii., iv., by Miss Winkworth, in her Lyra Ger., 2nd Ser., 1858, p. 149. Her trs. of st. i., xiiii., xvi., xvii., were included as No. 224, and of st. vi., viii., ix., xi., altered, and beginning, "O God! how many thankful songs," as No. 118, in Holy Song, 1899.

Another tr. is:—"Who is so full of tenderness," of st. viii., as tr. of No. 197 in the Sprüche, of 1876 to the Moravian H. Bk., 1901 (1866, No. 531).

v. Ich stehe an deiner Krippen hier. Christmas. Included in Crüger's Praxis, 1856, No. 105, in 15 st. of 7 l. Thence in Wackernagel's ed., No. 9, and Bachmann's ed., No. 45; and in the Berlin G. L. S., ed. 1863, No. 157. A beautiful hymn, in which the poet puts himself in the place of the shepherds and the wise men visiting Bethlehem; and in praise and adoration tenders his devotion, his love and his all, to the Infant Saviour in the manger. Tr. as:

My faith Thy lowly bed beholds. A tr. of st. i., iv., viii., x., by A. T. Russell, as No. 57 in his Ps. & Hym., 1851.

Other trs. are:—(1) "I stand beside Thy manger bed," by Miss W. Martin, 1864, p. 38. (2) "Now at the manger here I stand," by J. Kelly, 1867, p. 32.

vi. Ich weise dass mein Erlöser lebt. Easter. Founded on Job xxi. 23-27. 1st pub. in J. G. Ebeling's ed. of his Geistliche Andachten Zehende Dutzet, 1867, No. 119, in 6 st. of 7 l.; repeated in Wackernagel's ed., 1843, No. 118 (1874, No. 123); in Bachmann's ed., No. 119; and in the Berlin G. L. S., ed. 1863, No. 301. Tr. as:

I know that my Redeemer lives. In this my faith is fast. A full and spirited tr. by J. Omerford, in Lays of the Sanctuary, 1859, p. 122. His trs. of st. i., ii., vi., vii., were included, altered, as No. 779 in Kennedy, 1863.

Another tr. is:—"I know that my Redeemer lives. This hope," &c., by Miss W. Martin, 1863, p. 18.

vii. Ich weise, mein Gott, dass all mein Then. Supplication. A prayer for success in all Christian works and purpose; founded on Jeremiah x. 23, and Acts v. 31, 39. Included in Crüger's Praxis, 1856, No. 332, in 18 st. of 5 l. in
Wackernagel's ed., No. 40; Bachmann's ed., No. 71, and the Berlin G. L. S., ed. 1863. Tr. as:

I know, my God, and I rejoice. A good tr. of st. i.-iii. viii., xi. ix. by J. Kelly, 1867, p. 162.


Behold! behold! what wondrous love. In full, by J. Kelly, 1867, p. 19. From this, 12 st. were included in the Ohio Luth. Hymn., 1885, as Nos. 25, 26: No. 26 beginning with the tr. of st. xi., "It is a time of joy to-day."

xiii. Warum willst du drinnen stehn. Advent. Suggested by Gen. xxviii. 1. Appeared in the Crüger-Runge G. B., 1853, No. 78, in 9 st. of 4 l. viii., x. st. i.-vi. xi., xii. of the full form; viii.-x. being added in Ebeling's Geistliche Andachten Fünftes Dutzet. 1867, No. 50. The full text, in 12 st., is also in Wackernagel's ed., No. 2; Bachmann's ed., No. 23, and the Univ. L. S., 1851, No. 29. Tr. as:

Wherefore dost Thou long tarry, a good tr., omitting st. vii., by Miss Winkworth, in her Lyra Germ., 2nd Ser., 1858, p. 6. In her C. B. for England, 1863, No. 133, the tr. of st. iii., vii., viii., are omitted.


Praise God, praise Him! all ye men that fear Him! This is from the version in Bunsen's Alte L. B., 1846, No. 167, st. i. being from Gerhardt, and st. ii. and iii. from "Lobet den Herren, denn ihr seid sehr forchterlich" (q.v.); and appeared in the Dalston Hospital H. Bk., 1849, No. 55. Signed "A. G."

xv. Was Gott geküsst, mein frommes Kind. Reformation. This beautiful hymn, on resignation to "what pleases God," first appeared in the Crüger-Runge G. B., 1653, No. 290, in 20 st. of 5 l. Thence in Wackernagel's ed., No. 60; Bachmann's ed., No. 37, and the Univ. L. S., 1851, No. 723. Tr. as:


xvi. Wie schön ist doch, Herr Jesu Christ. For Married Persons. Founded on Ps. cxvii. 2. 1st pub. in Ebeling's ed. of his Geistliche Andachten Viertes Dutzet. 1866, No. 38, in 8 st. of 12 l. Thence in Wackernagel's ed. 1874, No. 109; Bachmann's ed., No. 105, and the Univ. L. S., 1851, No. 680. Tr. as:


II. Hymns not in English. C. U. xvi. Also by Gott die Welt gegr. Good Friday. On St. John iii. 16. In Crüger's Praxis, 1656, No. 372, in 17 st. Tr. as: "Be good cheer and be not sad, etc." by P. H. Moeller, of st. 16, as No. 1. as in the Moravians.
German Hymnody.

German hymnody surpasses all others in wealth. The church hymn in the strict sense of the term, as a popular religious lyric in praise of God to be sung by the congregation in public worship, was born with the German Reformation, and most extensively cultivated ever since by the evangelical church in Germany. The Latin hymns and sequences of Hilary, Ambrose, Fortunatus, Gregory the Great, Notker, St. Bernard, Thomas of Aquino, Adam of St. Victor, Thomas of Celano, and others, were indeed used in public worship long before, but only by the priests and choristers, and by the people, who could not understand them any more than the Latin psalms and the Latin masses.

The Reformed (as the non-Lutheran Protestant churches are called on the Continent) were long satisfied with metrical translations of the Psalter, and did not feel the necessity of original hymns, and some did not approve of the use of them in public worship.

The number of German hymns cannot fall short of one hundred thousand. Dean Georg Ludwig von Hardenberg of Halberstadt, in the year 1786, prepared a hymnological catalogue of the first lines of 72,738 hymns (in 5 vols., preserved in the library of Halberstadt). This number was not complete at that time, and has considerably increased since. About ten thousand have become more or less popular, and passed into different hymn-books. Fischer gives a selection of about 5000 of the best, many of which were overlooked by Von Hardenberg. We may safely say that nearly one thousand of these hymns are classical and immortal. This is a larger number than can be found in any other language.

To this treasury of German song several hundred men and women of all ranks and conditions—theologians and pastors, princes and princesses, generals and statesmen, physicians and jurists, merchants and travellers, labourers and private persons—have made contributions, laying them on the common altar of devotion. Many of these hymns, and just those possessed of the greatest vigour and unctious, full of the most exulting faith and the richest comfort, had their origin amid the conflicts and storms of the Reformation, or the fearful devastations and nameless miseries of the Thirty Years’ War; others belong to the revival period of the Saxon Pietism and the Moravian Brethren, and reflect its earnest struggle after holiness, the fire of the first love and the sweet enjoyment of the soul’s intercourse with her Heavenly Bridegroom; not a few of them sprang up even in the unbelieving age of rationalism, like flowers from dry ground, or Alpine roses on fields of snow; others again proclaim, in fresh and joyous tones, the dawn of reviving faith in the church where the Reformation had its birth. These hymns constitute a most graphic book of confession for the German evangelical Christians, a sacred band which encircles its various periods, an abiding memorial of its victories, its sorrows and its joys, a clear mirror showing its deepest experiences, and an eloquent witness for the all-conquering and invincible lifedoom of the evangelical Christian faith.

The treasures of German hymnody have enriched churches of other tongues and passed into Swedish, Norwegian, Danish, and modern English and American hymn-books. John Wesley was one of the first English divins
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who appreciated its value; and while his brother Charles produced an immense number of original hymns, John freely reproduced several hymns of Paul Gerhardt, Tersteegen, and Zinzendorf. The English Moravian hymn-book consists mostly of translations from the German. In more recent times, several accomplished writers, male and female, have vied with each other in translations and transcriptions of German hymns. Among the chief English translators are Frances Elizabeth Cox; Catherine Winkworth; H. L. Lees, i.e. Mrs. Fink and her sister, Miss Jane Borthwick; Richard Massie; Arthur Tozer Russell; James W. Alexander; H. Mills; Joan Kelly; not to mention many others who have furnished admirable translations of one or more hymns for church hymn-books, or private hymnological collections (as e.g. for Schaff's Christ in Song, N. York and London, 1876).

The history of German hymnody may be divided into six periods:—I. The Medieval Period, from the 8th to the 16th century; II. The Reformation Period, to the Peace of Westphalia, 1520-1648; III. The Congregational Period, from Paul Gerhardt to Spener, 1648-1680; IV. The Pietistic and Moravian Period, from Spener to Gellert, 1680-1757; V. The Rationalistic Period, from Gellert to Arnim, 1757-1817; VI. The Modern Evangelical Period, from 1817 to present date.

I. First Period.

The Christianization of the barbarians in western and northern Europe by Boniface, Ansgarius, and other missionaries, was accompanied with the introduction of the Latin language in theology and in public worship. This was an efficient means for preserving the unity of the church and facilitating literary intercourse among scholars, but prevented for a long time the free and full development of a vernacular hymnody. Nevertheless the German love for poetry and song produced a large number of sacred lyrics for private devotion, and versified translations of the Psalter and Latin hymns. Wackenagel gives, in the second volume of his great collection, no less than 1448 German hymns and sequences, from Otfrid to Hans Sachs (inclusive), or from A.D. 866 to A.D. 1518.

1. The oldest German poet is the Benedictine monk Otfrid of Reichenau; a pupil of Rabanus Maurus at Fulda. He prepared, in the middle of the ninth century, a versified Gospel history in the Alemannian dialect, four hymns, verses, each stanzas containing 1560 lines. This was the first German Bible, 860, and nineteen specimens in Wackenagel, ii, 3-21.

2. The Kyrie eleison and Christe eleison, which passed from the Greek church into the Latin, as a response of the people, to be repeated over and over again, especially on high festivals, was popularly enlarged, and some brief poems were called from the refrain Kirchen or Leichen, also Leichen. They were the first specimens of German hymnody which were sung by the people. The oldest dates

from the end of the ninth century, and is called the Leich von hell Petrus. It has three stanzas, of which the first reads:

I. Unser treuhin hat fassalt
santet Petre gawalt
Das er mag gersan

One of the best of these Kirchen, but of much later date, is the Easter hymn:

Christ ist erstanden,
von der marte all,
Christ sol man truster sein,

Some of the best Latin hymns, as the "Te Deum," the "Gloria in excelsis," the "Pange lingua gloriosi praeludium eucharisticum," the "Veni Creator Spiritus," the "Lauda Sion salvatorum," St. Bernard's "Jesu dulcis memoria," and "Salve caput erretum," were repeatedly translated. Not unfrequently words of the original were mixed with the vernacular, as in the Christmas hymn:

In dulci jubilo
Nun singet und sey der fro!
Und feuchtet in grüno
Unser Herzenn Wonne
alpha es et o.

A Benedictine monk, John of Salzburg, prepared a number of translations from the Latin at the request of his archbishop, Pilgrim, in 1366, and was rewarded by him with a parish. Wackenagel (ii, 409 seqq.) gives 43 of his hymns from 1388 in the imperial library of Vienna.

3. The "Minnesänger" of the thirteenth century—among whom Gottfried of Strassburg and Walther von der Vogelweide are the most eminent—glorified earthly and heavenly, sexual and spiritual love, after the model of Solomon's Song, and the Virgin Mary as the type of pure womanhood. The mystic school of Tauler, in the fourteenth century, produced a few hymns full of glowing love to God. Tauler is the author of the Christmas poem, "Uns kommt ein Schiff goladen," and the hymn of love to God:

Ich muss die Chickenle stehen
Und suche des Heizens Sinnigkeit,
Soll ich den Gießer an Gott zu ziehen,
Auf dass er bleiben in Rentigkeit.

4. The German hymnody of the Middle Ages, like the Latin, overflows with hagiology and Mariology. Mary is even clothed with divine attributes, and virtually put in the place of Christ as the fountain of all grace.

"Through all the centuries from Otfrid to Luther" (says Wackenagel, ii, p. 13), "we meet with the idolatrous veneration of the Virgin Mary. There are hymns which teach that she pre-existed with God at the creation, that all things are created in her and for her, and that God rested in her on the seventh day."

One of the favorite Mary hymns was "Die Frau vom Himmel, ruf ich an." Hans Sachs afterwards changed it into "Christum vom Himmel ruf ich an."

This change is characteristic of the effect which the Reformation exerted upon the
worship of Mary. It substituted for it the worship of Christ as the only Mediatrix and Saviour through Whom men attain unto eternal life. The mediaval hymnody celebrates Mary as the "Ewig-Weibliche," which draws men irresistibly heavenward. It resembles theistine Madonnas of Raphael, who painted Christ as a child, even in heaven, on the arms of the Queen of Heaven.

ii. Second Period.

The Reformation of the sixteenth century taught or revived the primitive idea of the general priesthood of believers, and introduced the language of the people into public worship. It substituted a vernacular sermon for the Latin Mass, and congregational singing for the chanting of priests and choirs. The results were great and far-reaching, and of the utmost benefit to the Church of Christ.

1. The Lutheran Hymnody till about 1570.

The leader of the Reformation was also the first evangelical hymn-writer. To Luther belongs the extraordinary merit of having given to the German people in their own tongue the Bible, the Catechism, and the hymn-book, so that God might speak directly to them in His word, and that they might directly answer Him in their songs. He was also a musician and composed tunes to his best hymns. Some of them are immortal, most of all that triumphant war-cry of the Reformation which has so often been reproduced in other languages (the best English translation is Carlyle's), and which resounds with mighty effects on great occasions: "Ein feste Burg ist unser Gott." Luther was a great lover of poetry and song, and availed himself of all existing helps for the benefit of public worship and private devotion. He began to write hymns in 1523, soon after he had completed his translation of the New Testament, and wrote his last two in 1543, three years before his death. He is the author of thirty-seven hymns; most of them (21) date from the year 1524.

He drew inspiration from the 4th Psalm for his "Ein feste Burg," composed in the year 1529; from the 130th Psalm for his "Aus tiefer Noth schreit ich zu dir" (1523); from the 12th Psalm for his "Ach Gott vom Himmel seid ohein" (1523). He reproduced some of the best Latin hymns in new or improved translations, as "Herr Gott, dich loben wir" (R. WULS var. medius); "Chrohm, mein Schöpf'er, heiliger Geist (Hymnus Spiritus); "Nun komm, der Heiden Herr" (Veni Redemptor gentium); "Mitten wir im Leben sind" (Medit. vita in morte sumus). He produced also strictly original hymns, as "Nun freut euch, lieben Christen g'mein" (1523); "Erhalt uns Herr bei deinem Wort" (against the Peas and the Turk, 1541); "Vom Himmel hoch da komm ich her" (for Christmas, 1538); and to an abridged form: "Vom Himmel kam der Geistschauer" (for Christmas, 1543), and the stirring song of the Calvinistic martyrs at Brussels in 1523, "Ein neues Lied wir haben an."

Luther is the Ambrose of German hymnody. His hymns are characterised by simplicity and strength, and a popular churchly tone. They breathe the bold, confident, joyful spirit of justifying faith which was the beating heart of his theology and piety. He had an extraordinary faculty of expressing profound thought in the clearest language. In this gift he is not surpassed by any uninspired writer: and herein lies the secret of his power.

He never leaves the reader in doubt of his meaning. He brings the truth home to the heart of the common people, and always hits the nail on the head. His style is racy, forcible, and thoroughly idiomatic. He is the father of the modern High German literature. His translation of the Bible may be greatly improved, but will never lose its hold upon the German-speaking people. Luther's hymns passed at once into popular use, and accompanied the Reformation in its triumphant march through German lands. Next to the German Bible they proved to be the most effective missionaries of evangelical doctrines and piety. How highly his contemporaries thought of them may be inferred from Spangenberg, likewise a hymn-writer, who said, in his preface to the Cathara Lutheri (1545):

"...The rhymes are easy and good, the words choice and proper, the meaning clear and intelligible, the melodies lovely and hearty, and, in summa, all is so rare and majestic, so full of path and power, so cheering and comforting that you will not find his equal, much less his master."

The first German evangelical hymn-book, the so-called Achtliederbuch, appeared in the year 1524 and contained eight hymns, four of them by Luther, three by Sparatus, one by an unknown author. The Erfurt Eucharistie, of the same year, numbered twenty-five hymns, of which eighteen were from Luther. The hymn-book of Walther, also of 1524, contained thirty-two; Klug's Gesangbuch, edited by Luther, Wittenberg, 1529, had fifty-four; Babli's of 1545, eighty-nine; and the fifth edition of 1558, one hundred and thirty-one hymns. (See Koch, l. 250 sqq.) This rapid increase of hymns and hymn-books continued after Luther's death.

We can only mention the names of the principal hymn-writers who were inspired by his example. J. Jonas, Luther's friend and colleague (1493-1555) wrote, "Wot, der Herrlich bist uns ans" (Ps. 124). Paul Eber, the faithful assistant of Melanchthon and Professor of Hebrew in Wittenberg (1503-1555), is the author of "Wenn wir in höchsten Nöthen sein," and "Herr Jesu Christ, wahr' Mensch und Gott." Burkhard Waldse, of Husum (1469-1557), poet of the Palatinate, was the author of "Angebot des bösen Teufels" (Dienst, 1542). The hymn-book of Martin Luther, of Mecklenburg, 1542, wrote twenty hymns which Herder and Gervinus thought almost equal to Luther's. "Christe, du bist der heil'ge Tag," is a tr. from the Latin "Christe qui populo tuo." (Lamnatz). Spengler, of Nürnberg (1478-1534) wrote, about 1523, an hymn on sin and redemption, which soon became very popular, "Durch Adams Fall ist ganz verdorren." Hans Sachs, the shoemaker-poet of Nürnberg (1496-1576), was the most fruitful "Meister-sänger" of that period, and wrote also some spiritual hymns. Paul Dietrich, pastor of St. Sebalte in Nürnberg (d. 1518), wrote "Benedik, o Mensch, die grosse Gnade." Markgraf Albrecht of Brandenburg (d. 1537): "Was mein Gott will, geschehe es mir." Paul Speratus, his court-chaplain at Königsberg (1481-1551), contributed three hymns to the first (German hymn-book (1524), of which the best is "Es ist der Herr aus Himmel kom." Schneck (d. 1567), pub. in 1548 a hymn still in use, "Allein zu dir, Herr Jesu Christ." J. Matthaeus, the pupil and biographer of Luther, and pastor at Jena and in Holstein, pastor at Wittenberg in 1504-1566, wrote a few; Nicolaus Herman, his cantor and friend (d. 1564), 176 hymns, especially for children, and composed popular tunes. A. Schöner, first a monk, then an evangelical pastor of Rottenburg (d. 1541), reproduced the Gloria in excelsis in his well-known "Allein ist in der Huth sei Ehr" (1525), and the agent bei in his eucharistic "O Lamm Gottes unschuldig" (1531).

The German hymnody of the Reformation period was enriched also by hymns of the Bohemian reformer, which were freely translated by Michael Witsch (Weyrs), and Johann Red (Horn) of Silesia. Witsch was a native
German Hymnody

GEORG WESSELS, who had joined the Bohemian Brethren, edited in 1621 their first German hymn-book, and was sent by them as a delegate to Luther in 1522. Luther at first favoured them, but afterwards they showed their preference for the Reformed doctrine of the Sacraments.

2. The Lutheran Hymnody from about 1570 to 1650. The productive period of the Lutheran church closed with the Formosa of Con- cord in 1577, which gave formal shape to the creed after the violent syncretistic, antinomian, ubi-quitarian, crypto-Calvinistic and adiaphatic controversies. The hymns from this time to the close of the Thirty Years' War are upon the whole the same character of objective churchly piety. But the untold misery which that fearful war entailed upon Germany stimulated the production of a more subjective and experimen- tal type of sacred poetry, and multiplied the hymns of the Cross (Kreuz-und Trostlieder).

The following are the chief hymnists from the close of the 16th cent. and the first half of the 17th cent.:

Nicolaus Pflug (1530-1597), a pupil of Melanchthon and one of the framers of the Formula Concordiae, is the author of nearly 150 hymns. Bartholomaeus Rheinhold (1530-1596), an equally fertile singer, is best known through his hymns for which association with the German Reformation, "Es ist vorgegeben und angeliebt" (Martin Linsen (1567-1604); Martin Behm (1556-1623); Martin Schelling (1542-1616); Johann Schmuck (1567-1623); Martin Linn (1564-1637), author of "Vater, ich will dir gebehen," 1612. Philipp Nicolai, Pastor at Ums in Westphalia, afterwards in Hamburg, where he died, 1680, was a very pietistic against the Calvinists, but two of his hymns, from the year 1614 or earlier, namely, "Wir sollen denklich der Morgenstern" (hymn 248), and "Wachet auf! ruft uns die Stimme" (Matt. 25), are truly classical and universal favorable in German churches, as well as in the sublime chorale which he adapted to them. Although he belongs to the churchly school, he introduced, by the sweet and tender tone of his "Morning Star," the unique series of German Jesus-hymns, in which the sentiment of the love of the soul and the heavenly Bridegroom is expressed in glowing language.

To the period of the Thirty Years' War (1618-1648) belong the following poets:

Martin Opitz (1596-1638), who founded the Silesian school of poetry, reformed the art of poetry and introduced a new variety of language and metrical regularity. Johann Hermann (1585-1647), a great sufferer of body and soul, contributed many hymns of permanent value, as "Einweihetest du unsern Thron," Goethe, "O Jesu Kind, deiner Mutter Schon," "O Jesu Christ, wie handlungs- freudig," "Mattathias Apollis von Leutenstein" (1634-1644) in the author of "Christus, du Herrscher der Kreuzertheife" and "Jesus, meine Freude und Wonne." Michael Alten- feier, famous battle hymn of Gustavus Adolphus, "Versage nicht, du Haendel klein," which that hero had sung by his army before the Battle of Littau (Nov. 19, 1632), 1632. Ludwig Heinsius (1590-1642) known by his New Te Deum Fleming (1609-1649) we owe the principal hymn, also of Altenfeier, "Stade hinan" (d. c. 1650); Goeze, "Israel, du hochgebote Stadt." In allen Gebieten Thaten," Mention must be made of Johann Heinrich von Schenck (1618-1632); Georg Weveld (1609-1633); Simon Stock e (1609-1633); Simon Stock (1609-1633); Simon Stock (1609-1633); Simon Stock (1609-1633); Simon Stock (1609-1633); Simon Stock (1609-1633); Simon Stock (1609-1633). After his war, 1646, gave classic expression to the grateful feeling of relief in the hymn "De Teum," "Sun danket allen Ge- mein." 3. The German Reformed Hymnody during the Reformation period. — The Reformed churches of Switzerland and Germany were far behind the Lutheran in original hymnody, but took the lead in psalmody. Zwingli and Calvin, the Swiss reformers, held the principle of the Word of God should have supreme domination in public worship, and that no produc- tions of man should be allowed to take its place.

This principle raised the Psalter to new dignity and power. Versified versions of the Psalms became the first hymn-books of the Reformed churches. Clement Marot, court poet to Francis I. of France, had between 1538 and 1539, translated several psalms into French metre. These circulated in ms. first in Paris, and then among the Huguenots, from whose use of them they assumed a party character. When Calvin was expelled from Geneva in 1538, he settled at Strasburg, and published there in the following year a small collection of 18 psalm versions and 3 other pieces with melodies attached. Of the psalms 12 are by Marot, 5 by Calvin himself, and 1 in prose. The melodies are mostly of German origin. Calvin returned to Geneva in Sept., 1541, and soon after that time another Psalter appeared at Strasburg, containing, besides the former 12, the 18 other psalms which Marot had already versified. Calvin then published at Geneva, in 1542, a new psalm-book, containing Marot's 30 psalms, his own 5, and some shorter pieces, such as the Song of Simeon, the Creed, and the Decalogue. When Marot fled to Geneva in 1542, he left these Psalms for Calvin, and wrote for him 19 others which were published in the edition of 1543. Soon afterwards Marot left Geneva and died in 1544. Some years later completed when Theodore de Boes (or Beza) completed the Psalter at Calvin's request. The first instalment was published in 1551, and the entire work in 1562. The musical editor of the Genevan Psalter was up to 1547 Louis Bourgeois. The additional 1547 (40 in number) were added by an unknown hand. After the completion of the Psalter the tunes were harmonized in 1565 by the celebrated Claude Goudimel, who published in 1572 the massacre at Lyons which followed the "Bartholomew" at Paris. Hence the melodies have often, but erroneously, been attributed to Goudimel, who had not even joined the Huguenot party, and did not even verse the Psalter until the middle of the century. The Psalter of Israel became the favorite Reformed hymn-book, and is used as such in many branches of Scottish and American Presbyterianism, even to the exclusion of "inspired" hymns. The first German Reformed hymn-book appeared at Zürich, 1540, edited by Johann Ziegler, of Constance. Ambrose Blarer (or Blauner), and his brother Thomas Blauner. It contained versified psalms and original hymns, with a preface in defence of con- gregational singing. But the most popular collection for a long time was the versified Psalter of Ambrosius Lobwasser, a Professor of Law at Königshoven (b. 1515, d. 1585). It is a rhymed translation of the French Psalter of Marot and Beza, written at first for private devotion, and pub. at Leipzig in 1578. The poetry is the poorest part of the translation, and is well characterized by the name of the author (Praise-sayer); but the pious contents made it a rich source of devotion for a hundred years. It is a parallel to Rons English
version of the Psalter. [See Scottish Hymnody.] It is another interesting coincidence that Loh- wasser, who furnished the popular Psalter to the German Reformed or Calvinistic churches, was a Lutheran, and that Francis Hotz, who furnished the most popular Psalter to Scotland, was an English Puritan, and spent his whole life in the south of England. What gave to both such an authority was the belief that the Hebrew Psalter is a complete and the only inspired manual of praise for public worship.

iii. Third Period.

The third period extends from the middle to the end of the seventeenth century, or from Paul Gerhardt to Spencer (1648–1690). It is the transition from the churchly and confessional to the pietistic and devotional hymns, or, as the Germans say, from the Believers' Psalter to the Erbauungsbüchlein. The poets were mostly orthodox, but with a mystic vein, and possessed fervent experimental piety. They include:

Paul Gerhardt (1607–1676), a Lutheran pastor in Berlin, afterwards in Lübben, is the prince of German hymnists of the seventeenth century, and yields in popularity only to Luther, with whom he greatly surpassed in poetic fertility. His 3,333 hymns are among the noblest pearls in the treasury of sacred poetry. More than thirty of them are still in use, and some of them have been naturalised in English dress by John Wesley, James W. Alexander, Mrs Winkworth, A. T. Russell, John Newton, and others. We mention "Befrei dein Wege," "O Haupt voll Blut und Wunden," "Was soll ich dich empfangen." Next to him comes Johann Joachim David (1661–1727), burgomaster of his native town, Guben, in Lower Lusatia, not so popular and hearty, but superior in art and pathos. He characterised his poetry as "the music of piety, the herald of immortality, the founder of cheerfulness, the conquistador of sadness, and the elect of heavenly glory." He had a strong vein of mysticism, and began the series of the sweet pietistic Jesus-hymns. Among his best are: "Jesus, meine Freude," and the exhilarating "Schmach dich, o liebe Seele." The three brothers Franck (Sebastian, Michael, and Peter) occupy an inferior rank. Johann Rist (1607–1667), much praised and much censured by his contemporaries, crowned as poet laureate by the Emperor Ferdinand III. (1644), was the most fertile poet of his age, and produced or manufactured 410 hymns, published in ten collections between 1641 and 1664. Some are of a high order, but many only rhymed prose, and nearly all too prolix. One of his best is: "Der Engel de Bonnewort" (1661), greatly abridged in hymn-books. Georg Neumark (1621–1661), librarian at Weimar, is the author of the popular hymn of triumph, "Wer nur den lieben Gott lasst walten," which grew out of a providential deliverance from great distress. Michael Seckmann (1606–1673) wrote one of the best Pentecostal hymns, which, with its popular tune, is found in all German hymn-books: "O heliger Geist, kehr bei uns ein.

The following have also more or less enriched German hymnody:

Johann Georg Albinus (1624–1673); Johann Theobald (1611–1663); Christian F. Schenck (1646–1693); Christian K. von Böcklin (1610–1683); Christian Hoffmann (1610–1683); Christian Altmann (1608–1638); Christian F. Schenck (1634–1661); Christian Hoffmann (1610–1683); Christian Altmann (1608–1638); Christian F. Schenck (1634–1661); Christian Hoffmann (1610–1683); Christian Altmann (1608–1638); Christian F. Schenck (1634–1661); Christian Hoffmann (1610–1683); Christian Altmann (1608–1638); Christian F. Schenck (1634–1661); Christian Hoffmann (1610–1683); Christian Altmann (1608–1638); Christian F. Schenck (1634–1661); Christian Hoffmann (1610–1683); Christian Altmann (1608–1638); Christian F. Schenck (1634–1661); Christian Hoffmann (1610–1683); Christian Altmann (1608–1638); Christian F. Schenck (1634–1661); Christian Hoffmann (1610–1683); Christian Altmann (1608–1638); Christian F. Schenck (1634–1661); Christian Hoffmann (1610–1683); Christian Altmann (1608–1638);

iv. Fourth Period.

The Pietistic and Moravian period, from Spener to Gellert (1680 to 1757), produced a large number of hymns which breathe the spirit of a second Reformation or Revival in Germany. The Pietism of Philip Jacob Spener, and August Hermann Francke, was a reaction against the dry scholasticism and cold formalism of the Lutheran Church, and emphasised the importance of practical, personal, experimental piety. It corresponds in many respects to Puritanism, which preceded it, and to Methodism, which succeeded it, in England, but it remained within the state church. The Moravian movement resulted in a separate community, which Count Zinzendorf organised on the remnant of the Bohemian and Moravian Brethren or Unitas Fratrum. The Pietistic and Moravian hymns give expression to the various stages and shades of Christian experience, are fresh and lively, full of devotional fervor, but sometimes degenerate into a playful and irreverent sentimentalism.

It is a remarkable fact that some of the greatest religious revivals in the church—as the Reformation, Pietism, Moravianism, Methodistism—were sung as well as preached and written into the hearts of the people, and that the leaders of these revivals—Luther, Spener, Zinzendorf, Wesley—were themselves hymnists.

From the Pietistic and Moravian hymnody we must distinguish the hymnists of the German Reformed Church, which began to relax the exclusive use of the Psalms, and produced not a few hymns equal to the best in the Lutheran Church of this period. The chief Pietistic hymnist are:

Philipp Jacob Spener (1635–1705), an Abastian by birth, pastor of St. Nicolai in Berlin, was in word and example the leader of the Pietistic revival, and one of the best men in German church history, but he had no poetic genius, and his few hymns derive their value from his name and fame rather than from intrinsic merit. August Hermann Francke (1663–1727), the second leader of Pietism, a hero of faith in God, and founder of the famous Orphan House in Halle, where he was professor of theology and pastor of a church, wrote a few hymns, one of them, "Gott will's machen, Dam die Sache," "Er ist nicht schwer ein Christ zu sein," "Es kostet viel ein Christ zu sein," "Es ist nicht schwer ein Christ zu sein"


Johann Christoph Heymann (1675–1713), son-in-law and successor of Francke as director of the Orphan House, wrote a number of good hymns, and published the best hymn-book of the Pietistic school at Halle, 1704 and 1714. John Daniel Hermann (1673–1723), professor of theology in Halle and collegial of Francke in the management of the Orphan House: "Gott will's machen, Dam die Sache," "Lob deinen Herrn, o meine Seele," "Lob deinen Herrn, o meine Seele," "Lob deinen Herrn, o meine Seele," "Lob deinen Herrn, o meine Seele," "Lob deinen Herrn, o meine Seele," "Lob deinen Herrn, o meine Seele," "Lob deinen Herrn, o meine Seele," "Lob deinen Herrn, o meine Seele," "Lob deinen Herrn, o meine Seele." Christian Seeger (1629–1693), pastor in Magdeburg, court chaplain at Quedlinburg, author of the highly popular spiritual, "Seelenkrantz," wrote a few hymns, "Der lieben Sonne Licht und Pracht," "Jesus, meiner Seele Leben." Gotfried Arnold (1666–1714), the famous church histo-
The fifth period extends from 1757-1817, when Rationalism broke into the German churches and made havoc in the hymn-books and liturgies. It is the period of hymnological revolution. It began with the well-meaning zeal for improving old hymns in style and expression and adapting them to the taste of the age. This zeal had a sound foundation in the unchangeable language, the irregenerate rhymes, the antiquated words, and the Latinisms which disfigure many hymns of the 16th and 17th centuries. But it did not stop there. Klopstock, himself a great poet, published in 1758, along with his own spiritual odes, twenty-nine of the old hymns in altered form. He was followed by a swarm of hymnological tinkers and poets who had no sympathy with the theology and poetry of the grand old hymns of faith, weakened, diluted, mutilated and watered them, and introduced these misimprovements into the churches. The original hymns of rationalistic preachers, court chaplains and superintendents, now almost forgotten, were still worse, mostly prosy and tedious rhymes on moral duties. Conversion and sanctification were changed into self-improvement, piety into virtue, heaven into the better world, Christ into Christianity, God into Providence, Providence into fate. Instead of hymns of faith and salvation, the congregations were obliged to sing hymned sermons on the existence of God, the immortality of the soul, the delights of heaven, and the duty of self-improvement, the nurture of the body, and the care of animals and flowers.

And yet this was the classical period of German poetry and literature. But Goethe, Schiller, Wieland, Lessing, Herder, wrote no hymns, and had little or no sympathy with evangelical religion, except Herder, who knew how to appreciate the old hymns.
We pass by the would-be hymns of rationalistic compilers of hymn-books, which have mostly gone out of use again. But there were during this period of nearly a century. The works of whose names will be forgotten, though they were affected somewhat by the moralizing tone of their age. These include:

Christian Fürchtegott Gellert (1716-1769), professor of poetry, eloquence and moral philosophy in Leipsig, a noble, truly pious, and highly gifted man, wrote his Hymnen (1730), which are didactic rather than lyrical and emotional, but with great emotional power, warm, edifying, and justly popular, especially in North Germany: "aus Gott, und nicht auf meinen Reichtüm," "Es ist der Tag, den Gott gemacht," "Du, deine Gute reicht so weit," "Jesus lebt, mitt ihm auch ich," "Mein Gott, was ich dir verehre," "Wie gross ist der Almächtige Gottes." Friedrich Gottlieb Klopstock (1721-1803), the German Milton, too, wrote some hymns of high poetic merit, but lacking in popular simplicity. "Auferstehn, ja, auferstehn wird du" (Resurrection hymn), "Hallelujah, Amen, Amen" (funeral hymn), Johann Caspar Lavater (1741-1801), pastor at Zurich, once a friend of Goethe, and a noble Christian philanthropist, wrote, "(1) Jesus Christus, wache in mir," "Forst-kämpf' und forgerungen." "Jesu, Freund der Menschskinder." Matthias Flacius (1749-1812), pastor of the German Reformed church in the Hague, made one of the best poetic versions of the Psalms, Matthias Claudius (1749-1815), called "Ammen," of the "Wandsbecker Pate," a faithful witness to the truth in an age of unbelief, wrote a popular evening hymn, "Der Mond ist aufgegangen." 

vi. Sixth Period.

This dates from about 1817, and is the period of the revival of evangelical theology, piety, and hymnody. It is rich in hymns which combine the old faith with classical elegance of form, sound doctrine with deep feeling. We have:

Friedrich Julius Riedberg (1776-1851), called Neuforts, was a youthful forerunner of the new epoch, a poetic genius of high order and burning love to Christ, connected with the Calvinarians, and also with the Reformed school. His hymns are among the very best, though somewhat sentimental. "Wann alle umtra werden," "Was wär ich ohne Dich gewesen," "Wenn ich ihn nur habe," "Je sind die Welt erblüht," "Ich erhebe meinen Herzen" (hymn of history in Bonn), and a noble German patriot, revived an interest in the old German hymns, 1819, and himself wrote a book which found its way into most hymn-books, "Ich weiss, was ich dich glaube." Friedrich Adolf Krummacher (1768-1845), pastor of St. Agneti at Heumen, and author of the popular "Pardon," "Ein Himmlisches Lied," "Dein König kommt, o Zion," "Mag auch die Liebe weinen." Friedrich Wilhelm Krummacher (d. 1845), son of the former, pastor in Elberfeld, afterwards court chaplain at Potsdam, a most eloquent pulpit orator (sermons on Elijah, Elisha, David, the Advent, the Passion, etc.). "Du Stern in allen Nächtern," "Behalte mich in Deinem Pflege." Johann Baptist von Altenburg (1769-1821), of a noble family of the Orlouns, in Switzerland, Moravian bishop at Breslau, fellow-student and friend of Schleiermacher, and a man of genius and piety: "Mit Deiner Güte entzündete mich," "Selig sind, die nicht setzen und doch thieben." Karl Bernhard Gerz (1763-1811), likewise a Moravian minister, and a gifted hymnist; he died at Herrnburg: "Deinem Friede gib uns Herz," "Der erste Urschuldiger mein Glück." Friedrich Riecker (1765-1820), one of the greatest masters of lyric poetry, wrote a beautiful Advent hymn: "Dein König kommt in Frieden huldigen." Albert Knapp (1778-1864), minister at Stefansgut, one of the most fruitful and gifted religious poets, and editor of the "Liederschatz." His best hymn is: "Eines wünsche ich mir vor allem andern, ich bin in Dir, und Du in mir," "Hein, Jesus Christus ist erschienen," "Nicht menschlicher Brauch und Erkenntniss," "Schöpfer meines Lebens." Christian Gottlob Neander (1709-1756), a friend of Knapp, and likewise a Swabian, reflected his indefatigable zeal for foreign missions in his hymns: "Der für in Todesmännern," "Hütter, bist die Nacht verschwunden." Christian Heinrich Schmoller (1757-1780), of Switzerland, called by Dr. Koch the most eminent and noble among all the female poets of our whole Evangelical Church. (1) Ich weiss, was ein Erlöser lebt," "Herz, du hast viel geweil." "Theuer ist der Tod der Deinern," "Willkommen, lieber Oster tag." Miss Jane Southwell has translated a number of her poems in Alpine Lyric. Carl Friedrich Begasen (1801-1874), professor of Church History in Basel, "Stille halten deinem Warten," "Wachtet auf! Erhebt die Blicke." Johann Peter Lange (1809-1844), professor of theology in Bonn, a most fruitful author, editor of the well-known "Dokument," and of a collection of hymns, wrote several volumes of poetry; "Was kein Auge hat gesehen," "Der Herr ist aufgestanden." Karl Johann Philipp Spitta (1801-1850), a Lutheran pastor and superintendent in the kingdom of Hannover, is upon the whole the most popular hymn-writer of the nineteenth century. His Psaltery and Harp passeases through a new edition every year (the 50th appeared with illustrations in 1856). His hymns are characterized by evangelical piety and simplicity, and have found an able translator in Richard Massie. "Bei Dein, Jesus, will ich bleiben," "Betracht wieder, betracht wieder," "Selig Haus, wo man Dich aufgenommen," "O wie freuen wir uns an Ihres Stund," "Stimm an das Lied vom Sterben," "Unser Wandel ist im Himmel." "Wenn meine letzte Stunde schlägt." Karl Griesel (born Jan. 30, 1815), later prelate and court chaplain in Stuttgart, the most fruitful and popular religious poet of Germany now living. His collections of poems bear the poet names: "Pfauendrucker, Fischertum, Blumen, Sterne." "Es ist in keinem andern Heil," "Selbst erdenken, Tag des Herrs." 

The works chiefly used in this sketch are the following:


German Psalters, [Psalters, German.]

German, St. [634-734.] One of the Greek hymn-writers, and one of the grandest among the defenders of the Icons. He was born at Constantinople of a patrician family; was ordained there; and became subsequently bishop of Cyzicus. He was present at the Synod of Constantinople in 712, which restored the Monothelito heresy; but in after years he condemned it. He composed a work against Constantinople in 713. In 730 he was driven from the see, not without blow, for refusing to yield to the Iconoclast Emperor Leo the Isaurian. He died shortly afterwards, at the age of one hundred years. His hymns are few. Dr. Neale selects his canon on The Wonder-working Image of Edessa as his most poetical piece (see Neale's Hymn of the Eastern Church, 1852, and later editions). The earliest biographical account of Germanus is found in
Gib deinen Frieden uns, o Herr der Stunde. [The Peace of the Countess] 

Includes as No. 48 in Knapp's Ps. 1877, in 6 st., of 4 l., without name of author; but in the 1850 ed., No. 159, ascribed to C. B. Garve. We have failed to discover any authority for this ascription, and the hymn is certainly

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neither in Garve's Christliche Gesänge, Görlitz, 1825, nor in his Brüdergesänge, Grondau, 1827. The only tr. is:—

Give us Thy blessed peace, God of all might!

A full and good version by Mrs. Findlater in the 4th series, 1862, of the H. L. L., p. 87 (1884, p. 248); repeated as No. 141 in Jellicoe's Coll., 1887.

[G. M.]


Gibbons, Thomas, was b. at Reak, near Newmarket, May 31, 1720; educated by Dr. Taylor, at Deptford; ordained in 1742, as assistant to the Rev. Mr. Bures, at Silvert Street Chapel, London; and in 1743 became minister of the Independent Church, at Haberdashers' Hall, where he remained till his death, Feb. 22, 1783. In addition to his ministerial office he became, in 1754, tutor of the Dissenting Academy at Mile End, London; and, in 1759, Sunday evening lecturer at Monkwell Street. In 1779 the College at New Jersey, U.S., gave him the degree of M.A., and in 1784 of D.D. His prose works were: (1) Calvinism and Nonconformity defended, 1740; (2) Sermons on various subjects 1762; (3) Sermons 1767; (4) Female Worthies, 2 vols. 1777. Three vols. of sermons were pub. after his death. His poetical works were:—

1. Juvenilia: Poems on various subjects of Devotion and Virtue. This was published by subscription. Among the subscribers is found the name of the Rev. Mr. George Whitefield, e.e. It was dedicated to the Countess of Huntingdon, and bears her coat of arms. In this volume are included versions of six of the Psalms, and a few hymns. (2) Hymns adapted to Divine worship in two books. Book I. Derived from select passages of the Holy Scriptures. Book II. Written on sacred subjects and particular occasions, partly collected from various authors, but principally composed by Thomas Gibbons, D. D., 1789. (3) Hymns adapted to Divine worship in two books. Book I. Derived from select passages of the Holy Scriptures. Book II. Written on sacred subjects and particular occasions by Thomas Gibbons, D. D., 1784.

2. (The Sermons, pub. in 1782, included fifteen hymns, one being appended to each sermon. (5) The Christian Minister in three poetical epistles to Philander, 1772. This volume included (1) poetical versions of several parts of Scripture. (6) Translations of poems from Greek and Latin writers. (7) Original pieces on various occasions. (8) An English version of the Latin Epitaphs on the Nonconformist's Monument, with a paraphrase of the memory of the 3000 ministers ejected in 1662. 1775. (9) Select Portions of Scripture, and Remarkable Occurrences, weighed for the instruction and entertainment of Youth of both Sexes, 1787. Reprinted in America, 1865.

Dr. Gibbons may be called a disciple in hymn-writing of Dr. Watts, whose life he wrote. His hymns are not unlike those of the second rank of Watts. He lacked "the vision and faculty divine," which gives life to hymns and renders them of permanent value. Hence, although he is in C. U. in America, they are dying out of use in C. Britain. The most popular are: "Now let our souls on wings sublime": Great God, the nations of the earth; Thy goodness, Lord, our souls confess"; "To Thee, my God, whose presence fills".

[W. G. H.]

The least important of Dr. Gibbons's hymns, which are still in C. U. are:—

1. And be it so that till this hour. Hope. In his Hymns adapted to Divine Worship, &c., 1789, in 5 st. of 4 l., and headed, "Encouragement against Dispair; or, Hope still set before us." Originally a Sacramental hymn, in Rippon's Sel., 1787, No. 230, it was altered to a general hymn, with special reference to "Hope." [J. M.]

2. Assist us, Lord, Thy Name to praise. Life, a race. In Rippon's Sel., 1787, No. 236, in 4 st. of 4 l.

3. Eternal life, how sweet the sound. Eternal Life. This is one of three hymns on Titus iii. 7, in his Hymns adapted to Divine Worship, &c., 1784, Bk. I., No. 156, in 5 st. of 4 l. In the American Dutch Reformed Hymns of the Church, 1839, No. 443 begins with st. 11. "Eternal life, how will it reign?"

4. Father, is not Thy promise pledged! Missions. This is in III. of his hymn, "Great God, the nations of the earth." (q. v.)

5. Forgiveness, 'tis a joyful sound. Pardon. From his Hymns adapted to Divine Worship, &c., 1789, Bk. I., No. 69, in 5 st. of 4 l. into several modern collections in Europe and America. It is based on St. Luke, vii. 47.

6. From winter's barren clods. [Spring.] Appeared in his Hymns, &c., 1784, Bk. II., No. 37, in 5 st. of 4 l., and headed, "The Return of the Spring celebrated in the Powerful and Gracious Work of God." In 1787 it was repeated anonymously in Rippon's Sel., 1787, No. 499. The hymn, "Great God, the nations of the earth," begins with st. 11 of this hymn.


8. On Zion, his most holy mount. Gospel Hymn. From his Hymns adapted to Divine Worship, &c., 1789, Bk. I., No. 35, in 6 st. of 4 l. It was originally a Sacramental hymn, but in its abbreviated form, as in use in America, that element is eliminated.


10. Thy goodness, Lord, our souls confess. Providence and Grace. Appeared in the Gospel Magazine, 1784, and in his Hymns adapted to Divine Worship, &c., 1784, Bk. II., No. 11, in 7 st. of 4 l. In Dobell's Sel., 1786, st. 1, verse 1, and v. 4, were given with alterations, which were not improvements, as No. 9. This arrangement is repeated in modern hymn-books, including the Baptist Hymnal, 1879, and others.

11. When Jesus dwelt in mortal clay. Jesus our Example. From his Hymns adapted to Divine Worship, &c., 1784, Bk. I., No. 126, in 9 st. of 4 l. into a few American collections, including the Baptist Praise Book, 1871.

The more important of Dr. Gibbons's hymns are annotated under their respective first lines. [W. T. B.]

Gilbert, Ann. [Taylor, A. & J.]

Giles, John Eustace, was born at Dartmouth in 1805, and educated for the ministry at the Baptist College, Bristol. After preaching for a short time at Haverfordwest, he became, in 1830, pastor of the church at Salters' Hall, London. Leaving Salters' Hall in 1836, he ministered successively at Leeds, Bristol, Sheffield, Rathmines (Dublin), and Clapham Common, London. He d. at Clapham Common, June 24, 1875. His prose works include A Funeral Sermon on the Death of Robert Hall; Lectures on Socialism, &c. From childhood he composed hymns and poetical pieces. In 1834, at the request of the Baptist Missionary Committee, he composed a hymn in celebration of negro emancipation,
and No. 9. 16, & 24 in their Jubilee Coll. 1842.
The hymn by which he is best known is:

**Hast thou not heard that Jesus! Holy Baptism**
(Adult). It is a composition of special merit, and in
English Baptist congregations is often sung
on Baptismal occasions as well as any other hymn.
It was written "during a serious illness, in 1836, and in
anticipation of having to baptize several persons at Salter's
Hall, London, on his recovery." (Singers and Songsm. 1849, p. 482.)
It was printed in 1840 in the **Baptist** No. 765 with the
omission of st. ii. The full original text is in the
**Baptist Hymnal**, 1840, p. 429. It is also in several
other collections. [W. B. B.]

**Gill, Thomas Hornblower**, was b. at
Bristol Road, Birmingham, Feb. 10th, 1819.
His parents belonged to English Presbyterian
families, which, like many others, had become
Unitarian in their doctrine. He was educated
at King Edward's Grammar School under
Dr. Jeune, afterwards Bishop of Peterborough.
He left the school in 1838, and would have
proceeded to the University of Oxford, but
was prevented by his hereditary Unitarianism
(long since given up), which forbade subscrip-
tion to the Articles of the Church of
England then necessary for entrance to the
University. This constrained him to lead
the life of an isolated student, in which he
found solace chiefly to historical and theological
subjects. Hence his life has been
singularly devoid of outward incident; and its
interest centers about his hymns, and the
seasons of overmastering thought and feeling
which gave them birth. The only events that
can be chronicled are the publications of his
books (see below). It is in the singular combina-
tion of influences which has formed his
character and determined his thinking that the
real interest of his life consists. Here is
to find the true key to the understanding of
his hymns. To his Puritan ancestry may be traced their deep religiousness; to his
Unitarian training their ethical earnestness;
and to his poetic temperament their freshness
from conventionalism. Delight in the divine
songs of Watts was his earliest intellectual
enjoyment; and in after years the contrast
between their native force and fulness and their
dwindled presentation in Unitarian hymn-books
began to estrangement from his hereditary faith
which gradually became complete. These various influences mingled in
his own mind and have conspired to
render him what Dr. Freeman Clarke calls
him, "a more intellectual Charles Wesley."
He belongs to the small company of really
original hymnists. His hymns are marked
by a remarkable absence of, and even opposition
to all antiquarian and ascetical ideas of
Christianity, a keen discrimination of
the spirit rather than the mere letter
of the Gospel; and profound thought on Scripture
themes, so that his style, some of his hymns are too
subtle for use in the ordinary worship of the
Church. Their style is characterized by a
certain quaintness of expression reminding one
of George Wither or John Mason, but modified by
the influence of Watts's warmth of feeling.
They have a great sweetness of melody, purity
of diction, and happy adaptation of metre and
style to the subject of each hymn. They are
almost exclusively used by Nonconformists.
Bard's **English Hymn**, 1849, contains 39; the **Baptist**
**Hymnal**, 1840; 11; Mar-

**lineau's Hymn of Praise & Prayer**, 11; and the
Congregational Church **Hymnal**, 11. The following
are Mr. Gill's published works:

1. The Passing of Faith, 1841.
2. The Anniversaries (Poems in commemoration of great Men and Great Events), 1844.
3. The Papal Drama (an historical essay), 1845.
5. The Author's Birth, 1848.
6. The Triumph of Christ (Memorials of Franklin Howard), 1863.

Mr. Gill's hymn number nearly 200. Of
these, over 80 are in **C.U.** in **G. Britain and America**. The most widely used of these:

"Eternal love, never ceasing love, "mean
earth, Lord, doth Thy dear praise;" "Thou biddest, Lord,
Thy step be bold;" are annotated under their
respective first lines, the rest are noted below.

The 75 hymns which follow are all noted
from the author's notes, kindly supplied
for use in the work:

1. At Movers, fasting and forlorn. Eternal Youth. Written in 1849, and 1st pub. in his **Golden Chain**, 1849, p. 9, in 6 st. of 4 l. In 1849
Martinson gave it 1 st., in his **English Hymns**, 146, as "Young souls, so strong the race to run." These were repeated in the **Baptist Hymnal**, 1879, as No. 82.

2. A new scene in life. Consolation of the Heart. Contributed to G. Dawson's, *F.'s & Hys*, 1849, No. 121, in 7 st. of 4 l. It was inserted in the
American Unitarian collections through: Hodge & Huntington, *Hymn for the Church of Christ*, 1849, No. 1. 3. At the closest junction. Written in 1849, and 1st pub. in his **Golden Chain**, 1849, p. 26, in 8 st. of 4 l.

4. And didst thou, Lord, our sorrows take? &c. Written in 1849, and 1st pub. in his **Golden Chain**, 1849, p. 46, in 6 st. of 4 l. It is in several
English collections.

6. Behold the everlasting Son. Ascension. Written in 1862, and 1st printed in the **Hymn Magazine**, 1863, and then in G. Dawson's
*F.'s & Hys*, 1862, and the **Golden Chain**, 1869, p. 47, in 8 st. of 4 l.

7. Break, new-born year, glad eyes, break. New Year. Written in 1849, and 1st pub. in his **Golden Chain**, 1849, p. 144, in 6 st. of 4 l. It is one of the
most popular of the author's hymns, and is found in many collections.

8. Bright Presence! may my soul have part. Witness of the Spirit. Written in 1849, and 1st pub. in his **Golden Chain**, 1849, p. 100, in 9 st. of 4 l. It is repeated in the **Songs of the Spirit**, N.Y., 1871.

9. Bright Thy presence when it breaks, public. Worship. Written in 1846, and 1st pub. in his **Golden Chain**, 1849, p. 27, in 6 st. of 6 l. In the **Baptist*
Hymnal, 1849, and in Dale's **English Hymn**, it is in an abbreviated form.

10. Day divine! when sudden streaming. Written on Whit-Sunday, in 1840, and 1st pub. in G. Dawson's, *F.'s & Hys*, 1849, and again in the
**Golden Chain**, 1869, p. 97, in 3 st. of 4 l. In some American
collections, as the Dutch, as *Reformed Hymn of the Church*, 1849, it is given as "Day divine, when in the

11. Dear Lord and Master mine. Regeneration. Written in 1849, and 1st pub. in his **Golden Chain**, 1849, p. 162, in 7 st. of 4 l. It is in somewhat
extensive use both in U. Britain and America.


text, "Let your light so
shine before men," &c., and was written in 1835.

14. Do we only give Thee need. Jesus the
GILL, THOMAS H.


Gill, Thomas H., 1807-1863, was a British poet and hymn writer. He wrote many hymns and devotional works that were widely used in English-speaking countries. His work includes hymns such as 'Blest the Man' and 'O Lord, How Excellent are Thy Deeds.' Gill is known for his use of Scriptural language and his emphasis on the importance of faith and devotion. His works have been included in many hymnals and collections, and his influence can be seen in the development of English devotional literature.
GILL, THOMAS H.

the outcast of the Confessions, "Secrets and Fractions," and was the first of several hymns inspired by his wonderful answers about the latest art in "A. L. D. W. & H. X. 35, &c. It was in 8. Gawen's Ps. & Hys., 1856, and again in the Golden Chain, &c., 1869. No. 13, in 4 st. of 4. It is in English and American.

49. O Holy Ghost, who dost come. Wilt

usalude. "Written at Malvern on the Tuesday, 1854, A

day of singular spiritual enjoyment, and outward love-

liness," it was first published in the Golden Chain, &c., 1869. No. 74, in 4 st. of 4, and headed, "A Breath of the Holy Spirit," and is in several collections. In Martineau's Hymns, &c., 1872. No. 36, it begins with

"the Spirit of Truth, Who maketh bright," st. 1 and

4t. being omitted.

50. O not alone in saddest plaint. Divine Good-


51. O not to fill the mouth of fame. A Servant of

Christ. Composed in 1854, and printed first in a small collection of poems entitled, I think, The "Violet." In 1853 it was given in G. Gawen's Ps. & Hys. and in"Lenten Hymns," &c., 1851. No. 121, in 6 st. of 4. Its use is mainly confined to America.

52. O not upon our waiting eyes. Divine Love.

Written in 1854, and 1st pub. in his Golden Chain, &c., 1869. No. 25, in 5 st. of 4.

53. O saints of old, not yours alone. Seeking

God. Written in 1854, and 1st pub. in G. Gawen's

Golden Chain, &c., 1869. No. 126, in 12 st. of 4. The American hymn-books have usually the original text, but

"Lenten Hymns," &c., 1853, and Horder's Cong. H. Bk., 1864, the text is abridged from the Golden Chain.


55. O Spirit, sweet and pure. Constant Presence of


56. O Master, hear thy servant's prayer. Worthy


57. O who dost bear my spirit's load. Spiritual

Change. "Composed with great ardor and spirit of

soul, in 1847, and first printed in the Golden Chain, &c., 1851. No. 36, in 7 st. of 4.

58. Our fineness of grace. best British reforms.

National Hymn. Composed in 1856, and first pub. in his entitled, "The Thanksgiving Song of Protestant Britain," in 1854, No. 61, in 11 st. of 4, and entered which was added the

words of Milton: 'Let us all go, every true

Christian Briton, throughout the three

light, and render thanks to God the Father of

His Son, Jesus Christ our Lord.'

59. Savio heeds the world no longer. Christ

All in All. Written in 1856, and 1st pub. in his Golden Chain, &c., 1869. No. 61, in 11 st. of 4.

60. Savio, who from death didst take

The Resurrection of Christ. by the confidence. Written in 1856, and 1st pub. in his Golden Chain, &c., 1869. No. 61, in 11 st. of 4.

61. Sweet Spirit, who dost be all with me. Written in 1856, and 1st pub. in G. Gawen's Ps. & Hys., 1869. No. 167, in 12 st. of 4.

62. The happy fields, the heavenly home. Heaven.

Written in 1856, and 1st pub. in G. Gawen's Ps. & Hys., 1869. No. 167, in 12 st. of 4.

63. Thine happy ones a strain begin. Joy in God.


64. The Lord is my light and my salvation. Written in 1856, and 1st pub. in G. Gawen's Ps. & Hys., 1869. No. 97, in 10 st. of 4. In the Golden Chain, &c., 1869. No. 92, in 5 st. of 4.

65. We come unto our Father's God. God our Father.

Written in 1860, and 1st pub. in his Golden Chain, &c., 1869. No. 92, in 5 st. of 4.

"The author of this hymn, November 22nd, 1860. Its

publication employed the whole day and

was a prolonged rapture. While

the Golden Chain was being printed, just in time to

be the last hymn of 1860. It was as late as ever, and was the last one to be

written. In the Golden Chain, &c., 1869. It is in

English and American.

66. We triumph in the glorious grace.

t of Heaven. Written in 1856, and 1st pub. in his Golden Chain, &c., 1869. No. 93, in 6 st. of 4.

67. What sweetness on this earth doth dwell.

Nature revealing God. [Summer.] Written in 1856, and 1st pub. in his Golden Chain, &c., 1869. No. 93, in 6 st. of 4.

68. When shall I, Lord, a journey take.

Written in 1856, and 1st pub. in his Golden Chain, &c., 1869. No. 92, in 5 st. of 4. It is in C. U. in British and America.

69. When shall I, Lord, a journey take.

Written in 1856, and 1st pub. in his Golden Chain, &c., 1869. No. 92, in 5 st. of 4.

70. Wherein this flaming joy that maketh.


71. Why should the Spirit more completely? To


Written in 1847, and 1st pub. in his Golden Chain, &c., 1869. No. 35, in 6 st. of 4.

73. Ye of the Father loved. Pray.

Written in 1869, and 1st pub. in his Golden Chain, &c., 1869. No. 5, in 5 st. of 4.

74. Ye people of the Lord, draw near.

Hymn of Submission. Written in 1856, and 1st pub. in his Golden Chain, &c., 1869. No. 127, in 7 st. of 4.

75. Ye souls, the Father's own.

Pilgrimage. Written in 1864, and 1st pub. in his Golden Chain, &c., 1869. No. 142, in 9 st. of 4.

These hymns are usually abridged in the hymn-books, the length of most of them against their use in their full form. Although they are gradually growing in popular esteem, the extent of their use is much more limited than their merits deserve.

Gilman, Caroline, née Howard, daughter of Samuel Howard, and wife of
S. Gilman (q.v.), was b. at Boston, Mass., 1794, and married to Dr. Gilman in 1819. After Dr. Gilman's death in 1838, she resided for a time at Cambridge, Mass., and returned to Tiverton, R. Island.

Gilman is the author of several tides, ballads, and poems, and of the following hymns:

1. Is there a lone and dreary hour! Contributed to Sewall's Unitarian Coll., N. York, 1829, in 4 st. of 4 l. In 1867 Mrs.

Gilman added a stanza thereto for the Charlestown Services & Hymns. The original hymn is in extensive use amongst the Unitarians in G.

2. We bless Thee for this sacred day. Sunday. Also contributed to Sewall's Coll., 1829, in 4 st. of 4 l, to which another was added by Mrs.

Gilman, for the Charlestown Services & Hymns, 1867. In extensive use.

Gilman, Samuel, b. at Gloucester, Massachusetts, Feb. 16, 1791; graduated at Harvard, 1811, and was a tutor there from 1817 to 1819. In 1819 he became the pastor of a Unitarian congregation at Charlestown, South Carolina, and retained the same to his death. He d. at Kingston, Mass., Feb. 1838. His hymns include:

1. O God, accept the sacred hour. Holy Com-
munion. Contributed to Dr. Harris's Hys. for

the Lord's Supper, July, 1829, reprinted in
of this version we give as an example of both the metre and the rendering:—

2. "Praise Him both moon and sun,
Which are so clear and bright;
The same of you to shine,
Ye glimmering stars of light;
And you no less,
Ye heavens fair,
And clouds of th' air,
His land express."

The full text is difficult to find except in the Psalters appended to old editions of the Bible and Prayer Book. [Old Version, § 18.] [J. J.]

Give me the wings of faith to rise. I. Watts. [Heaven: All Saints.] 1st pub. in his H. & Spiritual Songs, 2nd ed., 1709, Bk. ii., No. 140, in 5 st. of 4 l., and entitled, "The Examples of Christ and the Saints." It is in extensive use in all English-speaking countries, and generally in its original form as in the H. Comp., No. 357. In Kennedy, 1825, the opening line reads:—"He me the wings of faith to rise," No. 1379. There are also other slight alterations in the text. [J. J.]

Give thanks to God the Sovereign Lord. [King.] I. Watts. [Ps. cxviii.] This c. m. version of Ps. 136 was pub. in his Ps. of David, &c., 1719, in 10 st. of 4 l., with the following note:—

"In every stanza of this Psalm I have endeavoured to imitate the Chorus or Burden of the Song, For His mercy endureth for ever, and yet to maintain a perpetual variety."

The systematic way in which this end is accomplished is sketched out in the title which he gave to his Paraphrase. It reads:—"God's Wonders of Creation, Providence, Redemption of Israel, and Salvation of his People." The form in which it is found in most modern collections, as in N. Cong., 1859, No. 226, and others, eliminates the reference to the "Re-deption of Israel," thus reducing the hymn to 6 st. The first line sometimes reads:—"Give thanks to God, the Sovereign King." [J. J.

Give to our God immortal praise. I. Watts. [Ps. cxviii.] This c. m. version of Ps. 136 appeared in his Ps. of David in 1719, in 8 st. of 4 l. In modern collections we find it given thus:

1. The original in the N. Cong., No. 227; Spurgeon's O. O. H. Bk., No. 136, and others; and in the Ps. H. & Hymn., 1859-62, No. 8, with st. 3, l. 1, "Israel" for "The Jews" of the original.

2. A canto composed of st. 1, 4, vii. and viii. This was given in Cotterill's Sel., 1819-19, and from thence has passed into numerous collections, including Wesley, S. P. C. K. Ps. & Hymn., and Stevenson's Hymns, for ch. & Home, amongst modern hymnals, with slight variations in the refrain. This is the most popular form of the hymn.

3. A canto combining st. 2, 5, 7, vii. and viii. This appeared in Conger's Coll., 1857, No. 7, amongst late hymnals the Leoda H. Bk., 1853, the Islington Ps. & Hymn., and Kemble's New Church H. Bk., and other collections. This form is also in use in America. [See Psalters, English, § xv.]

Glad sight, the Holy Church. [Holy Baptism.] The Syriac original of this hymn is sometimes attributed to Ephrem the Syrian (d. 378), but without sufficient authority. It is found in the Office for Baptism of the Church at Jerusalem. Daniel, iii. 226, in the portion devoted to Syriac hymnology—Carmina Eclesiae Syriacae curavit Ludovicus Sphieht—gives the Syriac text, and a Latin tr. by Sphieht, which reads:—

"Expando alas tuae sancta Ecclesia et simulicen
GLADDEN, WASHINGTON

agnum supe, quem Spiritus Sanctus ex aquis Baptistis factus. De hoc Baptismo matinae est illius Zachariae, ego ipse, in aqua baptizo; at quod
venit in Spiritu Sancto. Exercitus cælestium circunstans, ut se aqua sanguinis filiis
Dei similes, ex aqua viva sub delectis sidon, quid
praelium prædixit? ex aqua Baptismalis idem Christi
adorantem delegat.

In 1682 the Rev. F. Pott contributed an
article on "Hymnology" to the Quarterly Re-
vieue (April, 1862), and gave therein a para-
phrase in metre of the two Greek hymns in the
beginning, "Gladiolus, the holy Church,"
in 9 st. of 4. Although previously included in
his Hymns, &c., 1861, No. 356, in 7 st. of
4., this publication brought it into fuller
notice, and it was added, in one form or
another, to several hymn-books, including the
People's H., 1867; the Appendix to H. A. & M.,
1868; the S. P. C. K. Church Hymns, 1871; the
Hymnary, 1876; and other collections in G.
Britain and America. The greatest deviation
from the original tr. is in the Church Hymns.
The changes, however, were made with the
translator's permission.

[J. J.]

Glassen, Washington. [Various.]

Glassie Hymns. [Scots, Hymnody.]

Gloria in Excelsis. The simple and
original form of this hymn is contained in the
song of the angels, given by St. Luke ii. 14,
"To thee, O God, the only-begotten Son of
Jesus Christ, and Holy Spirit." This
concluding clause, in the form given in
the Roman Missal, is "Dumne Fili unigenite Jesu
Christe," and in the English Prayer Book, "O Lord
the only-begotten Son of Jesus Christ,
and to Thee, O God, the Holy
Ghost." Its English translation, in glory Dei Patrias," and in the
Prayer Book, "with the Holy Ghost art most
high in the glory of the Father." This
translation is of unknown and, comparatively modern,
translations into English verse are all from
the prose translation in the Book of Common
Prayer. They include the following:

1. All glory be to God on high and peace
   on earth likewise, old Version. In J. Plowdon.
   1677. It is
   thereby "Glory to God on high, and peace on
diterranen. Given in the
the Supplement to the New Version, 1700, and continued
until the N. V. gave way to modern hymn-books.

2. Let glory be to God on high. Appeared
   in the
   American Andover Sabbath H. Bk., 1839, No. 176. Its
   authorship is unknown.

3. Glory in the highest. By Dr. Bonar
   in the
   Sunday at Home, 1816, p. 92.

In addition Mr. Chatfield has rendered the
Greek text as in the
   Greek text as in the
   Brown's Prayer, C. I. 1771, into prose in his Songs
   & H. W. of the<br>of the Earliest Greek Christian Poets
   1876, p. 101. See also "Glory to God in the highest, and
   peace on earth," &c., p. 487.

This hymn has also been rendered into
English as follows:

Allluem Gott in der Tih ney Ehr. A rendering
in 4 st. of 7 1, by Nicolaus Decius. 1st appeared in
Low German as "Alleine Gott in der hiege,
the Roscommon G. B., 1525 [Roscommon University
Library]. Wachsm. iii. pp. 565-67, quotes
it from the Roscommon G. B., 1526, and, in High
Germany, from V. Schuman's G. B., Leipzig
1539. The well-known melody set to it in
1539 (H. A. & M., No. 104) is also ascribed to
Decius, probably partly adapted from the
Latin plainsong. Text and melody speedily
became favourites in Germany; were used on high
festival days, at Holy Communion, &c.; and to this
day are everywhere in use. Luxmann, in
viii. 104-111, relates many edifying
incidents regarding them. In the U. C., 1851,
No. 185. The tr. in C. T. through the German is:

1. To God on high all glory be. In full
   as
   No. 256, in the Appendix of 1743 to the
   Moravians H. Bk., 1742, and repeated, altered,
   in
   later
   from
   the
   W. Pagantecher's Coll., 1864.

2. To God on high be thanks and praise,
   designe, &c. Of st. 1, by W. Ball, as part of his tr.
   of John's
   St. Paul, 1846. Included in the H. B. of
   the German book of words of Mendelssohn
   St. Paul, 1846. Included in the H. B. of
   1853, No. 225; N. Cong., 1859; Horder's
   Hymns, 1864; and others.

3. All glory be to God on high. And.
   As a good
   full tr. signed A. G. in the Balston Hospital
   H. Bk., 1848, No. 39.

4. All glory be to God on high. Who. A full
7. To God alone on high be praise. By T. E. Brown, as No. 45, in the Clifton College H. Bk., 1872.

8. Alone to God on high be praise. A tr. of st. i. as st. i. of No. 95 in the Swedishborgian Coll., 1890.

[Translations not in G. U.:

Gloria laus et honor. St. Theodulph of Orleans. [Palm Sunday.] That this hymn was written by st. Theodulph seems beyond all reasonable doubt. That it was written by him while imprisoned in the cloister, at Angers, about 829 or 821, is highly probable. Regarding its origin Chloitecu, in his Elucidatorum, 1516, p. 313, tells a pretty story to the following effect:

On Palm Sunday, 821, Louis the Pious, King of France, was at Angers and took part in the usual procession of the clergy and laity. As the procession passed the place where st. Theodulph was incarcerated, he stood at the open window of his cell, and amid the silence of the people, sung this hymn which he had not composed. The king was so much delighted with the hymn that he at once ordered st. Theodulph to be set at liberty and restored to his see; and ordained that henceforth the hymn should always be used in processions on Palm Sunday.

The story is not, however, a contemporary one; and moreover it seems clear that Louis the Pious was never in Angers after 818. It is also almost certain that st. Theodulph was never really restored to his see, but that he died at Angers in 821.

The ritual use of this hymn was always as a Processional on Palm Sunday. According to the Sarum use the first four stanzas were to be sung before leaving the church by seven boys "in loco incunctorti," near the south door. In the use of York the boys of the choir seem to have gone up to a temporary gallery over the door of the church and there sang the first four stanzas. After each of the first three stanzas the rest of the choir, kneeling below, sang st. 1. as a refrain. At the end of st. 4. the boys began the refrain and the rest of the choir, standing up, sang it along with them. In the Hereford use the procession went to the gates of the town. These being shut seven boys of the choir went to the summit and there sang the hymn. In the use of Tours and Rouen it was also sung at the gate of the city. According to the modern Roman use it is sung when the procession returns to the church; two or four singers entering the church, and when the door has been closed, facing it and singing the hymn while the rest outside repeat the chorus.

The hymn is founded on Ps. xxv. 7-10; Ps. cxvii. 25, 26; St. Matt. xxv. 1-17; and St. Luke xix. 37, 38. E. L. Dümmel, in his Poesis Sancti Petro Carolini, Berlin, 1877, vol. i. p. 558, gives the full text in 78 lines. In the liturgical books II. 1-36 only are given (so in the Paris MS., 18557, of the 10th cent. cited by Dümmel; and in the British Museum MS. Add. 17678, f. 36 b, of the 11th cent.) while in the Graduals and Missals the almost universal use was to give only II. 1-12. This is the form in a St. Gall MS. (No. 899) of the 9th cent. cited by Dümmel, and it is the form in English C. U. as in H. A. & M. The text is also found in an 11th cent. MS. in the British Museum (Harl. 4591, f. 196 b); in two 11th cent. MSs. in the Bollean (Liturg. Misc. 320, f. 18 b.; Liturg. Misc. 366, f. 18); in Daniel, i. No. 190, with notes at iv. p. 153; in Blasser, No. 99; in Dr. J. Kayser's Beiträge zur Geschichte und Erklärung der alten Kirchenhymnen, vol. ii., 1886, pp. 313-322, &c.

Translators in C. U.:
1. Glory and praise to Thee, Redeemer blest. By E. Caswall. 1st pub. in his Lyra Catholica, 1849, p. 232, in 5 st., with the repetition of the first two lines of the hymn as a refrain. It was also repeated in his Hymn. & Anthems, 1873, p. 121. It is found in several collections, including Kennedy, 1863, where it is altered and begins, "All glory be to Thee, Redeemer blest." The English Hymnal, 1865 text, is also considerably altered, although the first line is retained.

2. King and Redeemer! to Thee be the glory. By G. Rerson. 1st pub. in his Hymn. & Anthems, 1851.


4. Glory, and laud, and honour. By J. M. Neale. This is a second tr. By Dr. Neale, made for and pub. in the H. N-tol, 1853, in 8 st. of 4 l., but supplied a little earlier to the Salisbury H. Bk., 1857, in a slightly different form. In this form it is found in a few collections, but as:

5. All glory, laud, and honour, as altered by the compilers of H. A. & M. for their trial copy. 1859, No. 59, in 8 st. of 4 l., it is most widely known in all English-speaking countries. Dr. Neale approved of this arrangement, especially of the opening line, and adds in his note (Med. Hymns):

"Another verse was usually sung, till the 19th century, at the pious quintessence of which we can scarcely avoid a smile:"

* Be Thou, O Lord, the Rider,
And we the little sea;
That to God's holy city
Together we may pass."

6. Glory, laud, and honour be, Our Redeemer Christ to Thee. By W. J. Blew, in The Church Hymns & Tunes Bk., 1862-65, in 7 st. of 4 l., and in Rice's Select. therefrom, 1870, No. 46. In the Scottish Episco. Coll. of Hymns, &c., 1858, it was given in 4 st. as, "Glory, praise, and honour be.

7. To Thee be glory, honour, praise. Appeared in the Irvingite Hymns. For the Use of the Churchers, 1864, No. 35, as a "Tr. by C., 1861." It is repeated in the ed. of 1871, and in the American Dutch Reformed Hymns. of the Churchers, N. Y., 1899.

8. Glory, praise, and honour be, Jesus, Lord and King. Given anonymously in Dale's English H. Bk., 1874, No. 255, in 4 st. of 4 l. It is a paraphrase, and not a tr. of the original.

Another tr. is:

* Glory, praise, and honour be, Christ, Redeemer, &c.
J. W. Hewett. 1859.

[J. J.]
GLORIA PATRI

Gloriosi Salvatoris. [Holy Name of Jesus] This anonymous hymn, possibly of the 13th cent., is given from the Meissen Breviary, cit. 1310, in Daniel, i. No. 449, in 6 st. of 3 double lines, and headed, "In festō S. Nominis Jesu." Dr. Neale's text, in 7 st. of 4 lines, is given in his Hymni Ecclesiae, 1851, p. 163, from the Liege Breviary. In his Mediaeval Hymns, 1851, he claims for his tr. that it was the first rendering into English, and says concerning the original, "A German hymn on the Feast of the Holy Name of Jesus." All that can be said of its date is, that it is clearly posterior to the Pange Lingua of St. Thomas, which it imitates." [W. A. S.]

Translations in C. U.:—
1. To the Name that brings salvation. By J. M. Neale. Appeared in his Mediaeval Hymns, 1st ed. 1851, p. 142, in 6 st. of 6 lines, and again in later editions. It is included, sometimes abbreviated, in the Scottish Ps. H. Bk., 1858; the Parish Ps. H. Bk., 1883-75; the People's H. Bk., 1867; the Hymnary, 1872, and others. In the American Hymns & Songs of Praise, New York, 1874, it is abridged 164 st. lines, and begins, "Jesus is the Name we treasure." Another arrangement, beginning, "Sure is the Name of Jesus," is in the Hymns for the Chapel of Harvard School, 1857.
2. To the Name of our triumphant Saviour. By R. C. Singleton, written and pub. in his Anglican H. Bk., 1868.
3. To the Name that speaks salvation. By J. Ellerton, made for and pub. in the S. P. C. K. Church Hymn, 1871.

Another is:—
The glory of the Saviour's Name. D. T. Morgan, 1836.

Gloriosum in Thalae saeptores. [Holiness desired.]. A cento in 2 st. of 4 st. lines, which appeared in Hodge & Huntington's Unitarian Hymns, for the Ch. of Christ, Boston, U.S.A., 1833, No. 64; H. W. Beecher's Plymouth Coll., 1834, No. 95, &c. It is from an anonymous hymn beginning "Abba Father, God of love," in 6 st. of 4 lines, in Hymns for Pub. Worship on the General Principles of Natural and Revealed Religion, Salisbury, 1778, and commences with st. 1, iii. This collection is known to the American Unitarian collections as the Salisbury Coll. [W. T. B.]

Glorious things of Thee are spoken.

J. Newton. [Church of Christ.] 1st pub. in 1774, and entitled, "Zion, or the City of great popularity."

T. N., 20. 21. It has attained to wide, and ranks in all English-speaking countries. It is used, however, in various forms as follows:
1. Original text in Spee's Holy Trinity, 16th cent., and v. 1 st. 1st. and v.

In Cotterill's Selection, 1810, from whence it has passed to a profusion of collections. It is by far the most popular arrangement of the hymn in use, and may be found in fifty or more hymnals, as in H. Comp., and sometimes with Cotterill's slight alterations, as in the Rev. F. Pott's Hymns, &c. 1837, p. 67.

3. A cento composed of st. 1, 3rd and v., given in N. S. C. K. Hymns, 1852, not popular.

4. A cento, in 4 st., of 4 lines, beginning, "Glorious things of old," is given in Isaac M. Smith's H. Bk., 1855-7? It is thus composed: st. 1, Newton altered; st. 2, 3rd, and v., Newton altered; st. 2, Newton altered; st. 2, Newton altered; st. 3, Newton altered; st. 4, Newton altered. This is the least successful arrangement.

6. The whole hymn revised by J. Keble for the St. Albans Ps. Bk., 1857, and included, as in st. 1., v., with the four-line doxology from Benson, with slight return to the original in two places (st. 3., v.), and the omission of the doxology, was repeated in the St. Alban's Hymnal (broken into two parts, pt. ii.), being thus: "Blessed is the holy nation, 1879; and cento therefrom again altered, in 8 st. of 4 lines, in T. Huxley's Hymns, &c., ed. note. Another cento, also with alterations, is given in the Hymnary, from which it passed into the New Milver Hymnal, 1875.

7. Cento of st. 1., ll, iv, v., unaltered as in the Praise Hymnal, Thriving's Coll. and others.
8. In the S. P. C. K. Church Hymns, st. 1-4v., with slight alterations in st. 1., ii, and iii.

In the American collections the same diversity of use prevails as in G. Britain. Sometimes the hymn is broken into two parts, with pt. ii. beginning, "Beat inhabitants of Zion." In addition other arrangements of minor importance are given in collections of less importance; but in most cases the original text is maintained. Stanza 1., ii, v., have been rendered in by the Rev. R. Bingham, and included in his Hymns in the Church, Latin, 1871, "Dixit Deus et miranda."

Glory and thanks to God we give, C. Wesley. [Thanksgiving.] The circumstances which gave rise to this hymn are related in C. Wesley's Journal. On his third visit to he met the Society on March 14, 1744, in an old upper room, which was densely packed, and crowds could not gain admission. He removed near the door of those without might hear, and drew the people towards him. Instantly the rafters broke, the roof fell in and the people fell, amidst dust and ruins, into the room below. Several were severely injured, but none were killed. C. Wesley himself escaped with injuries. "I lifted up my head," he said, "and saw the people under me, leaped upon heaps. I cried out, 'Fear not, the Lord is with us; our lives are all secure,' and then gave out, 'Praise God from whom all blessings flow.'" (Stevenson's Methodist H. Bk., 1883, p. 65. and C. Wesley's Journal.)

The hymn, in 12 st. of 4 lines, was given in Hymns & Sacred Poems, 1749, vol. ii., No. 174, and headed, "After a deliverance from death and the fall of an house." In J. Wesley's corrected edition of the Hymns & Sacred Poems, he has changed "house" to horse, but Dr. Osborn (P. Workes, 1868-72, vol. p. 381), adds that "on the whole, the reading of the first and second editions [house] seems preferable." In its original form it was unsuitable for congregational use.

In 1780, in st. vi, iv, xii., were given in Wes. H. Bk., No. 56, as one of the hymns of the Church. "Describing Judgment": "The great day of the Lord is coming, a trumpet sound." It has passed into several collections in G. Britain and America. It forms a striking hymn for "Advent," and displays great power in word painting. [J. J.]

Glory be to God on high, God Whose glory fills the sky. C. Wesley. [Hymn Trinity.] This is a paraphrase of the Gloria in Excelsis of the Book of Common
Prayer. The paraphrase is in J. & C. Wesley's *Hymns. & Sacred Poems*, 1739, p. 128. In 1761 it was republished by J. Wesley in his *Coll. of 132 Select Hymns with Tunes Annexed*, but was not added to the *Ws. H. Bk.* till sometime after his death, and probably in 1800-1, although it had long been in use in the collections of *Whitefield, Madan, Toplady*, and others. In 1826 Cotterill included an altered and abridged version of the text in his *Selection*. In this, st. i.-iii. are altered slightly, st. iv. greatly, and st. v. is new. This version, again altered, and abridged, is found in the S. F. C. E. P. & Hymn., and other collections. (Orig. text, *P. Works*, 1808-72, vol. i. p. 113.) Another hymn, sung with the first stanza of this hymn, with the repetition of lines 1, 2, as a refrain, and the addition of 4 stanzas with the same refrain to each, was given in Beard's *Manchester Unitarian Coll.* 1837, and repeated without the refrain in *Hedge & Huntington's Hymns for the Ch. of Christ*, Boston, U. S. A., 1853, No. 12, and also in other American collections. The additions to C. Wesley's opening stanza were by John Taylor of Norwich.

 Glory be to God high! Praise on earth, &c. J. S. B. Moncrief. [Christmas.] Appeared in his *Hymns of Love and Praise*, 1863, p. 23, as the second hymn for Christmas, in 4 st. of 8 l., and repeated in his *Parish Hymn*, 1873, No. 17. It is also given in Porter's *Churchman's Hymn*, 1876, and others. In Stepp's *Songs of G. & G.*, 1872, it begins with st. ii., "We were lost, but we are found."

 Glory be to God the Father. H. Bonar. [Praise.] Pub. in his *Hymns of Faith and Hope*, 3rd series, 1867, in 4 st. of 6 l., and entitled "Praise." It is included in several collections in G. Britain and America, in its original form. In the *Suppl. to the N. Cong.* 1874, and that to the *Bap. Ps. & Hymn.* 1880, the stanzas are transposed, iii., iv., v., vi., and the hymn begins, "Glory be to Him Who loved us." The last stanza is sometimes used as a doxology distinct from the hymn itself.

 Glory to God, and praise and love. C. Wesley. [Praise for Salvation.] Written by C. Wesley on the first anniversary of the great spiritual change which he underwent on Sunday, May 21, 1738, details of which are given under that date in his *Journal*. In 1740 it was included in *Hymns. & Sacred Poems*, in 18 st. of 4 l., and headed, "For the Anniversary Day of one's Conversion." (P. Works, 1808-72, vol. i. p. 219.) One of the first to make use of the hymn for congregational purposes was R. Conyers, who gave a cento therefrom in his *Ps. & Hymn.*, 1767, beginning, "O for a thousand tongues to sing," and consisting of st. vii., ix., xii. This was followed by other centos (all beginning with the same stanza), in the collections of *De Gury*, 1773; *Toplady* 1776; and many others. The most widely known cento is that by J. Wesley, in the *Ws. H. Bk.*, 1780, No. 1, in 10 st., "O for a thousand tongues to sing." This is not only the opening hymn of the *Ws. H. Bk.*, but also of most collections of the Methodist bodies in all English-speaking countries. To this cause much of its popularity may be traced. Stevenson's annotations thereon in his *Methodist H.*

The use of this hymn in various forms is very extensive in G. Britain and America. The forms of the text which are most popular are:

1. The original in an abbreviated form, and sometimes with slight verbal alterations as in Dr. Hatfield's *Church H. Bk.* N. Y. 1872, No. 257.

Glory to God on high, Let praises fill, &c. James Allen. [Praise to Jesus.] In the *Appendix* to the *Kendal Hymn Book*, pub. with the 2nd ed., in 1761, and of which Allen was the principal editor, this hymn appeared as follows:

"Worthy the Lamb."
"Glory to God on high."
Let praises fill the sky.
Praise ye his name.
Angels his name adore.
Who all our sorrows bore.
And saints cry evermore.
Worthy the Lamb.
All they around the throne
Cheerfully join in song.
Praising his name.
We who have felt his blood,
Sealing our peace with God,
Spread his dear name abroad—
Worthy the Lamb.
To Him our hearts we raise—
None else shall have our praise;
Praise ye his name.
Him our exalted Lord,
By us below adored,
We praise with one accord—
Worthy the Lamb.
If we should build our peace,
Stones would cry out space;
Praise ye his name.
Love does our souls inspire
With heavenly, pure desire,
And set us all on fire—
Worthy the Lamb.
Join all the human race,
Our Lord and God to bless;
Praise ye his name.
In Him we will rejoice,
Making a cheerful noise,
And say with heart and voice,
Worthy the Lamb.
Though we must change our place,
Our souls shall never cease
Praising his name.
To Him we'll give thanks,
Land Him, our gracious King,
And without ceasing sing,
Worthy the Lamb.
"Glory to God on high!"
Let hark's, and earth reply,
Praise ye his name!
Angels his love adore.
Who all our sorrows bore.
And saints cry evermore.
Worthy the Lamb!"
GLORY TO GOD, THE

This text, in 4 st., was repeated in Burder's Col. 1784, No. 4; in Williams & Boden, 1841, where it is attributed to Burder's Col.; in the Bapt. Ps. & Hym., 1856-60, and many others.

A version was given in Rippon's Sel., 1871, No. 367, in 4 st., beginning:

"Glorv to God on high!
Let earth and heaven reply;
Praise be his name;
His love and grace adore;
Worship the Lamb!

This version of the hymn is given in several modern collections, either abbreviated, or in full, as in Kemble's Church Bk. (Bk.), 1873; in the New young, 1868, etc.

The hymn is also found in the Oxford ed. of Mercer's Ch. Psalter & H. Bk., 1848 (Nos. 557-561) and given beginning separately as:

"Glorv to God on high!
Let earth to heaven reply;
Worship the Lamb!
Let mortal tongue awake," etc.

The glory of the Lord was given in this way, as it is in the text of many other hymns, and the last two lines are repeated in various forms:

"Worship the Lamb!"

Gmelin, Sigmund Christian, was b. March 15, 1679, at Pfuhlau in Wurttemberg. After studying at the University of Tübingen, where he graduated in 1687 and became licentiate in 1700, he was in 1703 appointed assistant pastor at Herrenberg. He was associated with the Separatists; denounced the Church as worldly and as retaining a mere outward profession; objected to infant baptism, and departed from the views of the Church on the intermediate state, on the resurrection of the millennial reign, and on the recognition of all things. For these teachings he was deposed in 1706. After living for a time at Dörnbach, near Calw, he retired to Wurzburg, and finally to Schwarzenau, near Berleberg.

He d. Oct. 12, 1707, probably at Schwarscau.
The only hymn by him in English is:

Auch treib aus meiner Bude! [Watchfulness.]

Included as No. 21 in the Annuthiger Blumenkrantz, 1712, in 21 st. of 6 lines, and repeated as No. 231 in the Herrnhut G. B., 1738, omitting st. xx. In full as No. 1101 in Schöber's Liederzygon, 1768. The only tr. in C. U. is:

O Thou who all things canst control, a tr. in L. M. of st. i. iv. by J. Wesley, in H. and Soc. Poems, 1739 (P. Works, 1688-72, vol. i. p. 12).

It was not included in the Wes. H. Bk., 1780; but was given, as No. 130, in Wesley's Pocket H. Bk., 1785. In England st. i. ii. were included as No. 323 in Ps. & Hys., 1854 (Colonial Ch. & S. Society), and st. i. ii. iii. as No. 467, in Martin's H. of Praise & Prayer, 1873. In America st. i. ii. iv. v. vi. as No. 148, in the Christian Lyre, 1830, and repeated in the Methodist Episcopal South Coll., 1847; the Unitarian Book of Hymns, 1846; and Boardman's Coll., 1861. Stanza i. v. were also included in the Met. Epis. Coll., 1849, and the Evangel. Association H. Bk., 1882; st. i. ii. in the Unitarian Unitarian H. Bk., 1889; and st. i. ii. iii. v. vi. with a st. from iii. ii. i. 3. 4. and v. ii. 3. 4, in the Pennsylvania Luth. Ch. Bk., 1888.

[ J. M.]

Go forward, Christian soldier. L. Tuttiett. [Confirmation.] 1st pub. in his Counsels of a Godfather, 1861, in 8 st. of 4 l. and based upon Exod. xiv. 15. In 1867 it was included in the Appendix to Morrell & How's Ps. & Hys., and from that date it has gradually increased in popularity until it has become in Great Britain and in America the most widely used of the author's hymns. Orig. text in the S. P. C. K. Church Hymns, 1871. [J. J.]

Go forward in your course. H. Alford. [Confirmation.] Written in 1835, and 1st pub. in his Hymns for the Sundays and Festivals throughout the Year, 1836, in 7 st. of 4 l. (see his Life). In 1844 it was included in his Ps. & Hys., and in 1867, in his Year of Praise. In its full, or in an abbreviated form, it is given in numerous hymns in Great Britain, New Zealand, and America. [J. J.]

Go, labour on, spend and be spent. H. Bonar. [Missions.] "Written in 1845, and printed at Kelso in a small booklet of three or four hymns." In 1845 it was included in Dr. Bonar's Songs for the Wilderness, in 8 st. of 4 l., and entitled "Labour for Christ." In 1857 it was repeated in his Hys. of Faith & Hope, 1st series, in 8 st. of 4 l., and entitled "The Useful Life," with the motto "\(\psi \varphi \chi \psi \mu \nu \omega \ldots \mu \nu \omega \ldots \)." Ararath in Ith. 19. 198. Previous to this, however, it had been brought into C. U. through the Leeds H. Bk., 1853, No. 604. In the Suppl. to the New Cong., 1869, No. 1157, it is divided into two parts, Pt. ii. being st. viii-viiii, "Go, labour on while it is day." This arrangement is also found in other collections, sometimes as, "Go, labour on while yet 'tis day." This second part is in somewhat extensive use in America as a separate hymn. In the American Sabbath H. Bk., 1858, No. 789, st. iv. vii-viii. are given as, "Go, labour on; your hands are weak." and in Holy Song, 1869, No. 332, st. i. ii. vii. and viii. very much altered, as, "Go forth to toil; to spend, be spent." This last arrangement is too wretched to be associated with Dr. Bonar's name. [J. J.]

Go, messenger of peace and love. W. Balfour. [Departure of a Missionary.] This hymn appeared in the Bap. New Selection, 1828, No. 361, in 10 st. of 4 l., with the signature of "Balfour." In the revised and enlarged ed., 1858, it retained the same signature, but in the Bap. Ps. & Hys., revised ed., 1871 and 1880, it was reduced to 6 st. and the signature was expanded into "Alexander Balfour, 1828." Beyond this no definite information has been obtained. Its use is limited. [J. J.]

Go not far from me, O my [God] Strength. Anna L. Waring. [Resignation.] Appeared in her Hys. & Meditations, 4th ed., 1854, in 14 st. of 6 l. and based upon Ps. liii. 7, 8 (10th ed. 1870, No. 26). Various versions, mostly beginning with st. i., are in C. U. in Great Britain and America. The opening line in Martin's Hys. of Praise & Prayer, 1873, is, "Go not far from me, O my God." In Kennedy, 1833, No. 294, the cento begins with st. vii., "How blessed are the eyes that see." [J. J.]

Go to dark Gethsemane. J. Montgomery. [Passiontide.] Of this popular hymn there are two texts, differing widely from each other, and both by Montgomery. The first appeared in Cotterill's Selection, 1820, and subsequent editions. It reads thus:

1. "Go to dark Gethsemane,

Ye that feel the tempter's power;
Your Redeemer's conflict see;
Watch with Him one bitter hour;
Turn not from His grieve away;
Learn from Him to watch and pray.

2. "See Him at the judgment-hall,

Beaten, bound, reviled, arraigned;
See Him meekly bearing all,
Love to man His soul sustain'd;
Shun not suffering, shame or loss;
Learn of Christ to bear the cross.

3. "Calvary's mournful mountain view,

There the Lord of glory saw,
Made a sacrifice for you,
Dying on the accursed tree;
It is finished, hear Him cry;
Trust in Christ, and learn to die.

4. "Early to the tomb repair,

Where they laid His breathless clay;
Angels kept its vigil there;
Who hath taken Him away?
Christ is risen! He seeks the skies;
Saviour: teach us so to rise."

In 1825, Montgomery included this hymn in his second and revised form in his Christian Psalmist, No. 491, as follows:

1. "Go to dark Gethsemane,

Ye that feel the tempter's power;
Your Redeemer's conflict see;
Watch with Him one bitter hour;
Turn not from His grieve away;
Learn of Jesus Christ to pray.

2. "Follow to the judgment-hall,

View the Lord of glory's grief;
O the wormwood and the gall;
O the pangs His soul sustain'd;
Shun not suffering, shame or loss;
Learn of Jesus Christ to bear the cross.

3. "Calvary's mournful mountain climb;

There adoring at his feet,
Mark that miracle of time,
-God's own sacrifice complete;
It is finished, hear His cry;
Learn of Jesus Christ to die."
to bring this hymn into C. U. was Dr. Martineau, in his Hymns, &c., 1849. Its use in America is more extensive than in G. Britain.

Goadby, Frederic William, M.A., of the Rev. Joseph Goodby, General Baptist Minister, was b. at Leicester, Aug. 10, 1845, and educated for the Baptist Ministry at Regent's Park College. He also graduated M.A. at the London University in 1868. In 1868 he became pastor of the Baptist Church at Blintenham, Hunts, and in 1876, of that of Watford, where, after a brief ministry of great promise, he d. Oct. 15, 1880. Besides contributing to periodical literature, Mr. Goadby wrote the following hymns:

1. A crowd fills the court of the temple. Palm Sunday.

2. O Lord, the children come to Thee. A Child.

3. O Thou, Whose hand has brought us. Opening of Place of Worship.

Of these hymns Nos. 1, 2, are in a few collections, including Stevenson's School Hymnal, 1880, and No. 3 in the Baptist Hymnal, 1879.

Goadby, Thomas, an elder brother of the preceding, was b. at Leicester, Dec. 23, 1829. He studied for the ministry at the Baptist College, Leicester, and at Glasgow University, where he graduated B.A. in 1856; was successively pastor of Baptist churches in Coventry, London, and Derby. In 1873 he was appointed President of Chivewell College, now the "Nottingham Baptist College." Mr. Goadby has contributed many papers to newspapers, reviews, and other periodicals, has pub. several sermons and addresses delivered on public occasions from 1860 to 1881. In 1884 he pub. Revelation, Its Nature and First Record, translated from the German of Ewald. His compositions in verse are a short poem, entitled The Day of Death, 1863, and hymns, chiefly prepared for anniversary occasions. None of these are in Stevenson's School Hymnal, London, 1880. The most widely known is "When the day of life is dawning, come, come to Me." No. 140 is a fine centennial hymn, "O God, Who art through all the years, for evermore." No. 311, "Forward, Gospel heralds," is a stirring missionary hymn, its refrain being evidently suggested by Dean Alford's well-known verses, "Forward be our watchword." The 9 hymns and their subjects are :—

5. O God, Who art through all the years, Pray to the Father.
8. Shepherd of Israel, Jesus our Saviour. The Good Shepherd.
9. When the day of life is dawning. Invitation by Christ.

God and Father, great and holy. F. W. Farrar. [God is Love.] Written in 1853, and included in the Savoy Hymnary (Chapel Royal), about 1869, in 3 st. of 4 l., from whence it has passed into various collections, including the Westminster Abbey Bk., 1883, and others. In the American Unitarian Hymns. of the Spirit, 1864, it begins, "Lord and Father, great and holy."
God hath two families of love. J. M. Neate. [Evening.] 1st pub. as an “Evening Hymn” in his Hymns for Children, 1st series, 1812, No. xiv., in 7 st. of 4 l., the doxology being Bishop Ken’s “Praise God from whom,” &c. The form in which it appeared in the S. P. C. K. Church Hymns has been adopted for “the correction of the popular error that the faithful departed are now reigning in heaven” (Ellerton’s Notes on Church Hymns, 1881). The alterations made on this account in the Church Hymn text are so many and important that practically the hymn in form and in doctrine, it is almost a new hymn. Most of these changes are due to the compilers of that collection. The original is also in C. U. in Great Britain and America.

God in heaven His glory hides. J. Gabb. [Praise in heaven and earth.] 1st pub. in his Steps to the Throne, &c., 1864, in 5 st. of 4 l., and entitled, “Grace and Glory.” In its original form it is unknown to the hymnals in common use, but it has been rewritten by the author in two forms:— (1) “God His perfect glory hides,” given in his Hymns and Songs, &c., 1877, p. 105, and repeated in the English Sacred Songster, 1873. (2) “God in heaven His glory hides,” in his Welborn Appendix, 1875, No. 106, to the author’s tune, “Trentham.”

God in His temple let us meet. J. Montgomery. [Ps. cxviii.] Appeared in Cotterill’s Selection, 1819, p. 74, in 4 st. of 8 l. In the revised ed. of 1820, lines 1-12 were given instead of the full text of the previous ed., thus making a hymn in 3 st. of 4 l. This was repeated in Montgomery’s Songs of Zion, 1822, as No. 1 of Ps. 132, and the rest of the Cotterill text of 1819 as No. 2, beginning “Lord, for Thy servant David’s sake.” Pt. 1 was also included in his Original Hymns, 1858, No. 101. Both parts are in C. U. as separate hymns, but the first is found in the greater number of hymn-books.

God, in the Gospel of His Son. R. Beddome. [The Gospel.] Appeared in Rippon’s Bap. Sel., 1787, No. 34, in 6 st. of 4 l., and headed, “The Gospel of Christ.” It was also included in Robert Hall’s posthumous edition of Beddome’s Hymns, 1817. Its use, especially in America, is very extensive, but sometimes in an abbreviated form.

God is a [the] Name my soul adores. I. Watts. [God the Creator.] Appeared in his Hymn Lyric, 1706, in 8 st. of 4 l., and entitled, “The Creator and Creatures.” It is also in Watts’s Works of various dates. Two or three centers from this hymn are in C. U., all commencing with st. 1, one of which is that in Toplady’s Ps. & Hymns, 1776, No. 170. Dr. Martineau’s cento in his Hymns, &c., 1840, and Hymns of Praise & Prayer, 1873, is composed of st. 1, ii., iv., v., vi., vii., viii. In some of the American collections the opening line begins, “God is the Name,” &c., as in the Plymouth Coll., 1853, and others.

God is gone up with a merry noise. Bp. R. Heber. [Ascension.] Pub. in his posthumous Hymns, &c., 1827, in 4 st. of 4 l., as the second of three hymns for Easter Day, its appropriateness to Ascension-tide, rather than Easter-day, has led to its adoption, in some cases, for the Ascension. It is one of the least known of Heber’s hymns, and is only adopted by Kennedy and a few others.

God is our refuge and strength. H. Alford. [Ps. xlvii.] 1st pub. in the British Magazine, Dec., 1832, in 7 st. of 4 l., and signed †. In 1833 it was reprinted in his anonymous Poems and Poetical Fragments. When given in his Ps. & Hymns, 1844, p. 75, st. iv.-vi. were omitted. The text of the Hymn is:
GOD IS OUR REFUGE, EVER

of the Spirit, Boston, U. S. A., 1864, No. 310, is from the original.

W. T. B.

GOD is our Refuge, ever near. J. Conder. [Ps. 31.] Appeared in his Cong. H. Bk., 1869, No. 408, in 8 of 71. When repeated in his work, The Choir and The Odeology, in the following year (Preface, Nov. 8, 1886), 16 lines were added thereto, but in another metre. These lines were omitted in his Hymns of Praise, Prayer, &c., 1886, p. 11, and also from all modern hymnals. Orig. text in New Cong., 1839, No. 61. [J. J.]

GOD is the Refuge of His saints. I. Watts [Ps. 91.] Appeared in his Ps. of David, &c., 1719, in 4 of 4, and headed, "The Church's Safety and Triumph over National Desolation." It has passed in full, in an abbreviated form, into numerous collections in all English-speaking countries. In the Unitarian Hymn [1st Tune] Bk., Boston, U.S.A., 1838, its v. vi. vi, are given as No. 345, "There is a stream, whose gentle flow." [J. J.]

God made all his creatures free. J. Montgomery. [Freedom.] This hymn is No. iv. of his "Songs on the Abolition of Negro Slavery, in the British Colonies, Aug. 1, 1831." It is in 6 of 4, and entitled, "Slavery that is not," which "Songs" were pub. in his Poets Portfolio, 1835. As given in Long's fellow and Johnson's Unitarian Bk. of Hymns, 1849, and other American collections, it is composed of st. i. ii. iii. vii. v., slightly altered. We do not in C. U. in G. Britain. [J. J.]

God moves in a mysterious way. W. Cooper. [Providence.] The commonly accepted history of this hymn is that it was composed by Cowper in 1773, after an attempt to commit suicide by drowning in the Ouse at Olney. In the Memoirs of Cowper by Hayley, and by Southey, it is also in that of J. Newton, by Bull, there are painful details of his insanity in 1773. In Southey there is a distinct statement to the effect that his mania was suicidal, and that he made an attempt upon his life in October, 1773. Southey says (1833, vol. i. p. 174):—

"In the new character which his delirium had assumed (that was the will of God that he should end his life) the same perfect spirit of submissiveness was manifested. Mr. Newton says: 'Even that attempt was a proof of it, for it was solely owing to the power the enemy had of controlling that imagination that it was the will of God he should act after the example of Abraham, perform an act of obedience, and offer, not a son, but himself' (May 25, 1774)."

This is conclusive as to the intended suicide; but there is no indication in the Memoirs that after his attack he wrote anything whatever until about April, 1774. Of this period Southey says:—

"His mind, though possessed by its fatal delusion, had recovered in some degree its activity, and in some degree of its own unhappiness, and the composition of his own unhappy state." (1833, vol. i. p. 171.)

To our mind it is evident that Cowper must have composed this hymn, either early in 1773, before his insanity became so intense as to lead him to attempt suicide in the October of that year, or else in April of 1774, when "he used to compose lines descriptive of his own unhappy state." Of those dates the latter is the more probable of the two, and neither will agree with the popular account of the origin of the hymn. In its publication appears with this date, as it appeared in J. Newton's Twenty-six Letters on Religious Subjects; to which are added Hymns, &c., by Omicron, London, 1774.

The actual date is fixed by Newton. He says:—

"In Omicron's Letters... it is in 6 of 4, I., entitled "Light shining out of Darkness," and is unsigned. It was also in the July number of the Gospel Magazine for 1774 (p. 307), in the same form and with the same title; but in this instance it is signed "J. W." I find it also in F. Cowper's Coll. of Hymns of the same year, in the same form and with the same title, but without signature. It appears again in the Gospel Magazine, Dec., 1777, p. 553, at the end of a letter "On Affliction." This is the title also in this case the st. ii. is omitted; the eight lines of st. iii. and iv. are rearranged; a slight change is made in st. vi., and the following is added:—

"When midnight shades are all withdrawn
The opening day shall rise
We are ever calm and cloudless morn
Shall know no lowering skies.""

This uncertainty about the authorship of this hymn was set at rest in 1779, when J. Newton gave the original text and title from Omicron's Letters in the Obey Hymn, Bk. iii., No. 15, and signed it "C." From the time it gradually grew in importance and interest, until it has become one of the most widely known hymns in English-speaking countries. It has also been translated into several languages, including Latin, by R. Bingham in his Hymno. Christi. Lut. 1771, as "Secretis miranda via operis omnium." And also Macgill in his Songs of the Christian Creed and Life, 1876, as "Deus mundum, etc. molitum." Montgomerie's estimate of this hymn is very high. He says of it, "It is a lyric of high tone and character, and rendered awfully interesting by the circumstances under which it was written—in the twilight of departing reason" (The Christian Poet, 1823, Preface).

Montgomerie evidently thought the hymn was composed before the fall of Jacob and behind of 1773.

[J. J.]

God of all consolation, take. C. Wesley. [Parting of Friends.] This is the last of his Hymns for those that Seek, and those that Have Redemption, &c., 1747, No. liti., in 8 double st. of 4 1. (P. Works, 1808-72, vol. iv. p. 238). In 1780, a cento in 12 st. beginning with st. i. was given in the Wes. H. Bk., an. No. 329 (new ed. 1875, 537), and has been repeated in most of the Methodist collections.

Several interesting "associations" of this hymn are given in Stevenson's Meth. H. Bk., Notes, 1883. In Cotterill's Sel., 6th ed., 1815, and subsequent editions, the hymn:

"NET unto us, but Thee, O Lord:
Be praise and glory given," &c.,

appeared in 4 st. of 4 1., and headed, "The Saints kept by the power of God."
God of all power, and truth, and grace. C. Wesley. [Holiness desired.] Pub. in Hgs. & Sac. Poems, 1742, in 28 st. of 4 l., based on Ezek. xxxvi. 13, &c., and headed, "Pleading the Promise of Sanctification" (P. Works, 1668-72 vol. ii. p. 319). It was also appended to J. Wesley's Sermon No. 19, and to J. Fletcher's Last Check to Antinomianism. It deals with the doctrine of Sanctification from the Methodist point of view. From the 1742 text the following cenoses have come into C. U.:—

1. God of all power, and truth, and grace. In the Wes. H. Bk., 1784, No. 369, Pt. ii. is composed of st. xix.—xxii. It is also in other collections.

2. Father, supply my every need. In the Wes. H. Bk., 1870, No. 360, Pt. ii. is composed of st. xix.—xxii. It is also in other collections.

3. Holy and true, and righteous Lord. In the Wes. H. Bk., 1789, No. 361 is composed of st. xlix.—xxviii. It is also in other collections.

All of these cenoses are in C. U. in G. Britain and America.

God of re-creating grace. C. Wesley. [Holy Communion.] No. 139 of his Hgs. on the Lord's Supper, 1745, in 4 st. of 4 l. In 1760 it was given in Madonna's Ps. & Hgs., No. 462, and later in other collections of the Church of England. It was also in the Wes. H. Bk., 1789, No. 415, and later editions, and in several collections in America. In the original st. iii. it reads, "Just is he, and good, and right."; but in the Wes. H. Bk., J. Wesley changed it to "Meet is he, and just and right," thereby bringing it into harmony with the Bk. of Common Prayer, "It is very meet, right, and our bounden duty," &c.

God of almighty love. C. Wesley. [Consecration to God.] Appeared in Hgs. & Sac. Poems, 1749, vol. i. No. 149, in 3 st. of 8 l., and entitled, "An hourly act of Oblation." In 1780 it was given in anthologies in the Wes. H. Bk., as No. 314, and repeated in several collections in G. Britain and America. The cenose, "Father, my lifted eye," in Hgs. for the Church of Christ, Boston, U.S.A., 1858, is composed with alterations from st. iii., iii., of this hymn.

God of eternal love. J. Watts. [Pr. crit.: God's love to Israel.] 1st pub. in his
GOD OF LOVE, THAT

God of love, that [Who] hearest the prayer, C. Wesley. [None but Jesus.] Pub. in Hymns for those that seek, and those that have redemption, &c., 1747, p. 19, in 6 st. of 4 l. (P. Works, 1868-72, vol. iv. p. 229). The form in which it is now generally adopted is given in the Ws. H. Bk., 1780, No. 494. P. Doddridge, 1785, No. 46, in 6 st. of 4 l., and again in later ed. of the same. It is used in the American hymn-books, and usually the original text is given as in Thring's Coll., 1882. [J. J.]

God of my life, through all its [my] days, P. Doddridge. [Psalms for unfruitful years.] This hymn is dated in the Baptist Ps. & Hs., revised ed. 1747. In the revised ed. 1780, "1751," the year of Doddridge's death, but upon what authority it is not stated. Miller (Singers and Songs, 1853, p. 172) evidently took this date as the foundation of his note which reads: "This hymn may be read autobiographically, especially verse 3, in reference to the peaceful and contemplative life which the author lived in his last years. The words are: "When death's own nature shall prevail, And all its powers of language fail, Joy through my swimming eyes shall break, And make me not to speak." No evidence beyond these unauthorized statements is forthcoming to show that this was the author's last hymn. The note (J. J. Oall.) says, "The date was a guess, and Miller's note would imply. It is used in Doddridge's posthumous Hymns, &c., by J. Oort, 1755, No. 1755, p. 71, in 6 st. of 4 l., and headed, "Praising God through the whole of our existence, Psalms exvii. 2." In 1839 it was reprinted by J. D. Humphreys in his ed. of Doddridge's Hymns, &c., and accompanied by the following note:

"It is interesting to remember, that, when pressed down by the hand of disease and tattering on the brink of eternity, the pious author of this hymn realized the divine consolations it contains, and, in his own words, "...and found the solace of my spirit ..."" (P. J. Oall.)

This note seems to imply that the hymn was written during the author's illness at Lansdowne, in 1749, and possibly the date of 1749, given by J. J. Oall., is correct. In a few collections it is given as "God of my life, through all my days." Its use in all English-speaking countries is extensive. [J. J.]

God of my life, Thy constant care, P. Doddridge. [New Year.] 1st pub. in his posthumous Hymns, &c., 1755, No. 122, in 4 st. of 4 l., headed, "The possibility of dying this year, Jesus, xxviii. 7, For New Year's Day." In 1839 it was reprinted, with slight variations in the text, in J. D. Humphreys' ed. of the Hymns, &c., No. 154. In Dr. Dale's English H. Bk., 1874, No. 137, in 4 st. of 4 l., and in Common Praise, 1879, No. 325, st. i., iii., v., are given in each case as "God of my life, Thy constant care." An arrangement of st. ii., iv., also appeared in Cotterill's Sec., 1810, and in later editions, as: "How many kindred souls are tied." This is repeated in a few modern collections. [J. J.]

God of my life, to Thee I call, W. Cooper. [Divine aid imparted.] Pub. in the Olney Hymns, 1779, Bk. iii., No. 19, in 6 st. of 4 l., headed, "Looking upwards in a storm," and signed "C." In the American P. & S. Hs., and Hys. for the Worship of God, Richmond, 1867, No. 373, st. ii., iv., are given as: "The friend of all in distress, and the friend of the foolish and the faint," but ascribed to "Newton," in error. In the Church Praxis, Bk. v., 1882, the same arrangement, with the addition of st. vi., is given as No. 467. The S. P. C. K. Hymns, 1852, "God of my life, to Thee we call," is composed of st. i., ii., of this hymn, somewhat altered, and a third stanza from another source. In the Apolcias Bk., 1868, this hymn is again altered to: "My God, my life, to Thee I call." [J. J.]

God of my life, to Thee My cheerful soul, &c. C. Wesley. [Birthday Hymn.] No. 10 of his Hys. for Believers, given in Hys. & Sac. Poems, 1749, vol. i., No. 223, in 8 st. of 6 l. and again in the Ws. H. Bk., 1780, No. 219, with the omission of st. v. In the revised ed. of 1875, No. 229, the original stanzas are given in this order: i., ii., iv., iii., vi., viii., thus making a hymn of 6 st. The last stanza contains the lines:

"Like Moses to Thyself convey, And kiss my raptured soul away."

These lines are based upon the Jewish tradition that God gave the soul of Moses to the body by a kiss. Watts has the same idea in his poem on the death of Moses:

"Softly his fainting head he lay Upon his Maker's breast; His Maker kissed his soul away, And laid his flesh to rest."

(See Horae Lyricae, 1706.) C. Wesley's original text is in P. Works, 1868-72, vol. iv. p. 15. [J. J.]

God of my life, Whose gracious power, C. Wesley. [Lent—In Temptation.] 1st pub. in Hys. & Sac. Poems, 1749, in 15 st. of 4 l., and headed, "At the Approach of Temptation." (P. Works, 1868-72, vol. i. p. 322.) From it the following stanzas have come into C. U.:

1. The Ws. H. Bk., 1780, No. 240 (new ed. 1785, No. 260), which is composed of st. i., ii., iv., vi., ix., xi., xiv., xvi., this is in several Methodist collections.
4. The Leads H. Bk., 1853, No. 241, consisting of st. i., ii., iv., vi., ix., xii., this is repeated in the Hymns of Tune, Boston, U.S.A., 1854; the Unitarian H. Bk. (and other American collections).

Of these four stanzas the last is the most widely used. In his Meth. H. Bk. Notes, 1885.
GOD OF MY SALVATION

p. 218, Mr. Stevenson has an interesting anecdote on the Wes. H. Bk., cento. [J. J.]

God of my salvation, hear. C. Wesley. [Lent.] Pub. in Hym. & Sac. Poems, 1742, in 8 st. of 8 1., and headed, "After a relapse into sin," P. Works, 1868-72, vol. ii. p. 200. In its full form it is unknown to the collections, but the following centos are in C. U.:

1. In Madam's Ps. & Hymns, 1769, st. 1, iv., are given as No. 10. This is repeated with slight alterations in the S. P. C. K. Hymns, 1812, and other collections. It was also in R. Conyer's Coll., 1747, and several of the older hymn-books.

2. Toplady's cento in his Ps. & Hymns, 1774, No. 354, of which st. i., ii., and iii. are by Toplady, is not in modern use.

3. Beckerstein and Christian Palmody, 1833, No. 109, is composed of st. i., ii., iv., v., with slight alterations. This is repeated in the Hym. Comp. with a return to the original text.


5. Dr. Hatfield's Church H. Bk., N.Y., 1872, No. 629, embodies st. i., ii., iv.

6. The Wes. H. Bk., 1782, No. 104 (new ed. 1875, No. 173), is composed of st. i., ii., iv., vi., viii. This cento has passed into several Methodist collections.

This somewhat large number of centos (and the most important only have been named) indicate the extensive use which has been made of the hymn from Madam to the present. Of these centos that in the Wes. H. Bk. is the best known. [J. J.]

God of our health, our Life and Light. R. R. Mant. [Holy Baptism.] One of the original hymns added to his Ancient Hymns from the Roman Brevery, 1837, p. 96, in st. of 8 1., (col. 1871-p. 1293) and entitled, "Hymn of Thanksgiving for Holy Baptism." It was repeated in Kennedy, 1863; the S. P. C. K., Ps. & Hymns, Appx., &c. The hymn No. 498, in the Hymnary, 1872, for a "School Festival," "We thank Thee, Lord, our Life and Light," in L.M., is a cento from this hymn. [J. J.]

God of that glorious gift of grace. J. S. Mounsell. [Holy Baptism.] 1st pub. in his Hymns and Miscellaneous Poems, Dublin, 1837, p. 44, in st. of 4 1., and entitled, "Baptist Hymn." It was repeated in his Parish Musings, 1850, but omitted, strangely enough, from his Parish Hymnal, 1878, although ranking in popularity with the best of his hymns. It is found in many of the best collections, including the S. P. C. K. Church Hymns, No. 222; Hym. Comp., 398; the Wes. H. Bk., No. 398, and others, and usually without alteration, as in Lord Selborne's Bk. of Prayers, 1862, and 1867. Its use has also extended to most English-speaking countries. [J. J.]

God of the living, in whose eyes. J. Ellerton. [Burial.] Written for and 1st pub. in his Hymns for Schools and Bible Classes (Brighton), 1858, in 3 st. of 4 1. On July 6, 1867, it was expanded by the author into 5 st. of 6 1., and in this form was pub. in the Brown-Borthwick Words of the Suppl. H. and Tune Bk., N.D.; and the Select Hymns for Church & Home, 1871. Also in the S. P. C. K. Church Hymns, 1871, No. 245. It is in somewhat extensive use, the longer form being that usually adopted. The two forms are in Dr. Martineau's Hymn of Prayer and Prayer, 1874, as Nos. 511 and 797. [J. J.]

God of the morning, at [Thy] Whose voice. I. Watts. [Morning.] 1st pub. in his Hymns & S. Songs, 1709, Bk., i., No. 79, in 6 st. of 4 1., as "A Morning Hymn." It is sometimes used in an abbreviated form, and as "God of the morning, at Thy voice." Its use in its full, or in an abridged form, is extensive in G. Britain and America. [J. J.]

God of the prophet's power. J. Cennick. [After Sermon, or Missions.] Pub. in his Sacred Hymns for the Children of God, &c., 1741, No. 10, in 5 st. of 8 1. In its original form it is not in C. U. The hymn in many American collections, especially those of the Unitarians, beginning with the same line, is a cento from this hymn with alterations in the text. It came into use early in the present century, and is found in the Hymns of the Spirit, Boston, 1864; the Songs for the Sanctuary, N. Y., 1865, and many others. [J. J.]

God of the sea, Thy thundering voice. I. Watts. [God's Dominion over the Sea.] No. 70, Bk. ii., of his Hymns & S. Songs, 1709, in 9 st. of 4 1., and entitled "God's Dominion over the Sea." In this form its use is very limited. A more popular form was given in the American Prayer Bk. Coll., 1826, No. 118, in 3 st. beginning, "God of the sea, Thy thundering voice." It is an alteration of st. i., iii. and vii., and is found in several American collections. [J. J.]

God of the universe, to Thee. [Consecration of a Church.] Appeared in Beman's Sacred Lyrics, Troy, 1841, and signed "Mary O.—1841." It is in use in a few American collections, as Hatfield's Church H. Bk., 1872, No. 120, in 4 st., and the Songs for the Sanctuary, 1865, No. 1031, in 5 st. [J. J.]

God of truth, and power, and grace. C. Wesley. [Holy Communion.] "Pub. as a tract of four pages, without name or date, but probably before 1745," and included in the P. Works, 1808-72, vol. viii. p. 441. It is in 10 st. of 4 1. Of these st. i., vii., ix. and x., were given in the revised Wes. H. Bk., 1875, No. 910. [J. J.]

God of unexampled grace. C. Wesley. [Passion tide.] 1st pub. in his Hymns on the Lord's Supper, 1745, No. 21, in 9 st. of 8 1. (P. Works, 1868-72, vol. iii. p. 229). From this the following centos have come into C. U.:

1. In M. Madam's Ps. & Hymns, 1760, No. 159 is composed of st. i.-iii. This was added to the Supp. to the Wes. H. Bk., 1830, and is retained in the revised ed., 1875.

2. In A. M. Toplady's Ps. & Hymns, 1776, No. 399 is composed of st. i.-iv., vi., viii., ix., with alterations.

3. In the Wes. H. Bk., 1800-1, st. iv.-ix., beginning "Jesus drinks the bitter cup." This is in a few Methodist collections, but is omitted from the revised ed. of the Wes. H. Bk., 1875.

The use of portions of this hymn is thus somewhat extensive, especially amongst the Methodist bodies. In common with Milton ("Hymn for the Morning of Christ's Nativity") and others, Wesley has pressed heathen mythology into the service of Christianity in this hymn. The fifth stanza reads:

"Dies the glorious cause of all
The true eternal Pan,
Falsely to raise us from the fall
To ransom sinful man.
"Well may Saul withdraw his sight,
With the Sufferer sympathize,
Leave the world in sudden night,
While his Creator dies." [J. J.]
God save the King. [National Anthem.]
The origin and authorship of the English national anthem have given rise to much controversy, and many theories respecting them have been advanced, often demonstrating little more than an assumption of the points really at issue. To enter at length into these discussions would be foreign to the purpose of this work, and it will therefore be sufficient to notice briefly the theories above referred to, and then to state the results attained by a careful examination of the facts, so far as we know them at present.

I. Theories respecting the Melody.—1. The melody has been attributed to Dr. John Bull, and supposed to have been performed by him on the organ at the Merchant Taylors' Hall, July 16, 1607, when King James I. dined there with the Company. Of the book by Richard Clark, in which this theory is propounded, all that is necessary to say here is that it is a valuable source of errors from beginning to end. Curiously enough, however, Clark afterwards became possessed of a MS. volume of compositions by Dr. Bull, in which is found a sort of organ voluntary, entitled merely an "Ayre," identical in rhythm with "God save the King," and bearing considerable resemblance to it in the form of its melody.

2. An old Christmas Carol ("Remember, O thou man"), which is found in Songs and Fancies, Aberdeen, 1682, bears in several of its phrases a marked likeness to "God save the King," and has been held to be the origin of the latter; but the theory is imperfect, and the Carol had already appeared in Ravenscroft's Melismata, 1611, from which it passed into the Scottish collection.

3. A similar, but even slighter, resemblance to a passage in one of Purcell's sonatas, led others to attribute the melody of "God save the King" with the name of that great composer.

4. Others, again, have referred its origin to an anthem or, more properly, hymn said to have been sung in the private chapel of James II. on the occasion of the apprehended invasion of England by the Prince of Orange.

5. Others have supposed it to be a Jacobite composition of later date.

6. Another story runs that it was composed by Lully in honour of a visit paid by Louis XIV. and Madame de Maintenon to the lately founded (1668) convent of St. Cyr. This myth is derived from the Souvenir de la Marquise de Créqui, a churlish and audacious forgery, the work, it is believed, of one Comte de St. Malo, published in Paris in 1834. The words therein given are the original French:

"Grand Dieu, sauve le Roy! 
Vive le Roy!"

and are merely a poor translation of the English.

The addition to this section that Handel subsequently obtained the composition from the Sisters of St. Cyr, and introduced it into England as his own, is too absurd for further notice.

On the opposite page is an English version, but it is merely a literal translation of the Latin, and in prose. There is nothing to indicate any connection with the stanzas in Harmonia Anglicana. Mr. Cummings observes that:

"the words of the Latin Chorus are so evidently intended for the tune of our National Anthem, that they seem to some extent to support the notion that the tune might have been sung during the reign of James II."

We are of opinion that Mr. Cummings might justly have spoken still more decidedly, and that his fortunate discovery of the Latin chorus has restored to us the original text of the hymn sung in 1688.

3. On the 28th Sept., 1745, twelve days after the proclamation of the Pretender at Edinburgh, "God save the King" was sung..."
at Drury Lane Theatre, with harmonies and accompaniments by Dr. Arne. The words of the first three lines appear thus in Arne's autograph score:—

"God bless our noble King,
God save great George our King,
God save the King."

and B. Victor in a letter to Garrick quotes the beginning of the 2nd verse thus:—

"O Lord our God arise:  
Confound the enemies  
Of George our King!"

The performance was received with tumultuous applause, and the example of Drury Lane was soon followed by Goodman's Fields and Covent Garden.

4. In Oct., 1745, the music and words were printed in the Gentleman's Magazine "as sung at both playhouses," with the addition of a 3rd verse:—

"Thy choicest gifts in store  
On George be pleased to pour,  
Long may he reign;
May he defend our laws,  
And give us cause,  
To say with heart and voice  
God save the King."  

The 1st and 2nd verses are exactly as in Harmonia Anglicana, with the exception of v. 1, l. 1, which is changed to "God save great George our King;" and of v. 2, l. 6, where "we fix" is substituted for "are fixed." Still Carey's name was never mentioned in connection with either tune or words, and when Arne was subsequently questioned on the subject, he replied:—

"He had not the least knowledge, nor could be guess at all who was either the author or composer, but that it was voted as a received opinion that it was written for the Catholic Chapel of James II."

About the same time, a new edition of Theatrum Musicae was issued, with a second volume added. Here the heading is "A Loyal Song, Sung at the Theatres Royal, for two Voices"; the melody appears in almost its present shape; and the words are slightly changed as follows:—

St. I. 1, 1, "God save great George our King,"  
as in the Gentleman's Magazine.
St. II. 1, 2, Scatter our enemies.
St. II. 6, 7, On thee our hope we fix,  
God save us all.

Then follows the additional stanza as in the Gentleman's Magazine, but with the 6th line thus:—

"With heart and Voice to sing."

This curious alteration is probably due to the engraver, but the examples given above show the manner in which the words were adapted to the circumstances of the time. It is also worthy of remark that while in the later edition of Theatrum Musicae the words and melody were both revised, the index retains the first line as in Harmonia Anglicana, "God save our Lord the King."

The air now rapidly increased in popularity, and after a time took its present position as the National Anthem of England.

5. It was not until 1785 that the authorship was claimed for Carey by his youngest son, George Saville Carey, avowedly with the object of obtaining a pension as a reward for the public service rendered by his father in writing the "Loyal Song." George Carey, in his account of the matter in 1793, quotes "God save the King," in 4 stanzas, of which the 3rd is that given in the Gentleman's Magazine, and the 4th is:—

"Long grant that Marshal Wade  
May by thy mighty aid  
Victory bring;  
May he seduce hush,  
And like a torrent rush,  
Rebellious Scots to crush:
God save the King."

It need hardly be added that neither this stanza nor the 3rd could have been by Carey, who was dead when the Scottish rebellion broke out. George Carey, who was an infant at the time of his father's death, could have had no personal knowledge of the matter, but he states that he had often heard Mr. Pearce Galliard, a friend of his father, assert that the latter was the author of "God save the King," and, what is more important, he quotes a letter from Dr. Harington to himself stating that Mr. J. C. Smith (Handel's well-known amanuensis):—

"has often told me that your father came to him with the words and music, desiring him to correct the bass, which Mr. Smith told him was not proper; and at your father's request he wrote down another in correct harmony. Mr. Smith, to whom I read your letter again, this day repeated the same again."

The date of this letter is June 13, 1795, not long after which Smith died, aged 83. Dr. Harington adds:—

"My curiosity was often raised to enquire after the author before Mr. Smith related the above, and I was often misinformed. Mr. Smith says he understood your father intended this as part of a birthday Ode, or something of that kind."

Here Mr. Cummings's discovery of the "Latin Chorus" assumes a special importance. Either the two English stanzas of 1743-4 are translated from the Latin, or the Latin from them. The latter alternative is almost inconceivable. It is impossible to imagine that a Latin version was made for Travers's concert, or if it had been made, why the English stanzas, if they already published, were not printed on the opposite page instead of a prose translation. Travers, as organist of the Chapel Royal, was exactly in the position to become possessed of a ms. from the Chapel of James II. He might, perhaps, not have known its origin, but, if he had, he would assuredly have kept the knowledge to himself, when employing the Jacobite hymn as the concluding piece of his concert, immediately following his new Ode for the birthday (Nov. 19, 1743) of the Princess of Wales. If this be so, it is difficult to doubt that the "Latin Chorus" represents the occasional hymn of 1688, and thus justifies the opinion expressed by Dr. Arne, probably in accordance with a tradition to that effect. If some copies of the anthem were preserved, one was not unlikely to have descended to Travers, and another to have been seen by Carey, who translated the Latin words into English. If then, along with the words Carey obtained the melody only, he would have to put a bass to it, which agrees with the account given by J. C. Smith. Mr. Cummings remarks that the bass of the song in Harmonia Anglicana is not worthy of Smith, who was an excellent musician, but we have no means of knowing whose the bass printed in 1743 really is. It may indeed be that by Carey himself which he took to Smith for correction. If, then, Carey's share in the National
GOD SAVE THE KING

Anthem is confined to the English translation of the Latin, and that, perhaps, only partially, it is easy to see why he never claimed the song as his own, and why his name was never publicly connected with it until many years afterwards.

As to the melody, Carey must in this case have obtained it with the Latin words, in the same form, or in one similar to it, as that printed in 1743, and its immediate authorship must once more be restored to the domain of speculation.

6. The likeness of the Anthem to such phrases as “Remember, O thou man,” is of no critical importance. In the compositions of the 16th and early part of the 17th century, we find the same or similar stock phrases continually recurring. Ingenuity of harmony must at that time more thought of than originality of melody: but, as Mr. Cummings points out, the similarity between “God save the King” and Bull’s “Ayre” (composed without a title and without words) extends also to its peculiar rhythm, and could hardly have been accidental, but is, in no way inconsistent with its being the basis on which “God save the King” was constructed.

7. An argument adduced in support of the claim for the song to a Jacobite origin, is the former existence at Fingask Castle of an old drinking cup, on which was inscribed the following stanzas:

“God save the King, I pray,  
God bless the King, I pray,  
God save the King, I pray,  
Send him victories,  
Happy and glorious,  
Soon to reign over us,  
God save the King.

“God bless the Prince of Wales,  
The true-born Prince of Wales,  
Spare us by Thee,  
Grant us one favour more,  
The King for to restore,  
As Thou hast done before,  
The Family, Amen.”

It is hardly necessary to point out that an inscription of this kind, unauthenticated, is usually worthless as evidence, but in the present instance the references to the King’s restoration and to the true-born Prince of Wales show that it must have been written before the death of James II. in 1701, after which there was no titular Prince of Wales until the birth of Charles Edward, in 1720. It has also been remarked that the somewhat peculiar expression “Send him victorious” is more applicable to the Stuart than to the Hanoverian family. These stanzas may then be considered as one of those adaptations of the original to special circumstances, of which many examples exist. It is to be observed that the verses in Harmonia Anglicana which otherwise conform closely to the “Latin Canon,” also contain the word “send,” for which there is no correlative in the latter. This may be taken to show that Carey was acquainted with the old Jacobite paraphrase and borrowed from it part of the 1st stanza, with the word “soon” in 1. 6, changed to “He.” Another indication that the English stanzas are translated from the Latin is found in st. ii., 1. 6, where, while “In Te” is, in accordance with the circumstances of the case, rendered by “On him,” the third person, in which the verb “sita est” is written, is copied as literally as to involve an imperfect rhyme, “are fixed,” corrected in 1743 to “we fix’d.”

Our want of knowledge of the exact date of the publication of Harmonia Anglicana leaves it uncertain whether “God save the King” appeared in it in Carey’s lifetime or after his death, which occurred in Oct., 1743; but the apparent ignorance of the English words on the part of Travers may incline us to believe they had not been printed when his concert was given.

iii. Conclusion.—The view of the case, of which the above is a sketch, reconciles many discrepancies, and on the whole it now seems more than probable that the occasional hymn or anthem, of which some tradition reached Arne and others, was really produced in 1688; that the composer may have been acquainted with Bull’s “Ayre,” and founded his melody upon it; that some copies of the anthem were current among the Jacobites, and that one imitation of it, at least, was made in English before the end of the 17th century; that the anthem became known to Carey in 1740, when he translated it (making some use, however, of the old adaptation); that he sang it in public, but never claimed it as an original composition; that about the same time he showed it to J. C. Smith; that another copy of the so-called anthem fell into the hands of Travers; and that almost immediately afterwards, through its performance at the theatres, “God save the King” attained the popularity which it has maintained to the present day.

iv. Imitations of the Anthem.—About 1766 the melody of “God save the King” became known on the Continent. It was set in Danish as a national air to the words “Heil dir dem liebenden,” a song in 8 st., written for the birthday of Christian VII. (a brother-in-law of George III. of England), by Heinrich Harries, editor of the Flensburger Wochenblatt, where it was pub. Jan. 27, 1790. Passing into Berlin, the words, recast by Ballhaus Gerhard Schumacher, and beginning “Heil Dir, im Siegerkrantz,” appeared in the Spandauer Zeitung, Dec. 17, 1793, and, with the tune, were afterwards adopted as the national air, first of Prussia, then of Saxony, and some other North German States. [For fuller details see the papers by Mr. Cummings referred to above, to which the present article is much indebted; to Grove’s *Dict. of Music*; and to Chappell’s *Popular Music*.]

2. A successful and popular imitation of the National Anthem is:

“God bless our native land!  
Firm may she ever stand,  
Through storm and night;”

which is in use in America. Full details of the composition of this hymn are given under Brooks, C. T. (q.v.).

3. In 1828 an imitation appeared in W. W. Hull’s *Coll. of Prayers for Household Use, with a few Hymns and other Poems*, p. 124:

“God save our King! O shed  
All blessings o’er his head;  
Comfort his heart!”

This was repeated in Hull’s *Coll..* 1833, and in 1863 it was given in *Kennedy’s*, as:

“Lord God, to Thee we pray;  
Save our Queen; bless her sway  
Over our land.”
4. In the Havergal Life Echoes, 1883, there is a version of the Anthem adapted for the Marriage of the Prince of Wales, March 10, 1863, the adaptation beginning with st. ii., "God save the Prince of Wales." It is entitled "The New National Bridal Hymn." Another arrangement of the Anthem is in the same work, p. 140.

5. Numerous imitations of the metre of this Anthem are given in the hymn-books both old and new, one of the oldest being:

"Come, Thou Almighty King,  
Help us to praise to Thee.  
Help us to praise -  
the somewhat complicated history of which will be found under its first line. J. Marriott's  
"Thou Whose Almighty word," is another successful instance of the adaptation of the metre to sacred purposes.

6. During the Jubilee year, 1887, numerous alterations of the National Anthem, and additions thereto, were made to adapt it for the occasion. These alterations and additions from their special character cannot become permanent parts of the Anthem. Several hymns in the same metre, and others in varying metres, were also published; but the interest of these is mainly historical. (See Various.)

God that [Who] madest earth and heaven. [Evening.] This hymn is given in various forms as follows:

1. The original in one stanza. This was first pub. in Bp. Heber's posthumous Hymns, &c., 1827, p. 147.
2. The same with the addition of the stanza, "Guard us waking, guard us sleeping." This stanza is by Archdeacon Whately, and is a free rendering of the ancient Cyprianine Antiphon, "Salve nos, Domine, vigilantes, custodi nos dormientes, ut vigilantes in Christo, requiescamus in pace." It is found in T. Darley's Hymnus, &c., 1838, No. 6, as st. ii. of the hymn, and was appended to the Archdeacon's Lectures on Prayer, 1840. These two stanzas constitute the hymn in its most popular form, and are in use in all English-speaking countries, sometimes as, "God that madest," &c., as in H. N. & M., 1861-75. A rendering of these stanzas in Latin, as "Dias, terras qui pelagque," is given in R. Bingham's Hymnus, Christ. Latina, 1871, p. 175.
3. These two stanzas and a doxology by T. Wordsworth in Mercers' Hymns, &c., 1855, No. 18. This was repeated with alterations in the doxology in the Salisbury H. Bk., 1857; and in the Rev. F. Pott's Hymns, &c., 1861, and other hymn-books.
4. In the Oxford ed. of Mercer's Ch. Prater & H. Bk., 1864, No. 19, there is the following arrangement: i. "God, that madest," &c., (Heber); ii. "And when night again shall call us" (Mercer); iii. "Guard us waking," &c. (Whately); iv. "Holy Father, hallowed in heaven" (Mercer). This is repeated in Brown-Borthwick's select Hymns for Ch. & Home, 1871-75, with a transcription of st. i. and ii. much to the advantage of the hymn.
5. In Major's Book of Prayer, 1868, No. 291, is Mercer's arrangement without the doxology.

All these versions are in C. U. in G. Britain, America and the colonies. (J. J.)

God the all-terrible! King, Who ordoinest. H. F. Chorley. (In Time of War.) Written for a Russian air, and printed, in 4 st. of 4 l., in Hullah's Part Music, 1842. It is given in several collections either in its original or in a slightly altered form, as in Thring's Coll., 1882, &c. In the Universal H. Bk., 1885, No. 392, st. i.–iii. of this text, somewhat altered, are given as, "God, Lord of Sabaoth! King Who ordoinest." In Stryker's Christian Chorals, New York, 1885, it begins, "O God, all terrible," and in the American Hys. of the Spirit, Boston, 1864, No. 202, st. ii.–iv. are given in an altered form as, "God, the Omnipotent! Mighty Avenger!"

During the Franco-German war, on the 28th Aug., 1870, the Rev. J. Ellerton wrote an imitation of this hymn, beginning, "God the Almighty One, wisely ordaining." It was pub. in the Rev. R. Brown-Borthwick's Select Hymns for Ch. & Home, 1871, No. 84, in 4 st. of 4 l. In 1871 a cento from these two hymns was given in the 8. P. C. K. Church Hys., No. 262, of which st. i.–iii. are from Chorley's hymn, and st. iv.–vi. are st. ii.–iv. from that by Mr. Ellerton. (J. J.)

God the Creator bless'd. J. Montgomery. [Sunday.] Written in May, 1838, and pub. in a small pamphlet entitled, A Message from the Moon, and Other Poems. In 1839 it was also given in Venite Offerings; or a Help to Stannington Church. This was a small volume, and was sold for the benefit of the funds of Stannington Church, near Sheffield. In 1833 the hymn, somewhat altered (st. iii. 1–2, "Christian Day," for "Christian's Day," l. 3, "where (inset . . .)" for "when met . . ." st. iv. 1–2, "The Church below hath bless'd," for "The Church hath ever bless'd") was given in Montgomery's Original Hymns, No. 11, in 6 st. of 6 l., and entitled "The Sabbath." It is in several modern American hymn-books, but is almost unknown to the collections in G. Britain. (J. J.)

God the Father, God the Son, Holy Spirit, Three in one. G. Thring. [Close of Evening Service.] Written in 1871 and 1st pub. in Preb. Hutton's Supplement, Lincoln, 1871, No. 275, in 4 st. of 8 l. In 1872 it was repeated in H. H. Pierson's Hymn Tunes, No. 23, with a special tune by Pierson. Subsequently it was included in the author's Hymns and Sacred Lyrics, 1874, p. 184; and in his Coll., 1882, No. 94. It is also found in several other collections. (J. J.)

God the Father, Whose creation. J. M. Neale. [Harvest.] Pub. in the Appendix to the H. Noted, 2nd ed., 1864; and again in the author's posthumous Original Hymns, &c., 1866, p. 69, in 6 st. of 6 l. It has since appeared in the Appendix to H. A. & M., 1868; People's H., 1867; and several other collections. (J. J.)

God the heavens aloud proclaim. J. Merrick. [Ps. xlv.] 1st pub. in his Psalms Tr. and Paraphrased in English Verse, 1765, and repeated in W. D. Tattersall's rearranged ed. of the same, 1797. As a complete version of Ps. lxxi. it is not in C. U. A cento composed of st. xvi, xvi, xvi, xvi, from Tattersall's arrangement, is in several American collections, including The Springfield Coll., 1835; the Unitarian Hys. [& Tune] Bk., Boston, 1868, and several other hymn-books. It begins, "Blest Instructress, from Thy ways." This psalm version by Merrick as rewritten by Miss Amber in her Spirit of the Psalms, 1829, is given in Dale's English H. Bk., 1874, as "Heavenly Teacher, from Thy ways." (J. J.)

God the Lord a king remaineth. J. Keble. [Ps. xciv.] 1st pub. in his Psalter; or, Psalms of David, 1839, p. 241, in 5 st. of 6 l. It was given in the Sarum Hys., 1868, Kennedy, 1883, and in several Public School
GOD THE LORD, IN

collections, but its use is not equal to its merits. It is one of Kble's finest renderings of the Psalms. [See Psalters, English, § xviii.]

[J. J.]

God the Lord, in mercy bellowing. [Holy Communion.] This hymn is a tr. by Dr. R. F. Littlefield of a cento from the Greek Liturgies of St. James and Mark, made for and first pub. in the People's H., 1867, No. 170, in 5 st. and 6 l. It is an "Invocation of the Holy Ghost, before the Consecration." The Greek begins, Εὐλογεῖτε τὸν Θεὸν ἐδώκας. [J. J.]

God, the omnipresent God. C. Wesley. [P.s. f.] 1st pub. in Hymns occasioned by the Earthquake, March 8, 1750, London. Printed in the year MDCCL. It is in 12 st. of 8 l. (P. Works, 1868-72, vol. vii. p. 106). In its full form it is unknown to the collections, but st. iv., v., are given in the Bap. Ps. & Hymns, 1858, as No. 6432; and, in the Irvingian Hymns, for the Use of the Church, 2nd ed. 1871, No. 229, &c., as "From the throne of God there springs singular.

[J. J.]

God, who didst so dearly buy. C. Wesley. [Praise desired of Believers] There are two centos beginning with this first line as follows:

1. In the 1st ed. of the We. H. Bk., 1746, No. 498, and later editions to 1783, and also in other Methodist collections, the cento in compiled from C. Wesley's Short Hymns, &c., 1762, as follows: st. i., No. 554; st. ii., No. 8238; st. iii., iv., No. 82.

2. The second cento is No. 411, in the revised ed., We. H. Bk., 1783, and is thus compiled: st. i., No. 554; st. ii., No. 8238; st. iii., iv., No. 82.

[J. J.]

God's holy law transgressed. B. Bellas. [Hope in the Gospel.] Appeared in B. Hall's ed. of Bedell's (posthumous) Hymns, &c., 1817, No. 3652, in 4 st. of 4 l. and entitled, "Hope alone from the Gospel." Its use in the United States is limited; but in most cases either abbreviated or altered. Orig. text in the Hymnals of the Meth. Episcopal Church, 1878, No. 314, with "Convinced of guilt," &c., for "Burdened with guilt," &c., in st. i. 1. 3.

[J. J.

Goethe, Johann Wolfgang von, of Johann Caspar Goethe, a lawyer at Frankfurt, and d. at Weimar, March 22, 1832. The greatest German poet of his day, and one of the most famous literary men of his own or any age, his sympathies were Classical rather than distinctively Christian; and as he himself said (Conversations with Eckermann, January 4, 1827), he wrote no poems suited for use in public worship.

A few pieces, principally from his well-known dramatrical poem of Faust, pt. i. 1832, are found under his name in one or other of the Unitarian hymn-books. The two hymns in this class, by Sir Theodore Martin, Bayard, are included in the New Compendium of Church Music, 1850, and in the Hymns of the Church, under A. C. G. Co., No. 826. A free version is also

1. The Ethics of the new age. Praise. The

Song of the three Archangels, in the Prologue in Heaven. Pr. as: "The sun is still for ever sounding," by Dr. F. H. Hodge, as above, 1853, No. 100.

iii. Verlassa den zarten. Written for the Free arson. Written for the Fremareschale, 1832, by Dr. F. H. Hodge, as above, 1853, No. 100.

Blackfriars, and subsequent - a vector of the latter parish, adding the to one or two lectureships; held April 15, 1816. Mr. God's interest in foreign mission work was very earnest, and took a practical turn in assisting to found the Church Missionary Society. His prose works include *Sermons*, 1812; and *Essays on all the Scriptural Names and Titles of Christ*, &c., which were reprinted from the *Christian Guardian*, 1813-1816. His *Works*, together with a *Memor*, were pub. in 1822 (6 vols.), and edited by his son. His version of the Psalms was pub. as—

An Entire New Version of the Book of Psalms, in which an attempt is made to accommodate them to the worship of the Christian Church, in a variety of measures, now in general use, with original Preface and Notes, critical and explanatory, by the Rev. William God, M.A., Rector of St. Andrew, Wardrobe, and St. Ann, Blackfriars; Lecturer of St. John of Wapping; and Lady Chatterley's Tuesday Evening Lecturer at the Church of St. Lawrence, Jewry. In two volumes. London: Printed for the Author by W. Wilson . . . and sold by Rivingtons, &c., 1811. 2nd ed., 1812; 3rd ed., 1816.

*Pratt*, in 1829; *Bickersteth*, in 1833; and *Kemble* in 1856, made extensive use of this version of the Psalms, the latter including nearly fifty pieces in his *Col*; Most of these have fallen out of use, one only being retained in Kemble's *New Church H. Bk.*. In modern hymnals in G. Britain and America about twenty of God's versions are still in C. U. These include, "Jesus, with Thy salvation blest"; "Lord, I delight to find my place"; Thou gracious God and kind"; "With songs of grateful praise," &c. [See Psalms, English, § xvi.] The following are still in C. U.:

2. "O God, be merciful to us." Ps. li.
4. "How blest the man with mercy crowned." Ps. cxvii.
5. "If the Lord had not heard, may Israel now say." Ps. cxviii.
6. "Jesus, with Thy salvation blest." Ps. xx.
7. "Let Thy grace, Lord, make me as holy." Ps. cxix.
8. "Lo in Gethsemane's dark shade." Ps. lxxix.
9. "Lo, the mighty God appearing." Ps. l.
10. "Lord, it is good for me to walk." Ps. xxxiv.
11. "Thou of mercy, just and kind." Ps. xi.
12. "Lord, Thy Church hath seen Thee rise." Ps. lxxix.
13. "Let all our songs arise." Ps. xcviii.
15. "Prepare a new song, Jovah, to praise." Ps. lxix.
17. "Thou gracious God and kind." Ps. lxxix.
18. "Though sinners boldly join." Ps. ii.

**Goostly Psalms and Spiritual Songs**, by Miles Coverdale. Written by Bishop Coverdale, the great translator of the Bible. Of this work an unique copy is at Queen's Coll., Oxford. In the 2nd edition of Foxe's *Acts and Monuments* it is quoted among a list of books prohibited in 1539. In subsequent editions this list is withdrawn. Townsend's edition of Foxe restores it under the date of 1546, on the authority of Bonner's *Register* (Acaed-my, June 28, 1844, Letter of Dr. A. F. Mitchell). A reprint of the book, without the tunes, has been published in *Coversdale's Remains*, 1846 (Parker Soc.). The Preface, in describing the motives that produced it, echoes the commonplace so frequent among translators of the Psalms. "Would God . . . our carter's and ploughmen (had none) other thing to whistle upon save psalms . . . and if women . . . spinning at the wheels had none other songs . . . they should be better occupied than with hey nony nony, hey troly loly." The *Spiritual Songs* are paraphrases of the "Ten Commandments," "Credo," "Pater Noster," "Mediti Vita," "Gloria in Excelsis," "Magnificat," "Nunc Dimittis," "Christe Qui Lux," "Veni Creator" (3), and twelve hymns. There are also fifteen renderings of psalms, two of them being duplicates. It is extremely probable that the whole book is translated from German origin. All the hymns and psalm-renderings save five have been identified by Mr. Meurs as German. It is thus a witness to the impression which the hymns and psalms of Germany made on the early Gosppers. [Psalms, English, § v.; English Hymnody, Early, iv.] [H. L. B.]

The following is a list of contents, the first lines of the German being given where the hymn is a translation:

1. "O Holy Spirit, hear my prayer." *Ps. cxvi.*
3. "Thou holy Spirit, we pray to thee." *Nun bitten wir den heiligen Geist!*
4. "God the Father, dwell with us." *Vater Unser, wohnt uns bei!
5. "These are the holy commandments ten." *Diese sind dir heiligen zehn!*
6. "Man, thy throne lyv vertuouzly." *Mensch, wirb de leben seliglich!*
7. "We believe all upon one God." *Wir glauben all an einen Gott, Schöpfer!*
8. "In God I trust, for so I must." *In Gott gelaub ich das er hat.*
9. "O Father ours celestial!" *Vater unser, der du bist!*
10. "O our Father celestial!" *Vater unser, der du bist.*
11. "Be glad now, all ye chresten men." *Nun freut euch lieben Christengemein!*
12. "Now is our health come from above." *Es ist das Heil uns kommen her.*
14. "In the myldesst of our lyvynge." *Mitten wir im Leben sind.*
15. "By Adam's fall was all forborne." *Durch Adam's Fall ist gesamt verderbt.*
16. "Wake up, wake up, in God's name." *Wach auf in Gottes Name.*
21. "To God the hyghest be glory allwaye." *Allein lost in der Hihi sey Ehr.*
25. "Worpe do the heithen now rage and this." *Unre Ottingen s ist die heiden von miser.*
26. "Oure God is a defence and tower." *Ei! feste Burg ist unser Gott (partly).*
27. "Except the Lord, I had been ben with." *Wo der Herr nicht bei uns war.*
29. "Blessed are all that fear the Lord." *Wohl dem, der in Gottes Furcht steht.*
30. "Blessed are all that fear the Lord." *Wohl dem, der in Gottes Furcht steht.*
31. "O Lord, have mercy on me." *O Herr Gott segne dich mein, O Herr Gott.*
32. "O Lord, be mercysfull to me." *Erharm dich mein, O Herr Gott.*
33. "Out of the deep cry I to the." *Aus toter Not wahr ich an dar.*
GOSPELS, HYMNS ON THE

GO. GUG GENGENWÄRTIG 443

1. "Jesus Christus won uns bey. "
2. "Hyeig geyst won uns bey." 
3. "Heyig geyst won uns bey." 
4. "Hyeig geyst won uns bey." 

In the Erfurt Erwünschtd, 1526, it bears the title, "The hymn 'Gott der wahr won uns bey' improved and evangelically corrected." In Luther's form it spread to become popular, and Lauxmann, in Koch, vi, 102-104, relates many instances of its use at weddings, by the dying, in times of trouble, etc. It is given in Wackernagel, iii. p. 16, as quoted above; in Schircks ed. of Luther's Geistl. Lieder, 1854, p. 40, and in the Uran. L.S., 1851, No. 187. The tr. in C. U. ary:-

1. God the Father: with us be. Shield us all. A free. In 5 st. of 4 l., in J. Anderson's Hymns, from the German of Dr. M. L. 1847, p. 24 (1847, p. 46). From this, M. L. altered, and at st. iv. altered, were adopted as No. 450 in the Book of Hymns. 1853, and repeated in Kennedy, 1863.

2. God the Father. with us be. And, &c. In full, by T. R. Russel, as No. 1 in the App. to his Ps. & Hym., 1851.

3. O God, the Father! draw Thou nigh. In full, by Dr. M. Loy, in the Ohio Hym., 1880.

Translations not in C. U.-
(1) "God the Father, dwell with us," by L. K. (2) "O God, our Defence," by J. C. J. (3) "God and Christ, with us dwell," in the J. J. (4) "Our Father God! to Thee we pray," by J. J. (5) "Father, Thy dwelling be," by J. J. (6) "God the Father, with us," by J. J., etc.

Gott gegenwärtig, G. Tersteegen. [Public Worship.] Appears in his Geistliches Blumenärgeln, 1729, as No. 11, in Bk. III., in 8 st. of 10 l., entitled, "Remembrance of the glorious and delightful presence of God." It passed into Zinzendorf's Geistl. Lieder, 1731, No. 1150, has attained a use than any other of Tersteegen's hymns. It is found in most recent collections, as in the L. S. 1851, No. 359. It is a poetical reflex of his inner nature, a beautiful expression of the characteristics of his peculiar mystical piety. Lauxmann in Koch. viii, 355, calls it "A hymn of deepest adoration of the All Holy God, and a profound introduction to blessed fellowship with Him." Tr. as:-

1. O, God is here! Let us adore, by J. Wesley, in H. & Sacred Poems, 1749 (P. Works, 1848): vol. I., p. 167). 1, 2, tr. catching the spirit of the original, but rather free, in 6 st. of 11 l., in the W. Hb., 1780, No. 481 (1875, No. 494). The text is in Mercer's C. P. & H. Hb., 1857, 1862; but it is generally found in centos.

The most important are:-

1. In the original metre.-

(1) 1710, iv. as in the Mf. Hb., 1836 : Bick-}

444 GOTT IST UND BLEIBT

Gott sei gelobet und gebenedeit. | M. Luther.  
[Holy Communion.] St. t. dates from pre-Reformation times, was used at processions, during Mass as a post communion, and according to Bunsen (Versch., 1823, p. 583) was sung by the people after the Epistle on Corpus Christi Day. This form is given by Wackernagel, ii. p. 748, from Ludwig Trutbula’s Eucharistikon, 1524; and by Bunsen, i. p. 719, from the Cursus Scholasticus, 1546. Luther adopted this st., added a couplet, and pub. the hymn in Eucharistic, Erfurt, 1521 (tithen in Wackernagel, iii. p. 10), in 3 st. of 8 l., with two Kyrieleouss. Included in Schierke’s ed. of Luther’s Geistliche Lieder, 1851, p. 74, and as No. 271 in the Kehr. L. S., 1851. The tr. in C. U. are:

1. God be blessed, and God be praised. A paraphrase in 54 l., in Miss Fry’s Hymns of the Reformation, 1845, p. 93. Included, rewritten to 6 st. of 6 l., beginning, “Thou, who didst Thine Israel lead,” in J. Whittemore’s Suppl. to all H. Bk., 1860, and in Maurice’s Christl. H. Bk., 1861.

2. May God be praised henceforth, and best of ever! In full in Dr. Bassett’s M. Luther’s Spiritual Songs, 1854, p. 78, repeated in the Ohio Luth. Hym., 1880, No. 273, and in Dr. Bacon, 1884, p. 33.

Translation not in C. U.:


J. M.

GOTT IST UND BLEIBT

W. Delamotte, as No. 134 in the Moraus. H. Bk., 1742, and repeated in later ed. (1836, No. 636, reading “The Lamb was slain”). Mainly taken from Wesley’s tr. Included in varying forms in J. A. Latrobe’s tr., 1841; in Walker’s Calvlns. H. Bk., 1855; and Reid’s Praise Bk., 1872.

God reveals his presence, by F. W. Porter and J. Miller, as No. 813 in the Moraus. H. Bk., 1789 (1866, No. 649), being a good tr. of st. i., ii., iii., vii., viii. The form in C. U. is that given to it by W. Mercer, in his C. P. & H. Bk., 1855, No. 297 (Or. ed., No. 426). He retained 13 lines as in the original tr., slightly altered 5, and rewrote the rest (with little regard to the German), omitting st. iv. altogether. This text is in J. L. Porter’s Colls., 1876; Ch. Praise, 1885; Free Ch. H. Bk., 1882; Irish Ch. Hym., 1873; New Zealand Hym., 1870; Lodges Union, N. Y., 1884; Canadian Praise. H. Bk., 1880, &c.

Translation not in C. U.:

“The Lord is here; then let us bow before Him,” by Miss Dunn, 1887, p. 16.

Gott ist und bleibt getreu.  [Trust in God!] Founded on 1 Cor. x. 13. Included as No. 302 in J. H. Haukecker’s Kirchen-Echo, Helmstedt and Magdeburg, 1805, in 5 st. of 4 l., without much of author’s rendering. No. 55 in the Berlin G. L. S., ed. 1803. It has been ascribed to Dr. Johann Christian Wilhelm (sometimes advocate under the Hassian administration and syndic of Giessen), but is not included among the hymns in the Ein- und. B., 1721, given as by him in Witzel, iii. 428; and no trustworthy evidence of his authorship has been added. Tr. as:

God is for ever true! His loving. A tr. of st. i.-iv., by M. W. Strzyker, in his Hymn. Verses, 1883, p. 34, repeated as No. 167 in his Christn. Chorals, 1885.

Gott ruft noch, sollt ich nicht endlich hören. G. Tersteegen.  [Advent.] A beautiful hymn on God’s gracious call to turn to Him; and what our answer should be. Founded on Ps. cxv. 7. 1st pub. in the 2nd ed. 1785, of his Geistliches Blumen-spättelein, Bk. iii., No. 52, in 8 st. of 4 l., entitled, “Today if ye will hear His voice.” Included as No. 629 in the Berlin G. L. S., ed. 1803. Tr. as:

God calling yet! and shall I never hear Him! A tr. by Mrs. Franklin, in the 2nd Ser., 1855, of the L. L. p. 58 (1884, p. 116); and repeated as No. 553 in Holy Song, 1869. In America it has been somewhat widely used in the form given to it in the Andover Sabbath H. Bk., 1858, No. 556. Here the tr. of st. v. was omitted and the rest reduced to L.M., beginning, “God calling yet!—shall I not hear.” The text of 1858 has been adopted in full in the Dutch Ref. Hym. of the Church, 1869; Bapt. H. Bk., 1871; Presb. H. Bk., 1874; H. & Songs of Praise, N. Y., 1874; Meth. Episc. Coll., 1878; and others. Omitting st. iv. it appears in Hatfield’s Ch. H. Bk., 1872; Oberlin Manual, 1880; Ch. Praise Bk., 1882, &c.

In the Pennsylvania Luth. Ch. Bk., 1868, the full text of 1858 is included, with the addition of a recast of st. v.

J. M.

Gott verlässt die Seinen nicht!  [Cross and Consolation.] Included as No. 1251 in the Brethren G. B., 1743, in 3 st. of 6 l.; repeated in the ed. 1746, No. 128; in both cases without name of author. Tr. as:

God doth not leave His own. A full and good tr. by Miss Warner in her H. of the Ch. Militant, 1858 (1861, p. 480). Included in the Christian H. Bk., Cincinnati, 1865, No. 802; in Pruss’s Suppl. H. Bk., Lond., 1868, No. 11; and in Dale’s Englisht H. Bk., 1875, No. 597. [J. M.]

Gottor, Ludwig Andreas, s. of Johann Christian Gottor, Court preacher and Superintendent at Gotha, was b. at Gotha, May 26, 1661. He was at first privy secretary and then Hofrath at Gotha, where he d. Sept. 19, 1733. He was a pious, spiritual-minded man, with tendencies towards Pietism, and one of the best hymn-writers of the period. Of his printed hymns the earliest appeared in the Geistreiches G. B., Halle, 1697. Of the 23
included in Freylinghausen's Geistreiches G. B., 1704, and Neuer geistreiches G. B., 1714, seven have been tr. into English, besides his version of J. W. Petersen's "Salve, crux beata, salve" (q.v.). J. C. Wetzeli, who had become acquainted with him during a visit Gott made to Kornthul in 1733, mentions a compiled version of the Psalter (printed in his Library at Wernigerode) by him, and quotes from his tr. the first lines of 42 hymns still unprinted (Wetzeli's A H. ii. 22-30; Koch, iv. 400-402; Ally, Deutsche Begr. ix. 465). Of his hymns those tr. into English are:

i. In English C. U.:

ii. Erquick mich, du Heil der Sunder. [The Great Physician.] On the Gospel for the 3rd S. in Advent (St. Matt. xi.), turning it into a prayer for cures of our moral nature similar to the miracles of physical healing there recorded. In Freylinghausen, 1714, No. 771, in 10 st. of 6 l., and in Knapp's Er. L. & S. 1837, No. 196. The only tr. in C. U. is:

Saviour of sinners, now revive us, of st. i., lii., v., x., by Miss Borthwick, as No. 236, in Dr. Pagenstecher's Coll., 1864.

iii. Treuer Vater, deine Liebe. [True and False Christianity.] 1697, as above, p. 608, in 23 st. of 6 l., repeated in Freylinghausen, 1704; and in Porst's G. B., 1713 (1835, No. 324). The only tr. in C. U. is:

Father, Thine eternal kindness, omitting st. i., in J. C. Jacob's Ps. & Ger., 1720, p. 3, considerably altered in his ed., 1722, p. 50, and 1732, p. 78; and from this 8 st. were included as No. 542 in pt. i. of the Moravian H. Bk., 1754. The tr. of st. xii., xiii., altered from the 1732, and beginning "Has temptation well won me," were included in the Scottish Evangelical H. Bk., 1856, and in Dr. J. Petersen's Coll., Glasgow, 1867.

iv. Womit soll ich dich wohl leben. [Praise and Thanksgiving.] A beautiful hymn of Thanksgiving (founded on Ps. 91, 9), for the special ways by which God in his love and goodness had led us, and of trust in the continuance of His love to the end. 1697, as above, p. 577, in 14 st. of 6 l., and the refrain (altered from Homburg's "Jesus mein Lebens Leben.")

"Tannen, Lausen Mal sei dir, Grosse Kniele, dank dir."


v. Leutemann, in Koch, viii. 304-9, relates that st. iv. was adopted as a thanksgiving by the German Missionaries in Abyssinia on their deliverance by the capture of a narrow escape from one of his journeys in Abyssinia; and that the hymn, with its Swedish melody, was played by the trumpeters from the tower of St. George, on the 14th of July 1783, at the ceremony of the unveiling of the statue erected to his memory in Tanger.

The only tr. in C. U. is:

Lord of Hosts, how shall I render. A good and full tr. in Dr. J. Guthrie's Sacred Lyrics, 1899, p. 131; and from this st. i., ii., iv., x., xii., xiv., were included as No. 50 in the Hymn H. Bk., 1871.

Another tr. in "By J. C. Jacob, 1732, p. 157, with what favour of devotion,"

vi. Hymn 2 not in English C. U.:


vii. Gough, Benjamin

Gough, Benjamin, was b. at Southborough, Kent, in 1803, and d. Nov. 28, 1877. He was engaged in mercantile pursuits in London for some years. After retiring from business he resided at Mountfield, East Sussex. He was a member and lay preacher of the Wesleyan denomination. His poetical works include:

(1) Lyra Sabbatica, Lon. 1865; (2) Kentish Lyrics, Lon., 1867; (3) Hymns of Prayer and Praise, Lon., 1873; and several minor publications. He was the most important of (4) Protestant Hymns & Songs for Millton. Lon., 1878; (5) Songs from the Woodlands, and other Poems, Lon., 1872; and (6) Christmas Carols and New Year's Songs, Lon. (n.d.).

Of Mr. Gough's hymns, about 20 are in C. U. v. G. Britain and America, and of these the most popular and widely used is "Awake, Awake, O Zion," v.s. Although possessing many features of popularity, his hymns do not rank high as literary productions. His works are also marked by numerous and facile imitations of the great lyrics of the Church. Many of his earlier hymns were rewritten for his Hymns of Prayer & Praise, very much to their discredit. In addition to those which are annotated under their first lines the following are in C. U.:

1. Be thou faithful unto death. Faithfulness. Appeared in his Lyra Sabbatica, Lon., 1865, P. 77, in 3 st. of 4 l., and entitled "Christian Fidelity." It was transferred to the People's H. and again, in 1875, to the New M. Hymnal, No. 151.

2. Blessed are the dead who die. Burial. Appeared in his Lyra Sabbatica, 1865, p. 89, in 4 st. of 4 1., and entitled "For the dead in Christ." In H. Bk. H. Bk., N. Y., 1872, it is slightly altered.

3. Christ is risen from the dead. Easter. In Lyra Sabbatica, 1866, p. 96, in 4 st. of 4 l., as an Easter Hymn, but in his Hymns of Prayer & Praise, 1878, p. 49, this is changed to "An Easter Hymn.", in the New M. Hymnal, 1875, st. iv., v., are omitted.


5. Come to Bethlehem and see. Christmas. Appeared in his Christmas Carols, Lon., 1876, p. 21, in 5 st. of 4 l. In the New M. Hymnal, 1875, No. 26, it is dated 1873.


7. God the Father, full of grace. Holy Trinity, or Public Worship. Appeared in his Kentish Lyrics, 1867, p. 91, in 4 st. of 4 l.; and rewritten in a far less acceptable form in his Hymns of Prayer & Praise, 1875, in 4 st. of 4 l. No. 21 in the Meth. S. S. H. Bk., 1879, is from the 1867 text.

8. Ho, every one that thirsteth. Invitation. Pub. in his Lyra Sabbatica, 1865, p. 83, in 4 st. of 4 l. Ho, ye thirsting saints, altered to its disadvantage, in his Hymns of Prayer & Praise, 1875, p. 33, in 5 st. of 4 l. No. 201 in the Meth. S. S. H. Bk., 1879, is from the 1867 text.

10. In Thy temple we adore Thee, gentle, pure, and holy Child. Christmas. In his Christmas Carol, &c., 3rd ed., p. 30, in 3 st. of 4 double lines. In the New Metre-Hymnal, 1875, No. 20, it is dated 1873, and begins, "In Thy cradle we adore Thee.

11. Jesus, full of love divine. Face of Jesus. Written in 1874, and pub. in the New Metre-Hymnal, 1875, No. 84.

12. Lift the gospel banner. Missions. This is attributed to B. Gough, on the authority of Mrs. Gough. It is not in his published works, and its first appearance is unknown. In the Met. S. S. H. Rk., 1879, No. 394, it is in 4 st. of 4 l.

13. O Jesus, behold the lamb of Thy fold. Sunday. From his Lyra Sabbatica, 1865, p. 193, in 9 st. of 3 l. into the Met. S. S. H. Rk., 1879, No. 511, with the omission of st. 11.

14. Quicken, Lord, Thy Church and me. Whit-Sunday. Appeared in his Lyra Sabbatica, 1865, p. 16, in 6 st. of 4 l., and in his Hymns of Prayer & Praise, 1873, p. 65; and headed "For another Pentecost." It is No. 353, in Steeple's S. G. & G., 1872.

15. Sing we merrily to God. Praise. Appeared in his Lyra Sabbatica, 1865, p. 65, in 5 st. of 4 l., and his Hymns of Prayer & Praise, 1873, p. 27. In the New Metre-Hymnal, 1878, No. 128, st. III. is omitted.

16. There is a land of rest. Heaven. From his Lyra Sabbatica, 1865, p. 105, in 4 st. of 4 l. into the New Metre-Hymnal, 1875, No. 156, where it is appointed for St. Mark's Day.

17. There is no condemnation. Peace. In his Lyra Sabbatica, 1865, p. 28, and his Hymns of Prayer & Praise, 1873, p. 23, in 3 st. of 4 l., and is headed "No Condemnation." In Steeple's S. G. & G., 1872, it is No. 567.

18. Uplift the blood-red banner. Missions. In his Lyra Sabbatica, 1865, p. 155, and his Hymns of Prayer & Praise, 1875, p. 37, in 4 st. of 4 l., and is headed "For the Conversion of the World." It is No. 409 in the People's H., 1877; No. 88 in the New Metre-Hymnal, 1878, &c.

Gould, Sabine Baring. [Baring-Gould, Sabine.]

Grace, J. Frances, a nom de plume of Mrs. Van Alynne (q. v.)

Grace, 'tis a charming sound. P. Doddridge. [Salvation by Grace.] 1st pub. in his (posthumous) Hymns, &c., by J. Orton, in 1753, in 4 st. of 4 l., as follows:

1. Grace! 'tis a charming Sound, Harmonious to my Ear. heav'n with the Echo shall resound, And all the earth shall hear.
2. Grace first contriv'd a Way To save rebellious Man, And all the Spheres that Grace display, Which drew the world's Plan.
3. Grace taught my wandering Feet To tread the heavy Road, And new Supplies each Hour I meet, While pressing on to God.
4. Grace all the Work shall crown This everlasting Day, It shines in heav'n the topmost Stone, And well deserves the Praise.

This text was repeated in J. D. Humphreys's ed. of the Hymns, &c., 1839, with the change in st. 1, l. 2, of "my ear," to "mine ear."

In his Ps. & Hymns, 1776, A. M. Toplady gave a cento as No. 134 which was thus composed:

1. Doddridge, st. 1., with l. 2, "the ear" for "my ear."
2. Doddridge, st. 2.
3. Toplady: -
4. "Twas grace that wrote my name In thy eternal book; "Twas grace that gave me to the Lamb, Who all my sorrows took."

Graces, Metrical. The Jewish and Early Christian "blessings" and "giving thanks" at meal-times were in prose, the metrical forms in use at the present time being of later origin. Our Lord's custom was evidence alike of what was a common practice in Jewish families, and of His sanction of the same. When He fed the multitude He "looked up to heaven and blessed and brake the loaves" (St. Matt. xiv. 19; St. Mark vi. 41; St. Luke ix. 16) "and gave thanks" (St. Matt. xv. 36; St. Mark viii. 6; St. John vi. 11). This practice was continued by the Apostles (see 1 Tim. iv. 3-6) and by their immediate successors. In the Apostolic Constitutions (c. 47) there is "A prayer at Dinner-time," which Mr. Chatfield has translated as:

"Thou art blessed, O Lord, Who nourishest me from my youth. Who givest food to all flesh, Fill our hearts with joy and gladness, That at all times having all sufficiency, We may abound to every good work In Christ Jesus our Lord: With Whom to Thee (be) glory, honour, and might For ever and ever, Amen."

2. The early Fathers, Clement of Alexandria, St. Cyprian, St. Basil, Tertullian, St. Chrysostom, and others, give evidence in their writings that the Grace was a common institution in the early Church. This fact is emphasised by the presence of short Graces in the Gelasian and Gallican Sacramentaries. In the "Additional Services," appended to the Modern Roman Breviary, the "Grace before and after Meat" has developed into a somewhat elaborate service, with special provision for certain days and seasons. This retention of the mediaval practice is also maintained in a more or less complete form in several Colleges and Grammar Schools throughout the country. A list of School Prayers and Graces is given in the Rev. J. W. Hewett's Bibliotheca Sacra Academica, Lond. Rivingtons, Pt. ii. Prose Graces are given in the A. B. C. catechisms and Prayers, in various editions from 1545 to 1779; and Prose and Metrical Graces in Latin by Melancthon and others in the Praelectiones Fines, 1588.

3. Metrical Graces, somewhat in the form
GRACES, METRICAL

of the modern Grace, does not seem to have come into general use until the Reformation. In Henry the Eighth's Primer, 1545, they come into prominence, and from that period they form part of every English Primer. Several of these are in Dr. Burton's Three Prayers of the Reign of Henry VIII, 1602; in Clay's Liturgies of 1549 and 1552, &c., 1844, and in his editions of the Elizabethan Liturgical Services, 1847; and Private Prayers, 1851 (Parker Society). As a specimen of these Graces we append two from some fragments in our possession of a last edition of the Elizabethan Primer. The first is the "Grace after Dinner," and reads:

"Now You have well refreshed your bodies, remember the lamentable affliction and miseries of ye thousands of your neighbours and brethren in Christ visited by the hand of God, some with mortal Plagues and diseases, some with imprisonment, and diseases, some with extreme poverty, and necessities, so that e'yer they cannot or they have not to feed or as you have done, remember therefore how much and how deeply ye presenters are bound to the goodness of God for your health, wealth, liturgy, and many other his beneficences given unto you.

"Take heed ye never abuse the same, Give thanks to God for everything, And alway praise his holy name. Who does not so is sore to blame. No outh example see that ye gone.

"To do the Lord's worde teach ye to lyere.

"It will be noted that the whole grace is really horatious, and this is characteristic of this edition of the Primer in which the daily confession and absolution are given for private use in the singular number, the penitent being self-absorbed.

The second, the "Grace before Supper," is unfortunately incomplete, but its rhymed portion, so far as preserved, runs thus:

"Give thanks to God with one accord.
For that which is set on this bower,
And be not careful what to sake,
But will you feed faster and cherish,
Take it in worth that he hath sent..."

4. The two Metrical Graces which have taken the greatest hold on the Church throughout all English-speaking countries are those by John Conwuy which appeared in his Sacred Hymns for the Children of God, In the Days of their Pilgrimage, London, 1741, p. 198, as follows:

"HYMN CXXX.
Before Meat.
Be present at our Table, Lord,
Be holy, and Evil Where abidest,
May feast in Paradise with Thee.

"HYMN CXXXI.
After Meat.
We bless thee, Lord, for this our Food,
For Jesus's Flesh and Blood;
The Living Bread sent down from Heaven;
With Life and Plenty we enjoy;
To worthy we adore thy Name.

The modern form of the second Grace dates from Bickerstaff's Christian Psalmody, 1833 (possibly earlier), where it reads:

"We bless thee, Lord, for this our food,
May Man's life for Jesus's blood.
The bread of life sent down from heaven,
This grace has undergone slight changes.

5. In William Hammond's (q.r.) Ps., Hymns, and Spiritual Songs, 1745, p. 310, there is a Grace for use "At Meals," in 3 st. of 8 l., which might be utilized with advantage. The opening stanza is:

"Thee let us taste in all our food,
And bless the tree grace,
Always confess that Thou art good.
And always sing Thy praise.
Jesus, Thou art the living Bread.
This grace which came from heaven.
For as Thy precious blood was shed,
For as Thy life was given."

"This grace would furnish a cento of more than usual merits.

6. The Wesleyan Graces are many, and of some importance. It is to the Nonjurors and other influences on the Wesley brothers that the development of the English Metrical Graces are mainly due. John Wesley taught the duty of "saying Grace," and Charles Wesley provided somewhat extensively for its observance. As early as 1739 Graces were given in their Hymns and Sacred Poems. Others appeared in their Hymns and Sacred Poems, 1742; the Hymns for Children, 1763; and the Hymns for Families, 1767. In addition a special tract of 26 Graces was published in 1746. The contents of this tract are:

i. Grace before Meat.
1. Praise Him Who by His word.
2. Thankful for our every blessing.
3. Thanks be to God, Whose truth we prove.
4. Thee, Father, Son, and Spirit, we.
5. When shall we see the day?

Several of these are given in whole or in part in the Wes. H. Bk., 1875. Other Graces, by C. Wesley, which have come into C. U. are:

i. From Hymns & Sacred Poems, 1739.
1. Beating of beings, God of love.
2. Father, accept our sacrifice.
3. Father, earth and heaven.
4. Jesus, to whom alone we give.
5. Jesus, we Thy promise plead.
6. Life of the world, come down.
7. Lord of all, Thy creation see.
8. O Father of all, Who brightest with good.
10. Perverse for hunger, L
11. Waiting for the Comforter.
12. At, or After Meat.
1. And can we forbear, In taking our food?
2. And can we forget, In tasting our meat?
3. Away with all our trouble.
4. Blessing to God, for ever blest.
5. Father, Friend of human race.
6. Father, through Thy Son receive.
7. Father, we render Thee Thine own.
8. Glory (land), love, and praise, and honour.
10. O God of all grace, Thy bounty we praise.
11. Praise Him Who by His word.
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6. Life of the world, come down.
7. Lord of all, Thy creation see.
8. O Father of all, Who brightest with good.
10. Perverse for hunger, L
11. Waiting for the Comforter.

ii. From Hymns & Sacred Poems, 1742.
1. Father, His Thine each day to yield.
2. Father, His Thine each day to yield.
3. Father, His Thine each day to yield.
4. For my life, and clothes, and food.
5. Give Him then, and every grace.
6. Give Him then, and every grace.
7. O'erwhelm'd with blessings from above.

v. From the Poetical Works, 1863-72.
Gracious Lord, incline Thine ear.

W. Hammond. [Christ desired.] 1st pub. in his Ps. & Hymns, 1745, p. 258, in 10 st. of 4 lines, and headed “I am sick of love. Cant. ii. 5,” the opening stanza reading:

“I am sick of love. Cant. ii. 5,”

The form of the hymn is in use amongst the Baptists, both in England and America. Another form in 6 st. (omitting st. ii., vi., vii., ix.) was given in Bickersteth’s Christ. Psalmody, 1833, No. 614, with st. i. as:

“I am sick of love. Cant. ii. 5,”

This form of the hymn is in limited use in the Church of England. [J. J.]

Gracious Lord, our children see.

W. Cooper. [Prayer on behalf of Children.] 1st pub. in the Olney Hymns, 1719, Bk. ii., No. 12, in 3 st. of 8 l., entitled “A Prayer for Children,” and signed “C.” Its use in G. Britain is somewhat limited, but in America it is found in numerous collections. The reading of st. i.

“Gracious God, our children see.” dates from Bickersteth’s Christ. Psalmody, 1833. [J. J.]
GRACIOUS SOUL, TO WHOM

Jane E. Leson, 1842; J. Keble, 1857. [E. miss. and s. miss.]

The use of this cento in all English-speaking countries is very great. The opening line sometimes reads, “Gracious Saviour, holy Shepherd,” but this form is not received with general favour.

[J. J.]

Gracious soul, to whom are given. C. Wesley. [Resignation.] Appeared in the Hys. & Sac. Poems, 1740, in 11 st. of 4 l., and based on the words, “Blessed are they that mourn.” (P. Works, 1868-72, vol. i. p. 330.) As given in A Select Collection of Hymns, Episco. Hymnal, 1875, No. 487, in the order named. The cento, “Gracious soul, to whom are given,” in the American Unitarian Hys. of the Spirit, 1864, is also from this hymn. [J. J.]

Gracious Spirit, Dove divine. J. Stocker. [Whitsuntide.] This hymn 1st appeared in the Gospel Magazine, July 1777, in 6 st. of 4 l., and entitled, “To God the Holy Ghost,” as follows:

1. Gracious Spirit, Dove divine,
   Thy sweet Light within me shine;
   All my guilty fears remove;
   Fill me full of heav’n and love.

2. Speak Thy pardoning Grace to me;
   Set the burden’d spirit free;
   Lead me to the Lamb of God;
   Wash me in His precious Blood.

3. Life and Peace to me impart;
   Seal Salvation on my Heart;
   Breathe thyself into my Breast;
   Earnest of immortal Rest.

4. Let me never from thee stray;
   Keep me in the narrow Way;
   Fill my soul with joy divine;
   Keep me, Lord, for ever thine.

5. Grant me round, o’er every side;
   Safe me from self-righteous pride;
   Me with Jesus’ Mind inspire;
   Meet me with celestial Fire.

6. Then my cross and sin consume;
   Let thy inward Kingdom come;
   All my Prayer and Praise suggest;
   Bless and reign within my breast.

This is also given in full in Sedgwick’s reprint of Stocker’s Hys. & Spiritual Poems, &c., 1861, p. 7. In Glazebrooke’s Coll., 1st 1-4 were given as “Gracious Spirit, power divine.” This was repeated as from “Glazebrooke’s C.” in the Williams & Boden Coll., 1851, No. 143. This was again repeated in J. Dobell’s New Selection, &c., 1865, and later collections, and has become the recognised form of the hymn, the only alteration of the original being that of “Dove” to “love divine,” in the opening line. Various alterations of the text are also in C. U., both in G. Britain and America, one, as “Gracious Spirit, power divine,” being No. 1540 in Kennedy, 1863, and a second, “Holy Spirit, love divine,” in Powell’s Hys. & Anthems, &c., 1881. These alterations may be ascertained by a collation with the original, as above. The hymn in its various forms is very popular, and is in extensive use in all English-speaking countries. [J. J.]

Gracious Spirit, dwell with me. T. Lynheh. [Whitsuntide.] 1st pub. in his work, The Rival, a Contribution to Sacred Song, 1833, p. 78, in 6 st. of 6 l. It was brought into congregational use through the Bapt. Ps. & Hys., 1858. From that date it has steadily increased in popularity in G. Britain and America, and is given in full or in part in numerous hymn-books, especially those in use by Nonconformists. [J. J.]

Gracious Spirit, Holy Ghost. Bp. C. Wordsworth of Lincoln. [Quintuplet.]—Love. 1st pub. in his Holy Year, 1st ed., 1862, in 8 st. of 4 l., and appointed for Quintuplet, being a metrical paraphrase of the Epistle for that day. It is found in full or in an abbreviated form in several collections, including some of the Public Schools, and a few in American C. U. In Martineau’s Hymns, 1873, it begins, “Mighty Spirit, Gracious Guide.” [J. J.]

Gradual. An anthem sung between the Epistle and Gospel with certain variations in form and use in Lent and Easter. which need not be described here. It is called the Gradual because it is sung either from one of the altar steps, or from one of the lower steps of the ambo into which the Deacon ascended to read the gospel. It was usually taken, with its verses, from the Book of Psalms, but occasionally from some other source. We subjoin a specimen of a metrical Gradual, for the Votive Mass of St. Sebastian, taken from the Sarum Missal.

“O Sancte Sebastian, Christi a'lleva gloriosissime, Qui pro Christo religiasti, Terrenas militias principe palatum, Et suscepisti magnum supplicium, Intercede pro nobis ad Dominum.
O Sancte Sebastian, Christi martyr egregie, Cujus meritis tota Lombardia Fuit liberata a pestis mortiferis, Libera nos ab ipso et a maligno boste. Alleluia.
O Sancte Sebastian, Nos trentuus Ac fletus Impiorum tuum elemens auxilium Ut poetis mortiferis Per te postra mortiferas Apud Christum remedium.”

[Burnet and Ell., 1841, p. 894.]

Grant, James, b. probably in Edinburg, but date unknown, and d. there on Jan. 1st, 1785. An ironmonger by trade, he carried on his business in West Bow, Edinburgh. From 1746 to 1752 he held several offices of importance in the Town Council of Edinburgh. Amongst several works of benevolence which received his aid the Orphan Hospital in Edinburgh was specially favoured, and to it the profits of the 1st and 2nd. ed. of his Hymn, &c., were given. These hymns and poems were mainly written to popular Scottish melodies, and were pub. as:

original Hymns and Poems, written by a Private Citizen for his own use, and Published at the earnest desire of Friends. Edinburgh, 1741. (2nd ed., 1829, and a reprint by B. Sedgwick, Lond., 1862.)

Of the hymns the best known is “O Zion, afflicted with wave upon wave.” (God’s Unchangeable Love.) It appeared as Hymn xvi. in the Original Hymns, &c., 1741, in 7 st. of 4 l., and is found in several modern collections, including the New Cant., 1809, No. 610, and others.

Grant, Sir Robert, second s. of Mr. Charles Grant, sometime M.P. for Inverness, and a Director of the East India Company.
was b. in 1783, and educated at Cambridge, where he graduated in 1806. Called to the English Bar in 1807, he became M.P. for Inverness in 1826; a Privy Councillor in 1831; and Governor of Bombay, 1834. He died at Dapoorie, in Western India, July 9, 1838. As a hymn-writer of great merit he is well and favourably known. His hymns, "O worship the King"; "Saviour, when in dust to Thee"; and "When gathering clouds around I view," are widely used in all English-speaking countries. Some of those which are least known are marked by the same graceful perfection and deep and tender feeling. The best of his hymns were contributed to the Christian Observer, 1806-1815, under the signature of "E.-y., D. R."; and to Elliott's Psalms & Hymns, Brightom, 1835. In the Ps. & Hys., those which were taken from the Christian Observer were rewritten by the author (see Preface). The year following his death his brother, Lord Glencig, gathered 12 of his hymns and poems together, and put them as:

Sacred Poems. By the late Right Hon. Sir Robert Grant. London, Saunders & Otley, Cornhill Street, 1839. It was reprinted in 1844 and in 1849.

This volume is accompanied by a short "Notice," dated "London, June 18, 1839." [J. J.]

Granted is the Saviour's prayer. C. Wesley. [Whitsuntide.] 1st pub. in the Hys. and Soc. Poems, 1739, in 10 st. of 4 l., as a "Hymn for Whitsunday." (P. Works, 1868-1872, vol. 1, p. 188.) It was repeated by A. M. Toplady in his Ps. & Hys., 1776, No. 351, and in a few modern collections, including the Hymnary, 1872, the Ps. & Hys., 1875, in an abridged form. The cento, "Come, divinly peaceful guest," in the Songs for the Sanctuary, N. Y., 1865, and others, is from this hymn, and begins with st. vi. Another cento, beginning with st. iii. "God, the ever last God," is No. 175 in The College Hymnal, N. Y., 1876. [J. J.]

Grateful notes and numbers bring. [Thanksgiving.] This hymn appeared in the Christian Magazine, Feb., 1766, as "A New Ode as sung by the Women at the Magdalen Chapel," in 7 st. of 4 l., without signature, and with many repetitions and choruses as the parts were divided between the "First and Second Galleries." The following, omitting repetitions, is the text:

Grates, peracto jam die. C. Coffin. [Evening.] Appeared in the Paris Breviary, 1736, as the hymn for the day after the Presentation to Ash Wednesday, at Compline on Sundays and Ferial days, except when the office of the B. V. M. is said. Also under the same rule from Trinity to Advent. In Coffin's Hymni Sacri, 1736, p. 97, it is given with the heading, "Ad Complorium post Trinitatem." Text in Card. Newman's Hymnal Ecclesiastic, 1838 (ed. 1865, p. 7). [W. A. S.]

Trans. in C U:

1. And now the day is past and gone. Holy God, &c. By L. Williams, in his Hymns tr. from the Parisian Breviary, 1839, p. 11, in 5 st. of 4 l. In 1852 it was given, with alterations, in the English Hymnal, No. 16. In the editions of 1856 and 1861, the text is again altered. Another altered text was given as "Another day is past and gone; O God," &c., in Kennedy's, 1863, No. 839, in 2 st. of 12 l. This text with the omission of st. 1, l. 12-13, and "Where golden harps," for "And golden harps," st. ii, l. 8, in the Irish Church Hymn, 1873, No. 18.
2. The day is past and gone. By W. J. Blew, 1st printed about 1850 for use in his church, and then included in his Church H. & T. Bk., 1852, "From Trinity to Advent," No. 8, in 6 st. of 4 l. It is partly from I. Williams's tr. above. In the *Hymnary, 1872*, No. 88, it is given with alterations and the omission of st. iv. The full text is No. 97 in Rice's *Hymns, &c.*, 1870, *Chope*, 1864, repeats the text of 1 st. ed., 1857.

3. The day is past, and still we live. By R. Campbell, 1st pub. in his *Hymns of Anthems*, 1850, p. 33, in 5 st. of 4 l. This was given in the *Scottish Episco.* Coll., 1858, as No. 13.

4. Our thanks for this completed day. By J. D. Chambers, in his *Lawful Spn.,* 1857, p. 33, in 5 st. of 4 l.; in Martinu'm's *Hymns of Prayer & Praise*, 1873, No. 573 is this tr. with slight alterations, and the omission of the doxology.

**Translations not in C. U.:**

And now the day is past and gone, We sing & c. J. Chambers, 1857. 

**Gray, Thomas**

Gray, Thomas, jun., M.D., was b. at Jamaica Plain Roxbury, Massachusetts, F. b. 1808, and educated at Harvard College, where he graduated in 1823. After visiting
England and the Continent he took his M.D. in 1827, and commenced the practice of medicine in Boston, U.S.A. He subsequently exchanged the practice of medicine for that of teaching, and was lectured at the Boston Medical Institution. March 6, 1849. His hymns were mainly written for children, and for occasional services. They are of more than ordinary merit, and are much used by the Unitarians, of which body Dr. Gray was a member. They include:—

1. Good-night, good-night, our song is said. Evening. Popular with children.

2. Jehovah! at Thine awful throne. Ordination. Written for the Ordination of Mr. George Whitney as Pastor of the Second Church and Society in Roxbury, June 15, 1831.


5. We come in childhood's innocence. Opening of a Sunday School. Given in Gray's Sunday School Coll., 1844.


For these details we are indebted to Putnam's Singers and Songs of the Liberal Faith, 1874, pp. 171-176. [J. J.]

Great and glorious Father, humbly we adore Thee. Bp. W. W. How, [Holy Communion.] The note to this hymn in the S. P. C. K. Church Hymns, folio ed., p. xli., is—

"Written in 1660 with a view of setting forth each of the various aspects of the Holy Communion—Our unworthiness to draw near (1); the Memorial before God (2); the Memorial before Man (3); Christ pleading His Passion for us above, yet present in His Sacrament (4); the receiving of the Heavenly Food (5); the offering of ourselves (6); the Angelic worship (7); adoration of the glorified Saviour (8)."

In 1871 it was included in the Church Hymns, with the tune "Oswestry," composed for it by Dr. Dykes. Since 1871 it has passed into several hymn-books in G. Britain, and into one or two in America. [J. J.]

Great Author of my being. C. Wesley, [Death desired.] 1st pub. in his Hymns and Sac. Poems, 1749, vol. ii., in 8 st. of 8 l., as the third hymn of several on "Desiring Death." (P. Works, 1868-72, vol. v., p. 292.) In 1825 J. Montgomery included a cento therefrom in his Christian Psalmist, No. 388, but this has not come into C. U. Another cento is No. 574 in the American Sabbath H. Bk., 1858, and later editions. Both centos begin "Great Author," &c. [J. J.]

Great Creator, Who this day. Julia Anne Elliott, [Sunday.] Contributed to her husband's Ps. & Hymns, 1835, in 8 st. of 4 l., in the 1st ed. it was given without signature, but in later editions her initials "L. A. E." were added. It is in C. U. in G. Britain and America. In Kennedy, 1863, the original is given with one slight change as No. 898; and also in a much altered form beginning, "Father, Who the light this day," as No. 1437. [J. J.]

Great Father of each perfect gift. P. Doddridge, [Whitsun.] This hymn is No. 89 of the D. MSS., but is unlisted. It was 1st pub. in J. Orton's (posthumous) ed. of Doddridge's Hymns, &c., 1765, No. 251, in 5 st. of 4 l., and headed, "The descent of the Spirit, or His influence desired," Acts x. 41. It was also repeated in J. D. Humphreys's ed. of the same, 1839, No. 276. There are slight differences in the text of each, but that of Orton is commonly received as the original. The hymn is in several important collections in G. Britain and America. In the American Baptist Praise Bk., 1871, No. 522, it begins, "Great Father of our feeble race." [J. J.]

Great First of beings, Mighty Lord. S. Browne, [Creation.] 1st pub. in his Hymns and Spiritual Songs, 1720, and repeated in later editions, as No. 39, in 8 st. of 4 l., and headed, "All things made for God." In the American Baptist Praise Bk., 1826, 6 st. were given as No. 5, and this arrangement (sometimes with further omissions) is also found in other American collections. [J. J.]

Great Formor of this various frame. P. Doddridge, [N. Year.] This is No. 82 of the D. MSS., is dated, "Jan. 1, 1729," and headed, "The mutability of Creation, and the immutability of God." It was 1st pub. by J. Orton in his (posthumous) ed. of Doddridge's Hymns, &c., No. 64, in 6 st. of 4 l., and with the same heading; and again, with slight variations, in the text, by J. D. Humphreys, in his ed. of the same, 1839, No. 67. Although in C. U. in G. Britain and America, it is not so popular as many of Doddridge's hymns. [J. J.]

Great God, and wilt Thou condescend? Ann Gilbert, [To God the Father.] 1st pub. in A. & J. Taylor's Hymns for Infant Minds, 1810, No. 5, in 5 st. of 4 l. (ed. 1886, p. 10). It is entitled, "Our Father, which art in heaven." For many years it was received as the production of Jane Taylor; but now, on the authority of Mrs. Gilbert's Memorials, it is rightly assigned to the latter. It is of this hymn that her biographer writes:

"It may not be too much to say that the manner of the Divine Teacher has been seldom more nearly approached. Such might have been the little child whom He set in the midst. In such words might the most mature Christian address his Father in heaven." Memorials, 1874, vol. i., p. 224.

This is the most popular of Mrs. Gilbert's hymns, and is in extensive use in all English-speaking countries. [J. J.]

Great God, as seasons disappear. E. Butcher, [Harvest.] This hymn is adapted to Sermon xvi., in 6 st. of 4 l., in his Sermons to which are added suitable Hymns, 1798. It is found in two forms, the first chiefly in the Nonconformist collections, including Bp. Ps. and Hymns, 1838; Spurgeon's O. O. H. Bk., 1866, No. 1033, and others; and the second in several hymn-books of the Church of England. The text in the latter, as found in Bp. Bickersteth's Ps. & Hymns, 1858; Harland's Ch. Psalter, &c., is much altered, and dates from Bickersteth's Christ. Psalmody, 1833. [J. J.]

Great God, indulge my humble claim. I. Watts, [Ps. Ex.,] 1st pub. in his Psalms of David, &c., 1719, in 8 st. of 4 l., and headed, "Longing after God; or, The love of God better than life." In modern hymn-books it is given as follows:

1. The original text in full to a limited number of collections.
2. The cento given in some of the Methodist hym-
GREAT GOD, NOW

Great God, now condescend. J. Fellows. [Holy Baptism.] Appeared in his Infant's Deed, to God, not Baptised, 1775, No. 22, in 7 st. of 4 l. In 1787, 5 stanzas were given in Rippon's Bap. Sel., as No. 336, and this has become the recognized form of the hymn. It is in extensive use, especially in America, and is one of the best known of Fellows' hymns.

[J. J.]

Great God of Abraham, hear our prayer. T. Cotterill. [For the Conversion of the Jews.] 1st pub. in Hall's Mitre H. Bk., 1836, No. 261, in 4 st. of 4 l, and entitled, "Men Stewards of God's bounties." In the June number of Oster's Church and King, 1837, it was repeated for the 2nd S. after Trinity, with the change in st. i., l. 3, of "We take," to "We have," in the 8. P. C. H. Hymn, 1852, No. 193, it was given as "Great God! in heaven and earth supreme," and repeated in later editions. The hymn No. 424, in the Irish Church Hymnal, 1873, and beginning with the same line, is a cento, in 4 st. of which st. i., l. 1., and st. ii. and iv. are from Oster altered, and the rest is from Doddridge's "Jesus, my Lord, how rich Thy grace" (q. v.), st. ii. and iv.

[J. J.]

Great God of heaven and nature, arise. P. Doddridge. [National Fast.] In the V. mss., No. 83, this hymn is called "An hymn for the Fast day, Jan. 3, 1768." The Fast day was appointed at the opening of the war with Spain. The hymn was pub. in J. Orton's (posthumous) ed. of Doddridge's Hymns, &c., 1752, No. 368, in 6 st. of 4 l, and with the more general heading, "An An for a Fast-day in Time of War"; and again, ed. of the same, 1792, No. 365. In some collections it is abridged, and begins, "Great God of heaven and earth, arise." It is found in both forms in several modern collections.

[J. J.]

Great God, our Infant voices raise. Howland Hill's Hymn for the Use of S. Schools, as sung by children, the congregation taking st. iv. as a chorus. In the Bristol S. S. Bk., 1812, that st. was omitted, and has not since been restored. In Stowell's Manchester S., 1831, No. 156, the opening line of the hymn begins, "Great God, our voice to Thee we raise," and in one or two other hymn-books the first line is again altered to "Great God, our youthful voices raise!"

[W. T. B.]

GREAT GOD, TO ME

Great God, the nations of the earth. T. Gibbons. [Misss.] This poem was put pub. in his Hymn adapted to Divine Worship, &c., 1769, Bk. ii., No. 69, in 4 st. of 4 l., divided into 7 parts, and headed, "The universal diffusion of the Gospel promised by God and pleaded by His people." The 7 parts are:


From this poem the following hymns and centos have come into C. U.:

1. Great God, the nations of the earth. This was included in Rippon's Bap. Sel., 1787, No. 426, in 7 st. In the edition of 1800 it was increased to 16 st., of which st. vi. was not by Gibbons, and therefore was expelled in a note which reads:—Veres, &c., and 10 of this hymn, in substance, were written off Margate, by Mr. William Ward, one of the Baptist Missionaries, on their departure for India, May 23, 1799. It is the first part of this arrangement of the hymn which is usually in C. U.

2. Great God, is not Thy promise pledged! This is composed of st. i. and v. of Pt. iii. It is in C. U. in America.

3. Lord, send Thy word, and let it fly. This is compiled from Pt. ii., iv. and viii. st. 14, 14, 24, 26, 46 of Gibbons's numbering, with slight alterations, and is in American C. U., as Hatfield's Church H. Bk., 1872, No. 1236.

4. Father, is not Thy promise pledged? Included in Rippon's Sel., 1787, No. 419, and again in later editions, and in other collections.

[W. T. B.]

Great God, this [hallow'd] sacred day of Thine. Anne Steele. [Sund.] It was included in her Miscellaneous Poems, which were added to her Poems on Subjects chiefly Devotional (1st ed., 1769), as a third volume in 1780, p. 138, in 4 st. of 6 l. 1st pub. in 1769 in the Bristol Bap. Coll. of Asch & Evans, No. 308, and from that date it came into general and somewhat extensive use. In some collections it begins, "Great God, this hallow'd day of Thine," and in some its form is limited. Orig. text in D. Sedgwick's reprint of Miss Steele's Hymns, 1863, p. 151.

[J. J.]

Great God, to me the sight afford. C. Wesley. [God of Sinai.] The cento which is known by this opening line is compiled from C. Wesley's Short Hymns, &c., 1762, as follows:


The hymn given as the second part of the same, "Thy ceaseless, unexhausted love," is composed of:


These two centos were given in the W's, H. Bk., 1790, as Nos. 240, 251. They are re-
454 GREAT GOD, TO THEE

The only resemblance this stanza has to Jacobi's tr., or to the German from which he translates, is in the subject, and the metre common to them all. Strictly speaking, therefore, the history of "Great God, what do I see and hear?" begins with the anonymous stanza in the Sheffield Ps. & Hgs. of 1802. This stanza was repeated in J. Kemphorne's Sel. Portions of Ps. & Hgs., 1810; R. Aspan's Unitarian Sel. of Ps. & Hgs., 1810, and others.

4. In 1812, Dr. Collyer gave this stanza in his Hymns, partly Collected and partly Original, &c., No. 836, with the following additional stanzas:

2. "The dead in Christ are first to rise,
   And greet the archangel's warning;
   To meet the Saviour in the skies,
   On this auspicious morning:
   No gloomy fears their souls dismance,
   His presence sheds eternal day,
   On those prepared to meet Him."

3. "Far over space to distant spheres,
   The lightnings are prevailing;
   Th' ungodly rise, and all their tears
   Sighs are unavailing:
   The day of grace is past and gone,
   They shake before the Judgment throne,
   All unprepared to meet Him."

4. "Stay, fancy, stay, and close thy wings,
   Repress thy flight too daring;
   One wondrous sight my comfort brings,
   The Judge in thy upraised
   Beneath his cross I view the day,
   When heaven and earth shall pass away,
   And thus prepare to meet Him."

To the hymn as thus constituted, Dr. Collyer added the following note:

"This hymn, which is adapted to Luther's celebrated tune, is universally ascribed to that great man. As I never saw more than this first verse, I was obliged to lengthen it for the completion of the subject, and am responsible for the verses which follow."

5. The next stage in the history of the hymn is supplied by T. Cotterill. In the 8th ed. of his Sel., 1814, No. 190, the original stanza of 1802 was given unaltered; but in the 9th ed., 1820, No. 163, it was followed by the remaining stanzas being altered thus:

2. "The dead in Christ shall first arise,
   At the last trumpet's sounding,
   Caught up to meet Him, Hail! Hail,
   With joy their Lord surrounding:
   No gloomy fears their souls dismance;
   His presence sheds eternal day;
   On those prepared to meet Him."

3. "But sinners, filled with guilty fears,
   Behold the wrath prevailing;
   For they shall rise, and find their tears
   And sighs are unavailing:
   The day of grace is past and gone;
   Trembling they stand before the throne,
   All unprepared to meet Him."

4. "Great God! what do I see and hear!
   The end of things created
   The Judge of mankind doth appear
   In clouds of glory seated:
   Beneath His cross I view the day,
   When heaven and earth shall pass away,
   And thus prepare to meet Him."

6. From 1820 onwards the work of alteration has been carried on, Cotterill's text being more strictly adhered to than any other. More than twenty versions are found in hymn-books in C. U. at the present time, the most important being H. A. & M., 1875, from Cotterill, through Murray's Hymnal, 1852; the S.P.C.K. Church Hymnals, 1871, from Cotterill through Bickersteth's Christ. Psalmody, 1833; the Hymn. Comp., 1876, also through Bickersteth; Thring's Coll., 1882, from Cotterill, with alterations by the editor; and the Hymns,
Great God, where'er we pitch our tent. B. Beddome. [Family Worship.] This hymn on "Going to a new habitation," appeared in Rippon's Sel., 1787, No. 333, in 2 st. of 4 l. and from thence it has passed into a few modern collections. In Beddome's (posthumous) Hymns, adapted to Public Worship, 1817, it is given as stanzas iii. and iv. of the hymn, "Blest Lord, thy wandering heart real. The text in Rippon and in Beddome's Hymns, is slightly different. The former is that in 1787.

Great God, Whose universal sway. I. Watts. [Ps. 89.]. 1st pub. in his Psalms of David, &c., 1719.; as the 1st part of his version of Ps. 89., in 6 st. of 4 l., and entitled "The Kingdom of Christ." It is followed by pt. ii., "Jesus shall reign where'er the sun rises," in 8 st. of 4 l., three hymns, all beginning with the same stanza, "Great God, Whose," &c., are in C. U. as follows:

1. The original as above. This is in a few modern collections in Britain. In America it is very popular.
2. A few of W. Ed. Eddison's Irvingite Hymns for the Use of the Churches, 1846, No. 14, is copied on st. 1. and vi. of this hymn, and st. iv. and v. of "Jesus shall reign," &c.
3. In Dr. M. D. Humphrey's Ps. and Hymns, 1842, in 4 st. of 4 l., and again in J. D. Humphrey's Ps. and Hymns, of the same, 1836, No. 108. Its use in G. Britain is limited, but in America it is extensive. The hymn, "Maker of all things, mighty Lord," by W. Esler, in Hall's Hymn H. Bk., 1836, No. 48, is composed of st. 1. ii. from this hymn (altered), and the rest by Esler.

Great Ruler of all nature's frame. P. Bodridge. [Providence.] In the "B. M.," this hymn is No. 31, is headed "God's mercy in moderating the storms of affliction, from Is. xxvii. 8," and is dated "Dec. 10, 1797." The same text was given in the posthumous ed. of Dr. B. Eddison's Hymns, &c., 1852, in 4 st. of 4 l., and again in J. D. Humphrey's Ps. and Hymns, of the same, 1836, No. 108. Its use in G. Britain is limited, but in America it is extensive. The hymn, "Master of all things, mighty Lord," by E. Esler, in Hall's Hymn H. Bk., 1836, No. 48, is composed of st. 1. ii. from this hymn (altered), and the rest by Esler.

Great Ruler of the earth and skies. A word of Thy, &c. Anne Steele. [National Thanksgiving for Peace.] 1st pub. in her Poems on subjects chiefly Devotional, 1760, vol. i. p. 38, in 6 st. of 4 l. and entitled, "Prize for National Peace." In 1787 it was given in Rippon's Bap. Sel., No. 531, and subsequently in a large number of hymn-books in G. Britain and America, including Cooke & Denton Hymnals, 1833; Stowell's Ps. and Hymns, 1831 (15th ed., 1877), &c. Orig. text in D. Sedgwick's reprint of her Hymns, &c., 1863.

Great Ruler of the earth and skies. In boundless deeps, &c. S. Browne. [Providence.] In 1731 John Clark's, of London, pub. The Error of them who derive Err." A Sermon Preach'd in the Old Jersey, Nov. 5,
Great Saviour, Who didst descend. [Public Worship.] This children's hymn for use in Public Worship was given anonymously in Rowland Hill's *Hymns for the Use of Schools*, 1807, No. 177, in 5 st. of 4 l.; in 1812 it was repeated in a Bristol *S. S. H. Bk.*; in 1835 in the *Cong. H. Bk.*; and again in others to modern hymn-books in G. Britain and America, including the Meth. *S. S. H. Bk.*, 1879, &c. [W. T. B.]

Great Shepherd of Thine Israel. I. Watts. [Ps. ixx.] Appeared in his *Ps. of David*, &c., 1719, in 12 st. of 4 l., and entitled, "The Church's Prayer under Affliction; or, The Vineyard of God wasted." It is usually given in modern hymn-books, both in G. Britain and America, in an abbreviated form, and sometimes as, "Great Leader of Thine Israel." In the Irvingite *Hymns for the Use of the Churches*, 1864, No. 68, st. v., slightly altered, are given as, "Lord, Thou hast planted with Thine hands." The opening lines of this version of Ps. ixx.:

"Great Shepherd of Thine Israel,
   Who didst between the cherubs dwell,"
are from Sir J. Denham's version of the same Psalm, 1714. [J. J.]

Great Source of being and of love. P. Doddridge. [River of Living Water.] 1st pub. in his (*posthumous*) *Hymns*, &c., 1755, No. 147, in 6 st. of 4 l., and headed, "The waters of the Sanctuary healing the Dead Sea." To this is added, in order to explain the 5th stanza, "To the Dead Sea the waters flow," the note:

"The Sea or Lake, where Sodom, Gomorrah, &c., had stood, which was purged and made mountains; and ancient writers say that no Fish could Live in it."
The same text, but with the omission of the note, was repeated in J. D. Humphreys's edition of the *Hymns*, &c., 1839, No. 105. In some modern hymn-books st. v. is omitted, as in Martineau's *Hymns*, &c., 1873. [J. J.]

Great Source of life, our souls confess. P. Doddridge. [Thanksgiving for Personal Benefits.] This hymn is No. 10 in the "P. mss." but is mutilated. It is in 5 st. of 4 l., and entitled, "Of walking before the Lord in the land of the living," Ps. cxvi. 9. The same text was given in his (*posthumous*) *Hymns*, &c., 1755, No. 54, but the title was changed to: "Deliverance celebrated and good resolutions formed"; and again in J. D. Humphreys's ed. of the *Hymns*, &c., 1839, No. 72. In some modern collections st. ii. is omitted, as in Mercer's *Ch. P. & H. Bk.*, ed. 1864, No. 507. Usually, however, it is given in full. [J. J.]

Great Source of unexhausted good. [Providence Acknowledged.] Appeared in the Exeter Unitarian Coll., 1812, No. 186, in 5 st. of 4 l.; headed, "Grateful acknowledgement of God's constant Goodness"; and marked in the Index with an asterisk denoting that it was first published therein. In modern American Unitarian collections, as the Boston *Hy. & Tune Bk.*, 1868, No. 148, it is abbreviated to 3 st. [W. T. B.]

Great was the day, the joy was great. I. Watts. [Whit satunide—Missions.] From his *Hymns & S. Songs*, 1709, Bk. ii., No. 144, in 6 st. of 4 l., into a few modern collections. In the Bapt. *Ps. & Hymns*, 1858, No. 287, the lines:

"Go, and assert your Saviour's cause;
   Go, spread the mystery of His Cross,"
are changed to:

"Go, and your Saviour's Cross proclaim;
   Go, teach all nations in my Name."

This change is not generally adopted. [J. J.]

Greding, Johann Ernst. [Bab, J. C., No. i.]

Greek Hymnody. § i. Introduction. The ancient Greek hymns range themselves under two radically distinct classes: those written in the decaying classical metres, with increasing disregard to the rules of quantity; and the far larger and more important class found in the Service Books of the Eastern Church, which is more oriental in character, with an affinity to the Hebrew modes; and which, issuing from the hymns of the Old Covenant and the Angelic hymn at Bethle-phem, develops itself into the elaborated canons of the eighth and ninth centuries.

A. Classical Metres.

§ ii. A copious selection of Christian hymns in classical measures, chiefly Alexandrine, may be seen in Daniel's *Theocriticus*, vol. iii., in *Anthologia Graeca Carnarium Christianorum*, by Crist and Parianas, and in *Poetae Veteres Graeci*, by La Roët. The latest of these includes hymns by Leo the Wise (886-912), and the Patriarch Photius (died 891). Some of the most important will be noted in the following sketch. Two remarks may be made on them of a general character. They afford constant evidence of that change which shows itself in Latin as well as Greek, an increasing disregard of the old laws of quantity. (Instances may be seen in *Anthologia Graec. Car. Christ.*, Prolegomena, p. xxxvi. The interchange of α and 0 as equivalent sounds is a common illustration of the fact.) And secondly, none of these classical measures, except in three Hymn canons of St. John of Damascus (see below, §§. vii. 11, vii. 2), were ever, so far as can be gathered, admitted into the public worship of the Church.

§ iii. Clement of Alexandria. The earliest of these hymns, and the oldest of all Christian hymns, *Στρατηγος νικηβ* (Bride of streets untamed), is attached to the *κατα-λυσεως of Clement of Alexandria* (170-220). It has been disputed whether it is really by Clement himself, or has been added by another hand, as an act of devotion founded on the book to which it is annexed. "Though its phraseology is adapted to the perfect Gnostic of Alexandria in the second century" (Liddon), there is nothing in its bright verses—full of childlike trust in Christ, as the Shepherd, the Fisher of Souls, the Everlasting Word, the Eternal Light—that is not to be found in the pages of Holy Writ. It is written in
The 10th hymn, in Mr. Chatfield's representation of it ("Lord Jesu, think on me") has been adopted in H. A. & M., and by Mr. Thring, but the Western form and expansion are the translator's. Though of great spirit, reality and beauty, the hymns of Synesius he confesses on the borderland of Christian and Neo-Platonic, and often it is the Platonic rather than the specially Christian thought that inspires his most refined passages. It has been doubt-ful, but perhaps erroneously, whether he believed in the Resurrection.

(See Anth. Grac. Carm. Christ., p. ix., and Chatfield's Introduction, p. i. seq.)


The three great chapters of St. John of Damascus in tritern stanzas are an apparent exception to the rule that classical metres are not found in the Greek Service-books. But they are in reality a link between the two classes of hymns, for while written in a metre, they are also confessed to the tri-syllabic accent, and acute, to which the Church hymns are subjected. See § xvi.

B. Hymns of the Greek Church.


Of more enduring importance is the distinctive Christian growth, which has its root in the poetry and worship of the Old Covenant, and culminates in the hymns of the Eastern Church. If we could recover a more
nature of the strophes of Hebrew poetry, of the musical accents, the antipodal singing, the liturgical use of detached verses of the Psalms, and other characteristics of Hebrew psalmody, a strong light might be thrown on some of the obscure parallels presented by the Greek system. A few points may however be noted with tolerable certainty. It is scarcely worth stating that the songs of the Old Testament, together with other rhythmic passages, passed in their Greek forms into the Christian Services. The use of the Alleluia and the Hymn are equally obvious examples. The Ter Sanctus had been partially in previous use in the Jewish ritual: the Hymn which so constantly accompanies it was partly the echo of the Triumphal Entry, but partly also of the older refrain used at the Feast of Tabernacles (see Diet. of the Bible: Hymn). Antiphonal singing, introduced among the Greeks by Ignatius to Antioch, seems clearly traceable to a Hebrew origin, exemplified by the practice of the Therapeutae, as stated by Philo, and the far older practice of the Temple choir (I Chron. vi. 31, sqq. and xxv.). (See Diet. Christ. Ant.: Antiphon.) The refrain and short ejaculations of praise which are such a marked feature of Hebrew Psalms have analogies in the Psalms of the Church and the Eighteen Prayers of the synagogue. The use of broken strophes of the Psalms (στιχολογία) and Christian verses interwoven with them (ανάστισις, στιχοφράσιον), as well as the longer form Antiphon are probably derived from the Hebrew use. The Aenon, on which the strophes of the Canticum are threaded, resembles the system of the Alphabetical Aenon Psalms, and is occasionally itself alphabetical.

§ ix. Hymns of the New Testament. The inspired songs that ushered in the Nativity became probably at an early period canons of the church: the Angels' hymn Bithlehem is the germ of the Gloria in Excelsis (see § x. 4). There is no trace however of a similar use of the heavenly songs of the Book of Revelation, much less of the adoption of a few of the acclamations in the later Greek hymns. Beside these, Scriptural hymns others must have soon arisen. That the holy enthusiasm of the new life of Christianity would express itself in some similar forms to those of the Magníficum and Nunc Dimittis in itself almost inevitable; not withstanding a measure of doubt attaching to both expressions, the terms 'hymn' and 'spiritual song' (Eph. v. 19, 20; Col. iii. 16, 17) seem plainly to assert their existence.

[The word θαυμάσιον is found only in these two passages of the N. T., but the derivative verb is used of the hymn sung at the Last Supper, which was probably the series of Psalms called the Hymn (Περ. cali. invar.). St. Paul, however, plainly distinguishes 'hymn' and 'psalm.' Watts and the early English writers of hymns thought the Cantic and other passages of the New Testament suitable for singing were denoted by 'spiritual songs.' But it is more probable that they were new utterances inspired by the Holy Spirit, like those in the Christian Church.] The form and matter of these hymns may be suggested to us by the rhythmic passages in the epiistles of St. Paul, St. James and St. Peter. A disposition has shown itself to find in some of the most remarkable of these, where they are separable from the context, actual quotations of existing hymns (e.g. 1 Tim. vi. 15, 16; Titus iii. 4-7; James i. 17). The verse which bears the strongest evidence of being a fragment of a hymn,—'on penitence,' is θαυμάσιον ἐπὶ τὸν θεόν, καὶ ἀνίφοις ἐπὶ τῷ ἡμιχριστίῳ ("Christ Jesus came into the world to save sinners") (1 Tim. i. 15) has been called part of a hymn "on redemption": ἔρχαται σωτηρία, καὶ σωτήρια τῶν ἱκανών, καὶ συμβαλλόμενοι κ.τ.α. ("If we die with Him, we shall also live with Him;" &c.) 2 Tim. ii. 11-13, a fragment "on the glories of martyrdom," and the short verses resembling one of the strophes of the Canons, ἠπεράγετο ἐπὶ τῷ θεόν, εἰκονικήτω τῷ πνεύματι, ἄγγελος θεοῦ, ἀποκάλυφται ἐπὶ τοὺς, εἰκονικῆς ἐπὶ τῷ θεόν, ἀνεχθέν ἐπὶ δικαίωσις. ("Manifested in the flesh, justified in the spirit," &c.) 1 Tim. iii. 16, part of a hymn "on Our Lord's Incarnation and Triumph." (See Addis's Bampton Lectures, p. 327.)

It is not easy to decide whether such hymns were then used in the worship of the Church. Pindar's letter to Trajan seems to refer to the use of hymns at the Eucharist at an early period (Carmen Christo post Deo cecinerem eccem). On the other hand it will be shown below that there was a scruple against the adoption of anything but psalms in the public devotions (see § xi.); and this context, in which St. Paul mentions "hymns" and "spiritual songs," is giving directions not for worship, but common life and social intercourse.

(See Diet. Christ. Ant.: Hymn.)

§ x. Primitive Greek Hymns. 1. The earliest hymn in this class is the Hymn of the New Testament. The earliest hymn in this class is the Thanksgiving at lamb-lighting (ημερίας εὐφροσύνης), by St. Basil calls it, which has been frequently translated both in prose and verse.—Φιλολόγος ἔχειν ἑλένιον (q. v.) It was old in St. Basil's day (570); but it is a misinterpretation of the words (De Spiritu Sancto, c. 29) to attribute it to Athenogenes (162).

2. Methodius. (died circa 311). A hymn found in "The Banquet of the Ten Virgins," beginning 'Ἄρωτας, θερινία, Βαπτίστης ἐκ παρθένου ἐξήκοντος ἡμέρας ("Up, maidens, the sound of the dawn that raiseth the dead"), by this early writer, though not found in the Greek Service Books, may be most fitly mentioned here on account of certain rhythmic features. Unlike all other extant early hymns, it is of great length—twenty-four strophes—and thus suggests the possibility that some of the longer 'hymns' found in the Greek Service Books may be of early date (see § x.). The initial letters of the strophes are, as in the Anaphoric hymn of Sophronius (see § vi.) on "The Holy Places," the letters of the alphabet in their order, thus supplying a link between the Hebrew Alphabetical Psalms and the acrostichs of Romanus and the canons (see §§ xii., xvi.). Each strophe is followed by the same refrain (ικανών) sung in chorus by The Ten Virgins, the strophes themselves being sung by Thecla alone. The rhythm is plainly lambrive, though loose and irregular. The piece is full of sustained spirit and elation, and Mr. Chatfield's translation of it, "The
3. The Ter Sanctum in its earliest form, as derived from the psalm in Isaias vi. 3, was used for liturgical purposes in the Jewish church. There is an ancient use in Christian liturgy (Apost. Const. 8, 12). It appears in the Clementine Liturgy (from this in the liturgical books of St. Mark, St. James, and St. Clement). The form varies slightly from that in the English Psalter, and the two latter the name is attached, "Hosanna to the name of the Lord; Hosanna in the highest." The form was followed in Edward VI. The same form is found in the Eastern Liturgy, following the First Prayer of the early West African Church. (See Diet. Christ. Ant. under Preface.)

4. The Greek form of the Gloria in Excelsis is of early date. The Angels' hymn of the East, called "Hosanna to the Son of God," was an extension of the name Hosanna found in the Codex Alexandrinus.

5. Te Deum. There can be little doubt that the Te Deum, or some elements of it, are originally Greek, although only a few clauses have been actually discovered. The first twenty-one verses of the Te Deum in Latin are found without variation in early MSS. But there are some known variations in the form of the last nine verses. Two of these variations differ from the one adopted in our Prayer-Book only in the omission of certain words. But the other two, besides omitting one or two clauses, insert, though each in a different place among the clauses, the words "Benedictus Domine Deus, et Rex Sion bennedictus." If we add these words to the familiar prayer, "Day by day we magnify Thee," "Te Deum," O Lord, to keep us this day without sin," we obtain precisely the following short Greek hymn, which is found in the Codex Alexandrinus immediately after the Greek form of the Gloria in Excelsis. (See above, 4.)

6. Early Vesper Hymn (Todis svis). Hymns before Meals. In the 7th book of the Apostolic Constitutions (c. 47) the Gloria in Excelsis is followed by two other short hymns. They are printed in Anth. Graec. Carm. Christ., p. 40, and translated by Mr. Childefield. The first is an Evening Hymn. The latter part of it is simply the Non Distinct, and the part begins with a verse of the Psalms. It repeats the phrase in the Gloria in Excelsis, "et in Christum, et in Spiritum Sanctum," and slightly varies the clause concerning the Lamb, that taketh away the sins of the world. The next phrases are well known in their Latin form, "Te Deum." The words are as follows: "Hodie etiam in honore Dei, Amen."

7. Trisagion. This name has of late been discontinued as an equivalent of Ter Sanctus, for good reasons. The Greek term trisagion indicates a short invocation found in the Greek liturgies, shortly after the Little Entrance, and sometimes accompanied by a prayer called "the prayer of the Trisagion." It is entirely distinct from the Ter Sanctus common to Greek and Latin liturgies, and runs thus:

"The Holy God, Hly and Mighty, etc."
Holy and Immortal, have mercy upon us." The legend of its origin relates that it was preternaturally communicated to the terrofamily population of Constantinople during an earthquake in the time of St. Proclus (431–7). (See Nicephorus Callistus, Lib. 14, cap. 46.) It is considered, however, by Neale and others to be probably far older. It is said to have been introduced into the Liturgy in the reign of the younger Theodosius (448–50). It is found in the Roman Missal in The Improperia used on Good Friday. The Greek words and the Latin are there sung in response to each other by the two sides of the choir. So also in the Sarum and York Uses. (See Dict. Christ. Ant.: Trinium.)

8. The first form of the Gloria Patri was perhaps founded on the Baptismal formula (Matt. xxi. 19). The three early varieties it may be seen under Doxologies. They were old in St. Basil's days (370).

9. The Cherubic Hymn. This hymn, so-called from its references to the Cherubim, is found in the chief Eastern Liturgies, except the Clementine, before the Great Entrance. It is not found in the hitherto liturgies except in the Armenian; and this fact is an argument against its antiquity. It is generally ascribed to the time of Justinian. Cedrenus says that Justinian first ordered it to be sung in churches. It runs thus: Οι τά χερουμβια μοστοιειαι εκοινοισατε, τι το ευστατοι Θεοδών παπανθετε, τασαν την βιοικτικαν καθαρωσμα εμφανια, τον Βασιλειαν των σωτητικων, τον αγιουλατον δορομενον δοροφορον ταξις, αλλαλοιαν. "Let us who mystically represent the Cherubim and sing the holy hymns of the Quickening Trinity, lay by at this time all worldly cares; that we may receive the King of Glory, invisibly attended by the angelical orders. Alleluia, Alleluia, Alleluia." (See Dict. Christ. Ant.: Cherubic Hymn.)

10. Hymn of Justinian. A short hymn is found in the Liturgies of St. Mark and St. James, which Neale declares from internal evidence to be later than the Council of Ephesus (431). It is generally considered the composition of the emperor Justinian (527–65). It runs thus: Ου μονογενος θεος και λαος του θεου, εθιστατον υπαρχον, και πανδειμονιον διε τημητεραν εστιν αρχην ανεκατον και ανεπαρθενον, ημερομενον επιλογιθεν, επιστρωσα φεροντα, υποτιθεντα και ευθειαν. "Only-begotten Son and Word of God, Immortal, unbegotten, all-glorious, we offer to your Majesty a hymn of thanksgiving, we glorify you, and adore you. (Anth. Greg. Carn. Christ., p. 52.)

11. If the materials of the Greek Servicebooks could be critically distinguished, several of the Anonymous pieces among the shorter hymns would doubtless be added to these early compositions. It is generally believed, that the Hirmoi, on which so many of the later odes are modelled, belong to the earlier centuries. The verse-lines which are attached to the psalms, either as antiphons or στοιχεια σωτητικα, are also probably among the earliest essays at hymns. Nor is there any reason why some of the anonymous Idiomela, which partake of the same natural spirited freshness as these should not be equally early. The elaborate canons of later times add very little original thought to these more artless pieces, and they are often inferior in force. Their prevailing type is a strophe asserting at the opening some Christian fact or doctrine; and then grounding on it an acclamation of praise or exultation in the utterance of some glorious title or consequence.

§ xi. Liturgical Use. Between these short and simple hymns, largely built up of joyous ejaculations, and the elaborate Odes and Canons of the 8th and 9th centuries there is a wide interval; and as the history of the development is obscure, it will be convenient to throw together here some account of the gradual introduction of hymns into the public worship of the church. Notwithstanding the very early mention of hymns as part of the Liturgy in Pliny's letter and by Justin Martyr, as well as the evidence of the Liturgies for the use of some of these already quoted, it was manifestly a certain reserve as to their general introduction; in some parts of the Church they were allowed earlier than in others. An extract from the Epistle of the Second Council of Antioch (269) against Paul of Samosata shows that they were then in use in the Church of Antioch (Dict. Christ. Ant.: Hymns). Yet as late as the 5th and 6th centuries there was a struggle against the use of anything but Psalms in the Eastern monasteries (Pitra, pp. 12, 43), and in Spain the Council of Braga (561) forbade the use of hymns. No doubt, they were originally of popular origin, and then from their own power of spiritual edification passed into the services. In three different centres of the life of the Church the use of hymns received a powerful impulse from their employment by heretics. The Gnostic hymns of Barbelo and Harmonia led Ephrem the Syrian (c. 360) to adopt their metres and rhythms in his hymns for the Syrian Church. The Arian hymns drew the attention of Athanasius at Alexandria (Pitra) and Chrysostom at Constantinople to the hold which hymns had on the maecenas. The use of processional hymns in the narthex, lighted by torches, may have originated in the processions with torches and torches which Chrysostom organized at Constantinople (Dict. Christ. Ant.: Hymns). How these movements developed the structure of the Greek hymns, it is impossible to say; the strophes of Ephrem, with the final invocation, or refrain, have great similarity to the troparia of the Greek odes. On the other hand the syllabic metres of Ephrem seem much more regular than the varied lengths of verse in the troparia, while the great number of tunes (275) in the Syrian Church contrasts strongly with the eight tones, to which the Greek hymns are confined, and probably points to deep-seated differences. See for Ephrem Syrian, Hymns and Homilies of E. S., translated by Dr. Burgess.

§ xii. Middle Period.—1. Romanus.—The
principal link between the early hymns and the odes and canons discovered in the early 19th century. The very rare Liturgical pieces discovered in the early 19th century at Monza, and later in Rome, by Cardinal Pitra (published by a committee of the Congregation of Propaganda, edited by Lord Selborne in 1867, quoted in "Hymns," by the Rev. M. Brain.) Twenty-nine of these compositions are by Romanus; among the authors of others are found the names of Cosmas, Anaximander, and others, who must not be confused with later poets of the same names.

A specimen of the structure of one of these canons is the following:

Hymn of Romanus, which is composed of twenty-four strophes of considerable length, the initial of the first strophe being α: the strophes, with the exception of the first, all contain the same number of syllables, though of very different lengths, phrases in each strophe being composed of the names of various saints and others.

The first strophe has only one feature in the last line, containing the central idea of the poem, and this is repeated in every succeeding strophe, so as to lead the reader to anticipate it again as the close of each strophe.

The poem precedes with these personages in a dialogue which illuminates the poem with the light of the short poem of the same name found in the Greek Ode Books. It is known that in several odes, interspersed between the 6th and 7th Odes of the Canons, is a single strophe, the Copystaiotes, and that there are longer poems formed of the aeolic style, which are now buried in the Canons of the later ages, and are considered as having been the work of St. Dionysius of Alexandria.

There is some affinity between the hymns of Romanus in the celebrated blessing, composed by the patriarch Sergius as a thanksgiving to the Mother of God for her defence of the Church against the attack of the Turks, King of Persia. There is the same repetition of the opening line of the strophe, and the same vivid narrative; and the opening strophe has a separate form. On the other hand, there is no acrobatic adroitness, and the alternate ones follow by a long series of invocations, managed with great brilliancy and variety. There is also an occasional and unmistakable adoption of rhyme. The hymn was sung standing, in commemoration of the long watch of the Mother of God. Considered as a poem, the chief part of it is full of splendour; but

the worship of the Virgin, which is its raison d'etre, scarcely admits of its adaptation even partially in England.

§ xiii. Period of the Odes and Canons. A change largely connected with the Iconoclastic controversy was wrought in Greek Service Books during the 7th, 8th, and 9th centuries. The names of the defenders of the sacred icons fill a large space in the calendar; and their elaborate doctrinal hymns display the more animated and pictorial poetry of Romanus. The new form which rises into view, and continues henceforward to be the highest mode of poetical expression, is the Canon, of which St. Andrew of Crete is the first known master.

Whether the Canon was a new invention at this time, or had been in existence previously, although no earlier specimens are extant, is uncertain. A quotation from Gerbert, given by Cardinal Pitra ("Hymns," p. 43) seems to prove its existence in the 5th century.

Christ, however ("Anth. Graec."
xix.), considers the word an interpolation. At any rate it is not until the time of St. Andrew of Crete that the Canon takes its supreme place in the system.

§ xiv. Sources and Translations of the later Greek Hymns. I. Sources.-The hymns which follow are found in the Service Books of the Greek Church. These are:

(1) The Menaion, twelve volumes, one for each month (lesba), answering approximately to the Propria Sanctorum of the Western Litanyary ("Dict. Christ. Ant. s. v."

(2) The Paracleticæ, or Greater Octoechus, containing the Feasts arranged on a system for eight weeks.

(3) The Lesser Octoechus, containing the Sunday Services of the preceding volume. The name is derived from the eight Tones (άξονα) to which the Services of the eight weeks are respectively set. These Tones are the same, except in name, as the Gregorian Tones. The arrangement of the Octoechus is said to have been the work of St. John Damascene.

(4) The Triodion, containing the entire services for Lent, and those for the three preceding Sundays (Sunday of the Passion and the Publican; Sunday of Apostles), after which no flesh is eaten; Tyrophagia, after which even cheese is forbidden). The name Triodion originates in the prevalence of hymns of that name (three odes).

(5) The Pentecontastaurion Charmosynum, containing the office for the seasons of Easter and Pentecost.

(6) The Exudologion, containing the occasional offices.

(7) The Horologion, containing the Hours of prayer.

The number of hymns in these volumes, which contain (N. 84) 4000 closely-printed quarto pages at least, is very large. They are little known in England. The best selection from them is that published by M. Christ in "Anth. Graec. There is a more meagre one in Daniel. Cardinal Pitra has published a group of hymns connected with St. Peter and St. Paul. The great offices for Christmas, Easter, and Pentecost are printed in Dr. Littlecandle's "Office of the Holy Eastern Church."
2. Translations, &c. The difficulties in the way of studying the original services are almost removed for English classical scholars since the publication of Neale's Introduction to the History of the Holy Eastern Church, and Dr. Littledale's valuable book on The Offices of the Holy Eastern Church. The earliest, most spirited, and popular poetical translations are The Hymns of the Eastern Church by Dr. Neale (1862). Mr. Chattox's Dicks has turned a portion of the blank verse of Dr. Littledale's Offices into metre, and published the same, partly in the Church Times, and subsequently in the Life, etc., by Mr. Steeley. A few hymns have been translated in metrical form by Dr. Littledale, and appeared in the Church Times (1864), the People's Hymnal (1867), and the Priest's Prayer-book. There are also trs. by Dr. Macgill in his Songs of the Christian Creed and Life. Lond.: Pickering, 1876-79.

§ xv. Structure and Verificaion. A Greek hymn, as printed in the Service Books, looks like a paragraph, or a collection of paragraphs, in metrical prose. The rhetorical phrases of the paragraphs are divided by a system of commas, which are obviously unconnected with punctuation. If rearranged, so as to make each rhetorical phrase a line of poetry, the paragraph assumes a resemblance to a piece of a Greek chorus, and snatches of classic rhythm foster the delusion. But it has proved impossible to reduce it to any known metre, or to establish any consistency between the paragraphs of a hymn by rules of prosody. Cardinal Pitta, however, who has investigated this matter with great acuteness, discovered that in the odes (where we have hymns composed of several paragraphs), and in groups of hymns consisting of similar (σάτον) and modelled on the leading one (σωματικόν), the number of rhetorical phrases in each paragraph, and the number of syllables in each rhetorical phrase (short syllables being equivalent to long ones), is identical. M. Christ, who has also written a masterly essay on the subject in the Anthologia Graec., has further established the fact that a fixed proportion of the accents in the corresponding phrases is always uniform. The rhythm of the hymns probably depended on this uniformity of accent more than on the law of the syllables. "In the decline of the language accent was trampling down quantity." (Neale). This growing intension to quantity has been pointed out elsewhere (see § ii.). The increasing importance of accent is familiar in Latin hymns and in modrn Greek. The general rhetorical impression of Greek hymns is thus described by Carl. Pitta: "The system has no lack of flexibility, variety, or precision. The strophes are grave or spirited in turn, at one time possessing the solemn march of hendiads, at another precipitating themselves in a stream of impetuous versets, and most frequently blending both measures easily together." (Hym. Grec., p. 24).

§ xvi. 1. Names and Varieties of Hymns. The names of the minor Greek hymns are very numerous. The Antiphons (ἀντιφώνα) have the character familiar to us in the Latin Breviaries.

2. The ánavtikon derive their name not so much from their place near the close of the vesper office, as from the Song of Simeon then originally sung (Anth. Graec. Carm. Christ., p. lix.).

There is a group of hymns, which are most usually found as satellites of the Canons.

3. The καθημα, so called, apparently, because sung seated, an intercalation between the third and fourth, or the sixth and seventh odes.

4. The σωματικόν, intercalated after the sixth ode, which, as found at present, is a long single stanza, but which in many cases has been discovered by Pitta to be one of the long poems of the school of Romanus, the inventor of σωματικόν. (See § xii. and Romanus.) This discovery makes the derivation of the term from σώμα, the roller around which a roll of manuscript is bound, far more likely than that from σώμα, little, or that from the Latin Stanza, the cell which enshrines the thought.

6. The καθημα, which is very often a repetition of the Hymns of the odes, sung by the choir after coming down into the narthex.

7. The ἐναντιών, which follows the canon, a hymn first introduced by Constantine, son of Leo the Wise (Emperor 913-59). Eleven of them connected with the Resurrection from his pen are quoted in Anth. Graec. Carm. Christ. p. 110.

8. The ἔνασις, which occurs instead of the καθημα after the third ode. The derivation is doubtful. In the Virgin's Song of Methodius the ἔνασις is a refrain. (See § x. 2.) But not so in the Greek Service Books. Neither Coren's explanation, "an echo of what goes before" (Dict. Christ. Ant., s. v.), nor Gour's, that the Church listens (ἐνασις) to some recital of God's marvellous dealings (Neale), is satisfactory.

9. The Κιολον, sung at great Festivals, at matins (Dict. Christ. Ant., s. v.), but most of all during the quiet hours of the night in the narthex (western part of the church), "glowing with the processionals torches" (Neale), is much of the same character as other short hymns. But when several of them are combined under the name of Stichera (τερες) Κιολον, a hymn whose results, which exceeds in length many of the odes, and some of the freshest pieces in the Service Books in this class. Cardinal Pitta, following Leo Alatins, seems to think that the name arises from the fact that they have their own musical treatment attached to the words (ὅσον μου). More commonly, however, μοιος is taken to denote rhythm or metre. It is impossible to trace any uniformity of structure in successive Κιολον: each one seems a law to itself, or, as Neale expresses it, its own model. Thus Stichera Κιολον are, at any rate practically, Irregular Verses.
10. The Ode.

The Ode (ἐος) is composed of a variable number of short and vivid strophes, which have its highest expression of feeling thrown into its closing line. All the strophes are uniform in the number of syllables and lines and in certain leading accents (see above, § xxv.). The model on which the strophes are formed is sometimes the first stanza of the Ode, which in that case is always printed with inverted commas, often it is not printed, somewhat as we print the tune of a bass of the Ode. The name of (ὑπός), which is usually explained as denoting its drawing from the other stanzas after the revision is doubtful (see Anth. Carm., p. 18). The other troparia, a term which is again explained as denoting the turning of these strophes to the hymn (Neale). But the derivation is denied by M. Christ, and the fact that the term troparia is found attached to single stanzas independent of Hymnus is against it. Pitre considers the ancient Greek form of the Troadia a very special use of the Troadia in the nocturns, and follows the office. The Odes occur in groups: some (§ 217), but most frequently there is a series of three (οἰκίδες), or the full complement of eight, in the nine in order to the Lenten volume, the Triodion. The Odes are always connected with the Canons and often cramped and distorted by the necessity of allusion to them.

The Canons, which are the highest effect of Greek hymnody, are found principally on the Lauds, are found principally on the Canticles then (§ 218). 1. Song of Moses (Exod. xxiv. 13); 2. Song of Moses (Exod. xxiv. 13); 3. Song of Moses (Deut. xxi. 21); 4. Song of Moses (Exod. xxiv. 13); 5. Song of Moses (Exod. xxiv. 13); 6. Song of Moses (Exod. xxiv. 13); 7. Song of Moses (Exod. xxiv. 13); 8. Song of Moses (Exod. xxiv. 13); 9. Song of Moses (Exod. xxiv. 13). The Prayer of the Three Children (Benedict); 3. The Magnificat and Benedictus. In correspondence with the Canon these divisions are divided into two odes, but as from the character of the second ode corresponding to the first ode, only the majority of Canons consist of one ode, which is in Lent, the majority of Canons consist of eight odes only. The Canon as a whole has no greater unity, or elan, than parts of the group of Canons, on which it is founded; but it is threaded on an acrostic written in iambics, or sometimes hexameters or elegiacs, at the commencement of the first ode; the letters of the acrostic opening the several troparia, and sometimes hexameters or elegiacs, at the commencement of the first ode; the letters of the acrostic opening the several troparia, and sometimes hexameters or elegiacs, at the commencement of the first ode. See also Anth. Carm., Christ., p. 210; Pitre, Hym. Grecque, p. 20. The varieties of the troparia are also. The three Iambic Canons of St. John of Damascus are a link with the classical metres. (See above, § vii.) Besides conforming to the laws of syllables and accents and acrostic in its strictest form, they are imbued in quantity. The English reader will gain a good idea of the appearance of a Greek Canon from the reproduction of one given in Neale's Introduction to the History of the Holy Eastern Church, vol. ii. p. 883. In the Service Books the Odes of two Canons are found interlaced with one another.

§ xvii. General view of later Hymn-writers.

Thus a splendid development of the Greek hymn is considered as arising in the middle of the 7th century, reaching its zenith in the close of the 8th, and dying with the exception of a few later pieces, and adding even to the 16th century, in the beginning of the 10th century. Its beginning is associated with Jerusalem in the person of St. Andrew of Crete, 660-732 (see § xvii. 1). There also, in the Laus of St. Sabas, lived its two greatest hymn-writers, Cosmas and St. John of Damascus (ibid. 2, 3), (founded c. 780); and the third great poet, Theophanes (§ xvii. 2), (c. 830). Another centre of hymnody was Sicily, and Italy. The elder Cosmas, tutor of St. John of Damascus, Joseph the Hymnographer (xvii. 3), and Methodius (d. 866), were of Sicily. There was a colony of Greek monks in the monastery of St. John of Damascus, at Tagouselle, which produced a school of hymn-writers in the 12th century, named after the great medallists of former days, the chief of whom was St. Bartholomew of Grotta Ferrata. But the most lasting though less eminent home of hymnody was naturally Constantinople. Poets from St. Sabas, such as Theophanes, or Sicily, such as Joseph and Methodius, the Patriarch of Constantinople, were drawn thereto by the circumstances of their lives, and continued their works there. At an earlier period (715-31), Germainus, one of the greatest of the defenders of the Icons, was a hymn-writer during his patriarchate.

The great monastery of the Studium was a home of hymnody (see § xviii.), and emperors, such as even theICONOCLAST THEOPHILUS AND LEO THE WISE, and CONSTANTINE PORPHYRIDES, its most celebrated writers will be noted in the following sections, the choice being greatly guided by the English translations in Neale which are the chief source of information to general readers.

1. St. Andrew of Crete. A considerable number of hymns by this early writer of Canons are contained in the Greek Service Books. The most celebrated is the Great Canon, of four 250 parts, and of the prodigious length of strophes. It is sung entire, "cum labore multo et pulmonum fatigations," on Thursday in Mid-Lent (Comm. deceased, quoted in Chrst. Brev., a. v.), as well as partially on other days of Lent. (Portions are published in Daniel, i. 47-54, and in Anth. Grace. Carm. Christ., 147-161.) The strophes of this Canon have not the point of those of St. John of Damascus, and make no use of refrains. The aim of it is penitential; a spirit of true penitence breathes through it; it has many beautiful passages, and is rich in allusion to the personages of the Bible, either as warnings or examples to the penitent; but its excellences are marred by repetition and pro-
lixity. See Bομβείον και σαρκαρίτη. Besides this, his Canon on Mid-Pentecost (portions of which are given in Daniel, ii. 48-9), and several spirited Idiomela in the Triodion and Pentecostarion, and the Triodia in Holy Week (see translations, “O! the mystery passing wonder,” “Jesus hastening for the world to suffer,” Neale’s Hy. E. C., pp. 19-22), are specified by Neale as among his choicest pieces. His Idiomela for Christmas, suppressed Idiomela (“Rejoice, ye righteous”) (see Auth. Græc., 97; Daniel, iii. 47; Littledale’s Offices, p. 83) are full of spirit, setting forth in a few pointed verses the ideas of the longer canons.

2. St. John of Damascus. The Laura of St. Satars, between Jerusalem and Bethlehem, was famous in more ways than one. Its Typikon (book of rubrics) was the most venerable and elaborate of all, and is now preserved in the East (Pitra). The native hymns of Syria, in their own language, would be heard there as well as those of the Greeks. It became the centre of a school of hymn-writers, of whom the two chief—and also the foremost in the roll of the Greek ecclesiastical poets—were Cosmas and St. John of Damascus. The impress of the latter on the Greek Service Books is distinct and deep. It affected the music as well as the poetry. The arrangement of the Octoechos, according to the Eight Tones (see § xiv.), is attributed to St. John of Damascus. The epithet “Melodist,” which attached earlier times to Romans, is often given to St. John of Damascus, Theophanes, Theodore of the Studion, and especially Cosmas; and appears to denote those who were not merely hymn-writers (ομφοράσκοντι), but musicians. The style of the Odes and Canons also now began to exhibit certain features, which it never afterwards lost. The Troparia have a pointed brilliancy which contrasts not only with the long strophes of Romans, but with the heaviness of St. Andrew of Crete. It has been thought that certain rhythmical characteristics may have been borrowed from the Syrian hymns of St. Ephrem (see § xii.). One of these may be the constant use of refrains; though it must be borne in mind that the strain and the manner of the preceding lines, so as to lend up to it, are part of the tradition of Romans. At the same time the pictorial style of Romans gave way to that doctrinal expression, animated by living devotion, which pervades the great body of Greek hymnody. The appropriation of the last strophe of the Ode to an invocation or prayer of the B. V. M. (θεοτόκου, or, if at the foot of the cross, σαρκοσολωνον) dates also from this period. The Canons of St. John of Damascus are found in the Octoechos, the oldest nos. of which contained no other Canons than his (see Pitra, p. 59, Auth. Græc., p. xlvii.), in the Menaen and Pentecostarion. The latter are the more celebrated. They celebrate the grand themes of Christmas, the Theophany (Baptism of Christ), Pentecost, Easter, St. Thomas’s Sunday, and the Ascension. The first three are the Lambic Canons (see § xvi. 11), which, perhaps from the metrical shackles which he has imposed on himself, are often laboured, and somewhat turgid in language. The Canon for St. Thomas’s Sunday is a fine one, full of suggestion in regard to the unbelief of the Apostle. (See “Αποκάλυψεν πάντας λαος, and Auth. Græc., p. 221.) The Canon on the “Ascension” is very striking from its triumphant gladness and dramatic realization. The “Easter Canon,” known as “The Golden Canon,” or “King of Canons,” is the grandest piece in Greek sacred poetry. Nowhere are the best characteristics of the Greek Canon exhibited so splendidly. The formal allusions to the Canticles on which the several odes are founded (see § xvi. 11), and the introduction of types, which in later poets become often monotonous and irrelevant, are here in complete keeping, and give a fitting and natural enrichment; and the brilliant phrases, culminating in acclamation, the freedom of the thoughts, the ringing, victorious joy, and the lofty presence of earth’s joys above the Resurrection, compose a series of magnificent efforts of imaginative devotion. (See Αναστάσεας ὑπερα and Auth. Græc., p. 218; Littledale’s Offices, p. 211.) To these Canons are probably to be added others under the name of John Arkas, and perhaps (though this is more doubtful), John the Monk. There are also numerous Idiomela, two of which Neale has translated. One of these (ρας ήπιον χιλιαριας, q. v.) is very popular (“These eternal bowers,” Hy. E. C., p. 55). The other, which is not a hymn in the English sense, is one of the most beautiful pieces in Neale’s volume (“Take the last kiss,” Hy. E. C., p. 49), representing some lines of intense emotion in the Burial Office in the Euchologion. (See Δεητε γεννημένος δάσης, and Daniel, iii. 123.) From the Burial Office for Priests in the same volume is taken the beautiful translation of σωτία τοις διακρότων (“With pitiless eye” in The People’s Hymn by Dr. Littledale.

3. St. Cosmas (died circa 760). The great works of this poet are his Canons for the Festivals. Often, as in those for the Nativity, the Theophany (Baptism of Christ) and Pentecost, the Odes of the several Canons by himself and St. John of Damascus are interwoven, brother-wise, with each other. He has Canons on “The Purification,” “Transfiguration,” and Palm Sunday. His canon on his spiritual Father, Gregory of Nazianzus, is also mentioned by Neale. To these must be added a series of pieces (one a Diodon, two Triodia, and two Canons) dealing with the narrative in Holy Week. The ancient name of the poems of Cosmas was great, and commentaries were composed on them (Auth. Græc., Carn. Christ., p. 11). He is generally spoken of as the equal of St. John of Damascus. But it was only be in a doctrinal point of view that he can be deemed the rival of his foster-brother. Neale styles him the most learned of the Greek poets; and on account of his fondness for types, boldness in their application, and love of aggregating them, compares him with Adam of St. Victor. He speaks also of the “compressed fulness of meaning,” and “unusual harshness and contraction of his phrases.” The only piece which poetically approaches the best efforts of St. John of Damascus is the Christmas Canon, Χριστος γεννημενος. Σωτήρ (q. v.). It is pronounced by Neale to be
superior to the Iambic Canon of St. John of Damascus, with which it interlaces. It is said to be suggested by a sermon of Gregory of Nazianzus, from whom the ring of gladness with which it opens is borrowed (Anth. Grace. Carm. Christ., p. 1; Liddell's, p. 281). In the other pieces there is seldom anything that answers to the force, spirit, and beauty of the exultation of St. John of Damascus. The joyfulness is confined chiefly to the refrains, and the general treatment follows the narrative manner of Romanus; but somewhat loaded by typology and doctrinal statement. (A full selection may be seen in Daniel, lib. iii. pp. 36, sqq., and Anth. Grace. Carm. Christ., 161, seq.; trs. of the Christmas Canon in Neale, Hy. E. C., pp. 36; Liddell's Offices, p. 187, seq.)

§ xviii. The Poets of the Studium. In the peaceful interval commencing with the restoration of the Icons by the Second Council of Nicaea (A.D. 787), and ending in the renewal of persecution by Leo the Armenian (A.D. 813), the great monastery of the Studium at Constantinople became the center of hymnography. Neale says that this period is marked by the commencement of decline in vigour and freshness and increase of "Byzantine bombast."

1. St. Theodore (died A.D. 826) was Hegumen of the monastery; a man of "rigid, unyielding, commanding character," in outward life, but revealed as penetrated with love and penitence in his Lent Canon in the Triodion (Neale). A triumphal Canon for the great festival that commemorates the victory of the Icons, Orthodoxy Sunday, is by him. (See Neale, E. C., p. 113. "A song, a song of gladness.") His Canon on the Judgment is pronounced by Neale, "the grandest judgment hymn of the Church," previous to the composition of the Dies Irae. (See the ἐνθαμμ. τῷ φωτίσκει, and Neale, Hy. E. C., p. 104. "That dreadful day, &c.") Certain Canons in the Triodion and Pentecostaries are by his younger brother Joseph, afterwards Bp. of Thessalonica. There is a Canon of much tenderness—the "Suppliant Canon by Theoctistus"—at the end of the Paraclete, which has been re-used by Neale. (See Hy. E. Ch., p. 153, and ιπνοί φυλάκται.)

2. St. Theophanes (circa 800-50). By the Greeks this poet is named with St. John of Damascus and Cosmas as in the highest rank of their hymn-writers. Like them, too, he is associated with Jerusalem, and possibly with St. Sabas (see Theophanes, St.). He is the most prolific of the Greek hymn-writers, with the exception of St. Joseph (Neale). The great bulk of his Canons and Idiomela are found in the Menaece, and the subjects to which he devotes them are the Martyrs and Confessors of the Greek Calendar. Neale points out the inevitable sameness and tedium which results from devoting a separate canon to each saint, when all the saints can and should, that they died for Christ; commending at the same time the wiser Latin practice in which "not even the Apostles have separate hymns, but supply themselves from the Common." Neither Neale nor the authors of the Anth. Grace. present anything of remarkable merit from these compositions. (See άπο τον Ἰδιομέλα τάδε και τών Μαρτύρων.)


This most voluminous of the Greek poets belonged by birth to the Sicilian school of hymnographers, but like Methodius of Syracuse, his life drew him to Constantinople. Neale's judgment of him is unfavourable. His canons in the Menaece, of the Martyrs, of the Saints, and of the Hours, are celebrated for saints and of the result is tautology, "common-place decked out in trite language," verbiage in which Scriptural simplicity is exchanged for Byzantine tawdriness. The best features however of this style he tries to reproduce in "Stars of the morning," in his Hy. E. C. The cento from the canon for SS. Timothy and Maura, "Let our choirs burst forth in new anthems," is one of Neale's best pieces, and it derives additional interest to us from Kingley's beautiful poem Santa Maura. (See τάντα των ἀνθρώπων.) But much of its excellence is Neale's. And in "O happy band of pilgrims," and "Safe home, safe home in port," Neale himself confesses how little is really due to the original. One piece of St. Joseph, however, the "Canon on the Ascension" (διαμήνυμα Πατρόκλου), though anticipated by the Canon of St. John of Damascus, is in doctrinal force and dramatic presentation, very majestic. It is probably the finest hymn extant on the Ascension.

§ xix. Subsequent Hymn-Writers (900-1400). These may be dismissed rapidly; neither in the amount or merit of their contributions, they rank with their predecessors. The enormous bulk of the service books is pointed to, rather than the introduction of new matter, and such a reversion was carried out after the schism between East and West. (See details Pitra, Hymn. Grec. p. 62.) Among the pieces of this later time Neale has chosen for translation a cento from one of the eight Canons of Metaphrastus (died 910) in honour of the Trinity, "O Unity of Threefold Light." (See τριουσανής Μορφής.) Another of them is published in Anth. Grace. Carm. Christ., pp. 354-7. In the same volume, pp. 110-12, are the Exapostelarion of Constantine Porphyrogennitus (913-959) on the Resurrection. Daniel has also two canons of John Mauropus (died 1060), one of which is very jubilant. They were not however incorporated in the Greek Service Books. One or two hymns however were admitted as late as Philotheus (1660), patriarch of Constantinople, and even in the 15th century. See Anth. Grace. Carm. Christ., p. xxxviii.

§ xx. Conclusion. The most remarkable characteristic of Greek hymnody is its objective- ness, with which is closely connected its faculty of sustained praise. Whatever the theme be the mystery of the Triune Godhead or the Incarnation, or the mighty periods of Christ's incarnate work in earth and heaven; or whether some life or narrative of Holy Writ, considered in its doctrinal or typical reference— The attitude of the poet is always one of self-forgetfulness, rapt, or ecstatic contemplation. While in the English hymn the Scriptural fact or type or doctrine is the text or motto, and the body of the hymn consists of the human blessings, warnings or enlightenments that flow from it, the mind of the Greek poet rests and delights in the Revelation itself, and leaves the human reference as in Goethe's "Werke," esthetic and moral contemplation.
subordinated, hinted, or even unexpressed. Visible everywhere, this contrast is most marked in the absorbed rapture with which the Greek poet hymns the Divine Perfections and the Incarnation, when compared with our self-regarding mode of praise. This habit of thought has however its disadvantages. By its discouragement of the development of human emotion, aspiration, and benefit, the range of subjects and reflection is narrowed; and in the later poets the repetition of the same types, epithets, and metaphors issues in sameness, conventional diction, and fossil thought. It is impossible to avoid the conviction, that the great bulk of Greek hymns would have had a richer value, if it had sought for inspiration in the deep spiritual analysis of St. Paul, or the interpretation of the changing moods of the soul, which are of such preciosity in the Psalms. The English translations omit one of the prevalent features of the original, the excessive honour and power ascribed to the Blessed Virgin. The place assigned to her is as high as in the Roman theology; the closing strophe of every ode is usually devoted to her (see § xvii.); and there are unnumbered canons on her scriptural and legendary history; the result being to lower that celebration of the Incarnation, which is intended to be guarded and enhanced. The difficulty of naturalizing the Greek hymns here arises from their wide divergence from English form. The sparkling Greek freezes in our metres, and the muty, proportion of parts, compactness, and selection of alluded ideas, which we demand, have no parallels in the loose, wandering, disconnected strophes. This is illustrated by the extant translations. With one exception ("Come, ye faithful, raise the strain") none of the successful translations in Neale are exact reproductions of the odes of a canon, but either excerpts from them selected with an eye to unity, or shorter, more pointed pieces, to which he has given his own individuality, either of construction or language. Three of the most popular ones ("Oh happy band of pilgrims," "Safe home, safe home in port") by Neale's confession, contain so little of the Greek, that they ought not to have been called translations. Dr. Littledale's renderings are more nervous and faithful, though less lyrical, than Neale's; but these, too, are taken from the shorter hymns. It seems probable that the most successful translations will be either excerpts from the long canons, or renderings of the shorter hymns, in which there is often greater freshness and sweetness, with a more terse expression of the ideas.

[GREEK HYNOMOY


Littledale's offices, &c. This contains the most extensive and accurate Glossary of Greek Ecclesiastical terms available to the English reader. (16) Vizcarrondo, by La Roviere, 1814. (H. I. B.)

Greenwell, Dorothy, commonly known as "Dorothea Greenwell," was b. at Greenwell Ford, Durham, in 1821; resided at Ovingham Rectory, Northumberland (1848); Golborne Rectory, Lancashire; Durham (1854), and Clifton, near Bristol, where she d. in 1882. Her works include Poems, 1848: The Patience of Hope, 1851: The Life of Lacombe: A Present Heaven; Two Friends: Songs of Sa- ration, 1874, &c. Her Life, by W. Doring, was pub. in 1885. [J. J.]

Greenwood, John Brooke, b. at Huddersfield, Feb. 9, 1828, and educated at the Huddersfield College, is a merchant shipper of cotton yarn to the continental markets. In 1853 he pub. Recorda-Memorial of E. B. Cave. He has written many hymns, chiefly for Sunday-school anniversary services, and other special occasions. Of these the following, which appeared with others in an Appen- dize to the Leeds S. School H. Bk., pub. for the use of the Cheetham Hill (Manchester) S. School, are in C. U. outside that collection:

1. Grow with Thy benediction. *Holy Matrimoniy


4. There is no fold so fair as Thine. The Church of Christ.

5. What shall we render, Lord, to Thee! Holy Baptism.

The full text of No. 2 is 7 stanzas, lst-iv. from the original, and v.-vii. being a subsequent addition. Through a Roman Catholic relative of the author st. v.-vii. were given in the Catholic Progress, with her initial "S." From these it was taken by J. Orby Shiple, and included in his Annals of England, 1884, p. 101, with the same signature. The full text is in Horner's The Poet's Bible.

Mr. Greenwood's hymns possess great tenderness and refinement, and are worthy of attention than they have received.

Greg, Samuel, was b. in Manchester, Sept. 6, 1804, and educated by Dr. Lant Carpenter, at Bristol, and at the Edinburgh University. He subsequently became a millower at Bollington, near Macclesfield. He died May 14, 1877. The addresses given by him at services which he conducted for his workmen at Bollington were pub. posthumously as A Layman's Legacy, 1877, with a prefatory note by Dean Stanley. He was also author of Scenes from the Life of Jesus, 1854, 2nd ed. 1866. Some of his short poems were appended to his Layman's Legacy. He is known to hymnology as the author of:

1. My soul in death was sleeping. New Life in Christ. Appeared in his Scenes from the Life of Jesus, 1854, and included in the Lond. Hymnol. 1874, No. 639.

2. Slowly, slowly darkening. Old Age. Written in the midst of affliction, Sept. 1866, and pub. in his Layman's Legacy, 1877, in 11 st. of a poem entitled "The Mystery of Life." In 1864 it was given in W. G. Horner's Song Hymns, No. 537. In Martineau's Hymns, 1864, it reads, "Slowly, slowly, slowly, darkening." It is a hymn of great merit, and is well suited for Private Devotion.

3. Stay, Master, stay upon this heavenly hill. [Transfiguration.] 1st pub. in his Scenes from the Life of Jesus, 1854, at the close of a chapter on the Transfigure dow. It was reprinted in Macmillan's Magazine.
Gregor, Christian, a. of Georg Gregor, a
pleasant living in the Silesian village of Dir-
sdorf, near Pfeilau, was b. at Dirsdorf, Jan. 11,
1725. In 1742 he went to Herrnhut, where he
was at first employed in tuition. He became
leader of the music in the [Moravian] Breth-
ren's congregation at Herrnhaus, in 1748, and
in 1749 at Zeist; but in 1753 he returned to
Herrnhut as leader of the Brethren's Board
of Direction. He was in 1756, ordained dia-
conius, in 1767 presbyter, and in 1789 bishop
of the Brethren's Church. On Nov. 6, 1801,
he attended a meeting, held at Herrnhut, of
the Board of Direction of which he had been a
member from 1764. Just as he entered his
house at Bernefeld, near Herrnhut, he was
struck with paralysis, and d. that same day.
(Koch, vi, 436; Allg. Deutsche Biog., ix, 630.)

He was a man greatly beloved and respected, simple
of heart, loving, earnest and hardworking; and was
entrusted with many important missions and visits.
His hymns are characterized by childlike fervor of de-
sire to a crucified Lord. A number appeared in
Das kleine Brüder-Gesangbuch dritter Teil, Berlin,
1767; but they were mostly contributed to the Gesang-
buch zum Gebrauch der evangelischen Brüder Gemein-
nehmen Barby, 1778, of which he was the principal editor. He
was also an excellent organist, and edited, in 1764, a
collection of accompanying tunes for the hymn-book of
1774, contributing thereto various melodies by himself.
A little volume entitled Historische Nachricht vom
Brüder-Gesangbuch des Jahres 1778, und von den
Ersetzungs-Verfassern, Genua, 1838 (2nd ed., 1851), occa-
sionally referred to in these pages, is based on materials
collected by Gregor.

His hymn in English C. U. are:

1. Dir dereinst mein Stundlein schlägt. [Love to
Christ.] 1778, No. 660, in 5 st. of 4 l. Tr.:—
Till permitted hence to go, of st. 1, ii., iv., as
No. 565 in the Moravian H. Bk., 1801 (1886,
No. 1228). In 1826 an original st. by T. Bird
was added, beginning, "Till the day when I
shall tread." Repeated thus in 1886, No. 1228,
and in J. A. Latrobe's Coll., 1841, No. 484.

II. Die Gottes Schramm. [The Angels.] Ap-
peared as No. 1877 in Appendix xii. c., 1746, to
the Herrnhut G. B. of 1735, thus:—

"Die Gottes Schramm
Erleben ihre Stimm, (Punksted von Bitts and Strahl).
Ihr Lied laßt, wenn ich lossagen darf,
Dann spielt mehr als eine Harf:
Ehre dem Seintheil!"

In 1778 it is included as No. 1600, beginning,
"Die Gottes Schramm," and expanded to three
stanzas; of the "Angels," ii., of the Redeemed; iii.
of the Church on Earth. Here the song, "Ehre
dem Seintheil," is given to the "Ehre
dem Seintheil," in the "Angels," and a paraphrase of i., vi. 3, to the
"Angels." The only tr. in C. U. is:—

"The Seraphim of God, in full from the 1778, by
J. Miller and J. W. Foster, as No. 792 in the
Moravian H. Bk., 1789 (1886, No. 1220), repeated
in J. A. Latrobe's Coll., 1841, No. 424. An-
other tr. is "The Seraphim of God," from the
original form, as No. 93 in pt. iii. of the
Moravian H. Bk., 1748.

iii. Heilig, heilig, heilig, Herr Zeboath. [Public Worship.] The introductory hymn in
1778, in 4 st. of 8 l., as on "The Word of God."
The only tr. is:—

Holy Lord, Holy Lord, Holy and Almighty Lord,
by F. W. Foster, C. G. Clemens, and J. Swertner,
as No. 1 in the Moravian H. Bk., 1789 (1886,
No. 1), included from the text of 1801, as
No. 217 in Dr. Pagenstecher's Coll., 1864.

iv. Nach tausendfachen Pflegen. [Passional.]

1778, No. 128, in 8 l. It is tr. as:—
Behold, my soul, Thy Saviour, by P. H. Molther,
as No. 352 in the Moravian H. Bk., 1789. See
No. vi.

v. O angenehme Augenblécke. [Eternal Life.]

Written in 1786. In 1778, No. 1749, in 2 st. of
8 l. The tr. are:—

1. What heavenly joy and consolation, by P. H.
Molther, of st. i., as No. 886 in the
Moravian H. Bk., 1789 (1886, No. 1314, st. iii.). Included
as No. 11 of No. 403 in the Irish Church Hyl., 1873.

vi. O susse Seelewieden. [Passional.]

1778, No. 167, in 11 st. of 8 l. Several
versions are ascribed to Gregor; i., iv., xi., to Johann Prötiorius;
and x.-xi. to C. R. von Zinzendorf (taken from Nos.
40 and 41 of the collected ed. of his hymns,
1754). The tr. is:—

How is my soul delighted, a tr. of st. i., ii., iv.,
vii., x., by F. W. Foster, and J. Miller, as No.
306 in the Moravian H. Bk., 1789. In the 1801
and later eds. (1866, No. 407), Molther's tr. of
No. iv. was prefixed as st. 1, new tr. of st. vii.,
and the rest altered. In the Book of Com. Praise, ed. 1872, No. 86, is st. i., ii., iv.,
vii., as the Irish Church Hyl., 1873.

vii. O Tage wahrer Seligkeit. [Joy of Forgiveness.]

1778, No. 398, in 6 st. of 8 l., included
in the Berlin G. L. S., ed. 1863. Tr.:—

O days of solid happiness, in full as No. 340 in
the Moravian H. Bk., 1801 (1886, No. 386). Two
centos from the text of 1849 are in C. U.:

433 in the ed. of 1852 of Mercer's C. P. and H. Bk.

2. "Where'er we contemplate the grace," st. iv.-vi.,
as No. 396 in the Irish Church Hyl., 1873.

viii. Wenn schlägt die angenehme Stunde. [Ascen-
sion.] Written for Aug. 17, 1763, and included
as No. 113 in 1767, as above, in 8 l. Tr.:—

When, 0 when shall I have the favour, by P. H.
Molther, c. 1774, included as No. 839 in the
Moravian H. Bk., 1789, repeated as st. ii. of No.
403, in the Irish Church Hyl., 1873. In the
1866 ed. of the Moravian H. Bk., No. 1314.
It begins, "0 when shall I have that
great favour."

ix. Wie wird mir eintoch sein. [Eternal Life.]

1778, No. 1743, in 10 st. of 8 l., as in the
Historische Nachricht st. i., ii., are
marked as by Gregor, and st. i., as by No.
117 of Zinzendorf, st. iv.-vi., as recast
hymn beginning, "Die Bäume blickn ab,
ten in the autumn of 1721, and included
as No. 1245 in the 3rd ed. 1731, of his Sammlung
geist- und lieblicher Lieder, in 46 st. of 4 l., the st.
of the original used being in order 39, 45, 22, 34, 18.

The only tr. in C. U. is:—

What shall I feel, when I am full from the
1778, by C. J. Latrobe, as No. 885 in the
Moravian H. Bk., 1789 (1886, No. 1301). Two
centos are in use:—

2 H 2
Gregory, John George, M.A., was b. in 1827 and educated at Emmanuel College, Cambridge (b.a. 1853, M.A. 1856). In 1853 he took Holy Orders, and has held, besides various curacies, the incumbency of Nocton, and the rectory of Chorley, Isle of Wight, and the rectory of Park Chapel, Chelsea. In 1858 he became incumbent of Emmanuel Church, Hove, Brighton. Whilst at Chorley he published The Chorley Hymn Book, 1868. The 3rd ed. was published for the use of his congregation at Park Chapel, Chelsea, in 1875. It was finally rearranged as A Select Hymn for Use in Emmanuel Church, Hove, Brighton, in 1880. To the 1st ed. of this collection he contributed:

1. Almighty God, our King. Providence.
2. Blind us to Thee, Lord, we pray. Holiness desired.
4. Defer not, O our God. Missions.
5. Every hour is passing. The onward journey.
6. Father, we adore Thee. Holy Priestly.
7. Great God, we bless Thy name. Grace.
8. High above all the angels doth Jesus now reign. Amen.
10. In faith and hope we bring this child. Holy Baptism.
17. O God, we would raise. Praise.
19. We owe to Thee, O Lord. Called of God.
20. Zion's streets were thronging. Jerusalem desolate.

In the rearranged edition of his collection for Emmanuel Church, Hove, Mr. Gregory omitted Nos. 7, 8, 15, 18, 19, and 21 of the above, and added the following:

22. Exalted are angels doth Jesus now reign. Amen.
23. I would take me to the Cross. Good Friday.
24. Jesus, our Lord, we look to Thee. Amen.
plied his remaining years—probably about six
—in writing poems, &c. He d. cir. 390.

St. Gregory's extant writings were pub. in two folio
volumes, the first in 1770; and the second in 1842. This
is commonly known as the Benedictine edition and is
titled Sancti Patris nostri Gregorii Pontificis, Theologis
eminentissimi, opusculorum et serm. pullatorum, &c., &c.
under the auspices of the Benedictine fathers, and
published by their monks at Monte Cassino.

Gregory's Life and Works. His works were pub. in
various forms, and his poems. The latter are in two
volumes: Book I., (1) de valoribus, (2) moralis, &c. (I),
and Book II., historical, (I) relating to himself, (2)
relating to others, including Epistles, &c. The
domestic poems are 38; the moral 40; those relating to
his own life 91, and miscellaneous poems 60. Many of
these are given in the Anth. Greg. of Chartres, and
translated by Mr. Chisholm, in his Songs and Hymns of
the Greek Christian Poets, 1815. For fuller details of St.
Gregory's Life and Works, see his works, and book
forms of other matters relating thereto, see Hist. of
Christian Religion, vol. I., pp. 341-346, and for criticism
of his poetry, Greek Hymnody, 11th.

[J. J.]

Gregory I., St. Pope. Surnamed The
Great. Was b. at Rome about A.D. 540. His
family was distinguished not only for its rank
and social position, but for its piety and
good works. His father, Gordianus, said to
have been the grandson of Pope Felix II. or
III., was a man of senatorial rank and great
wealth; whilst his mother, Silvia, and her
sisters-in-law, Tarullia and Aemilia, had
obtained the distinction of canonization. Grea-

try made the best use of his advantages in
circumstances and surroundings, so far as his
education went. "A saint among saints," he
was considered second to none in Rome in
grammar, rhetoric, and logic. In early life,
before his father's death, he became a member
of the Senate; and soon after he was thirty
years of age, proctor of the city. But, though
extremely popular amongst the countrymen,
he had no mind to live "lapped in luxury,"
and accordingly, when his father died, he de-
voted the whole of the large fortune that he
inherited to religious uses. He founded no
less than six monasteries in Sicily, as well as
one on the spot of his own house at Rome,
with which latter he retired himself in the capa-
cy of a Benedictine monk, in 575. In 579
he was made one of the seven Cardinal Deacons who presided over
the seven principal divisions of Rome. The
following year Benedict's successor, Pelagius
II., sent him on an embassy of congratula-
tion to the new emperor Tiberius, at Constanti-
ople. After six years' residence at Constanti-
ople, he returned to Rome. It was during
this residence at Rome, before he was called
unto the Church by the Papal court, that his
interest was excited in the evangelization of Britain by seeing some beautiful
children, natives of that country, exposed for
sale in the slave-market there ("non Angli,
non Angli"). He volunteered to head a
mission to convert the British, and, having
obtained the Pope's sanction for the enterprise,
he got three days' journey on his way to
England when he was peremptorily recalled by
Pelagius, on the earnest demand of the Romo-
people. In 590 he became Pope himself, and,
as is well known, carried out his benevo-
ent purpose towards Britain by the mission
of St. Augustine, 596. His papacy, upon
which he entered with genuine reluctance,
and only after he had taken every step in his
power to be relieved from the office, lasted
until 604, when he d. at the age of eighty-
five. His Pontificate was distinguished by
his zeal, ability, and address in social and
spiritual administration of his temporal and
financial affairs, and his missionary work.
Their way into all parts of the known
world. In Lombardy he subdued the
Arianism; in Africa he greatly weakened
the Church, and restored it to the
ancient condition of the See of Rome. He
advocated, rather than dictated to others,
and strongly opposed the assumption of th
title of "Universal Patriarch." By granting
the title of Pope Constantine, on the ground
that the Pope had been deprived of his
name, he set the example of being called the "Servant of God's
Servants." He exhibited entire toleration for
Jews and heathens, and his disapproval
of slavery by emancipating all his own
slaves.

The one grave blot upon his otherwise upright and virtuous character was his gross
hypocrisy in congratulating Philosophy his accession to the throne as emperor in 601; a position
which the church had secured for the assistance
of the imperial army in which he was a
centurion, by the murder of his predecessor
Mauricius (whose six sons had been slaughtered
before their father's eyes), and that
of the empress Constantina and her three
daughters.

Gregory's great learning won him the
distinction of being ranked as one of the four
Latin doctors, and exhibited itself in many
works of value, the most important of which
are his Moralium Libri xxv, and his two
books of hymns on Ezekiel and the
Gospels. His influence was also great as a preacher
and many of his sermons are still extant, and form
indeed no inconsiderable portion of his works
that have come down to us. But he is most
famous, perhaps, for the services he rendered
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Gregory himself is supposed to have written them.

The Benedictine editors credit St. Gregory with hymns, viz. (1) "Primo dierum omnia" (2) "Nocte surgentibus vigilium" (3) "Ecce jam noctis lassitator umbra" (4) "Charum decus Jesum" (5) "Audie beatae Mariae, p. 1. 2. (b) "Magna salus gaudia" (7) "Rex Christe factor omnia" (8) "Laudis Creator Optime." Daniel in his vol. 1, assigns him three others. (9) "Ecce tempus idoneum" (10) "Summi tantum praeservata" (11) "Noctis tempus posternum." For the rest of these hymns see under their respective first lines. (For an elaborate account of St. Gregory, see Smith and Wace's Dictionary of Christian Biography.)

[D. S. W.]

Gretter, Matthias, was a monk and chorister of Strassburg Cathedral, but in 1524 espoused the cause of the Reformation. In 1528 he was appointed assistant pastor of St. Martin's Church, and afterwards at St. Stephen's. When the interminable Agricola was forced on Strassburg, he was the only one of the Lutheran pastors that sought to further it, a course which he afterwards deeply regretted. His death is dated by Wetzel, i. 319, as Dec. 20, 1550; by the Allg. Deutsche Bldg., ix. 598, as Nov. 20, 1550; while Koch, ii. 101, says he died of the pestilence in 1532.

Gretter was a distinguished musician, and with his friend Dachstein (q. v.) edited the Strassburg Kirchen-ampel, 1524-5. Four psalm tunes by gretter, and one by Dachstein were inserted by Calvin in his first Hymnbook published at Strassburg, 1539. All these were transferred to the first ed. of the French-Iessian Psalter in 1542, and two of them, both by gretter (the tunes to psalms 36 and 91), were retained in the final ed. of 1542. Of his 7 Psalms versions 4 have been tr. into English:


Greville, Robert Kaye, LL.D., was eldest son of Rev. Robert Greville, rector of Edistone, Derbyshire, and was b. at Bishop Auckland in 1794. He studied medicine at Edinburgh and London, and finally settled, though he did not practise, in Edinburgh. He was a distinguished botanist, and a well-known philanthropist. He edited and contributed to a number of the current annuals from 1830 to 1850. He was a member of the congregation of the Rev. D. T. K. Drummond, and joint editor with him of The Church of England Hymn-book, 1838, contributing three to nine hymns. He d. at Murrayfield, Edinburgh, June 1, 1866 (Miller's Singers & Songs, p. 438). [See Scotch Hymnody, § vi.]

His hymns, dating from the commencement of 1838, are:

1. A little while and every fear. Death anticipated.
2. A lost and sinful world to save. Christianity.
4. God of the world, we praise Thy name. Temporality.
5. O Ancient of eternal days. Praise to the Father.
6. O God, the judge of nations, hark. National Fast.
7. O God, we come before Thee. Happiness desired.

In addition to these hymns, some of which are still in C. U., and all are worthy of attention, the following is also by Dr. Greville:

1. O God, from Thee alone. Missions.

It appeared in The Church of England Magazine, Jan. 1, 1838, in 6 st. of 4 l. In 1842 it passed into the P. C. K. Hymn, No. 145, and was repeated in later editions and in other collections. [J. J.]

Griffiths, Ann, of Dolwar Fechan, Montgomeryshire, was b. in 1776, and d. in 1805. She composed many beautiful hymns, a collection of which was pub. (posthumously) in 1806, and also in 1808, under the title of "Hymns of the Deluge and Drem," ("Hymns of Praise to God and the Lamb"). Several of her hymns rank with the best in the Welsh language.

[W. G. T.]

Grigg, Joseph, was b. in 1728, according to the "s. mss.," but this date seems to be 6 or 8 years too late. He was the son of poor parents and was brought up to mechanical pursuits. In 1743 he took his trade and became assistant minister to the Rev. Thomas Bures, of the Presbyterian Church, Silver Street, London. On the death of Mr. Bures in 1747, he retired from the ministry, and, marrying a lady of property, took up his residence at St. Albans. He d. at Walthamstow, Essex, Oct. 29, 1758. As a hymn-writer Grigg is chiefly known by two of his hymns: "Behold a stranger at the door," and "Can it be ever?" His hymn-writing began, it is said, at 10 years of age. His published works of various kinds number over 40. Those in which his hymns are found are:


In 1861 D. Sedgwick collected his hymns and poems, and pub. them with a memoir of him:

Hymns on Divine Subjects, &c., London, 1861.


[J. J.]

Grinfield, Thomas, M.A., b. Sept. 27th, 1788, and educated at Paul's Grey, Kenilworth, and Trinity College, Cambridge. Taking Holy Orders in 1813, he was preferred to the Rectory of Shirkland, Derbyshire, in 1827 (Lyra Brit. 1867, p. 256). He d. in 1870.

His published works include:


From Nos. 2 and 3 the following hymns have come into C. U.:

1. And is there a land far away from sin and woe! Heaven. No. 84 of his tr. of G. S. Song, 1836, in 4 st. of 4 l., and headed "The Heavenly Land.
2. O how kindly hast Thou set me asu. The Divine Guide. No. 85 of his tr. of G. S. Song, 1836, in 2 st. of 8 l.
GRISWOLD, ALEXANDER V.

and entitled "Remembrance of the Way." In 1838 it was given as No. 166 in J. H. Gurney's Lutterworth Calf, 1838; in his Magazine Ps. & Hym., 1841, No. 166; in Lord Selborne's Bk. of Prize, 1862, No. 209, and other editions.

3. It is true, the glorious view, Heaven, 1st pub. In his Osmantyre of God, 1829, in 5 st. of 14 li., and entitled "The New Jerusalem." It is given in S. Gurney's Songs of G. d. G., 1872, No. 1003.

4. They talked of Jesus as they went. The walk to In 5 st. of 14 li., in his Century, 1836, No. 32, was given in Lord Selborne's Bk. of Prize, 1862, No. 209, and in Lyra Eucharistica, 1863.

5. Though far from thy (your) country, unfriended, In 5 st. of 14 li., in his Lyra, 1829, No. 35, in 5 st. of 4 li., and entitled "Departure of Missionaries." In Dale's English H. Bk., 1875, No. 1031, it is somewhat altered, and it is No. 11, and iv. are omitted.

6. It came, the time so oft foretold. Christmas, No. 26, in his Lyra, 1829, in 10 st. of 6 li., and headed "Angels announcing to Shepherds the Birth of a Saviour. A Christmas Ode." In J. H. Gurney's Lutterworth Calf, 1836, No. 126, as No. 26, and in Lord Selborne's Bk. of Prize, 1862, as No. 32.

7. This not in circumstances. Psalms. In its original form this is not in C. U., except in The Comprehensive Rippon, 1844, but it appeared as No. 44 in his Century, 1836, as "All may be outwardly," in 4 st. of 12 li. in Dr. Dale's Exp. H. Bk., 1875, No. 982, in 16 st. of 16 li. of altered form.

8. When my heart begins to ache, Psalms. In his Century, 1836, No. 53, in 12 li., and headed "Remember me, O Christ, in thy request of his Saviour." In Dale's English H. Bk., 1875, No. 834. I. It is omitted.

9. Why art thou grieving? Psalms. In his Century, 1836, in 2 st. of 12 li., and headed "Why art thou distressed?" Hope then in God." In Dale's English H. Bk., 1875, No. 599, it begins "Why are we grieving?" and is divided into 6 st. of 4 li.

In addition to these hymns there are in the Lyra Brit., 1867, the following:

10. All may be outwardly. The Heart the seat of Peace or Pains, No. 44, but see No. 7 for this.

11. Grant me, Lord, to walk with Thee. Simplicity.

12. O could we, as pupils, raise our eyes. Walking by Faith.

Of these, No. 10 is in Sacred Melodies appended to some editions of the Comprehensive Rippon, together with the following:

13. Happy those who rest have found. Regain in Jesus. No. 56.


15. O do not forsake me, my Father, my Friend.

16. Sweetly let's join our evening hymn. For me at Sea.

17. Sweetly ye blow, celestial gale. For me at Sea.

18. Wake, my voice, O wake once more. Farewell.

These hymns all appeared in his Century, &c. 1836.

GRISWOLD, Alexander Viets, D.D., b. at Simsbury, Connecticut, in 1766. After being for some time rector at Bristol, Rhode Island, he was consecrated bishop of the Eastern Diocese, in 1811. He was subsequently Bishop of Massachusetts He d. in 1843, and his known hymn:

Holy Father, great Creator, Holy Trinity, was written probably in 1836. It appeared in that year in his Hymn Prayers, 1 st. of 4 li., and entitled "Hymn Fp. 1st, Afr. in Lyra Hymn. For Church and Home, &c.

Phila., 1860, No. 133. It was in the Lyra Hymn. of the Protestant Episcopal Church, 1871, No. 143.

[FL. B.]

GROSART, Alexander Balloch, D.D., LL.D., was b at Stirling, N.B., on 18th June, 1835, and educated at the Falkirk Parish School, and privately; the University of Edinburgh, and the Theological Hall of the United Presbyterian Church. His own alma mater conferred on him the degree of LL.D., and St. Andrew's University, D.D. On 29th October, 1859, he was ordained as the First United Presbyterian Church, Kinnaird during which pastorate he became an editor of the Works and Life and Letters of Michael Bruce, and nicknamed by the legend of Dr. Richard Sibbes, Thomas Brooks, and many others, in Nichol's Puritan Divines and Puritan Commentaries, and as author of the Life and Letters of Michael Bruce, and of Jesus Christ, for all the World and all the World for Christ; Small Sins; Lamb of all, or Salvation of Children; Prince of Light and Prince of Darkness, or the Temptation of Jesus, and various practical books. Perhaps in literature his name came most prominently forward as author of Lord Byron not the author of the Christian Paradoxes (1865)—a discovery accepted at once by Lord Byron, and universally, and so removing a shadow that had long lain on an illustrious name. This has since been followed up by a number of noticeable kindred discoveries, e.g. that Phineas Fletcher, the supposed author of Bring, was not the author of Britain's Ida (the name and family history of Spencer's wife, "Elizabeth"), the identification of the Phoenix as Q. Elizabeth and of the Turtle Dove as the Earl of Essex in Sir Robert Etching's Love's Martyr or Roxana's Complaint (1605)—the only known book to which Shakespeare contributed verses (New Shakespeare Society 1878); and unpublished use of George Herbert, Richard Crashaw, &c., From Kinross he was translated to Princess' Park United Presbyterian Church, Liverpool; and in 1868 to Blackburn, Lancashire, where he is present the minister of St. George's (Presbyterian Church of England).

Throughout his professional life, Dr. Grosart has been a voluminous author, biographer, editor, and scholar. The Fuller Worthen's Library, 39 vols. Chater's Worthen's Library, 14 vols. Occasional Essays of Unique and Very Rare Books, 38 vols. The Mth Library, 39 vols. editor of the Works of Spencer, 4 vols. Samuel Daniel, 5 vols. George Herbert, 16 vols. Townley MSS., 4 vols. Sir John Milton MSS., 6 vols. Lamor Papers, 10 vols. Poets Works of Wordsworth, 2 vols. The Spring Lecture, Representative, Numeral, and Numerical, 1872—are only some of the fruits of his critical, annotative, and bibliographical labours on our English literature and other early literature. As an editor his books have been abundantly helpful in our d. num. ment, and not a few of his authors belong to it. 9. as Spencer, Sidney, More, Beaumont, Bruce, &c. He was the first to print many poems of George Herbert, Richard Crashaw, and others, and to translate their Latin and Greek poems. Much of our richest, finest, and rarest English literature is only obtainable in Dr. Grosart's editions; these were nearly all privately printed, and limited. They are to be found in all our own great libraries, and in those of Europe and America. He has also contributed largely to the various literary and theological periodicals, Encyclopedia Britannica, New Review, &c. In 1867, he printed for private circulation a small vol. of 11 hymns, two of which have been introduced into Dr. Charles Rogers' Map of Christian Home (1875), viz., "The Living Way," and "Holiness." He has also printed a number of a year and Watch-night Hymns, which have had a large circulation in Watchword Cards and balls; also two "Teardrop lamp" and "God bless our Church and School." In Leisure Hour and Sunday at Home, &c., he has announced his intention of sooner or later collecting a Century or more of his gradually accumulated hymns.

[FL. B.]

GROSART, Alexander B. 471.
Grosi, Horace George, s. of Wm. H. Grosi (q.v.), was b. in North London, Dec. 22nd, 1833. He is a member of the Congregational Denomination, and is wholly employed in literary work as editor and author. In 1866 he pub. a religious story entitled "Betha Pemberty," but the greater part of his writings have been short poems contributed to the Sunday Magazine, The Girls' Own Paper, and other periodicals. He is the author of several hymns, a good specimen of which is in the Voice of Praise, 1866, "When my spirit pants for rest" (Lord, remember me.)

[W. R. S.]

Grosi, William, s. of a Baptist Minister, was b. in London in 1791. In 1813 he became pastor of a small Baptist church at Princes Risborough, Bucks; in 1820 he removed to Maidstone, and in 1829 to London, where he resided until his death, in 1856. For some years subsequently to 1830, he was editor of The Baptist Magazine, and for the last five years of his life Secretary of the Baptist Irish Society. Mr. Grosi also did good service to hymnody as an editor of hymn-books. The Baptist New Selection, prepared by Dr. Murch and others (see Bapt. Hymnals), was edited by him in 1828. At the request of the Baptist Missionary Society he also prepared and edited in 1832, A Sel. of Hymns adapted to Pub. Worship, and designed chiefly for the use of Baptist Churches in Jamaica. London, Hadden & Co. This selection was reprinted in 1890 with the addition of 57 hymns; but is no longer in use, having been superseded by the Bap. Ps. & Hymns, 1858. As a hymn-writer Mr. Grosi is known by one hymn only:—

Praise the Redeemer, almighty to save. Death conquered. It was composed during his residence in Maidstone, to the metre and tune of "Sound the loud Timbrel," and appeared in the enlarged Sel. of Hymns for the use of Baptist Congregations, London, 1841; again in Spurgeon's O. T. H. Bk., 1866, and in the 1890 Suppl. to Bap. Ps. & Hymns. [W. R. S.]

Grosi, William Howse, b.m.c., s. of Mr. W. Grosi (for many years Secretary of the London Sunday School Union, and a relative of the Rev. W. Grosi, noticed above), was b. in 1834, and educated at University College, London, and graduated b.a. at the London University, in 1862. Although engaged in mercantile pursuits Mr. Grosi devotes considerable time to natural science, and Christian work, especially in connection with Sunday schools. He was for twelve years editor of the Bible Class and Youth's Magazine; and subsequently of the Sunday School Teacher, and of the Excelsior. His publications, mainly of a Biblical and educational character, are numerous. In 1875, he edited:—

Praise the Way: A Hymnal for Young Christians and Inquirers, Lond. 8vo. .

He also contributed hymns to the S. S. Union hymn-books:—

1. Songs of the Way, 1856.
4. The Lord is our Shepherd: The Good Shepherd.
5. In Sunday Scholars' H. Bk., 1861.

Gruenwald, Georg, was an Anabaptist shoemaker, who suffered martyrdom for his principles, being in 1529 burnt at the stake at Kopfstein, or Kinstain, on the Lin below Linderburg. To him is ascribed, in a ms. Anabaptist Chronicle now in the Town Library at Hamburg, the hymn:—

[Comemstur mir, sagt Geteke Sohn. (crust's Pok.)] Founded on St. Matt. 26.38. Appeared as "Am schönstes neues christliche lied," in 1536. Wackernagel, iii. pp. 128-133, gives this in 16 st. and three later forms. The form in V. Babt's G. B., Leipzig, 1545, is that in C. U. as in the F. L. S., 1864, No. 421. It has been generally ascribed to Hans Wittstock of Wertheim, but Wackernagel in a long note decides in favour of Gruenwald. The two are (1) "Come, hear, says God's Son to me," in the Gender and Godly Ballates, ed. 1545, folio, 16 (1545, p. 83); (2) "Come, hear, says our blessed Lord," by J. C. Jacobis, 1725, No. 18 (1725, p. 131); repeated as No. 151 in p. l. of the Moravian H. Bk., 1794; (3) "Come, hear, says the Son of God," by dr. H. Mills; 1856, p. 47. (4) "Come, hear, says our blessed Lord," by Dr. G. Walker, 1860, p. 90. [J. M.]

Gruenwald, Esther, nee Magdalene Augusta Naverofsky, was b. at Gotha, Oct. 21, 1717, of a Polish-Jewish family who had become Christians. In 1734 she married Michael Gruenbeck, a sculptor in Gotha, and in 1738 with him became a Moravian; entering the Widows' Choir after his death in 1742. Married in 1746 David Kirchhof, a baptized Jew, she engaged with him for some time in mission work among the Jews in Prussia and Poland. After his death she became leader of the Widows' Choir at Zeist, near Utrecht, and d. there Oct. 13, 1796. In the Historische Nachrichten to the Brauer G. B., 1778 (ed. 1851, p. 203), 8 hymns and part of a ninth in that collection are ascribed to her. These in English use outside the Moravian hymn-books are:—

1. Dem blut'gen Lamme, Selbstdedikation. Founded on Rom. vi. 13. 1st pub. 1739, as No. 1365 in the Supplement to the Herrnuth G. B., 1735; in 10 st., 6 l., repeated as No. 755 in the Berlin G. L. S., ed. 1863. The two are in C. U. as:—

To the Lamb slain with Blood, tr. in full by C. Kinchen as No. 155 in the Moravian H. Bk., 1742. Four forms are in use:—

3. "Lord! bring me to resign," a cent. from st. vii., viii., as No. 437 in Dr. Maritain's Hymnals, 1840 (1873, No. 283), and as No. 668 in the American Baptist Pulpit, 1843.
4. "To Thee I wholly give," a cent. beginning with st. vii., in Lady Huntingdon's S., 1799. It was subsequently changed to "To Thee, my Lord, I give,"
Gundeb, Cyriacus

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Gundeb, Cyriacus, was b. Jun. 15, 1649, at Goldbach, near Gotha. After studying at the Gymnasium of Gotha, and the University of Jena, he became First-form master at Eisfeld, Sachsen-Weimar, and then Third-form master in the Gymnasium at

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V. Es ist vollbracht: Gottlob es ist vollbracht. For the singing. In the vollständige H. H. Bk. 1734. The tr. by A. Forster, Breslaw, 1724. No. 146. In the 17th ed. (1664, No. 519).

v. in 8 st. of C.M. from st. ii, iii, v-viii, and beginning "Grace, grace exceeding sweet to the ears of the Lord was included in the 1780 ed. of Lady Huntingdon's Sel., No. 85; and reduced to 5 st. in Campbell's Compendv Bk. 1837, and to 3 st. in C. H. Bateam's Conc. Psalmist, 1846.

[J. M.

Gundeb, Cyriacus, was b. Mar. 23, 1817, at Chard, Somerset, and educated at Milb Hill School, and at University College. He held several pastoresu, beginning with Hastingbore in 1841, and closing with Seven-Acre, in 1881. He d. May 21, 1886. He pub. various works, chiefly descriptive of the Nonconformist Churches and their principles. Besides translating some of the earlier Greek and Latin hymns for the Exeget, edited by the late Dr. James Hamilton, he wrote many hymns; including:

1. Higher, higher to the Cross. The Cross of Christ. Appended, in 5 st. of 4 l., in the 1665 Supplement to the collection used in the Redland Congregational Church, Bristol. It is also issued in sheet form.

2. Our fathers were high-minded men, Fidelity to principle. This was suggested by the disruption of the Church of Scotland in 1743. It was put in the Alton Sunday School Collection, No. 4, in 5 st. of 4 l. It is in several hymnbooks, including the Non-conformist Union Bk. of Praise for Children, 1891.


4. We want no priest but Jesus. Priesthood of the faithful. Printed for the annual meeting of the Willis Congregational Union, 1872. It is largely circulated as a broadsheet, and has been tr. into Italian for the use of the Evangelical Church of Italy. [W. G. H.]

Anon. has been frequently ascribed to Andreas Gypius, but we have failed to find either his works or the works of Christian Gypius. It is:
Gotha. He d. at Gotha in the beginning of Oct. 1704 (Koch, iv. 265-9; Bodl, p. 81). His son, who was clerk of St. George's Church at Gotha, possessed a ms. collection of some 300 hymns by his father; and from this he allowed Freylinghausen to select 10 for his Neues gesammeltes G. B., 1714. These are above the average in merit, and Scriptural and good in style. Two have passed into English:—

1. Bringt her dem heiligen Lob und Edle, Praise and Thanksgiving. 1714, No. 556, in 7 st. of 7 l., repeated as No. 993 in the Berlin G. L. S., ed. 1863. The only tr. in C. U. is:—

With joyful heart your praises sing, a good tr. of 1st st., by A. T. Russell, as No. 202 in his Ps. & Hwy., 1851.

2. Hail! Immanuel Jesum Christ. Love to Christ. Founded on 2 Tim. iii. 8. 1714, No. 765, in 6 st. of 7 l., repeated as No. 297 in the Berlin G. L. S., ed. 1863. On thankfulness of Christ's Incarnation (i.); Death (ii.); Resurrection (iii.); Ascension (iv.); Promised Second Advent (v.); ending with a prayer for faith (vi). The only tr. in C. U. is:—

O keep before thy thankful eyes. A good and full tr. by A. T. Russell, as No. 182 in his Ps. & Hwy., 1851.

Other trs. are: (1) "Remember Jesus, God's dear Son," by Dr. H. Mills, 1845 (1866, p. 125). (2) "Jesus beseet mit Dank." by Miss Cox, in Lyra Eucharistica, 1863, p. 215 (1864, p. 254), and in her H. from German, 1864, p. 111.

Gurney, Archer Thompson, was b. in 1820, and educated for the legal profession. He was called to the Bar at the Middle Temple, but in 1849 he entered Holy Orders. He held several appointments, including the Curacy of Buckingham, 1854-58; the Chaplaincy of the Courth Church, Paris, 1858-71, and other charges. He d. at Bath, March 21, 1890. His pub. works include:—

Spring, 1853; Songs of the Present, 1854; The Ode of Peace, 1855; Songs of Early Summer, 1844; and A Book of Praise, 1862.

To the Book of Praise he contributed 147 hymns. Very few of these are known beyond his own collection. He is widely known through his Easter hymn, "Christ is risen, Christ is risen." His "Memory of the best departed" (88 Philip and James) is in the People's H., 1867.

Gurney, John Hampden, M.A., eldest s. of Sir John Gurney, a Baron of the Exchequer, was b. in Serjeants' Inn, London, Aug. 15, 1806, and educated at Trinity College, Cambridge, where he graduated in 1824. On taking Holy Orders he became Curate of Lutterworth (1827-1844), and subsequently Rector of St. Mary's, Marylebone, and Prebending of St. Paul's Cathedral. He d. in London, March 8, 1890. The 8. P. C. K. and other religious societies had his cordial sympathy, and received his active support. His publications include several small volumes in prose, and the following:—

(1) Church Psalmsy: Hints for the improvement of a repository of Hymns published by the Society for Promoting Christian Knowledge, 1853; (2) A Collection of Hymns for Public Worship, Lutterworth, 1858. This contains 300 hymns, and is known as his Lutterworth collection; (3) Psalms and Hymns for Public Worship, selected for some of the Churches of Marylebone, London, 1858. This collection of 300 hymns and psalm versions is known as his Marylebone Collection. The

Guthrie, John, D.D., s. of John Guthrie, Minnathort, Kinross-shire, was b. at Minnathort, May 30, 1814, and after studying at the University of Edinburgh, where he graduated M.A. in 1835, was in 1840 ordained minister of the United Secession Church in Kendal.
Guyet, Charles.

Guyon, Madame (1648-1717) Jeanne Marie Beurville de la Mothe was the leader of the Quietist movement in France. The foundation of her Quietism was laid in her study of St. Francis de Sales, Madame de Chantal, and Thomas à Kempis, in the conventional establishments of her native place, Montargis (Dep. Loiret), where she was educated as a child. There she also first learned the sentiment of espousal of Christ, to which later years gave a very marked development. She was married at sixteen to M. Guyon, a wealthy man of weak health, twenty-two years her senior; and her life, until his death, in 1676, was, partly from dissipation of years, partly from the tyranny of her mother-in-law, partly from her own quick temper, an unhappy one. Her public career as an evangelist of Quietism began soon after her widowhood. Her first labours were spent in the Diocese of Geneva, at Annecy, Genx, and Thonon, and in Grenoble. In 1686 she came to Paris, where she was at first imprisoned for her opinions in the Convention of St. Mari in the Faubourg St. Antoine, but released after eight months at the instance of Madame de Maintenon. She then rose to the zenith of her fame. Her life at all times greatly fascinates those around her; and the court, Madame de Maintenon, Fénelon (who ardently sympathised with her doctrine of pure and disinterested love of God), Madame de Maintenon's College of Ladies at Versailles, etc., under the spell of her enthusiasm and the alliance of her doctrine with those of Molière, who was condemned in her by her opponents. Her opinions were condemned by a commission, which Bossuet was president. She then incurred Bossuet's displeasure by breaking the promised promises she had made to him to maintain a quiet attitude and not return to Paris. She was imprisoned at Vincennes, Dec. 1688, and in the following year removed to Vaugirard, under a promise to avoid all receptions and correspondence, except by special permission. In 1688 she was imprisoned in the Bastille, and not released until 1702. The Quietist controversy had meanwhile risen the saintly Fénelon in the favour of Louis XIV., and obtained the condemnation by the Pope (1690) of his book (Maximes des Saints) written in defence of the doctrine of disinterested love. The husband of Madame Guyon's life was spent in retirement with her daughter, the Marquise de Vaux, at Blois. She was visited there by persons of all ranks, some of them from foreign countries; and she had a considerable correspondence. She heard Mass daily, and died in full communion with the Roman Church. Madame Guyon's works fill 4 vols. The principal ones are: (1) Les Torréfactions (1683), a description of God's dealings with souls, founded on her own spiritual history. (2) Le Cantique des Cantiques interprété selon le sens mystique. (3) Le Moyen d'être heureux (1684). (4) Autobiography. (5) Poèmes (pub. 1722). The Cantiques Spirituels comprise nearly 5000 pages. The dates of composition are uncertain, but it to be gathered from internal evidence must appear to have been written in the country; many were certainly written in her imprisonments at the Convent of Marle and Vincennes; many may apparently last sickness at Blois. They were composed to ballad tunes, and with an effortless facility, five or six hymns written in a day, while confined to her bed. She believed them to originate from the Divine impulse more from herself. The cantiques are at once prosaic and interpreted by her autobiography (which is one of the most remarkable books in the delineation of spiritual enthusiasm) and by her commentary on the Song of Solomon, which applies its passionate love to the union of Christ with the soul. The leading tenets are: (1) the absorption of the soul, utterly emptied of itself, into the Infinite Being of God; which is expressed as the whole life, as the entire occupation of the soul, reduced to nothingness ("le neant, le rien"), and deprived of all independent will, by the Personality of the object of devotion. The perfect state of the soul is one of complete passivity; its energy is the energy of God directing and wielding the human powers; prayer becomes not the expression of desire, but the expression of love, wordless intercourse, and reception of the Divine Voice by the soul. (2) Pure and disinterested love of God as Himself. The Perfect Love, unimpaired by any contamination of the favour and blessing of the holy soul, if it be His will to cast the soul into itself, even this to be accepted without fear or despondency. The essential prerogative of the soul to be loved by God is not impaired. (3) The Love of God is constant with the soul, often unutterable, or apparently capricious, through the sufferings and sorrows which are the subject of the cantiques and the selection of these poems was from the poet Coquer, in 1722 (pub. by his friend William Buill, in 1683). It has introduced the poems to the learned and has recommended them to translation. Whether Buill or Coquer selected the pieces for translation is uncertain. The leading theme is that of Love unaltered.
HADDOCK, GRACE W.

H., in the Bristol Bapt. Coll. by Ash and Evans, 1769, i.e. Hudson.

H., in H. L. Hastings's Songs of Pilgrimage, Boston, 1806, i.e. the Editor.

H. B., i.e. Henry Bennet (q. v.).

H. K. B. E., i.e. Miss Hannah K. Burlingham of Evesham.

H. L. L., i.e. Hymns from the Land of Luther. [See Barthwick, Jane.]

H. M. C., in the Hymnary, i.e. Harriet Mary Chester (q. v.).

H. —, in the Bristol Coll. by Ash and Evans, i.e. Joseph Hart (q. v.).

Habert, Isaac, was a native of Paris, where he became Doctor of the Sorbonne. Canon and Lecturer in Divinity to the Chaplains of the Cathedral, and Preacher to the King. On Dec. 17, 1615, he was consecrated Bp. of Valence (Aveyron), a post which he held with esteem for over twenty years. He d. of apoplexy while on a visit to Pont-de-Salers, near Rodez, Sept. 15, 1668, and was buried in the Cathedral at Valence.

He is best known as a writer against Jansenism; and as the editor of the Liber Pontificalis, Paris, 1641, which contains the Greek service with a Latin version by himself. He contributed a number of Latin hymns to the Paris Romani of 1643. Those which are repeated in the Paris Romani of 1736 are marked there H. Vab. Ep. or H. Vab. Ep. [J. M.]

Had I ten thousand gifts beside. [Completeness in Christ.] Appeared anonymously in R. Conyers Coll., 1774, No. 205, in 2 st. of 6 lines. In this form it is in use in America. In the Baptist H. (& Tune) Bk., Phila., 1871, No. 429, a third stanza has been added from "There is no path to heavenly joys," st. 1, of No. 262, in Rippon's Bap. Sel., 1785. The usual modern form of the hymn in use in G. Britain is, "All other pleasures we cast aside," as in Mercer's Ch. Psalter & H. Bk., 1855, No. 111 (Ox. ed. 1864, No. 45). This is repeated in Kennedy with the addition of a doxology. [J. J.]

Haddock, Grace Webster. [Mississippi O. W.]
HAEC ILLA SOLEMNIS DIES

Hae illa solemnis dies. Jean Baptiste

de Scaliger. [Annunciation.] Appeared in
the Cluny Breviary, 1686, p. 942, in his
Hymns Sacri et Nostri, 1689, p. 17 (ed. 1698,
p. 86); De Incarnatione Christi sec Annunci-
aciou Domini," in 6 st. of 4 l. It was
repeated in the revised Paris Brev., 1730, as
the hymn for the 1st and 2nd Vespers of
Feast of Annunciation. Also in Carol. New-
man's Hymns Ecclesiæ, 1838 and 1865. Tr.
as:

O joyous was the morn. By R. Campbell in his
Hymns and Anthems, &c., 1850, p. 2. This, in
a rewritten form, is given in the Hymnary,
1872, as "O joyous rose this sacred morn."

Other tr. are:
1. This is the day, the solemn day. J. Chandler,
1837; sometimes given as "O day of glad solemnity," as in
Murray's Hymnal, 1842.
2. This is the festal light. J. Williams, 1839.
3. Hail, festal morn, whose sacred ray. J. D. Cham-
bers. 1846.

[J. J.]

Hagenbach, Carl Rudolph, D.D., s.
of C. F. Hagenbach, professor of medicine at
Basel. was h. at Basel, March 4, 1801. He
studied at the Universities of Basel, Bonn,
and Berlin. He returned to Basel in 1823 as
University lecturer on Church history, was
appointed ordinary professor of Church history
in 1829, and d. at Basel, June 7, 1874 (Koch,
vi., 95, 96; Allg. Deutsche Bibl. x. 344, 345,
&c.). His hymns appeared principally in his
Gedichte, Basel, 1846. Two are tr.:

On Christ tempting on the cross, 1846, as above, vol. i.
p. 33, in 4 st. Tr. as "Thus to the fountain for the pa-
enting heart," by J. Kelly, 1866, p. 49.

On patient waiting for God, founded on Ps. li. 2. In his
Gedichte, 1846, vol. i. p. 85, in 8 st. of 4 l. and in
Knapp's Ed. i. 8, 1856, No. 142. Tr. as:
Since thy Father's arm sustains thee, a free tr. of
st. i.-v. in the Family Treasury, 1851, p. 293; and in
the Gimbel-Schaff Lab. of Lit. Poetry, ed. 1853, p. 325,
marked as tr. by "H. A. P." Included as No. 544 in
Laudes Dominicae, N. Y., 1884.

[J. M.]

Hail, all hail, the joyful morn. Har-
riet Auber. [Christmas] 1st pub. in her
Spirit of the Psalms, 1829, p. 139, in 4 st.
of 4 l. In the Oberlin Manual of Praise, 1880,
No. 164, st. ii., iii., are given as, 'Angels
bending from the sky.' The full text is
given in Hymns & Songs of Praise, N. Y., 1874,
No. 172.

[J. J.]

Hail! Alpha and Omega, hail. J.
Cennick. [Faith desired.] Pub. in his Sec.
Hymns for the Children of God, &c., 1741, No.
82, in 5 st. of 4 l., and entitled, "A Prayer for
Chil.: No. 78, a total omission. Later it was given in the
Conyers's arrangement, which has been amended. This
later edition, as given in the Morning H. Bk., 1849.
"Great Alpha and Omega, hail," in the Mod.
Hymn, First and Last, &c.: [J. J.]

Hail, everlasting Spring. P. Dods.
[The Living Fountain.] This hymn,
"Nov 7, 1820," was first pub. in J. Orron's
Hymns, &c., 1755, No. 170, a posthumous
ed. of 8 l., and again in

Hail, Holy Ghost, Jehovah. Third.
8. Wesley, jun. [Adoration of the Holy
Ghost.] This companion hymn to the author's
"Hail, Father," &c., and "Hail, God the Son,
was 1st pub. in his Poems, &c., 1736, and
in Wm. Penn's Ps. & Hymns, Charles-
town, South Carolina, 1736-7, No. 13,
and in Nicholla's reprint, 1802. Although
included in Toplady's Ps. & Hymns, 1776,
and the Suppl. of 1830, No. 419 (revised ed.,
No. 750).

[J. J.]

Hail, holy, holy Lord

angels, &c. E. Perringt. [Holy Trinity.
Appeared in his Occasional Verses, &c.,
p. 23, in 9 st. of 4 l., and entitled, "The
is King." It is a companion hymn to
author's. All hail the power of Jesus' Name
and in common with it repeats the last line
st. 1. in each stanza with the change in st.
vi and ix of "And shout, The Lord is King," to "O shout," "High shout," and "Loud shout." In Hatfield's Church Bk., N. Y., 1872, No. 295 is composed of st. 1-ii., v. and ix.

[J. J.]

Hail, holy martyrs, glorious names.

C. Wesley. [For Martyrs.] 1st pub. in Hys. & Soc. Poems, 1738, in 12 st. of 4 l., and headed, "Written after walking over Smithfield." (P. Works, 1868-72, vol. i. p. 343.) A cento in the Leeds H. Bk., 1833, No. 606, beginning with the same first line, is thus composed: st. i., ii., iv.-vi. are from this hymn, with alterations; and st. iii. and v. vi. are by another hand. From this cento another was taken for the Bpt. Ps. & Hys., 1858. It begins, "Father, though storm on storm appear," and includes st. iii.-v. and vii. [J. J.]

Hail, Name of Jesus, glorious Name.

[Ascension.] This hymn is based upon E. Perronet's "All hail the power of Jesus' Name," and several lines are taken from that hymn. It appeared in Jane E. Leeson's Paraphrases of Hys., 1853, in 2 st. of 8 l., and was repeated in the Irvingite Hys. for the Use of the Churches, 1864. Its ascription is "E. Perronet, 1779; Jane E. Leeson, 1853." [J. J.]

Hail, sacred day of earthly rest.

G. Thring. [Sunday.] Written in 1793, and 1st pub. in his Hys. Congregational and Others, 1866, p. 82, in 13 st. of 4 l. In the Appendix to the S. P. C. K. Ps. & Hys., 1869, No. 314, it was given in 9 st. with st. i. 1-3 changed from "Hail, quiet spirit bringinge peace," to "Hail, day of light, that bringest light," by R. W. W. How. This text was repeated in Thring's Coll., 1882, No. 65, and is the authorised form of the hymn. In Laudes Domini, N. Y., 1884, No. 92, st. i.-iii. and xii. are altered from the original 8, 6, 8, 4 to 8, 8, 8, 4, very much to the injury of the hymn. Full authorised text in the author's Hys. & Soc. Lyrics, 1874, p. 21. [J. J.]

Hail, sovereign love, that first began.

J. Brewer. [Christ the Hiding Place.] 1st appeared in the English Magazine, Oct. 1776, in 9 st. of 4 l., and signed "Sylvester." It was given in full in J. Medlynton's Hymns, 1793, No. 279; in Williams and Boden, 1801, No. 226; in unedited editions of the Lady Huntington Coll., No. 328, and others. Rippon, in the 27th ed. of his Sel., 1827, No. 172, Pt. ii., set the example of abbreviation, and this addition has been followed in almost all modern collections in G. Britain and America. In addition to abbreviated text there are also three altered forms of the hymn:

1. Hail, sovereign love, that first began. No. 645 in the 1st ed. of Bickersteth's Christ. Psalmody, 1833; this had undergone considerable alteration, and further changes were made in the enlarged ed., 1841.
2. Hail, sovereign love, that form'd the plan. This is in somewhat extensive use in America, including Beecher's Plymouth Hys., 1845, No. 548; Songs for the Sanctuary, 1845, No. 450, and others.

Full original text in Lyra Brit., 1867, p. 87. [J. J.]

Hail the day that sees Him rise.

C. Wesley. [Ascension.] 1st pub. in Hys. & Soc. Poems, 1738, p. 211, in 10 st. of 4 l., and entitled, "Hymn for Ascension Day." (P. Works, 1868-72, vol. i. p. 187.) It has come into C. U. in various forms, of which the following are the most popular:

1. The original. This was given in the Suppl. to the Wes. H. Bk., 1830, No. 69; in the revised ed., 1875, No. 718; and several other collections. The first stanza reads:

"Hail the day that sees Him rise, \nChrist while to mortals given, \nHails now the highest heaven."

2. The full text, with slight alterations, appeared in Whitefield's Coll., 1733, No. 43. This form of the hymn may be known by st. vii. ii., 1-2, which read:

"Still for us He intercedes, \nPrevent His death He pleads." 3. An abbreviated text, given in Madoz's Ps. & Hys., 1760, No. 23, in 4 st. of 8 l. In this st. ii. and v. are omitted, and the alterations as in Whitefield are adopted. This has been repeated in several collections, both old and new, including the Dutch Reformed Hys. of the Church, N. Y., 1839, No. 187. In this last case the original reading (altered as Whitefield) is restored.
4. The most popular form of the hymn dates from 1820. In that year it was given in the 9th ed. of Cotterill's Sel., No. 106, as follows (the italics being Cotterill's alterations):

1. "Hail the day that sees Him rise, \nChrist while to mortals given, \nHails now the highest heaven." 2. "Still for us He intercedes, \nPrevent His death He pleads; \nNear Himself prepare our place, \nHarbinger of human race." 3. "O thou who partook from our sight \nFrom above you are above, \nGrant our hearts may thither rise, \nSeeking You above the skies." This text was repeated almost verbatim in Bickersteth's Christ. Psalmody, 1833; Elliott's Ps. & Hys., 1835; and others down to 1852, when, in the Rev. G. C. White's Introtus and Hys., the "Hallelujah" refrain was added to each verse. This form of the text, with the addition in some cases, as in H. A. & M. of st. v. of the original ("See! He lifts His hands above"), is very popular, and is found in the Hymnary, 1872; H. A. & M., 1861 & 1875; Thring's Coll., 1882; the Universal H. Bk., 1885; and others. It is By C. Wesley, 1739; G. Whitefield, 1753; T. Cotterill, 1820; and G. C. White, 1852. 5. The text of the H. Comp., 1870 and 1876, is from the original with the "Hallelujah" refrain, and the change in st. ii., 1. 1. of "pompous" to "glorious" and st. vi., 1-1. of "Grant" to "Lord." 6. In the Salisbury H. Bk., 1857, No. 106. A cento from the original, the Cotterill-White text, and others, together with a doxology, was given as "Hail the day that sees Him go." This was replaced by the original, in the Sarum Hymnal, 1868.
HAIL THE SIGN, THE SIGN

7. The S. P. C. K. Church Hymn, 1871, omits st. iii. and vi. of the original, and gives variations from Cotterill and others.

8. In the 1863 ed. of the S. P. C. K. Ps. & Hys., No. 230, there is a cento of which st. i.-v. are altered from Wesley, and v., vi. are new to the hymn. It begins, "Master, Lord, to Thee we cry."

9. The American collections usually follow those of G. Britain in its various forms, and the source of each text can be determined by the preceding annotations. In the Church Peculiar, Boston, 1864, No. 76, as "Master, may we ever say," is composed of st. viii.-x.

I. Several hymn-books also present slight variations either from the original, or from one of the altered forms, but these are too minute and numerous to give in detail.

When all its various forms are taken into account, this hymn ranks as one of the three hymns by C. Wesley which of his compositions have attained to the greatest popularity. The other two are, "Hark! the herald angels sing," and "Jesus, lover of my soul."

[J. J.]

Hail the sign, the sign of Jesus, S. Haring-Gould. [Missions.] Written in 1866, and last printed in the Church Times, 1866. In 1867 it was included in the People's H., and subsequently in other collections.

Hail, thou bright and sacred morn. James A. Elliott. [Sunday Morning.] 1st pub. anonymously in her husband's Ps. & Hys., 1st ed., 1835, No. 226, in 2 st. of 61, but acknowledged in the "Third Thousand," 1839, by the addition of her initials "J. A. E." in the Index. It is given in several modern collections in G. Britain and America, including Whiting's Hys. for the Ch. Catholic, 1882, and Songs for the Sanctuary, N. Y., 1885, &c.

Hail, Thou God of grace and glory. T. W. Arling. [Prosperity of the Church desired.] "One of the best hymns sung on the occasion of the jubilee of the Old Congregational Chapel, Kingsland, which was held on June 16, 1844." (Miller's Singers & Songs, 1868, p. 521.) It was given in the New Cong., 1859, No. 816, in 3 st. of 81. It has passed into several American collections, including Hatfield's Church H. Hk., 1872, No. 1201; the Ladies Domini, 1884, No. 947, for "Christian Union"; and others.

[J. J.]

Hail, Thou once despised Jesus. J. Bakewell. [Reunion.] In a volume of Poetical Tracts, 1757-74, in the Bodleian Library, Oxford. [Hymn G. Pasch. 1276 (1)], there is, bound up with others, a small pamphlet of 72 pages with the following title.


At page 40 of this pamphlet the following hymn is found:

"Hymn XLVI.

1. Hail, thou once despised Jesus,
Who didst suffer to release us,
Who didst free salvation bring!

2. Hail, thou universal Saviour,
Who hast born our sin and shame;
By whose merits we find favour,
Life is given through thy Name!

3. Jesus, hail! hush'd in glory,
There for ever to abide,
All the heavenly host adore thee,
Seated at thy Father's side.
Worship, honour, pow'r, and blessing,
Thou art worthy to receive—
Lowest praises without ceasing
Meet it is for us to give."

In M. Madan's Coll. of Ps. & Hys., 1760, this hymn reappeared in the following expanded form, the added portions being italics:

"Hymn CX.

Praise to Christ.

1. Hail thou once despised Jesus:
Hail thou Galilean King!
Who didst suffer to release us,
Who didst free salvation bring!
Hail thou universal Saviour,
Who hast borne our sin and shame,
By whose merits we find favour,
Life is given through thy Name!

2. Paschal Lamb by God appointed,
All our sins were on Thee laid!
By an Almighty Love appointed,
Thou hast full atonement made.
By Thy Sin may be forgotten
That the Virtue of Thy Blood,
Open'd is the Gate of Heaven,
Peace is made 'twixt Man and God.

3. Jesus hail! enthrone'd in glory,
There for ever to abide;
All the heavenly Hosts adore Thee,
Seated at thy Father's side.
There for Saints Thou art pleasing
Spare them yet another tear—
There for Saints art interesting
Till in glory they appear.

4. Worship, Honour, Pow'r, and Blessing,
Christ is worthy to receive—
Lowest praises without ceasing
Meet it is for us to give;
Help, ye bright angelic Spirits,
Bring your sweetest, noblest Lays,
Help to sing our Jesus' Merits,
Help to chant Emmanuel's Praise!"

This text was repeated with slight alterations (especially in st. ii., 1, 3, "love appointed," in R. Conyers' Coll. of Ps. & Hys., 1774, No. 70; in the Lady Huntingdon Coll. of Hys., Edinburgh, c. 1777, and others. The next important change in the hymn was made by A. M. Toplady, with the object of making it subservient to his Calvinistic views. His text in his Ps. & Hys., 1776, No. 118, is:

1. Hail, thou once despised Jesus!
Hail, thou Galilean King!
Who didst suffer to release us,
Who didst free salvation bring.
Hail, thou universal Saviour,
Bosom of our sin and shame—
By whose merits we find favour,
Life is given through thy Name.

["Paschal Lamb," acc. omitted on doctrinal grounds.

II. Jesus, hail, enthroned in glory,
There for ever to abide:
All the heavenly Hosts adore Thee,
Seated at thy Father's side.
There for saints Thou art pleasing
Spare them yet another tear—
There for saints art interesting
Till in glory they appear.

Worship, Honour, Pow'r, and Blessing,
Thou art worthy to receive—
Lowest praises without ceasing
Meet it is for us to give.]

This hymn is not found in the first edition of the Church Hymn Book of 1866, but was included in the second edition of 1871.
HAIL, THOU SOURCE OF
January, 1822, in ms. to Mr. George Bennett, thence on a mission tour in the South Seas (M's Memoirs, vol. iii. p. 277). In April of the same year it was repeated by Montgomery himself at a missionary meeting in Pitt Street Chapel, Liverpool (M's Memoirs, vol. iii. p. 284), and in the following month was printed in the Evangelical Magazine, and entitled "Imitation of the 72nd Psalm (T. Calstock)." To it was appended a note alluding to Montgomery's forthcoming Songs of Zion. Later in the same year it was included in that work; again in Montgomery's Poetical Works, 1828, vol. iii. p. 59; and in 1841, vol. iii. p. 287; and finally in the Original Hymns, 1853, No. 267. It consists of 8 st. of 8 l. The text is slightly varied in each of Montgomery's works, the authorised being that in his Original Hymns.

Of all Montgomery's renderings and imitation of the Psalms this is the finest. It forms a rich and splendid Messianic hymn. Its success has been great, partly due to the first metre and the simplicity of the metre, which in 1822 with a special note. It is found in all modern hymnals of note, in all English-speaking countries, and has been translated into several languages. In common with most of Montgomery's hymns, it has undergone but little change at the hands of compilers. Two changes are given in H. J. & M., in 1861, which are attributed to the Rev. J. Keble. They are: st. ii., l. 7–8:

"From hill to vale the fountains yield a flow of righteousness overflow;"

for Montgomery's:

"And righteousness, in fountains, From hill to valley flow;"

and st. iv., l. 8:

"Him shall stand for ever, His changeless name of love."

This last line of the hymn appears as follows in Montgomery's works, and elsewhere:

Original. "His Name—what is it? LOVE."

P.W. 1828. "That Name to us is Love."

Orig. Hymn. 1853. "That Name to us is Love."

In addition to these alterations by Montgomery and Keble, we find also the following:

Adams's (ed.), 1854. "His holiest Name in love."

Mercer's (ed.), 1855. "His great, best Name of Love."

Hyman, 1879. "Jesus, sweet Name of Love."

Monsell's Parish Hymnal, 1873. "The One great Name of Love."

Of these changes Montgomery's revised text of 1828 is in the most extensive use; Mercer's text ranks next, and then that by Keble; very few, if any, reprints of the Hymnary or of Monsell being found. The Hymnary text throughout is very much altered. In Wilson's Service of Praise, 1885, it is divided into two parts, pt. II., being, "Kings shall fall down before Him." A connoisseur of receiving "Messianic gladness, is in Martineau's Hymns, 1810, and "Arabia's desert ranger," is found in a few collections. The opening line in the Anglican Bk., 1868, is "All hail to the Lord's Anointed:" and to the usual canto of 4 st. Harland has added in his Ch. Psalter, &c., a doxology. Orig. text, Eng. Mag., May, 1822, authorised text, "m. mss." and his Orig. Hymns, 1853. [Psalters, Eng. § xvii.] [J. J.]
Hale, Edward Everett, M.A., was b. at Boston, 1822, and graduated at Harvard. From 1846 to 1856 he was pastor of an Unitarian Church at Worcester; and from 1856 he has been the charge of South Church, Boston. He has published several prose works of merit.

Hale, Mary Whitwell, daughter of Eliphalet Hale of Boston, U.S.A., was b. at Boston, Jan. 29, 1810. After receiving a good education she devoted herself to educational work in Boston, Taunton, Keene, N.H., and elsewhere. She d. Nov. 17, 1862. Her hymn-writing was brought into notice by two hymns, one on "Home," and the second on "Music," which were written for a juvenile concert at the Unitarian Church in Taunton, April 1834. Several of the hymns and poetical pieces which she subsequently wrote were contributed to the Christian Register under the initials "Y. L. E.," the concluding letters of her name. Her Poems were pub. at Boston in 1840. A few of her hymns also appeared in the Unitarian Christian Hymn, for Public and Private Worship, commonly known as the Cheshire Collection, in 1844. [American Hymnody, § vii.] Putnam (to whom we are indebted for these details) gives the following of her hymns, with others, in full in his Singers and Songs of the Liberal Faith, 1874; 1. "Praise for the glorious sight," Temperance Anniversary. 2. "This day let grateful praise ascend." Sunday. 3. "Whatever dims the sense of truth." A Mother's Counsel. 4. "When in silence o'er the deep." Christmas.

These hymns were given in the Cheshire Coll., 1844. Nos. 1, 2, and 3 were taken from her Poems. Some of the other pieces given by Putnam are worthy of attention. (J. J.)

Hale, Sarah Josepha, née Buell, b. at Newport, New Hampshire, 1795, and married to David Hale, a lawyer, who died in 1822. Mrs. Hale edited The Ladies' Magazine, Boston, 1828; and Godey's Ladies' Book, Phila., from 1837, besides publishing several works. Her hymn, "Our Father in heaven, we hallow Thy name" (The Lord's Prayer), appeared in Mason & Green's Church Hymnody, 1831, No. 353, in 2 st. of 8 l. Mrs. Hale, who was a member of the Protestant Episcopal Church, d. in 1879. (F. M. B.)

Hall, Christopher Newman, LL.D., s. of J. Vine Hall, was b. at Maidstone, May 22, 1816, and educated at Totteridge School, and Highbury College, London. In 1841 he graduated LL.B. at the University of London, and minster of Albion Church, Hull, and was in charge of the charge of Albania, Church, Hull, and from and its continuation, minister. He was also chairman of the Christ Church, Westminster Union of England, and was chairman of the Council and Wales in and numerous tracts of Jesus, has been translated into 30 languages and has reached a circulation of two millions), he published:—


In the Christ Church Hymnal, 1876, there are 82 original hymns by Mr. Hall, 10 of which previously appeared in his Hymns composed at Bolton Abbey, &c., 1858. All the 82 hymns are signed "N. H." Of his hymns the most popular are, "Accepting, Lord, Thy gracious call;" "Friend of sinners, Lord of glory;" and "Hallelujah, joyful raise." In addition the following are also in C. U. outside of his Hymnal:—

2. Day again is dawning (1876). Morning.
3. Friend of sinners, hear my cry (1876). Lent.
5. I know who makes the dales we hold (1876). Providence.
6. Lord, we do not ask to know (1876). Mission.

(W. G. H.)

Hall, William John, M.A., was b. in London, Dec. 31, 1793, and graduated at Corpus Christi College, Cambridge. Taking Holy Orders, he held several important appointments, including a Minor Canonyry in St. Paul's Cathedral, London, 1829; Priest in Ordinary of H.M. Chapel Royal, St. James's, 1829, and the Vicarage of Tottenham, Middlesex, 1851. He d. at Tottenham, Dec. 16, 1851. He pub. various Sermons, a volume of Prayers for the Use of Families; and a valuable treatise on the Purification and Prayers for the Dead. He is known to hymnology as the editor of Psalms and Hymns adapted to the Services of the Church of England, London, commonly known as the Mitre Hymn-Book, from the impression of a Mitre on the cover.

He was assisted in this work by E. Osler, and others, who supplied original compositions. Many of the hymns were previously printed in the Christian Remembrancer, in which he was sometime the editor, and then the editor and sole proprietor. The Mitre H. B., in 1836, with a dedication to H. B., Blount, and 250,000 copies, attained to a circulation of four million copies. It introduced numerous hymns to modern compositions, and had a marked influence on the hymnology of the Church of England. In his Dictionary all notes on hymns specially were determined with the Mitre H. Bk. from Hall's notes, and distinguished as "H. Bk." His son, the Rev. William John Hall, also supplied original compositions, and was sometime the editor of the Mitre Hymn-Book, and the Mitre Hymn-Book, adapted to the Services of the Church of England, London, 1875. (Preface, Advent, 1874.)

Hallelujah = Alleluia. Hymns beginning with this word are arranged in this work according to the mode of spelling adopted by the authors and translators.
Hallelujah! Hallelujah! Hearts to heaven and voices raise. C. Wordsworth, Bp. of Lincoln. [Easter.] 1st pub. in his Holy Year, &c., 1802, p. 81, as the first of two hymns for Easter-day, in 5 st. of 4 double lines. Its use in all English-speaking countries is most extensive, and it ranks with the best of the author’s hymns. [J. J.]

Hallelujah! He cometh with clouds and with light. H. E. Hickeyth. [Advent.] Written in 1850, and 1st printed in a magazine, in 4 st. of 4 l. In 1858 it was given in the author’s Psalms & Hymns, &c., No. 71; and again in The Two Brothers, &c., 1871. Its use is limited. [J. J.]

Hallelujah! Joyful raise. C. Newman Hall. [Pentecost.] Dated “Surrey Chapel, November 19, 1857,” and pub. in the author’s Psalms composed at Bolton Abbey, &c., 1858, in 2 st. of 4 l. It is in C. U. in G. Britain and America, and is one of the most popular of the author’s hymns. In his Christ Church Hymnal, 1876, it is No. 158. [J. J.]

Hallelujah! Lob, Preis und Ehr. [Trinity Sunday.] The earliest text known to be known of this hymn is entitled Ganzlichen. &c. [Dulce Libriy, Gotth.] Printed at Drachen, 1655, in memory of a Dresden lawyer called Johann Schaffer. The dedication is “at Dresden, M. Martinus von Deger,” but no clear indication is given as to the authorship of the hymn. It is founded on Rev. xxii. 21, and is in 3 st. of 8 l. A full notice of this broadsheet is given in the Blätter für Hymnologie, 1884, pp. 77-79. The form in use is given at p. 482 of the Geistlichen Lieder in G. B., Darmschat, 1858, in 4 st. entitled “The Marriage Hymn,” and is based on st. i., xxvi., xxxvi., of the longer form. It passed through Freylinghausen’s G. B., 1704, into many later collections (Berlin G. L. &c., ed. 1863, No. 1008), and has been a special favorite in Germany as a “Swansong” for the dying. It is sometimes erroneously ascribed to B. Crusellus.


Hallelujah! Raise, O raise. J. Conder. [Ps. cxvi.] A vigorous and successful paraphrase of the 113th Psalm, given in the Cong. H. Bk., 1836, No. 23, in 6 st. of 4 l.; in his work, The Choir and the Oratory, 1837, p. 106; and in his Hymn of Praise, Prayer, &c., 1856, p. 29. It is found in most of the leading Nonconformist collections, including the Leeds H. Bk., 1853, No. 152; Baptist Psalms & Hymns, 1856, No. 793; the New Cong. 1859, No. 178, and others. It is also in somewhat extensive use in America. From this hymn the following three centos have also been compiled:

1. “All His servants join to bless” In The Songs for the Sanctuary, N. Y., 1863, No. 131.
2. “Blessed be for evermore.” In The Hymns of the Temple, Boston, 1844, No. 185.

Although in C. U. in these various forms, it has not received the attention which it merits. [Psalms, English, § xix.] [J. J.]

Halt an, mein Herz, in deiner Glauben. B. Schmoller. [Cross and Consolation] 1st pub. in his Heilige Blumen der himmlisch gesinnten Seele, and apparently in the 2nd ed. 1705 (ed. 1707, p. 61; Görlitz, 1709, p. 488), in 3 st. of 6 l., entitled “Steadfastness conquers.” Included in Burg’s G. B., Breislaw, 1746, No. 103, and other collections.

Tr. as:—

Hold on, my heart, with faith relying. A good and full tr. by A. T. Russell, as No. 235 in his Psalms & Hymns, 1851, and repeated, omitting st. ii., in F. Maurice’s Choral H. Bk., 1861, No. 983.

Another tr. is: “Hold on, my heart, in thy believing.” In the Christian Examiner, Boston, Mass. Sept. 1865, p. 392. [J. M.]

Hamilton, James, D.D., F.R.S., eldest s. of the Rev. William Hamilton, D.D., parish minister of Struthblane, Stirlingshire, was b. at Lonend, Paisley, Nov. 27, 1814. After studying at the Universities of Glasgow and Edinburgh, he became, in 1839, assistant in the parish of Abernethy, Perthshire. On Jan. 19, 1841, he was ordained minister of Roxburgh Place Church, Edinburgh, and on July 23, 1851, he became minister of Regent Square Presbyterian Church, London, where he remained till his death. He d. in London, Nov. 24, 1867. He was a well-known preacher, and a popular and useful writer. He took great interest in hymnology, contributed several hymnological articles to the British and Foreign Evangelical Review, and was a leading member of the committee which compiled the English Psalms. Psalms & Hymns, 1867.

In his Life, by the late Rev. W. Arnot, mention is made of his having written some Communion hymns, in 1831, but the only verses given in the Life are a tr. of Two dozen, wohn zu Am letzten Gang (see Sachs). [J. M.]

Hamilton, James, M.A., was b. at Glenfiddich, Scotland, April 18, 1819, and educated at Corpus Christi College, Cambridge. Taking Holy Orders in 1845, he held various charges until 1866, when he became Incumbent of St. Barnabus’s, Bristol. In 1867 he was preferred to the Vicarage of Doulting, diocese of Bath and Wells. Mr. Hamilton is the author of a few hymns of great merit. Of these the following are in C. U.:

1. Across the sky the shades of night. New Year’s Eve. Written to the old chorale introduced by Mendelssohn into his St. Paul, “To God on High be thanks and praise.” (H. A. & M., tune to 104 by Deems. See p. 925, II.) It is in Thrift’s coll., 1892, &c.
2. O Jesus! Lord most merciful. Passiontide. Contributed to the People’s Hymn, 1867. In the Hymnary, 1872, it was altered to “O Jesus, our Salvation.” (H. A. & M.) It is in Thrift’s coll., 1892, &c.
3. Praise o praise the Lord of harvest. Harvest. Appears in Thrift’s coll., 1881 and 1892. [J. J.]

Hamilton, Richard Winter, LL.D., b. in London, July 6, 1794, and educated at Mill Hill School, and Hoxton College. In 1815 he became the minister of the Albem Street Chapel, Leeds, and then of Belgrave in the same town in 1836. He remained pastor of that congregation to his death, on July 18, 1848. His prose works were numerous, and, at the time of their publication, exceedingly popular. He was joint editor of
A Select of Hymns, &c., 1822, [Congregational Hymnody.] This is a collection of hymns by William C. Hankey. It was published by J. W. & S. Union Press, London, and includes 88 hymns. The collection has been reprinted in various forms and translations, including a version translated into Spanish and a collection of Sacred Psalms.

4. Tell me that the old, old story. This Life of Jesus in verse was written in two parts. Pt. I., "The Story of Jesus in verse," written by J. W. and S. Union Press, London, 1822, 1823. It has since been published in several forms, and sometimes with expressive music by the author. It has also been translated into various languages, including Italian, French, and German. The following is an example of the form in which it is usually known:

Miss Hankey's works contain many suitable hymns for Mission Services and Sunday Schools, and may be consulted both for words and music with advantage.

Hankinson, Thomas Edwards, M.A., who was educated at Corpus Christi College, Cambridge, won an important prize in 1823, and was awarded a First in the examination for the degree of Bachelor of Arts. In 1827 he published a volume of Sacred Poems. These were reprinted in an enlarged form by his brother as a Memorial volume in 1844 (5th ed. 1860). The 1844 ed. included the following hymns which have come into C. U.:—

1. Come, see the place where Jesus lies. [Easter Eve.]
2. Let Thy Spirit, Lord, descending. [For Sunday Schools.]
3. Mighty God, may we address Thee? [For Sunday Schools.]
4. Our Father, if indeed Thou art. [Holy Trinity.]
5. We are a young and happy crew. [6th ed. 1844.]
6. Who shall ascend the holy place? [For Sunday Schools.]

Happiness, thou lovely name. [Christian Unity desired.] From his Hymns, &c., 1822, vol. 1, No. 195, slightly altered into the Wes. A. B., 1870, but omitted in the revised ed., 1875, in favour of "True and Faithful Witness, Thou." His latter is a separate version thus composed:

Happy man who fears the Lord. [Ps. cxxi.] An alphabetical list of hymns in his Hymns, &c., 1822, vol. 1, No. 195, slightly altered into the Wes. A. B., 1870, but omitted in the revised ed., 1875, in favour of "True and Faithful Witness, Thou."

Glory to God in the highest, and on earth peace, good will towards men. [Ps. lxxii.] From his Hymns, &c., 1822, vol. 1, No. 195, slightly altered into the Wes. A. B., 1870, but omitted in the revised ed., 1875, in favour of "True and Faithful Witness, Thou."
Harcourt, William Vernon, M.A., B. of Arch Bishop Harcourt of York, was b. at Sudbury Hall, Derbyshire, in 1789, and edu-
Hardenberg, Georg Friedrich Philipp von, was b. of Baron Heinrich Ulrich Erasmus von Hardenberg, director of the Saxon Saltworks at Weissenfels. He was b. May 2, 1772, at his father’s estate of Wildeck or Ober-Wildeck, near Eisleben. In the autumn of 1790 he entered the University of Jena, then went to Leipzig, and finally to Berlin. After concluding his studies, he went in the end of 1794, to Tannen, near Erfurt, in order to learn administrative business under Kreissammtmann Just. In the autumn of 1797 he entered the Schloss-Mines at Freiberg in Saxony, and in the autumn of 1799 went to Artern, at the foot of the Kyppler-Berg, to be employed in the saltworks there. Soon after he began to smite blood, and while on a visit to Dresden, to hear the news of the sudden death of a younger brother, in Nov. 1800, brought on a hemorhage which destroyed all hopes of his recovery. In January, 1801, he was removed to the house of his parents at Weissenfels, and d. there March 25, 1801. (Koch, v. 4-5; Allg. Deutscher Biogr., x. 592-570; Blätter für Hymnologie, 1884, 3-6, &c.)

Hardenberg’s various writings appeared under the name of Novella (apparently taken from the name of one of the family estates), which he first adopted in his Hütensammlung, pub. in the Athenäum, Brunswick, 1794.; and it is so Novella that he is best known. He was one of the leaders of the Romantic School which of which his friends F. and A. W. Schlegel, Fouquet and Tieck are the best known members. It is, however, by hymns that he will probably be best remembered. They arose in the time of deep sorrow into which he was cast on the death of his brother-in-law von Kähn, and they were published in 1800. They are most beautiful, and deeply spiritual poems, of them are not altogether suited for public worship. Some of them are purely religious, and others are more like a love poem, but they are all attractive. Hardenberg’s hymns (i.e. the hymns to the B. V. M. by himself) were not intended by himself to be published among his hymns, but were meant to be published in his poem to the B. V. M. Not all of his poems, however, were written with the same intention. Hardenberg’s hymns were published in the Bülthoff’s Hymnologie, 1802. The rest of his poems were published in his Hütensammlung, 1802.

Hardenberg’s hymns, all of which have been rendered into English, are as follows:

1. Hymnus in English C. V.

1. I. In the Garden of Thee, in thy shoes,
2. II. Thee I equal to,
3. III. Thee I follow,
4. IV. Thee I fear,
5. V. Thee I trust,
6. VI. Thee I love,
7. VII. Thee I praise,
8. VIII. Thee I adore.

Hardenberg’s hymns in English C. V. are:

1. What have I been if Thou wert not, a free tr.
2. What have I been if Thou wert not, a free tr.
3. What have I been if Thou wert not, a free tr.
4. What have I been if Thou wert not, a free tr.
5. What have I been if Thou wert not, a free tr.
6. What have I been if Thou wert not, a free tr.
7. What have I been if Thou wert not, a free tr.
8. What have I been if Thou wert not, a free tr.

II. Wenn alle untreu werden. Love to Christ. Morgenblatt, 1802, 200, his Schriften, 1802, pt. ii. p. 136, in 4 st. of 8 l.


HARK, HARK, MY SOUL


Besides the above he had previously pub. a series of poems entitled "Hymnen an die Nacht" in the Athenaeum, a magazine edited by A. W. Schlegel and F. Schlegel, where they appear in vol. ii., pt. i. p. 188-214, Berlin, 1800. They are a wonderful picture of the "night" of sorrow into which he was plunged at the death of his betrothed on March 19, 1797. There are five poems in prose, with interspersed verse, the sixth being in verse. The longer poems in verse-form are:

1. Das fürchterbar in den frischen Tschachen.
2. Ich hoffen der Stein.

There is a complete Tr. by Henry Morley in his Dream of the Lillybells, &c., London, 1843. No. 2 has also been Tr. by Dr. G. Macdonald in his Threefold Cord, 1885, p. 256; and No. 4 by Helen Lowe in her Prophecy of Balaam, 1841, p. 226, (Lyra Mystica, 1864, p. 229).

[J. M.]

Hark, a voice divides the sky. C. Wesley. [Burial.] Pub. in Hymns & S. Poems, 1742, in 6 st. of 8 8. (P. Works, 1869-72, vol. ii. p. 189.) In 1780 it was given with slight alterations in the Wes. H. Bk. as No. 50, and repeated in the revised ed. 1875, No. 51. This is the text which is usually followed in G. Britain and America. It is sometimes found in an abbreviated form, as in Martinus' Hymnus, 1840 and 1873.

[J. J.]

Hark, for 'tis God's own Son that calls. F. Doddridge. [Freedom in Christ] 1st pub. by J. Orton in his posthumous ed. of Doddridge's Hymns, &c., 1753, No. 226, in 6 st. of 4 4, and headed, "True Liberty given by Christ Jesus, John viii. 36," and again, with slight alterations, in J. D. Humphreys' ed. of the same, 1839, No. 250. In C. U. st. ii. is usually omitted. In the Leeds H. Bk., 1853, No. 613, it begins, "Hark, for the Son of God now calls," and is reduced to 3 stanzas.

[J. J.]

Hark, from the tombs a doleful [warning] sound. I. Watts. [Burial.] 1st pub. in his Hymns & S. Songs, 1707 ed. 1709, Bk. ii., No. 63), in 4 st. of 4 4, and entitled, "A Funeral Thought." Its use is usually confined to America, where it is sometimes given as, "Hark from the tombs a warning sound," as in the Bapt. Prayers Bk., 1871.

[J. J.]

Hark, hark, my soul: Angelic songs are swelling. F. W. Faber. [Evening.] Pub. in his Ordinar Hymns, 1854, and in his Hymns, 1862, p. 385, in 7 st. of 4 4, and entitled, "The Pilgrims of the Night." Five stanzas in an altered form were given in the Appendix to H. A. & M., 1868, No. 325. By this means the hymn was brought prominently before the public, and became exceedingly
HARK, HARK, THE ORGAN

popular for a time. Its unreality, however, has excluded it from many of the best modern collections. In the *Bk. of Prayer & Praise for use in Sir Josiah Mason's Orphanage*, Enlington, 1833, No. 293, beginning, "Hark, hark,
my soul, thy Father's voice is calling," is an imitation of this hymn. It is also in Alton's
*Children's Worship*, 1878, No. 234. [J. J.]

Hark, hark, the organ loudly peals,
G. Thring. [Professional]. Written in 1862,
and 1st pub. in his *Hymns Congregational, and
Others*, 1866, p. 43, in 5 st. of 9 l., and given
for "Trinity Sunday." It has passed into
several modern hymn-books in G. Britain and
America, and is often used at Choral Festivals,
for which it is admirably adapted. Authorized
text in Mr. Thring's *Coll.*, 1882, No. 302.

[H. J.]

Hark, how all the welkin rings.
C. Wesley. [Christmas] 1st pub. in *Hymns &
Sac. Poems*, 1739, and again, in a revised form,
in a new ed. of the same, 1743, in 5 st. of
4 l., and headed, "Hymn for Christmas Day.
"The form in which it is known to modern
hymn-books has a somewhat intricate history.
In G. Whitefield's *Coll.*, 1739, No. 31, it was
given with the omission of st. viii. and x, as:

"Hark, the herald angels sing,
Glory to the new-born King."

This text, with additional changes, was
repeated in M. Madan's *Ps & Hymns*, 1760, No. 8,
in B. Cowper's *Coll.*, 1774, No. 353, in
4 st. of 8 l.; in De Courcy's *Coll.*, 1775, No. 30,
in 6 st.; in Rowland Hill's *Coll.*, 1783, No. 201,
in 5 st.; and in *Hymns* added to the New
Version (q.v.), in 3 st. of 8 l., with the first
two lines added as a refrain to each stanza.
As this is the popular form of the hymn and
is in G. U. in all English-speaking countries,
and a comparison with C. Wesley's revised text
of 1743 will be of value—

C. Wesley, 1743.
1. "Hark! how all the welkin rings,
   Glory to the King of kings,
   Peace on earth and mercy mild,
   God and sinners reconciled.

2. "Joyful, all ye nations, rise,
   Join the triumphs of the skies,
   Universal nature say,
   Christ, the Lord, is born to day.

3. "Christ, by highest heaven adored,
   Christ, the everlasting Lord,
   Late in time behold him come,
   Offering of a Virgin's womb.

4. "Veil'd in flesh, the Godhead see,
   Hail the incarnate Deity,
   Pleased as man with men to dwell,
   Jesus our Emmanuel.

Book of C. Prayer.
1. "Hark! the herald angels sing,
   Glory to the new-born King;
   Peace on earth, and mercy mild,
   God and sinners reconciled.

2. "Christ, by highest heaven adored,
   Christ, the everlasting Lord,
   Late in time behold him come,
   Offering of a Virgin's womb.

3. "Veil'd in flesh, the Godhead see,
   Hail the incarnate Deity,
   Pleased as man with men to dwell,
   Jesus our Emmanuel.

H. J.

5. "Hail the heavenly Prince of Peace!
   Hail the Sun of righteousness;
   Light and life to all he brings,
   Hymn with healing in His wings.

6. "Bid God's ancient Saviour rise,
   Born that man no more may die;
   Born to raise the sons of earth,
   Born to give them second birth.

From this point Wesley's hymn proceeds
as follows:—

1. "Come, Desire of Nations, come,
   Fix in us Thy humble home;
   Rise, the woman's conquering Seed.
   Bruise in us the serpent's head.

2. "Now display Thy saving power,
   Ruin'd nature now restore:
   Now in mystical union join
   Thine in ours, and ours to Thine.

The alterations indicated by the italics in
the *Hymns to the New Version* are—

Whitefield, 1759; Madan, 1760; added to the New Version [§ ii.] This text has been
repeated in numerous collections to the present time; and,
without the refrain, in the most popular form of the
hymn. In H. A. & M., 1861 and 1875; The
Hymnary, 1872; *Thring*, 1882, and
many others, st. ii. 5-8, reads:—

"Veil'd in flesh, the Godhead see,
   Hail the incarnate Deity,
   Pleased as man with man to dwell,
   Jesus, our Emmanuel." (here omitted)

These alterations, now generally accepted,
were given in J. Kemphorne's *Select Ports of
Paulus*, &c., 1810, No. 27, but they are
possibly older than that collection.

After years after the hymn was adopted
by M. Madan, the Wesleyan Conference em-
body'd it in the *Suppl.* to the Rev. H. *G.*
1850, No. 602; and repeated it in the revised
coll., 1875, No. 688. This is Madan's text
with the omission of st. ii. of Wesley's original,
which was also st. ii. of Madan's arrangement.

Other forms of the hymn are in C. U., the char-
ter of which may be determined by a comparison
of the text with the original as above.

One of several attempts which have
been made to improve upon Wesley, and have
failed, is that of T. Cotterill, in the various editions of
his *Select Stanzas*—

"Hark! the herald angels sing,
   Glory to the new-born King;
   Peace on earth and mercy mild;
   God and sinners reconciled.

In this stanza, lines 1, 2 are Whitefield's
alterations; and 3, 4 are by Cotterill.  In a
limited number of hymn-books st. vii.,—
given as a separate hymn, beginning, "Come,

The use of this hymn in its various forms has extended to all English-speaking countries. It is found in a greater number of hymn-books, both old and new, and in almost every collection of English hymns, it is equalled in popularity only by Toplady's "Rock of Ages" and Bishop Ken's Morning and Evening hymn, and is excelled by none. In literary merit it fails little, if anything, short of this honour. [J. J.]

**Hark, how the watchmen cry.** C. Wesley. [Old and New Year.] This is No. 8 of 19 "Hymns for the Watchnight," pub. in *Hymns & Sacred Poems*, 1749, vol. ii., No. 91, in 12 st. of 8 l. (P. Works, 1860-62, vol. v, p. 273.) From this hymn the following versions are in C. U.:

1. **Hark, how the watchmen cry.** This is composed of st. i., iv., and vi., and was given in the *West. Bk., 1780*, No. 390 (ed. 1778, No. 314). It is found in several modern collections.

2. **Angels your march oppose.** This embodies st. ii., and was given as the 2nd part of "Hark, how the watchmen cry," in the *West. Bk., 1786*, No. 308 (ed. 1778, No. 315). It is in several modern collections.

3. **Angels your march oppose.** This is given in a few American hymn-books in 2 st. of 8 l., or 4 st. of 4 l. It is compiled from st. vii., viii., ix., in the order named.

4. **Our Captain leads us on.** In Hymns and Songs of Praise, N. Y., 1874. [J. J.]

**Hark, in the presence of our God.** A. midpoint. [Angels' joy over repenting Sinners.] Written in September, 1842, and pub. in the *Youth's Magazine*, Nov. 1842, in 6 st. of 4 l., and entitled "The Returning Sinner." In 1853, it was included in the author's *Gospel Echoes*, No. 157, and in a limited number of Mission hymn-books. It has the special interest of being the author's first printed hymn. [J. J.]

**Hark, my soul! soul, how everything.** J. Austin. [Praise of Creation.] Pub. in his Devotions in the Ancient Way of Offices, &c., 1668, p. 83, No. vi., as the hymn for Monday at Lauds. [See reprint of the 5th ed., 1717, pub. by Masters in 1856.] It is in C. U. in three forms:

1. The original in 7's metre in Horder's *Conf. Hymna*, 1854, No. 96; the American *Baptist. Praise Bk.*, 1871, No. 247, and others.

2. **Hark, my soul! soul, how everything.** This was rewritten in i.m. probably by J. Wesley, and was given in his *Charles'town, South Carolina, 1753*, p. 60, in 7 st. of 4 l. It is seldom found in modern collections.

3. **Hark, my soul! soul, how everything.** This was given in the original metre, in G. Whitefield's *coll., 1753*, No. 3, in 4 st.; in M. Adidas's Ps. & *Hymn*, 1760, No. 181, in 7 st., and in other old hymn-books. It is rarely met with in modern collections. [J. J.]

**Hark, my soul, it is the Lord.** W. Cowper. [Divine Love.] Pub. in Maxfield's *New Appendix*, 1768, and again in the *Gospel Magazine*, August, 1771, in 6 st. of 4 l., and signed "Omegas." In 1774 it was included in R. Cowper's *Coll., No. 53; and in 1779 in the *Olney Hymns*, Bk. 1, No. 118. It rapidly attained great popularity with hymn-book compilers; and is found at the present time in most of the high-class hymnals in all English-speaking countries. It is a lyric of great tenderness and beauty, and ranks as one of Cowper's best hymns. [See Cowper, W.]

In Kennedy, 1863, No. 503, the opening line is mutilated into "Hearken, soul, it is the Lord." This is not repeated elsewhere. The original has been tr. into several languages, including Latin: "Audin? Adest Dominus," by John W. Hales, in the *Academy*, Nov. 2nd, 1803; and Italian: "Senti, senti, anima mea," by W. E. Gladstone, in the *Nineteenth Century*, 1863. [J. J.]

**Hark, round the God of love.** H. P. Lyte. [Worship of Children acceptable to God.] Printed anonymously in W. Carus Wilson's *Magazine, The Children's Friend*, 1838, in 4 st. of 4 l. It was reprinted in the "Memoir" prefixed to Lyte's *Remains*, 1850, as a specimen of his Sunday School hymns. It is found in W. F. Stevenson's *Hymns for the Church & Home*, 1873, c. 45: Allen's *Children's Worship*, 1878, No. 29; the Meth. & S. B. Bk., 1879, No. 543 (orig. text), and others. Although peculiar in metre and defective in rhyme, it is admirably adapted to Sunday Schools. [W. T. B.]

**Hark, she bids all her friends adieu.** J. Watts. [Death and Heaven.] Pub. in his *Hymns, 1706*, Bk. iii., in 6 st. of 4 l., and headed, "On the Sudden Death of Mrs. Mary Peacock. An Elegiac Song sent in a Letter of Condolence to Mr. N. P. Merchant at Amsterdam." In its full form it is not in C. U.; but, with the omission of st. i. and viii., it was included in H. W. Beecher's *Plymouth Coll.*, 1855, No. 1221, as "Farewell, bright soul, a short farewell." [J. J.]

**Hark, ten thousand harps and voices.** T. Kelly. [Praise to Jesus.] 1st pub. in his *Hymns*, &c., 2nd ed., 1806, in 7 st. of 6 l., and headed with the text "Let all the angels of God worship Him." In 1812 it was included in his *Hymns adapted for Social Worship*, No. 7, but subsequently it was restored to the original work (ed. 1853, No. 42). Its use is mainly confined to America, where it is given in several collections, including *Songs for the Sanctuary*, 1865, &c. In most cases it is abbreviated. [J. J.]

**Hark, ten thousand voices cry.** T. Kelly. [Easter, or Ascensiontide.] 1st pub. in the 2nd ed. of his *Hymns*, &c., 1806, in 1 st. of 4 l. in 7's metre; 4 st. of 4 l. in 87, 87 metre, and the chorus:

"Then haste, ye saints, your tribute bring.
And crown Him everlasting King." (Ed. 1853, No. 27.) This peculiarity of construction was overlooked by Elliott, who gave it with the omission of the chorus in his *Ps. & *Hymn*, 1835, as a complete hymn in 7's; and the Editors of the *Leeds H. Bk.*, 1883, as 87, 5. In the Irish *Church Hymnal*, 1873, No. 199, the first stanza is rewritten:

"Hark, ten thousand voices sounding
Praise and wide throughout the sky.
'Tis the voice of joy abounding,
Jesus lives, no more to die."

and the irregularity of metre is thereby overcome. In some collections, including Kennedy, 1863, No. 964, it begins with st. ii.: "Jesus comes, His conflict over." [J. J.]
HARK! THE GLAD SOUND

Hark! the glad sound, the Saviour comes - F. Doddridge. [Advent.] Dr. Doddridge's original ms. of this hymn, now preserved in the Book "D. ms." gives the following as the text:—

**xiv.** Christ's Message,


**Hark the glad sound! The Saviour comes**

The Saviour promised long

Let every heart prepare a throne

And every voice a song.

**On him the Spirit largely poured**

Exerts its sacred Fire

Wisdom and Might and Zeal and Love

His holy Breast inspire.

**He comes the Prince to release**

In Satan's bondage held

The gates of Brass before him burst

The iron fetters yield.

**He comes from the thick films of Vice**

To clear the neural ray

And on the eye-balls of the Blind

To pour celestial day.

**He comes the broken Heart to bind**

The bleeding soul to cure

And with the Treasures of his Grace

To enrich the humble Poor.

**His silver trumpets publish loud**

The Jacob of the Law

Our debts are all remitted now

Our Heritage restored.

**Our glad Revolutions, Prince of Peace**

Thy Welcome shall proclaim

And Heav'n's eternal Arches ring

With thy beloved Name.

"Dec. 20, 1735."

From this point the hymn has a twofold history. the first Scottish, and the second English.

1. Scottish History.—1. A copy of this ms. passed through Robert Blair (q. v.) [see Doddridge in Various] into the possession of the Committee appointed to prepare the Trans. and Paraphrases of the Church of Scotland, and by them it was included therein as No. iv., in 1745, or 10 years after its composition, as follows:

St. i. As above, with 1. 2 "Let every heart a throne prepare."

St. ii. As above, with 1. 1 "lately shed, for "poured out."

St. iii. As above, with 1. 1 "to receive" for "to receive."

St. iv. As above, with 1. 1 "thick scales" for "thick films."

St. v. As above, with 2. 2 "souls" for "soul."

St. vi. As above.

St. vii. As above.

2. In 1781, the new Trans. and Paraphrases of the Church of Scotland were published, and, as No. xxxii., it appeared thus:—

St. i. ii. 2. 2. As above.

St. ii. 4. 4. "Let every heart a throne prepare."

St. iii. As above, with 1. 1 "lately shed, for "poured out."

St. iv. "He comes from darkening scales of vice to clear the inward light."

St. v. As above, with 1. 1 "thick scales" for "thick films."

St. vi. "He comes from darkening scales of vice to clear the inward light."

St. vii. 2. 4. "Let every heart a throne prepare."

This form of the hymn received the official sanction of the Church of Scotland, and has been more than a hundred years in her communion for the rest of the hymn embodies its train of thought in another form.

Hark, the nightly church-bell

Hark, the nightly church-bell

T. Kelly. [Missions.] 1st pub. in the 3d ed. of his Hymns, &c., 1809. No. 164. In the Church H. Bk. 1872. No. 303 is based upon this hymn: st. i., ii. 1-2, and st. iii., ii. 1-2, being slightly altered from Kelly's, while the rest of the hymn embodies its train of thought in another form.

Hark, the nightly church-bell

Hark, the nightly church-bell

T. Kelly. 3d ed. of Hymns, &c., 1829. No. 164. In the Church H. Bk. 1872. No. 303 is based upon this hymn: st. i., ii. 1-2, and st. iii., ii. 1-2, being slightly altered from Kelly's, while the rest of the hymn embodies its train of thought in another form.

Hark, the nightly church-bell

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T. Kelly. 3d ed. of Hymns, &c., 1829. No. 164. In the Church H. Bk. 1872. No. 303 is based upon this hymn: st. i., ii. 1-2, and st. iii., ii. 1-2, being slightly altered from Kelly's, while the rest of the hymn embodies its train of thought in another form.

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T. Kelly. 3d ed. of Hymns, &c., 1829. No. 164. In the Church H. Bk. 1872. No. 303 is based upon this hymn: st. i., ii. 1-2, and st. iii., ii. 1-2, being slightly altered from Kelly's, while the rest of the hymn embodies its train of thought in another form.
HARK, THE SONG OF


HARK, the song of jubilee. J. Montgomery. [Misellaneous.] Pub. in the Evangelical Magazine, July, 1818, in 3 st. of 8 l., in the author's Greenlaned and other poems, 1819, p. 183; Cotterill's Sel., 8th ed., 1819, No. 235; Montgomery's Christian Psalmsody, 1822, No. 551; and his Original Hys., 1833, No. 98. It was made from the first Montgomery had some difficulty with the second line of st. ii. His readings were:


This last is Montgomery's authorized text, and is usually followed by modern compilers. The hymn is in extenive use in all English-speaking countries, and has been translated into several languages. [J. J.]

HARK, the sound of holy voices, chanting at the crystal sea. Bp. C. Wordsworth of Lincoln. [All Saints' Days.] 1st pub. in his Holy Year, 1862, No. 166, in 6 st. of 8 l. 3 double lines (5th ed. 1858, No. 100). In 1863 it was given in the Parish H. Bk., No. 140, and subsequently in other collections, until it has become throughout all English-speaking countries one of the most widely known and popular of the Bishop's hymns. In some collections st. ii, 1, 2 is given as in the original:

"King, Apostle, Saint, and Martyr, Confessor, Evangelist, and in others:

"King, Apostle, Saint, Confessor, Martyr, and Evangelist."

The reason for this change is twofold: first, because of the division of the original line into two, and second, possibly because the old distinction between Confessor—i.e. one who witnesses for the faith by a good confession—short of actual martyrdom; and Confessor, i.e. one who receives confessions—was beyond the comprehension of ordinary congregations. One of the first, if not the first collection in which this change was made, was the Appendix to H. A. & M., 1868.

In the S. P. C. K. Church Hymns, No. 199, st. vi. is bracketed for omission in singing if desired. This stanza reads:

"Now they reign in heavenly glory, now they walk in golden light; Now they rest as from a river, holy bliss and infinite Love and Peace they taste for ever; and all truth and knowledge see In the beatific vision of the Blessed Trinity."

The Rev. J. Ellerton's note on this hymn in his Notes, &c., on Church Hymns, folio ed. p. xliii. explains this arrangement as follows:

"In the earlier editions of Church Hymns the fifth stanza of this hymn, 'Now they reign in heavenly glory,' &c., was omitted in deference to the judgment of one of the Episcopal Bishops of the Society for Promoting Christian Knowledge, who held that the verse was liable to be misunderstood as countenancing the palpable error that the Blessed are already in the full fruition of their future and everlasting glory—the 'Beatific Vision.' It is scarcely needful to say that so accurate a theologian as the Bishop of Lincoln had no sympathy with this view. His Lordship, while pressing for the restoration of this verse, explained that the whole hymn, from beginning to end, was to be regarded as the utterance in triumphant song of a vision of the final gathering of the saints, not as an exposition of their present condition in the Intermediate State. The Tract Committee of the Society therefore desired that the verse should in subsequent editions be restored; but should, in deference to those who might still think it liable to misconception, be bracketed for optional use."

In a Ms. note on this hymn, and this special stanza, Bp. Wordsworth adds that:

"The whole hymn from beginning to end is in harmony with the Epistle for the festival of the day (Rev. vii. 2, &c.), and like it is the utterance in triumphant song of a vision of the final gathering of the Saints." [J. J.]

It may be added that, with the exception of the alteration noted above, the original text of this hymn is usually given in an unaltered form. [J. J.]

HARK, the voice of Jesus calling. Come ye laden, &c. A. Midlane. [The Invitation of Jesus.] Written in August, 1869, and 1st pub. in the Ambassador's H. Bk., 1861, No. 45, in 4 st. of 6 l. It was repeated in Spurgeon's O. O. H. Bk., 1866, No. 497; again in many collections for Evangelical Meetings and Home Mission Services; and also in the author's Gospel Echoes, 1865, No. 41. It is also in C. U. in America and Canada. [J. J.]

HARK, the voice of love and mercy. [Good Friday—Holy Communion.] The authorship of this popular hymn has long been a matter of dispute. On the one hand it has been claimed for the Rev. Jonathan Evans, and on the other for the Rev. Benjamin Francis. The evidence on behalf of each is as follows.

i. For Jonathan Evans.

1. In 1860 the hymn appeared in the Rev. G. Barber's Coll. of Hys., &c., No. 126, in 4 st. of 6 l., but in the index of authors it had no signature.
2. Thirty-three years later, viz. in the 29th ed. of his Coll., 1873, Barber filled the blank in with the name of J. Evans.
3. In J. Styles, who succeeded J. Evans as Pastor of the Foleshill congregation (see Evans, J.), published from Evans's was several hymns in the Evangelical Magazine; and in the same Magazine, in March, 1847, he claimed this hymn for his predecessor.

ii. For Benjamin Francis.

1. Francis contributed to Rippon's Baptist Sel., 1787, five hymns, each of which was signed "B. Francis"; and one hymn altered from Greg (see Francis, B.) In the same Sel. there were two hymns which were signed "F.—" The first of these was "Hark, the voice of love and mercy:" and the second, "Lord, hast thou made me know Thy ways?"
2. During Dr. Rippon's lifetime there were no changes made in this signature. At his death the copyright of the Sel. expired, and some interested persons published it as "A New Edition."
3. In this "New Edition," the "F.—" was expanded into "Francis." In the case of "Hark, the voice of love and mercy:" but the signature of "Lord, hast Thou made me know Thy ways?" remained as before.
4. On these grounds it is claimed for R. Francis.

These claims are not so satisfactory as could be desired, either for Evans or for Francis; and this is still more evident when we find that the second hymn with the signature "F.—" in Rippon ("Lord, hast Thou made me know Thy ways") is a cento from Dr. John Fawcett's hymn in 6 st. pub. in his Hymns, &c., 1782, No. 123, and composed of st. i. v. and vi. The "F.—" in Rippon, in this instance,
HARK, THROUGH THE COURTS
is John Fawcett (q.v.) of Yorkshire. "Hark,
the voice of love and mercy," however, is not
found in Fawcett's Hymns, 1782, and cannot
be claimed for him. The evidence is in favor
of Jonathan Edwards; and the fact that Burder
J. Evans in full in his Coll. of 1827 gives
it great weight.
In America this hymn is as extensively
used as in G. Britain, and in common with
the hymn-books of G. Britain it is attributed
in the American collections, now to "B.
Francis," and again to "J. Evans." The
hymn in its original form was intended for
personal use if st. iv. were omitted, and for
Hymn Communion, when it was used. It
reads:
"Happy souls, approach the table,
Taste the soul-saving food,
Nothing half so sweet and pleasant
As the Saviour's fresh and blood.
"It is finished!
Christ hath borne the heavy load."
The original text in Burder's Coll. was re-
peated in Rippon's Sel. with the single change
in st. iv. "Do those precious words afford," to "Do those charming words afford."
Rippon's full text is in the Lyra Brit., 1867,
p. 652, accompanied by two notes on its
authenticity. The Editor, however, was unaware
that the hymn appeared in Burder's Coll.
three years before it was given in Rippon's
Sel., 1787, and falls into the error of attributing
its first appearance to Rippon's Sel.
The text, with the omission of st. iv. is tr.
into Latin in R. Bingham's Hymno. Christ.
Latina, 1871, p. 221, as "Amaui! clara vox
amoris."

Hark, through the courts of heaven.
H. Alfred. [Joy in heaven over repeating
Sinner's] Contributed to his Ps. & Hgs.,
1844, p. 68, in 4 st. of 4 l., and repeated
in his Year of Praise, 1867, No. 156. It is in
limited use in G. Britain and America.

Hark! what mean those holy voices.
J. Caswood. [Christmas] This popular hymn
appeared in 1819 in the 8th ed. of Cotterill's
Sel., No. 259, in 6 st. of 4 l., with the refrain,
"Hallelujah." In common with all the
hymns in that Sel. it was unaccounted for; but when
it was published by J. Montgomery in his Christian
Poetist, 1825, it was attributed to "Cawood." In
some works, and collections, it is dated 1816;
but in J. Caswood's own correspondence with
further information, it must remain as
1819. Of all Cawood's hymns this is the
most popular. It is in extensive use in G.
Britain and America. Orig. text in Sneepp's
S. of G. O., 1872, No. 203, with "glory singing" for
"praises singing" in st. iv. 1, 2

Harland, Edward, M.A., was b. at
Ashton-under-Lyne, 1816, and educated at
Wadham College, Oxford, where he graduated
B.A. 1831; M.A., 1833. On taking Holy
Orders he became Curate of Newborough,
which, Staffordshire, 1832-36; Vicar of Col-
ichfield Cathedral, 1837; and Prebendary in
Index Sarum. In 1858 he pub.
His Church, Prayers and
300 hymns and 8 doxologies. In 1863 a
Supplement was added: "in 186-" (1863) it
was revised and enlarged as the "2nd edition,"
and in 1876 a Supplement of 184 hymns was
added to the 2nd ed., making the total
584 hymns in all, most of the "Christmas Carols," &c., of the
2nd edition being omitted. To the various
editions of this Hymnal, Prebendary Harland
contributed the following hymns:

1. Behold a humble train. (1863.)
2. Beloved disciple! Illustrious name. (1863.)
3. Breathing slaughter 'gainst thy people. (1863.)
4. Holy men, in olden time. (1863.)
5. In the time of trial. (1863.)
6. Jesus calls to us to-day. (1863.)
7. Jesus is the sure foundation. (1863.)
8. Jesus, King of glory. (1863.)
9. Jesus, thus we praise thee. (1863.)
10. Lord, in a manger. (1863.)
11. Lord, where earthy comforts fail. (1863.)
12. Lord, we bend before Thy throne. (1863.)
13. Lord, when Thy cross I see. (1863.)
14. Lord, when Thou wouldst appear. (1863.)
15. Lord, Thine ancient people see. (1863.)
16. Lord, Thy ancient people see. (1863.)
17. My Lord, and my God, blessed word that
declared. (1863.)
18. Now, Lord, to every heart make known.
(1863.)
19. O come, all ye faithful; Come, see
the place. (1864.)
20. O come, all ye faithful; Come, see
the place. (1864.)
21. O for a humble walk with God. (1865.)
22. O Heavenly Jerusalem, Thou city of
the Lord. (1863.)
23. O Thou by Whom the healing art
Lived. (1863.)
24. Peace be still. (1863.)
25. The church and the world were saved.
(1863.)
26. The heavens declare the glory of God.
(1863.)
27. This day in Thy holy place.
(1863.)
28. With joyful heart, with willing mind.
(1863.)

In addition to these the Suppl. of 1863
contained his "And now this holy day," for
Sunday. The majority of Prebendary Har-
land's hymns are for the minor festi-
HART, JOSEPH

Harms, Samuel Young, s. of Samuel Harms, a member of the Society of Friends, was b. at Germantown, Pennsylvania, Dec. 9, 1809. In 1827 he joined the American Methodist Episcopal Church, and was engaged for several years as a Sunday School teacher and superintendent. In 1842 he became a local preacher of that body, and, in 1847, was admitted into the ministry. He has held appointments in Philadelphia and Iowa. His well-known hymn "In the Christian's home in glory" (Heaven) was written in 1856 for a camp-meeting collection which the Rev. John Gladding was then compiling. It has been slightly altered, and set to music by the Rev. W. McDonald of Boston, Massachusetts. (For these details we are indebted to Dr. Hatfield's Poets of the Church, N. Y., 1884.)

Harp and voice Thy praises telling,
J. D. Burns. [Spiritual Worship] 1st pub. in his little book of prayers and hymns, The Evening Hymn, 1857, in 3 st. of 8 l., and entitled "Spiritual Worship." It was repeated with slight alterations in W. F. Stevenson's Hymns for Church & Home, 1873, No. 341, and other collections.

Harp, awake! Tell out the story,
H. D. Douton. [New Year] Appeared in Hymns for the London German Hospital, Dalston, 1848, No. 91; A. T. Russell's Ps. & Hys., 1851, No. 64, in 4 st. of 8 l.; and again in the author's Hymns & Verses, 1873, p. 9. It is in several collections, including the S. C. Church Hymns, 1871; the Westminster Abbey H. Bk., 1883, and others. In Kennedy, 1863, No. 141, it begins with st. 1, 1, 5, "Sing we, brethren, faithful hearted." This in Dowie's English Hymnal, 1874, is altered to "Join we, brethren, faithful hearted." [J. J.]

Harris, John, d.d., was b. at Upham, Devon, March 8, 1802, and educated for the Congregational Ministry at Hoxton Academy. He was Minister of the Congregational Church, Epsom, 1825-38; President of the Countess of Huntingdon's College at Cheshunt, 1838-50; and Principal of New College, London, 1850, to his death, Dec. 21, 1856. He received the degree of d.d. from Brown University in 1838. His works were numerous, including The Great Teacher, 1835; Union; or, the Divided Church made one, 1837; The Pre-Adamite Earth, 1846; two prize essays; a volume of poems, The Incarnate One, &c. He was of more than usual merit. [W. G. H.]

Harsdörffer, Georg Philipp, was b. at Nürnberg apparently on Nov. 1, 1607. He studied law at the Universities of Altdorf and Strassburg; and after five years spent in travelling in France, Holland, England and Italy, returned to Nürnberg in 1630. In 1637 he was appointed assessor of the Lower Court, and in 1635 senator (Rathskeller). He d. at Nürnberg, Sept. 19 or 20, 1638. He was joint founder with J. Klaud of the Pogaltz Shepherd and Flower Order in 1641, of which he became the President. His hymn, appeared mostly in his Hymnalische Sammlung menschlicher Liebe, 1649 [Werkgerechter]; in his Nürnberger Liederbuch, 1650-51 [2nd ed. 1651-59 in Berlin]; and in the works of his friend J. M. Dilherr. Few of his hymns are still in German use, and only two appear to have passed into English, viz.:

1. Der sich auf seine Schwerehe stürzt. Low. Conciliation. In J. M. Dilherr's Geistliche Lieder-, and in other German and Swiss hymn-books. It is in the author's Hymns & Verses, 1873, p. 9. It is also in several collections, including the S. C. Church Hymns, 1871; the Westminster Abbey H. Bk., 1883, and others. In Kennedy, 1863, No. 141, it begins with st. 1, 1, 5, "Sing we, brethren, faithful hearted." This in Dowie's English Hymnal, 1874, is altered to "Join we, brethren, faithful hearted." [J. J.]

Hart, Joseph, was b. in London in 1712. His early life is involved in obscurity. His education was fairly good; and from the testimony of his brother-in-law, and successor in the ministry in Jewin Street, the Rev. John Hughes, "his civil calling was" for some time "that of a teacher of the learned languages." His early life, according to his own experience which he prefaced to the Hymns, was a curious mixture of loose conduct, serious conviction of sin, and endeavours after amendment of life, and not until WhitSunday, 1757, did he realize a permanent change, which was brought about mainly through his attending divine service at the Moravian Chapel, in Fetter Lane, London, and hearing a sermon on Rev. iii. 10. During the next two years many of his most earnest and impassioned hymns were written. These appear as:—Hymns composed on Various Subjects, with the Author's Experience, London, 1759. During this year he became the Minister of the Independent Chapel, Jewin Street, London. In 1763 he added a Supplement to his Hymns; and in 1765 an Appendix. In modern editions of his Hymns these three are embodied in one volume as:—Hymns composed on Various Subjects: With the Author's Experience, The Supplement and Appendix. By the Rev. Joseph Hart, late Minister of the Chapel in Jewin Street, London. Allott & Co. (no date).

Hart d. on May 24, 1768. At one time his hymns were widely used, especially by Calvinistic Nonconformists. Many of them are of merit, and are marked by great earnestness, and passionate love of the Redeemer. The best known are: "Come, Holy Spirit, come"; "Come, ye sinners, poor and wretched"; "This God is the God we adore"; and "Lord, look on all as minded here." Those which are more limited in their use include:

1. From his Hymns, &c., 1759.
2. Great High Priest, we view Thee stooping.
3. Great High Priest, we view Thee stooping.
4. Great High Priest, we view Thee stooping.
HASTEN, SINNER, TO BE

1. How wonderful are the works of God. Rendering love. No. 31, in 9 st. of 4 l. In the Scottish Evcng. Union Hymn., 1787, st. 1-4, are given as No. 11. 1770. 1774.

2. Jesus, in God our Saviour. Psalm and Repentance. No. 24, in 3 st. of 4 l. In the Scottish Songs of G. & G., 1772, No. 144, st. 4, is omitted. In the London Bk., (enlarged), 1787, st. 11, and v., are given as "Hallelujah, but thy blood, O Jesus.

3. Jesus, while He dwell below. Gethsemane. No. 25, in 23 st. of 4 l. In the Scottish Songs of G. & G., 1772, No. 229, st. 11, is omitted. In Spurgeon's O. O. H. Bk., 1866, st. 11, vi., are given as No. 173.

4. Lamb of God, we fall before Thee. Christ all in all. No. 25, in 4 st. of 4 l. It is slightly altered in Spurgeon's O. O. H. Bk., 1867, st. 11, vi., are given as No. 173.

5. Lord, look on all assembled hear. For a Public Feast. No. 50, in 3 st. of 4 l. It is in several of the older hymn-books.

6. Lord, we lie before Thy foot. Lamentations, 1:4. No. 74, in 6 st. of 4 l., and based on 2 Chron. xxi. 20. In Spurgeon's O. O. H. Bk., 1866, st. 11, vi., are given as No. 173.

7. Mercy is a welcome news indeed. God's mercy in pardoning Sin. No. 51, in 5 st. of 4 l., on St. Luke vi. 42. In Spurgeon, 1866, No. 84.

8. Much we talk of blood. Psalms of Tears. No. 41, in 4 st. of 8 l., on Lam. 1:12. In Spurgeon, 1868, it is abridged to 4 st. of 4 l.

9. Now from the garden to the cross. Good Friday. No. 63, in 9 st. of 4 l., and entitled, "The Crucifixion." In Spurgeon, 1860, No. 274, st. ii-vii., vii., viii., are given as "See how the patient yet stands."

10. The Fountain of Christ assist me. The Fountain. No. 86, in 8 st. of 8 l., on Zech. xiii. 11. In Spurgeon, 1866, st. ii-vii., vii., viii., are given as No. 375.

11. The moon and stars shall lose their light. Adoration. No. 48, in 4 st. of 4 l., on St. Matt. xxiv. 35. In Spurgeon, 1866.

12. The sinner that truly believes. Saving faith. No. 48, in 4 st. of 4 l., and entitled, "Saving Faith." In Spurgeon, 1866, No. 333, st. ii., is omitted, and the opening line is altered to "The moment a sinner believes..."

ii. From his Supplement, 1762.


14. Jesus is the Eternal Rock. The Office of Christ. No. 27, in 5 st. of 4 l. In Waddy's Festival and Hymn., 1862, st. i., ii., v., are given as No. 53.


17. Gird thy loins, O Christian soldier. The Christian Armour. No. 16, in 3 st. of 8 l., on Eph. vi. 11. Found in several of the older, and a few of the modern collections.


19. Holy Ghost, inspire our praises. On behalf of Ministers. No. 17, in 5 st. of 4 l. In the Scottish Evcng. Union Hymn., 1867, No. 412, st. iii-v., are given as, "Happy soul that hears and follows..."


21. Lord, help us on Thy word to feed. Close of Service. No. 92, in 2 st. of 4 l. In several modern hymn-books.

22. O for a glimpse of heavenly day. Lament. No. 61, in 4 st. of 4 l. In Hasfield's Church H. Bk., 1872, and in other American collections, it is usually repeated in full. In Hieb's Christian Psalmody, 1833, it was given as, "Lord, shut a beam of heavenly day,", and this is repeated in modern hymn-books.

23. One more before we part. Close of Service. No. 19, in 4 st. of 4 l. Popular in G. Britain and America.

24. One more we come before our God. In a sermon. No. 51, in 4 st. of 4 l., into Hasfield, 1872, No. 111, and others.


26. Suffering Saviour, Lamb of God. Holy Communion. No. 14, in 4 st. of 4 l. In W. F. Stevenson's Hymn for Church & Home, 1872, st. iii., are given as, "By the grace of God in Christ the Saviour..."

27. That5 fearful night before His death. Holy Communion. No. 17, in 2 st. of 4 l. In the Scottish Evng. Union Hymn., 1878, st. ii., is omitted, and st. ii., are given as, "To keep Thy feast, Lord, we are met..."

iii. From his Appendix, 1763.


29. Prayer was in appointed to convey. Prayer. No. 13 in 6 st. of 4 l., into Hasfield's Songs of G. & G., 1872, No. 542, with alterations and the omission of st. ii., v. In some American collections it begins, "Prayer is to God, the soul's sure way..." (J. J.)

HARTMANN VON DER AUE seems to have been b. about 1170, apparently of the parochial family Von Owe of Au or Niedernau, near Rottenburg on the Necka. He took part in one of the Crusades, most likely that of 1197, and was still living in 1207, but had died before 1220 (Allg. Deutsche Biog., 1, 674-696; Goedecke's Grundriss, 1884, 59-93, &c.). The facts of his life have been considerably contended. Some have sought to connect him with all of Au, or even with Einhard, or Gero, or the Knight with the Lion, written about 924-940, based on Christian of Troy. A third, "Gerebrans, (a setting of the legendary early life of St. Gregory the Great)," was written about 1200 on the basis of a French version. A fourth, the "Arme Heinrich," written by H. W. L. Galilee, in his well-known "Golden Legend, 1861," was his latest work. The remainder of his poems are love songs and songs of the Crusades, and were previously printed in 1183-1199. Various eds. of his individual works have been pub. during the last 52 years, and a collected ed. in 3 vols. by F. Scoble appeared at Leipzig, 1867-89.

The only piece which can be called a hymn and has been tr. into English is "Dicht und worter stolen... Crusader's Hymn.

This is in Bech's ed., pt. ii., p. 17, as a tr. of 13 l.; also in Wackernagel, ii., p. 66. For "My joy was never unmixed with care," by Miss Winchcomb, 1849, p. 42. (J. M.)

Haste, traveller, haste! the night comes on. W. H. Cloley. [Hasten, to be.] In Rippon's Bap. Sel., 27th ed. 1827, No. 581, Pt. ii., in 7 st. of 4 l., with the refrain "Haste, traveller, haste," to st. i-ii., and "Haste to Him, haste," to st. iii. It is in use in G. Britain and America. Its original title is "Fleeing from the wrath to come by flying to Christ." (J. J.)

Hasten, O sinner, to be wise. T. Scott. [Exhortation to Repentance.] In Rippon's Bap. Sel., 27th ed. 1827, No. 581, Pt. ii., in 7 st. of 4 l., with the refrain "Haste, sinner, to be wise." The L. M. version of this hymn, "Hasten, O sinner, to be wise," appeared in Rippon's Sel., 1787, No. 116, st. ii., with the additional stanza, "O Lord, do Thou the sinner turn." Both forms are in C. U. in G. Britain and America; the
original is in Snell's Songs of G. & G., 1872, No. 478, with Rippon's additional stanza reduced to 7 ½ metre; and Rippon's text is in the L. p. P. & H., 1858, No. 373. In the Oberlin Manual of Prayer, 1880, No. 219, 3 st. are given in 7½ metre as "Haste, O sinner, now be wise." [W. T. B.]

Hastings, Horace Lorenzo, was b. at Blandford, Mass., Nov. 26, 1831; commenced writing hymns, and preaching, in his 17th year, and laboured as an evangelist in various parts of the U. S. In 1865 he established The Christian, a monthly paper, in which many of his hymns have appeared, and in 1865 the Scriptural Tract Repository in Boston. He pub. Social Hymns, Original and Selected, Boston, 1865; Songs of Pilgrimage, a Hymnal for the Churches of Christ, Part i., 1868; and in August, 1868, the same completed, to the extent of 1533 hymns, 450 of which are original and signed "H." The best known of these is "Shall we meet beyond the river," written in N. Y. city, 1858, and lately pub. as a leaflet in 14 st. of 8 l. The text in Gospel Hymns and elsewhere consists of the 1st half of st. i., iv., xi. and ix. The Hastings Birthday Book, extracts from his prose writings, appeared 1886. [F. M. B.]

Hastings, Lady Flora, daughter of the Marquess of Hastings, was b. at Edinburgh, Feb. 11, 1806, and d. July 5, 1839. Her hymns appeared in her posthumous Poems by the Lady Flora Hastings, Edited by her Sister [the Marchioness of Bute], 1841. The best known of her hymns is "O Thou, Who for our fallen race." (The humility and love of Christ.) This is usually given in an abbreviated form, as in W. F. Stevenson's Hymns for Church and Home, 1873. [J. J.]

Hastings, Thomas, mrs. doc. a. of Dr. Seth Hastings, was b. at Washington, Litchfield County, Connecticut, October 15, 1784. He was a graduate of Yale College, 1802, and he migrated to Clinton, Oneida Co., N. Y. There, amid rough frontier life, his opportunities for education were slight, but at an early age he developed a taste for music, and began teaching it in 1806. Seeking a wider field, he went, in 1817, to Troy, then to Albany, and in 1823 to Utica, where he conducted a religious journal, in which he advocated his special views on church music. In 1832 he was called to New York to assume the charge of several Church Chorals, and there his last forty years were spent in great and increasing usefulness and repute. He d. at New York, May 15, 1872. His aim was the greater glory of God through better musical worship; and to this end he was always training choirs, compiling works, and composing music. His hymn-work was a corollary to the proposition of his music-work; he wrote hymns for certain tunes; the one activity seemed to imply the other. Although not a great poet, he yet attained considerable success. If we take the aggregate of American hymnals published during the last fifty years or for any portion of that time, more hymns by him are found in C. U. than by any other native writer. Not one of his hymns is of the highest merit, but many of them have become popular and useful. In addition to editing many books of tunes, Hastings also pub. the following hymn-books:—

1. Spiritual Songs for Social Worship: Adapted to the use of Families and Private Circles in Seasons of Revival, to Missionary Meetings, &c., Utica, 1831-2, in which he was assisted by Lowell Mason; (2) The Mother's Hymn-book, 1834; (3) The Christian Psalmist or, Watt's Psalms and Hymns, with various Selections from other Sources, &c., N. Y., 1836, in connection with William Pattson; (4) Church Melodies, N. Y., 1844, assisted by his son, the Rev. T. S. Hastings; (5) Devotional Hymns and Poems, N. Y., 1855. The last contains many, but not all, of his original hymns. (b) Mother's Hymn-book, enlarged 1858.

The authorship of several of Hastings's hymns has been somewhat difficult to determine. All the hymns given in the Spiritual Songs were without signatures. In the Christian Psalmist some of his contributions were signed "Anon," others "M. S.," whilst others bore the names of the tune books in which they had previously appeared; and in the Church Melodies some were signed with his name, and others were left blank. His Psalms and Devotional Hymns, etc., enable us to fix the authorship of over 50 which are still in C. U. These, following the chronological order of his lending work, are:—

1. From the Spiritual Songs, 1831:—

1. Before Thy footstool bowing, In sickness. No. 352, in 2 st. of 8 l.
3. Child in sin and sorrow, Filled with dismay. Lent. No. 318, in 2 st. of 8 l. It is sometimes given as "Child of sin and sorrow, Where wilt thou now set?" It is in extensive use.
4. Delay not, delay not, O sinner draw near. Exhortation to Repentance. No. 145, in 3 st. of 8 l. Given in several important collections.
5. Forgive us, Lord, to Thee we cry. Forgiveness desired. No. 165, in 3 st. of 8 l.
6. Gently, Lord, O gently lead us. Pilgrimage of Life. No. 291, in 2 st. of 8 l. It is given in several collections. The first two lines are taken from a hymn which appeared in the Christian Lyre, 1838.
7. Go forth on wings of fervent prayer. For a blessing on the distribution of Books and Tracts. No. 256, in 4 st. of 8 l. It is sometimes given as "Go forth on wings of faith and prayer." as in the Hymn. Praises, &c., or the Sabbath; but the allusions are so great as almost to constitute it a new hymn.
8. Hail to the brightness of Zion's glad morning. Missionary Success. No. 239, in 4 st. of 8 l. In several hymn-books in G. Britain and America.
10. In this calm, impressing hour. Early Morning. No. 239, in 3 st. of 8 l. In several collections.
12. Now be the gospel banner. Missions. No. 176, in 2 st. of 8 l. In several collections (see below).
13. Now from labour, and from care. Evening. No. 235, in 3 st. of 8 l. This hymn is No. 10 above, "In this calm," &c., constitute one hymn of 6 st. in the Spiritual Songs, but divided into two parts, one for Morning and the other for Evening. Both parts are popular as separate hymns.
15. O tell me, Thou Life and delight of my soul. Following the Good Shepherd. No. 141, in 5 st. of 4 l., see below.
16. Return, 0 wanderer, to thy home. The Prodigal recalled. No. 163, in 3 st. of 4 l., with refrain. "Return, return" (see below).
17. Soft and holy is the place. Public Worship. No. 351, in 4 st. of 4 l. In Dr. Hatfield's Church H. Rk., N. Y., 1772, and some other collections, the opening line is altered to "Sweet and holy is the place."
18. That warning voice, O sinner, hear. Rev. 23:1, in 4 st. of 4 l.
19. To-day the Saviour calls. Cant. No. 176, in 4 st. of 4 l. Dr. Hastings says, in a communication to Dr. Stevenson (Hymns for Church and Home, 1873), this hymn "was offered me in a hasty sketch which I returned," the sketch was by the Rev. J. F. Smith.

Concerning the two hymns, No. 12, "Now be the gospel banner," and No. 16, "Return, O wanderer, to thy home," Dr. Stevenson has the following note in his Hymns for Church and Home, London, 1873:

"In a letter to the Editor, Dr. Hastings wrote, not more than a fortnight before his death, 'These two hymns of mine were earlier compositions, the former, ['Now be," &c.,] for a Union Sunday School celebration, the latter ["Return, O wanderer," &c.] after hearing a stirring revival sermon on the Propigal Son, by the Rev. Mr. Kent, at a large Union meeting in the Presbyterian Church, where two hundred converts were present. The preacher at the close eloquently exclaimed with tender emphasis, 'Sinner, come home! home home home! it was easy afterwards to write, 'Return, O wanderer.'"

Several additional hymns in the Spiritual Songs, 1831, have been ascribed to Dr. Hastings, but without confirmation. The sum of what can be said on his behalf is that the hymns are in his style, and that they have not been claimed by others. They are:

22. Drooping souls, no longer mourn. Pardon promised. No. 40, in 3 st. of 4 l., is much altered from J. H. Hurd's Public, Pardon, and Pottage Hymns, Baltimore, 1833, that is, 9 years before the Spiritual Songs were published.
23. Dying souls, fast bound in sin. Pardon offered. No. 41, in 5 st. of 4 l. It is usually given in an abridged form.

ii. From His Mother's Hymn Book, 1834:
24. Forbid them not, the Saviour cried. Holy Baptism. No. 44.
25. God of mercy, hear our prayer. On behalf of Children. No. 48, in 5 st. of 4 l. It was included in James Campbell's Comprehensive H. Bk., Lond., 1837, and subsequently in several collections.
26. God of the nations, bow Thine ear. Missions. No. 115, in 5 st. of 4 l. In several collections.
27. How tender is Thy hand. Aection. No. 99, in 5 st. of 4 l.
28. Jesus, while our hearts are bleeding. Death. Repose. No. 95, in 5 st. of 4 l. This is in extensive use, and is one of his best and most popular hymns.
29. Lord, I would come to Thee. Change of a Child. No. 72, in 4 st. of 4 l.
30. O Lord, behold us at Thy feet. Consolation. No. 59, in 4 st. of 4 l. It is doubtful if this is by Hastings. It is sometimes signed "Mrs. T."
31. The very light is dawning. Morning. No. 61, in 3 st. of 4 l.
33. Thou God of sovereign grace. On behalf of Children. No. 68, in 6 st. of 4 l.
34. Wherever two or three may meet. Divine Service. No. 56.
35. Within these quiet walls. O Lord, Mother! Reflections. No. 16, in 5 st. of 4 l. In Spurgeon's O. O., H. Bk., 1856, No. 1018, it begins, "Within these peaceful walls." This reading is from J. Campbell's Comprehensive H. Bk., Lond., 1837. It is very doubtful if this is by Hastings.

iii. From the Christian Psalmist, 1836:
36. Children, hear the melting story. On the life of Christ. No. 436, in 3 st. of 4 l. It is given as from the Union Minister, and the statement that it is by Hastings is very doubtful, as there is no evidence to that effect being in the possession of his family. Dr. Hatfield, in his Church H. Bk., dates it 1836, and gives it as "A.D."

37. So come thy voice to sacred song. Praise. No. 196, in 5 st. of 4 l., and given as from "A.D."
38. Now that goeth forth with weeping. Missions. No. 213, in 2 st. of 4 l., and given as from "A.D." It is in several collections.
39. I love the Lord, Whose gracious ear. Ps. cxvi. Page 186, in 4 st. of 4 l., as from "A.D."
40. Lord of the harvest, bend Thine ear. For the Increase of the Ministry. No. 461, in 8 st. of 4 l., as from "A.D." This hymn Dr. Hastings altered for his Devotional Hymns and Poems, 1850, but it has failed to replace the original in the hymn-books.
43. O Saviour, lend a listening ear. Lament. No. 175, in 4 st. of 4 l., altered.
44. The Lord Jehovah lives. Ps. xvii. No. 26, in 4 st. of 4 l.

These three hymns, together with many others, are given in the Dutch Reformed Hymns of the Church, N. Y., 1849. In the 1847 Ps. & Hymns there were, including these, 38 hymns by Hastings, and 2 which are doubtful.
45. In time of fear, when trouble's near. Encouragement in Trial. No. 395, in 3 st. of 4 l. In use in U. S.
46. For those in bonds as bound with them. Missions. No. 416, in 5 st. of 4 l., on Heb. xiii. 3.
47. Forget thyself, Christ hath done thee good. Holy Communion. No. 523, in 3 st. of 4 l.
49. Pilgrims in this vale of sorrow. Self-denial. No. 397, in 4 st. of 4 l.
50. Saviour, I look to Thee. Lament. No. 129, in 4 st. of 7 l.
52. Why that soul's commission! Lament. No. 211, in 3 st. of 4 l. It is doubtful if this is by Hastings.
54. Peace, peace, I leave with you. Peace, the benediction of Christ. No. 264, in 3 st. of 7 l.
55. Saviour, Thy gentle voice. Christ All in All. No. 492, in 3 st. of 7 l.
56. In Robinson's Songs for the Sanctuary, 1865:
57. God of the morning ray. Morning. No. 53, in 2 st. of 4 l.

Of Hastings's hymns about 40 are in the Reformed Dutch Ps. & Hymns, 1847; 39 in Robinson's Songs for the Sanctuary, 1865; 15 in Hatfield's Church H. Bk., 1872; and 13 in the Lyra Sacra Americana, 1868. They are largely represented in other collections. Many of his compositions are found in collections now or recently in G. U., but these are not of the highest merit. [F. M. B.]

Hatfield, Edwin Francis, D.D., was b. at Elizabeth-town, New Jersey, Jan. 9, 1807, and educated at Middlebury College, Vermont, and at Andover. From 1832 to 1835 he was pastor of the 2nd Presbyterian Church, St. Louis. In 1835 he removed to New York, where he was at first pastor of 7th Presbyterian Church, and then of the North Presbyterian Church (1836-63) in the same city; and in
1864 he was appointed special agent to the Union Theological Seminary, New York. He also held from 1846 the appointment of Stated Clerk of the Presbyterian General Assembly. He d. at Summit, New Jersey, Sept. 22, 1885. His hymnological knowledge was extensive.

His publications include:

1. Freedom's Lyre: or, Psalms, Hymns, and Sacred Songs, for the Nave and his Friends, N. Y., 1840, to which are contributed 24 hymns under the signatures of “E. F. H.”
2. The Church Hymn Book for the Worship of God, N. Y., 1872, in which are 10 of his hymns; and “Clerk,” “The Church,” in New Hymns, N. Y., 1872.
3. The Poets of the Church: Biographical Sketches of Hymn Writers, with Notes on their Hymns, New York, 1884. This was a posthumous publication, and is far from being accurate.

His hymns and psalm versions in C. U. include:

1. Come, bless Jehovah's name. (1837) Ps. 134. 6. Thy Shepherd's name is love. (1837) Ps. 23.
2. Come, let us gladly sing. (1837) Ps. 96. 7. O sing hallelujah, praise ye the Lord. (1837) Ps. 146.
3. Hallelujah, the Lord is my light. (1837) Ps. 180. 8. Thee, Thee, we praise, O God, and now. (1871) A paraphrase of the 36th Ps.
4. How perfect is Thy law. (1837) Ps. 10. 9. 'Tis Thine alone, Almighty Name. (1872)

11. To God the Father, Son, and Holy Ghost, in Freedom's Lyre, 1840. It is widely used. These hymns and psalm versions are all in his Church H. Bk., 1872, and the dates appended above are from that collection. No. 10 was pub. in his Freedom's Lyre, 1810, No. 25.

Have faith in truth. H. Bonar. [Faithfulness to truth.] Appeared in the 2nd series of his Hymn Book, 1840. In 10 st. of 4 l. In Dale's English H. Bk., 1875, it begins with st. ii., “Make sure of truth,” and st. x. is also omitted. It is a beautiful hymn, and should be more widely known. [J. J.]

Have mercy, Lord, on me. Tate & Brady. (Ps. Ix.) This st. rendering of Ps. 61 was given in the New Version, 1869 (q.v.), in 17 st. of 4 l., divided into two parts, and is a good example of the renderings therein in meter. [Psalmist's English, § 13, γ.] As found in modern hymn-books in G. Britain and America, it is given in an abbreviated form of three or more stanzas, and often with a doxology also from the N. Version. Few collections agree, however, in their selection of stanzas. The arrangement of stanzas is in H. A. & M., 1875, in more extensive use than any other.

Have mercy on us, God Most High. F. W. Faber. [Holy Trinity.] 1st pub. in his Jesus and Mary, &c., 1810, in 11 st. of 4 l., and entitled, “In the Most Holy Trinity.” In addition to its being given in an abbreviated form in Roman Catholic collections, it is also in H. A. & M., 1861 and 1875, and other hymn-books. The arrangement in most extensive use is that of H. A. & M., which is composed of st. i–iii. v., and xi. In Allen's Supplemental Hymn Book, 1868, No. 3, is a cento by G. Rawson, part of which is from this hymn (specially st. i–iii.), and the rest is by him, some of the lines being from his hymn.

“Transcendent mystery unknown,” subsequently pub. in his Hymnary, &c., 1876, p. 39 (see note on p. 40). The cento in Horder's Cong. Hymn., 1884, and others, begin with st. ii. of the original, “Most ancient of all mysteries.” [J. J.]

HAVERGAL, FRANCES R.

Have you ever brought a penny to the missionary box? Emily E. S. Elliott. [Children's Missionary Hymn.] 1st pub. 1853, in the Church Missionary Jubilee Instructor. Included, slightly altered, as No. 19 of the Children's Hymns in Wilson's Service of Praise, 1865, in 6 st. of 4 l. In 1873, Dr. W. F. Stevenson included st. ii–vii., beginning, “O how joyous is the music of the missionary song,” in his H. for Church and Home; and this was repeated in Wilson's Songs of Zion, 1878, and in Allon's Children's Worship, 1878. In the latter it begins, “O joyous is the music.” [J. M.]

Havergal, Frances Ridley, daughter of the Rev. W. H. Havergal, was b. at Astley, Worcestershire, Dec. 14, 1836, and two years later her father removed to the Rectory of St. Nicholas, Worcester. In August, 1850, she entered Mrs. Teele's school, whose influence over her was most beneficial. In the following year she says, “I committed my soul to the Saviour, and earth and heaven seemed brighter from that moment.” A short sojourn in Germany followed, and on her return she was confirmed in Worcester Cathedral, July 17, 1853. In 1860 she left Worcester and her father resigning the Rectory of St. Nicholas, and resided at different periods in Leamington, and at Caswall Bay, Swansea, broken by visits to Switzerland, Scotland, and North Wales. She d. at Caswall Bay, Swansea, June 3, 1879.

Miss Havergal's scholastic acquirements were extensive, embracing several modern languages, together with Greek and Hebrew. She does not occupy, and did not claim for herself, a prominent place as a poet, but by her distinct individuality she carved out a niche which she alone could fill. Simply and sweetly she sings the love of God, and His way of salvation. To this end, and for this object, her whole life and all her powers were consecrated. She lives and speaks in every line of her poetry. Her poems are permeated with the fragrance of her passionate love of Jesus.

her religious views and theological bias are distinctly set forth in her poems, and may be described as mildly Calvinistic, without the severe dogmatic tenets of reprobation. The burden of her writings is a free and full salvation, through the Redeemer's merits, for every sinner who will receive it, and her life was devoted to the proclamation of this truth by personal labours, literary efforts, and earnest interest in Foreign Missions.

[J. D.]

Miss Havergal's hymns were frequently printed, by J. & R. Parlane as leaflets, and by Caswall & Co. as ornamental cards. They were gathered together from time to time and published in her works as follows:

(1) Ministry of Song, 1869; (2) Twelve Sacred Songs for Little Singers, 1870; (3) Under the Surface, 1874; (4) Legal Responses, 1875; (5) Life Chords, 1878; (6) Life Chords, 1880; (7) Life Chords, 1883.

About 15 of the more important of Miss Havergal's hymns, including "Golden harps are sounding," "I gave my life for thee," "Jesus, Master, Whose I am," "Lord, speak to me," "O Master, at Thy feet," "Take my life and let it be," "Tell it out among the heathen," &c., are annotated under their respective first lines. The rest, which are in C. U., number
neearly 50. These we give, together with dates and places of composition, from the Havergal
uses, and the works in which they were published.
These are many, which were printed in Fanlire's Series of Leaflets are distinglshed as (P., 1872, &c.), and those in
Crawall's series (C. 1873, &c.).

1. A happy New Year! Even such may it be. New Year. From Under the Surface, 1874.
2. Certainly I will be with thee. Birthday, Sept. 22, 1874, at Perry Barr. (P., 1875.) Pub. in Under
the Surface, 1874, and Life Monu., 1874.
3. In search of God, beloved and chosen. Sammy in Christ Jesus. (P. 1875.) Pub. in Under
the Surface, 1874, and Life Monu., 1874.
Monu., 1874.
Pub. in Ministry of Song, 1869, and Life Monu., 1874.
her Twelve Sacred Songs for Little Singers, 1870, and her Life Chords, 1849.
7. God will take care of you. All through the day. The Good Shepherd. In Mrs. Brock's Children's H. Re., 1881.
8. God's reinterred all. New Year. 1873, at Winter-
dyke. (C. 1873.) Pub. in Local Responses, 1874, and Life Monu., 1874.
9. Have you not a word for Jesus! Hiddenness for the
Truth. Nov. 21, 1871, at Perry Barr. (P. 1872.) Pub. in
Under the Surface, 1874, and Life Monu., 1874.
10. He hath spoken in the darkness. Voice of God in
in Under the Surface, 1874, and in Life Monu., 1874.
1874, and Life Monu., 1874.
Monu., 1874.
1874, at Ormright Deesoon. (P. 1874.) Pub. in Local
Responses, 1874, and Life Chords, 1889. Miss Havergal's tune. Erdena (Snepp's G. & C. 1874), was composed for this
hymn. The hymn was the author's favorite, and was found in her pocket Bible after her death.
15. I bring my sins to Thee. Resting all on Jesus. June,
1870. (P. 1870.) Prised in the Sunday Magazine,
1870, and Home Words, 1872. Pub. in Under the Surface,
1874, and Life Chords, 1880.
16. I could not do without Thee. Jesus All in All.
May 7, 1873. (P. 1873.) Printed in Home Words, 1873,
and pub. in Under the Surface, 1874, and Life Monu., 1879.
17. In full and glad surrender. Confession, Miss Havergal's sister says this hymn was "The epitome of her life and the focus of its sensation. It is a beautiful hymn of personal consecration to God at all times.
18. In the evening there is weeping. Sorrow followed by joy. June 19, 1849, at the Hotel Jungfru-
lake, Intersake. "It rained all day, except a very long interval before dinner, when the cloud was broken, white clouds were slowly creeping along the Schelzberg Platte. I wrote 'Evening Tears and Morning Songs.' (Marg. reading of Ps. xxi. 8.) (P. 1875.) Pub. in Under the Surface, 1874.
19. Increase our faith, beloved Lord. Increase of
Faith desired. In Local Responses, 1874, in 11 st. of 4,
in St. Luke xvii. §. It is usually given in an abridged
form.
20. Is it for me, dear Saviour! Heaven anticipated.
Nov. 21, 1871, at Perry Barr. (P. 1872.) Pub. in Under
the Surface, 1874, and Life Monu., 1874.
May 17, 1872, at Perry Barr. (P. 1872.) Pub. in Under
the Surface, 1874, and Life Monu., 1874.
22. Jehovah's covenant shall endure. The Divine
23. Jesus, blessed Saviour. New Year. Nov. 29,


8. Hosanna, raise the pealing hymn. Praise to Christ, 1833, and 1st sung in Asley Church, June 9, 1833. Pub. in W. C. Wilson's Bk. of General Psalms, 1840; the Worcester Ps. & Hs., 1849; and The Life Echoes, 1863.

9. How vast the field of souls. Missions. Written in 1837, and pub. in W. C. Wilson's Bk. of General Psalms, 1840; the Worcester Ps. & Hs., 1849; and The Life Echoes, 1863.

10. In doubt and dread dismay. Missions. Written in 1837, and pub. in W. C. Wilson's Bk. of General Psalms, 1840; the Worcester Ps. & Hs., 1849; and The Life Echoes, 1863.


16. To praise our Shepherd's (Saviour's) care. The Good shepherd. Written after witnessing the death of Elizabeth Edwards, aged 12, of St. Nicholas, Worcester, and printed as a leaflet. Pub. in W. C. Wilson's Bk. of General Psalms, 1840; the Worcester Ps. & Hs., 1849; and The Life Echoes, 1863. The author also pub. a Memoir of the child.


In addition to these hymns, his carols, "How grand, and how bright," "Our festal morn is come," and "other" carols were annotated under their respective first lines. Most of these carols and hymns were reprinted in Christmas Carols & Sacred Songs, Chiefly by the Rev. W. H. Havergal, Lond., Nisbet, 1869. [J. J.]

Haweis, Thomas, LL.D., M.D., b. at Truro, Cornwall, 1732. After practising for a time as a Physician, he entered Christ's College, Cambridge, where he graduated. Taking Holy Orders, he became Assistant Preacher to M. Madan at the Lock Hospital, London, and subsequently Rector of All Saints, Aldwincle, Northamptonshire. He was also Chaplain to Lady Huntingdon, and for several years officiated at her Chapel in Bath. He died at Bath, Feb. 11, 1820. He published several prose works, including A History of the Church, A Translation of the New Testament, and A Commentary on the Holy Bible. His hymns, a few of which are of more than ordinary merit, were pub. in his祠

Carmina Christi; or, Hymns to the Saviour. Designed for the Use and Comfort of Those who worship the Lamb that was slain. Bath, B. Hayward, 1792 (399
Hawker, Robert, M.D., was b. at Exeter in 1853, and educated for the medical profession. In 1778 he took Holy Orders, and in 1784 became Incumbent of Charles the Martyr Church in Plymouth, where he remained until his death, on April 6, 1827. Dr. Hawker was well known as a controversial and theological writer. His name is also associated with hymns, especially "Lord dismis us with Thy blessing," and a few others. He pub.:

Psalms and Hymns sung by the Children of the Sunday School, in the Parish Church of Plymouth, at the Sabbath Evening Lecture, c. (c. 1787)

This collection is noticeable as having been one of the first hymn-books published in connection with the Sunday School movement.

It had some slight influence on later collections [Children's Hymns]. (1787). He also pub. in pamphlet form:


These hymns, which are accompanied by passages of Holy Scripture, are:

1. Aba Father! Lord we call Thee, Christ the Father.
2. Amen. We bless Thee, O Thou great Amen! Amen.

[H. J.]

Hawker, Robert Stephen, M.A., grandson of Dr. Robert Hawker, was b. at Plymouth, Dec. 3, 1804, and educated at Pembroke College, Oxford (1824, M.A. 1830). On taking Holy Orders in 1828, he became Curate of Winkleham, Devon, and in 1834 Vicar of Moretonhampstead, Cornwall. He d. at Moretonhampstead, Aug. 13, 1873, having been received into the Roman Catholic communion the previous evening. He pub. several poetical works, including Ecclesia, 1840, in which some of his hymns appeared. Hymns by him were also pub. in Lyra Vaticana, 1864. His "Child Jesus, a Cornish Carol," beginning, "Welcome, that star in Judah's sky," appeared in both these works. Very few of his hymns are in C. U.

[H. J.]

Hawkesworth, John, LL.D. (b. 1715, and d. Nov. 1773), a writer in the Gentleman's Magazine, proprietor and editor of the Adventurer, and friend of Johnson, Warton, and other literary men of note, pub. in 1760, Poems and Translations, and was the author of the well-known Morning hymn "In sleep's serene oblivion laid." This hymn was composed in 1773, "about a month before his death, in a wakeful hour of the night," and dedicated to his wife on rising. It appeared in the Universal Theological Magazine for March, 1802, (Miller's Singers & Songs, &c. p. 210.) It was again given in Collin's Sel., 1812, the Leeds H. Br., 1853, and others; and is in somewhat extenssive use in America. It sometimes begins, as in the American Unitarian Hymn Book, for the Church of Christ, 1835, with the line, "New born, I bless the waking hour." (J. J.)

Hawkins, Ernest, B.D., s. of Major Hawkins, b. Jan. 23, 1802, at Hitchen, and educated at Balliol College, Oxford (1832). He was for sometime a Fellow of Exeter College. On taking Holy Orders he became Curate of Burwash, sub-librarian of the Bodleian Library, Curate of St. George's, Bloomsbury, Minister of Curzon Chapel, Mayfair, London, Prebendary of St. Paul's, and Canon of Westminster. From 1838 to his death, Oct. 5, 1868, he also acted as secretary to the S.P.G. Besides his prose works, which were not numerous but well, Verses in commemoration of the Third Jubilee of the S.P.G., 1851-2. To this little collection his hymns were contributed. The most extensively used of these, "Lord, a Saviour's love displaying" (Mission), has been adopted by many collections.

[J. J.]

Hawks, Annie Sherwood, Mrs. Hawks was b. in Horsick, N. Y., May 28, 1835, and has resided for many years at Brooklyn. Her hymns were contributed to Bright Day, Poems, Juvenile, Royal Diamond, Brightness and Best, Temple Anthems, Tintel Water, and other popular Sunday School hymn-books. They include: "I need Thee every hour" (written April, 1872), "Thine, most gracious Lord!" "Why wert thou? Whom seekst thou?" and others of the same type. (J. J.)

Hayn, Henriette Luise von, dau. of Georg Heinrich von Hayn, master of the hounds to the Duke of Nassau, was b. at Idstein, Nassau, May 22, 1724. In 1746 she was formally received into the Moravian community at Herrnhut. There, and after the dissolution of this community, at Grosswepersdorff, and, after 1751 at Herrnhut, she was engaged as teacher in the Girls' School; and after 1766 in caring for the invalid sisters of the community. She d. at Herrnhut, Aug. 27, 1782. (Koch, vii. 443-447; Allg. Deutsche Biog., xi. 158, &c.) She was a gifted hymn-writer. A fervent love to Christ pervades her productions; and they are remarkably free from the unpleasant sentimentality and that dwelling on the physical details of our Lord's Passion which mars so many of the Moravian hymns of that period. Over 40 hymns or portions of hymns by her are included in the Brüder G. B. of 1778. Only one has come into English use outside the Moravian hymn-books, viz.:

Well is Jesus on the Cross. (Children. This beautiful hymn for children, regarded as Lamb's of the Good Shepherd, first appeared in the Brüder G. B., 1778, No. 1179, in 2 st. of 6 l. It has been included in many recent German collections, as the Berlin G. L. S., ed. 1863, No. 120. Tr. as:

2 K 2
He cometh, on yon hallowed Board.
Cecil F. Alexander. [Holy Communion.] 
Appeared in Lyra Anglicana, 1863, p. 149, in two parts, pt. i. beginning as above, and pt. ii. as "O Jesus, how now, armed and wounded more!"

Another tr. is: "Since I'm Jesus' sheep I am," by R. Massie, in The Day of Rest, 1866, p. 622. [J. M.]

He dyes! the Heavenly Lover dies.
1. Watts. [Passiontide.] 1st pub. in his Hymns Lyricall, 2nd ed., 1708, in 6th of 4 l., and headed, "Christ Dying, Rising, and Reigning." In 1783, J. Wesley reprinted it in full, and without alteration, in his Select Hymns for the Use of Christians of all Denominations, 1783; and it was also adopted by others. The popular form of the text is that given to it by M. Madan in his Ps. & Hys., 1769, No. 114, which reads (the italics being Madan's alterations):—

He dies! the Friend of Sinners dies!  
Lo! Saviour's daughters weep around!  
A solemn darkness veils the skies;  
A sudden trembling shakes the ground;  
Come saints and drop a tear or two,  
For Him who groaned beneath your load;  
He shed a thousand drops for you,  
A thousand drops of richer blood!  
Here's love and grief beyond degree,  
The Lord of glory dies for men!  
But lo! what sudden joys we see!  
Jesus, the dead, revives again!  
The rising God forakes the tomb!  
(Th' tomb in vain forbids His rise!)  
Cherubic legions guard Him home,  
And shout Him welcome to the skies!  
Break off your tears ye saints, and tell  
How high our great Deliverer reigns!  
Sing how He spelt the house of hell,  
And led the monarchs of death in chains!  
Say "Live for ever, wondrous King!  
Born to redeem: and strong to save!"  
Then ask the monster, "Where's thy sting,  
And where thy victory, boasting grave!"

The text was repeated, with slight variations, by A. M. Toplady, in his Ps. & Hys., 1776, No. 185, and also by other and later editors, and is, with the change of a word here and there, the received text of the hymn in G. Britain and America.

Miller (Singers & Songs of the Ch., 1869), Stevenson (Methodist H. Bk. Notes, 1888), and others state that the foregoing alterations were made by J. Wesley. Wesley, however, did not include the hymn in his Ps. & Hys. in 1780, in any form whatever. It was added, as above, by M. Madan, to the New H. Bk. by the Wesleyan Conference in 1800 (i.e. nine years after Wesley's death), and must have been taken from Madan's Ps. & Hys. of 1769, or some other collections which had copied from Madan. Wesley made use of the original text in 1734 (as above); but there is no evidence to show that he ever countenanced Madan's alterations, much less claimed them as his own.

Another altered version of this hymn appeared as, "He dies! the Man of Sorrows dies," in Hall's Mitre, 1836, and is repeated in several modern collections. [J. J.]

He filled the cup with wine, and said. H. M. Bickersteth. [Holy Communion.] 
Written in 1850, and pub. in his Ps. & Hys., 1858, in 6th of 4 l. In 1853 it was pub. in Kennedy, and later in the New Cong. and other collections. In the author's Two Brothers and other Poems, 1872, it appeared in a new form as, "The hour is come; the feast is spread." This revision was made for the H. Comm., 1870. In the annotated ed. of the same, p. 119, Bickersteth says:—

"This hymn for the Holy Communion, by the Editor, has been revised for this work. He ventured to include it, as touching on one aspect of the Lord's Supper, not usually alluded to in sacramental hymns, viz., Matt. xxvii. 28." [J. J.]

He has come! the Christ of God.
H. Bowr. [Christmas.] 
Appeared in the 1st series of his Hys. of Faith and Hope, 1857, in 6th of 4 l., and headed "A Bethlehem Hymn," with the motto "Mundum impulsm in pace—io jacens," Augustine. In its full, or in an abridged form, it is in several collections in G. Britain and America, and is increasing in popularity. [J. J.]

He is coming, He is coming, Not as once, &c. Cecil F. Alexander, née Humphreys. [Advent.] 1st pub. in her Hys. Descriptive and Devotional, 1858, No. v., in 8th of 4 l. It has passed into several collections in G. Britain and America.

He is gone—Beyond the skies. A. P. Stanley. [Ascension.] In a note to this hymn given in his Christ in Song, 1870, p. 261, Dr. Schaff says concerning it:—

"It is here given complete from a ms. copy kindly furnished by the author to the editor, on Ascension Day, May 6, 1869. The Dean informs me that this hymn was written about ten years ago (1859), at the request of a friend, whose children had complained to him that there was no suitable hymn for Ascension Day, and who were eagerly asking what had been the feelings of the disciples after that event."

It first appeared in Macmillan’s Magazine for June, 1862 (vol. vi. p. 158), and was signed "A. P. S." In the Westminster Abbey H. Bk., 1888, it is given in full in 7th of 8 i. It has also furnished the following conclusion which are in C. U.:—

2. He is gone—A cloud of light. This revised and abbreviated version was given with the author’s consent, in the Chapel Royal, Savoy, Hymnary App. 1870, and repeated in the Scottish Church Hys. and other collections.  
3. He is gone—and we remain. In Allen’s Year of Praise, 1867, and also several American hymn-books.  
4. He is gone—Towards their goal. In the Wellington Coll. Chapel Hys., 1860.  
5. He is gone—We heard Him say. In the Oberlin Manual of Praise, 1890.

Taken in these various forms, the use of this hymn is extensive. [J. J.]
He is risen! He is risen! Tell it with a joyful sound. 

Cecil F. Alexander, nee Humphreys. [Easter.] 1st pub. in her Verses for Holy Seasons, 1846, in 5 st. of 6 l. It is given in several collections, and sometimes as "Christ is risen! Christ is risen!" 


He lives! the great Redeemer lives.

Anne Steele. [Easter.] 1st pub. in her Poems on Subjects chiefly Devotional, 1790, vol. i. p. 64, in 5 st. of 4 l. and entitled, "The Incarnation of Christ," and in Sedgwick's reprint of her Hymns, 1863, p. 49. It passed into the Nonconformist collections through Rippon's Sel., 1787; and into those of the Ch. of England through Toplady's Ps. & Hymns, 2nd ed. 1787. It is one of the most popular of the author's hymns, and is in extensive use, especially in America.  

[C. J.]

He sendeth sun, He sendeth shower.

Sarah Adams, nee Flower. [Resignation.] Contributed to and 1st pub. in W. J. Fox's Hymns and Anthems, 1841, No. 101, in 3 st. of 6 l. It is in extensive use, especially in America. Sometimes it is given as "God sendeth sun, He sendeth shower," as in the Leeds H. Bk., 1833, and other collections.  

[C. J.]

He that doeth nothing fails not.

J. Bunyan. [Humility.] This hymn was given in Bunyan's Pilgrim's Progress, 1684. Pt. ii., as the Shepherd's Boy's song heard by Great-heart, Christiana, and the rest of the pilgrims in the Valley of Humiliation. It is thus introduced:

"Now, as they were going along, and talking, they espied a boy feeding his father's sheep. The boy was in very mean clothes, but of a very fresh and wellfavoured countenance; and as he sat by himself, he sang. Hark! said Mr. Great-heart, to what the shepherd's boy saith. So they hearkened, and he said:

- He that doeth nothing fails not;
- He that is low, has pride;
- He that is humble, ever shall
- Have God to be his Guide.
- I am content with what I have;
- Little be it or much;
- And, Lord, contentment still I crave,
- Because Thou savest such.
- Fullness to such a burden is,
- That go on pilgrimage;
- Here little, there larger, lies,
- In best from age to age."

"Then said the Guide, Do you hear him? I will dare to say, that this boy lives a merrier life, and wears more of that heart called heart's ease in his bosom, than he that is clad in silk and velvet; but we will proceed in our discourse."

This hymn was frequently included in the older hymn-books, but is seldom found in modern collections.  

[C. J.]

He was there alone, when even.

Sir J. Bowring. [Retirement and Devotion.] Appeared in his Hymns, 1823, in 4 st. of 4 l. in 1684 it was given in Longfellow and Johnson's Book of Hymns, Boston, in 3 st. In this form it has been repeated in a few modern Unitarian collections.  

[C. J.]

He who walks in virtue's (God's true) way.

Sir J. Bowring. [Peace.] 1st pub. in the 2nd ed. of his Matins and Vespers, &c., 1824, in 3 st. of 8 l. and again in the 3rd ed., 1841. In its original form it is not often found in C. U. An altered text is given in Kennedy, 1863, as "He who walks in God's true way."  

[C. J.]

He wills that I should holy be.

C. Wesley. [Holiness.] A cento from his Short Hymns, &c., 1762, thus: -

St. 1. 

In this form it was given in the Wes. H. Bk., 1780, No. 396, is continued in the revised ed., 1873, and is found in many collections in G. Britain and America.  

[C. J.]

Head of Thy [the] Church triumphant.

C. Wesley. [In time of Trouble.] 1st pub. in his Hymns for Times of Trouble for the Year 1745, No. xvi., in 4 st. of 10 l. (P. Works, 1868-72, vol. iv. p. 79). The special Trouble was the threatened attack on England by Charles Edward Stuart, the young Pretender, in consequence of which, together with foreign wars, a National Fast was proclaimed. This Wesley tract, composed on that occasion, contained 15 hymns. This hymn was included in Whitefield's Coll., 1753; Madan's Ps. & Hymns, 1790; Toplady's Ps. & Hymns, 1778; the early editions of the Lady Huntingdon Coll., and others of the older hymn-books. Gradually it became very popular, and its use extended to most English-speaking countries. Notwithstanding this success it was excluded from the Wes. H. Bk. until the revised ed., 1875. It has been and still is often attributed to De Courcy. The mistake began with Bickersteth in his Christ. Psalmody, 1833. He copied from De Courcy's Coll., in which authors' names were not given, and was thus led into the error. In the last stanza of the hymn there is a reference to the death of Stephen, which has led in a few instances to the adoption of the hymn for St. Stephen's day.

In Archdeacon Robinson's Last Days of Bishop Heber, pp. 179-180, quoted in Heber's Life, 1830, vol. ii. pp. 433-6, the Archdeacon says, under date 'Trichinopoly, April 2, 1826' (the day before the Bishop's sudden death at that place):

"On returning from church in the morning, I was so ill as to be obliged to go to bed, and with his [the Bishop's] usual affectionate consideration, he came and sat the greater part of the afternoon with me. Our conversation this afternoon turned chiefly on the blessedness of Heaven, and the best means of preparing for its enjoyment. He repeated several lines of an old hymn which he said, in spite of one or two expressions which familiar and injudicious use had tended to vulgarize, he admired as one of the most beautiful in our language, for rich and elevated tone of devotional feeling."

"Head of the Church triumphant:
- We joyfully adore Thee," &c.

This is great praise. The hymn, however, lacks the refinement which is so marked a feature in the finest of C. Wesley's compositions. Its use is extensive.  

[C. J.]

Headlam, Margaret Ann, daughter of Ven. John Headlam, Archdeacon of Richmond, b. Jan. 4, 1817, is the author of:

1. Holy is the seed-time, when the buried grain.  

Harvest. Written, c. 1862, for a Harvest Festival in
the parish of Whorlton, Durham, and pub. in a 
privately printed "Supp. to Pott's Hymns, &c." It was 
also given in the 8. P. A. H. Church Hymns, 1871. In his 
note thereon (J. A. J., vol. ed. p. i.) Mr. Ellerton 
gives these details, and adds an omitted stanza, and an 
original tune (Whorlton) composed for it by Dr. Dykes.

3. The fourth. O Lord, are open. Re-opening of a 
church. Written for the re-opening of St. Oswald's 
Church, Durham, Aug. 1, 1893, and printed as a leaflet.

[3. J.]

Heal us, Emmanuel, here we are. 
W. Cooper. [Lev. 1] 1st pub. in the Olney 
Hymns, 1779, Bk. ii., No. 14, in 6 st. of 4 l., 
and headed, "Jehovah Rophi,—I am the 
Lord that healeth thee." It is often found in 
the older collections in its original form, and 
it still retains its place in a few modern hymnals. 
Taken in its original, and the following 
altered forms of the text, its use is somewhat 
extensive:—

1. Heal us, Emmanuel! heal our prayer. 
This was given in the Salisbury H., Bk. 1851, and was 
reprinted in the S. P. C. K. Church Hymns, 1871, and others.

2. Heal us, Emmanuel, here we stand. 
In the Amer. Tract Society's Songs of Zion, 1854, &c.

3. Heal us, Emmanuel, we are here. 
In the New 
Church, 1858, and others.

4. Divine Physician of the Soul. In Kennedy, 
1863.

5. Healer Divine, O hear our prayer. In a few 
American hymnals, including the Episcopal Hymn, for 
Ch. of Rest, Phila., 1860.

The references in this hymn to the father of 
the deaf and dumb child (St. Mark ix. 24), 
and to the woman healed of the issue of 
blood (St. Mark r. 34), render it most 
appropriate for use when those portions of Holy 
Scriptures are read in public worship, e.g. 
March 2, and 9

[3. J.]

Hear, Lord, the songs of praise and 
prayer. W. Cooper. [Sunday School 
Anniversary.] This hymn was pub. in Rowland 
Hill's Divine Hymns, attempted in Easy 
Language for Children, &c., 1790, p. 38, 
No. 37, in 6 st. of 4 l. and headed, "A 
hymn for Sunday School Children. 'Better is a poor 
and vile child than an old and foolish king.' 
Eccl. iv. 13." In his Preface, p. viii., Hill 
says, Hymns 24 ("How happy are those little 
ones") and 37 were added by the gentleman 
that compiled the publication. It was also 
given in the Christian Observer, Oct. 1808,
with the following letter as an introduction:—

"The following hymn, composed by the poet Cooper 
for the anniversary of the establishment of the Sunday 
Schools at Olney, and, perhaps, not ill calculated for 
general use on such anniversaries in other parishes, has 
never, I believe, been printed. If you agree with me 
in thinking the publication of it desirable, it is very 
much at your service. Its tendency is, certainly, the 
same with that of other productions of his pen. And 
in internal evidence, as to authorship, is so strong, that 
it is perhaps unnecessary for me to say I transcribe a 
copy sent to Mrs. Unwin, in her own handwriting, to 
her daughter, Mrs. Powley... E. Kittington, Ottersh, 
Aug. 16."

The hymn is in 6 st. of 4 l., the opening 
stanza being:—

"Hear, Lord, the songs of praise and prayer. 
In heaven, Thy dwelling-place, 
For children made the public care, 
And taught to seek Thy face."

In the Leeds S. S. H. Bk., 1833, it is abbreviated 
and in this form it is known to 
modern collections. One or two of the 
remaining stanzas might be added with advantage. 
[3. J.]

Heavenly Father. William Beadon. R.C.D., 
was educated at New College, Oxford (B.C.L.
1840). He was for some time Fellow and 
Tutor of his College; Precentor of Salisbury 
Cathedral; Chaplain to the Bp. of Salisbury; 
and Select Preacher at Oxford. He was 
author of The Psalter pointed to the Gregorian 
Tunes, and of Prayers for Children especially 
in Parochial Schools, with a Morning and 
Evening Hymn, Oxford, 1846. The hymn 
is given in two forms, one for Morning 
and the second for Evening. It begins:—"O 
Father, Who didst all things make," Mr. 
Heathcote d. in Aug. 1862.

[3. J.]

Heavenly Father, Sovereign Lord, 
Eve faithful, &c. C. Wesley. [Promised 
Happiness.] Appeared in Hymns & Soc. Poems, 
1740, as a paraphrase of Isaiah, xxxv., in 20 
The hymn, "Faint the earth, and parched
HEAVENLY FATHER, TO

Heber, Reginald. 

His last act, for immediately on taking off his clothes, he went into a large cold bath, where he had bathed the two preceding mornings, but which was now the destined agent of his removal to Paradise. Half an hour after, his servant, alarmed at his long absence, entered the room and found him a lifeless corpse.” Life, &c., 1830, vol. ii. p. 437.

Heber’s hymns were all written during the Hodnet period. Even the great missionary hymn, “From Greenland’s icy mountains” notwithstanding the Indian allusions (“India’s coral strand,” “Ceylon’s isle”), was written before he received the offer of Calcutta. The touching funeral hymn, “Thou art gone to the grave;” was written on the loss of his first babe, which was a deep grief to him. Some of the hymns were published (1811–16) in the Christian Observer; the rest were not published till after his death. They formed part of a ms. collection made for Hodnet (but not published), which contained, besides a few hymns from older and special sources, contributions by Milman. The first idea of the collection appears in a letter in 1809 asking for a copy of the Oney Hymns, which he “admired very much.” The plan was to compose hymns connected with the Epistles and Gospels, to be sung after the Nicene Creed. He was the first to publish sermons on the Sunday services (1822), and a writer in The Guardian has pointed out that these efforts of Heber were the germ of the new familiar practice, developed through the Christian Year (perhaps following Ken’s Hymns on the Festivals), and by Augustus Hare, of welding together sermon, hymn, and liturgy. Heber tried to obtain from Abp. Manners Sutton and the Bp. of London (1820) authorization of his ms. collection of hymns by the Church, enlarging on the “powerful engine which hymns were among Disciples, and the irregular use of them in the church, which it was impossible to suppress, and better to regulate. The authorization was not granted.” The lyric spirit of Scott and Byron passed into our hymns in Heber’s verse; imparting a fuller rhythm to the older measures, as illustrated by “Oh, Saviour, is Thy promise fled,” or the martial hymn, “The Son of God goes forth to war,” pressing into sacred service the freer rhythms of contemporary poetry (e.g. “Hymn of the best and of the sons of the morning”; “God that madest earth and heaven”); and aiming at consistent grace of literary expression. Their beauties and faults spring from this modern spirit. They have not the scriptural strength of our best early hymns, nor the dogmatic force of the best Latin ones. They are too flowing and florid, and the conditions of hymn composition are not sufficiently understood. But as pure and graceful devotional poetry, always true and reverent, they are an unfailing pleasure. The finest of them is that majestic anthem, founded on the rhythm of the English Bible, “Holy, Holy, Holy, Lord God Almighty.” The greatest evidence of Heber’s popularity as a hymn-writer, and his refined taste as a composer, is found in the fact that the local contents of his ms. collection which were given in his posthumous Hymns written and adapted to the Weekly Church Service of the Year, London, J. Murray. 1827; which included 57 hymns by Heber, 12 by Milman, and 29 by other

Heavenly Father, to Whose eye. J. Conder. (In Temptation.) Pub. in the Cong. H. Bk., 1835, No. 53, in 8 st. of 4 lines, as a paraphrase of the clause, “And lead us not into temptation, but deliver us from evil,” in the Lord’s Prayer. In The Choir and the Oratory, 1837, it is repeated as one of a series of hymns on the Lord’s Prayer, and again in his Hymns of Prayer and Praise, 1856. It is usually given in an abbreviated form, and sometimes with the addition of a doxology. The last three stanzas, beginning, “Lord, uphold me day by day,” are often used as a separate hymn.

Heber, Reginald, b. d. Born at Malpas, April 21, 1783, educated at Brasenose College, Oxford; Vicar of Hodnet, 1807; Bp. of Calcutta, 1822; d. at Trichinopoly, India, April 3, 1826. The gift of versification showed itself in Heber’s childhood; and his Newdigate prize poem Palestine, which was read to Scott at breakfast in his rooms at Brasenose, Oxford, and owed one of its most striking passages to Scott’s suggestion, is almost the only prize poem that has won a permanent place in poetical literature. His sixteen years at Hodnet, where he held a half-way position between a person and a squire, were marked not only by his devoted care of his people, as a parish priest, but by literary work. He was the friend of Milman, Gifford, Southey, and others, in the world of letters, endeared to them by his candour, gentleness, “salient playfulness,” as well as learning and culture. He was on the original staff of The Quarterly Review; Hamiton Lecturer (1815); and Preacher at Lincoln’s Inn (1822). His edition of Jeremy Taylor is still the classic edition. During this portion of his life he had often had a lurking fondness for India, had traced on the map Indian journeys, and had been tempted to wish himself Bishop of Calcutta. When he was forty years old the literary life was closed by his call to the Episcopate. No memory of Indian annals is holier than that of the three years of ceaseless toil, splendid administration, and saintly enthusiasm, of his tenure of the see of Calcutta. He ordained the first Christian native—Christian David. His first visitation ranged through Bengal, Bombay, and Ceylon; and at Delhi and Lucknow he was prostrated with fever. His second visitation took him through the scenes of Schwartz’s labours in Madras Presidency to Trichinopoly, where on April 3, 1826, he confirmed forty-two persons, and he was deeply moved by the impression of the struggling mission. He was much so that he showed no appearance of bodily exhaustion. On his return from the service he retired into his own room, and according to his invariable custom, wrote on the back of the address on Confirmation—Trichinopoly, April 3, 1826. This was

with drought,” in Martinneau’s Hymns, &c., 1873, and a few American collections, is composed of st. xi, xii, iii., v. (in the order named), very much altered. In the Wes. H. Bk., 1789, No. 539, the original hymn was given in two parts, Pt. ii. beginning:—"Where the ancient dragon lay." In this form it is retained in the revised ed., 1875, and is also found in other collections. [J. J.]
writers, are in C. U. in G. Britain and America at the present time:—

[Dr. Hedge's hymns, about one half are annulled under their respective first lines. Those given below were pub. in Dr. Hedge's Posthumous Hymns, &c., 1827. Some of them are in extensive use in G. Britain and America; but as they possess no special histories they are grouped together as from the Hymns, &c., 1827:—]

1. Beneath our feet, and o'er our head. Burial.
3. Lo, the little of the field. Teachings of Nature, or, Gospel for 15th S. after Trinity.
4. O God, by whom the seed is given. Nzapasina.
5. O God, my sins are manifold. Forgiveness, or, Gospel for 22d S. after Trinity.
7. O King of earth, and air, and sea. Feeding the Multitude, or, Gospel for 4th S. in Lent.
8. O more than merciful. Whose bounty gave. Good Friday.
10. O Thou, Whom neither time nor space. God unsearchable, or, Gospel for 5th S. in Lent.
12. Room for the proud! Ye sons of clay. Lives and Labors, or, Gospel for 1st S. after Trinity.
13. Sit thou on my right hand, my Son, saith the Lord. Ascension.
14. Spirit of truth, on this thy day. Whitsunday.
15. The feeble pulse, the grapping breath. Burial, or, Gospel for 1st S. after Trinity.
16. The God of glory walks His round. Septuaginta, or, the Labours on the Market-place.
17. The sound of war in earth and air. Wrestling against Principalities and Powers, or, Epistle for 21st S. after Trinity.
18. The world is grown old, her pleasures are past. Adven; or, Epistle for 4th S. in Advent.
19. There was joy in heaven. The Lost Sheep; or, Gospel for 3rd S. after Trinity.
21. To conquer and to save. The Son of God. Christ the Victor.
22. Virgin-born, we bow before Thee. The Virgin Mary. Or, Gospel for 3rd S. in Lent.
23. Wake not, O mother, sounds of lamentation. Raising the Widow's Son, or, Gospel for 5th S. after Trinity.
24. When on her Maker's bosom. Holy Matrimony, or, Gospel for 2d S. after Epiphany.
25. When through the torn sail the wild tempest is streaming. Sailing the Sea, or, Gospel for 4th S. after Epiphany.

This list is a good index of the subjects treated of in those of Dr. Hedge's hymns which are given under their first lines, and shows that he used the Gospels far more than the Epistles in his work. [J. J.]

**Hedge, Frederick Henry, d. d., a. of Professor Hedge of Harvard College, was b. at Cambridge, Massachusetts, 1805, and educated in Germany and at Harvard.** In 1829 he became pastor of the Unitarian Church, West Cambridge. In 1835 he removed to Bangor, Maine; in 1850 to Providence, and in 1851 to Brockline, Mass. He was appointed in 1857, Professor of Ecclesiastical History at Cambridge (U.S.), and in 1872, Professor of German Literature at Harvard. Dr. Hedge is one of the editors of the Christian Examiner, and the author of The Prose Writers of Germany and their works. In 1852 he edited, with Dr. F. D. Huntington, the Unitarian Hymns for the Church of Christ, Boston Crosby.

Nichols & Co. To that collection and the supplement (1858) he contributed the following trio, from the German:—

1. A mighty fortress is our God. (Ein feste Burg.)
2. Christ hath arisen, joy to, &c. (Gesche's Praise.)
3. The sun is set for ever sounding. (Goethe's Praise.) For 2 and 3 see Goethe.

There is also in the Unitarian Hymn [Tune] Bk. for the Church & Home, Boston, 1865, a tr. from the Latin.

4. Holy Spirit, Fire divine. ("Ver Sacrum Spiritus")

**Dr. Hedge's original hymns, given in the Hymn, for the Church, 1858, are:—**

7. Twas in the East, the mystic East. Christmas.
8. Twas the day when God's anointed. Good Friday. Written originally for a Confirmation at Bangor, Maine, held on Good Friday, 1843. The hymn "It is finished, Man of Sorrows! From Thy cross, &c." in a few collections, including Martinsee's Hymns, &c., 1873, is composed of st. 4th - vi. of this hymn. [F. M. B]

**Heermann, Johann, s. of Johannes Heermann, furrier at Raudten, near Wolfen, Silesia, was b. at Raudten, Oct. 11, 1585. He was the fifth but only surviving child of his parents, and during a severe illness in his childhood his mother vowed that if her recovered she would educate him for the ministry, even though she had to beg the necessary money. He passed through the schools at Wolfen; at Fraustadt (where he lived in the house of Valerius Herberger, q.v., who took a great interest in him); the St. Elizabeth gymnasium at Breslau; and the gymnasium at Brieg. At Easter, 1609, he accompanied two young noblemen (sons of Baron Wenzel von Rothkirch), to whom he had been tutor at Brieg, to the University of Strasburg; but an affection of the eye caused him to return to Raudten in 1610. At the recommendation of Baron Wenzel he was appointed diaconus of Köben, a small town on the Oder, not far from Raudten, and entered on his duties on Ascension Day, 1611, and on St. Martin's Day, 1611, was promoted to the pastorate there. After 1623 he suffered much from an affection of the throat, which compelled him to cease preaching in 1633, his place being supplied by associates. In October, 1638, he retired to Lissa in Posen, and on Sept. 1647 (Feb. 17, 1647. (Koch, ii. 16-36; Allg. Deutsche Biog., xi. 247-249, &c.)

Much of Heermann's manhood was spent amid the distressing scenes of the Thirty Years' War; and by his own ill-health and his domestic trials he was trained to write his beautiful hymns of "Cross and Consecration." Between 1629 and 1634, Köben was plundered four times by the Lichtenstein dragoons and the rough bands under Wallenstein sent against Silesia by the King of Austria in order to bring about the Counter-Reformation and restore the Roman Catholic faith and practice, while in 1616 the town was devastated by fire, and in 1631 by pestilence. In these troublous years Heermann several times lost all his movable goods, once he had to keep away from Köben for fourteen weeks; twice he was nearly starved; and once, while crossing the Oder in a frail boat loaded almost to sinking, he heard the bullets of the pursuing soldiers whistle just over his head. He bore all with courage and patience, and he and his were wonderfully preserved from death and dishonour. He was thus well grounded in the school of affliction, and in his House and Heart lies in the words of one of his finest hymns is: "Songs of Tears. In the time of the persecution and distress of pious Christians."
As a hymn-writer, Heermann ranks with the best of his century, some indeed regarding him as second only to Gerhards. He began writing Latin poems about 1605, and was crowned as a poet at Brug on Oct. 8, 1608. He marks the transition from the objective standpoint of the hymn-writers of the Reformation period to the more subjective and experimental school that followed him. His hymns are distinguished by depth and tenderness of feeling; by firm faith and confidence in face of trial; by deep love to Christ, and humble submission to the will of God. Many of them became at once popular, passed into the hymn-books, and still hold their place among the classics of German hymnody. They appeared principally in—

(1) Dorothea Cursch. Haus- und Herz-Musicae. Leipzig and Brauns, 1636, with 49 hymns (2nd ed. 1639, with 54; 3rd ed. 1644, with 80). The first section is entitled "Hymns of Penance and Consolation from the words of the Ancient Fathers of the Church." Seven of these, however, have no mention in their individual titles of the sources from which they are derived; and the remainder are mostly based on Latin hymns, but on the prose meditations in Martin Moller's Medicinalia sanctorum patrum, or on the mediaval compilations known as the Meditations and the Missale of St. Augustine. (2) Sonntag- und Fast-Evangelien. Leipzig and Brauns 1636, being hymns on the scriptures for Sundays and festivals. (3) Portae Erseckstunden. Nürnberg, 1639; and its Fröhere Fortzierung, also Nürnberg, 1646 [both in Wernsperge], are poems rather than hymns. The hymns of the Haus- und Herz-Musicae, with a representative selection from Heermann's other poetic works, were edited by C. F. V. Wackernagel, prefixed by a long biographical and critical introduction, and published at Stuttgart, 1646.

Six of the most important of Heermann's hymns are annotated under their respective first lines. The other hymns by Heermann which have passed into English are—:

1. Hymns in English C. U.
   Tr. as—:
   1. O Lord, who once for me, a good tr. of stt. i, ii, iv, v, vi., by A. T. Russell, as No. 158 in his Hymns for the Church.
   In other trs. are: (1) "O Jesu: Bridegroom of my Soul," by J. C. Jacob, 1722, p. 44 (1722, p. 73). (2) "Dear Saviour, who for me hast borne," by Miss Dunn, 1857.
   3. O Lord, who once for me, a good tr. of stt. i, ii, iv, v, vii., by A. T. Russell, as No. 158 in his Hymns for the Church.
   In other trs. are: (1) "O Jesu: Bridegroom of my Soul," by J. C. Jacob, 1722, p. 44 (1722, p. 73). (2) "Dear Saviour, who for me hast borne," by Miss Dunn, 1857.
   3. O Lord, who once for me, a good tr. of stt. i, ii, iv, v, vii., by A. T. Russell, as No. 158 in his Hymns for the Church.
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   In other trs. are: (1) "O Jesu: Bridegroom of my Soul," by J. C. Jacob, 1722, p. 44 (1722, p. 73). (2) "Dear Saviour, who for me hast borne," by Miss Dunn, 1857.
Chapter," "Tr. as: (1) "O dear Christians, as its needful, would ye," as No. 153 in pt. I. of the Moravian H. Bk., 1754. (2) "Help us, O Christ, to watch and pray," a fair std. in the Bk. of 1766 in the Moravian H. Bk., 1754. (1749, No. 1221).

11. We call Ich sieben hin. Lent. 1636, p. 28, in 11 st. entitled: "A hymn of consolation in which a troubled heart lays all its sins in true faith upon Christ. From Tauler." (Based on M. Muller's Meditationen.)


HEINRICH ERNST

8. Mark, the loud trumpet of our God. National Hymn.

9. Mark, 'tis your heavenly Father's call. A Prayer to be used by the Young.

10. I ask not (honest) wealth, nor pomp, nor power. Wisdom and Knowledge desired. Brief Instruction.


14. To Thee, my Shepherd, and my Lord. The Good Shepherd.

15. Unhappy city, hast thou known. Christ weeping over Jerusalem. From this the cento, "And can mine eyes weep without a tear?" is taken.


17. Yes, I will bless Thee, O my God. Praise of the Father. The text is often altered. The cento: "My soul shall praise Thee, O my God," in 1744, is from this hymn.

Most of these hymns are in Collyer's Collection, 1812. There are also 8 in Hatfield's Church H. Bk., N.Y., 1872, and 7 in the Songs for the Sanctuary, N.Y., 1865. [W. T. B.]

Hehli, Matthias Gottfried, was b. April 30, 1703, at Ebersbach, near Gießen, Würtemberg, and studied at the University of Tübingen (M.A. 1723). He was assistant clergyman in a village near Tübingen when Zinzendorf visited Tübingen in 1733. Thereafter he became a Moravian, was ordained in 1744 a presbyter, and in 1751 was consecrated in London as coadjutor bishop for America. He arrived at Bethlehem, Pennsylvania, Dec. 10, 1753, and in Nov., 1756, removed to Lititz. On account of advancing years he resigned his office in 1781, and d. at Lititz, Dec. 4, 1787 (Koch, v. 348-350). His hymns were written during his stay at Herrnhut, and appeared in the Herrnhut G. B., 1785, and its Appendices. One has passed into English non-Moravian use, viz.:

Goethe, erbert the Majestad. Suppliance. This is No. 1564 in Appendix iii. to the Herrnhut G. B., 1770, in 4 m. of 10 l. In the Brüder G. B., 1770, it is No. 1698, and in the Historische Nachricht thereof 2. ii. is entitled to Hehli, and is, in the analogue to "Rise exalt the Majesty," is entitled, "Lamm und Haupts, das selige gesalt," are included in Knapp's ed., 1845, of Zinzendorf's Geistliche Lieder, p. 210, and dated 1753. "Tr. as:"

Rise, exalt the Majesty, to full, by P. H. Molter, as No. 116, in the Moravian H. Bk., 1742, with an added st. iii. from "Lamm und Haupts, das selige gesalt," by N. L. von Zinzendorf (No. 1899 in Appendix iv. to the Herrnhut G. B., 1738, in 1 m. of 10 l. and this ed. of Knapp, 1845, p. 121, dated May 26, 1738). In the 1789 and later eds. of the Moravian H. Bk. (1830, No. 164), it is greatly altered, and begins, "Rise, exalt our Head and King." Included in Montgomery's Christian Psalms, 1835, and J. S. Larke's ed., 1841. [J. M.]

HEINRICH ERNST, eldest s. of Christian Ernst, Count of Stolberg Wernigerode, was b. at Wernigerode, Dec. 7, 1716. During the lifetime of his father (who was one of the best hymnologists of his day, and founder of the Ducal Library at Wernigerode), he was Canon of Halberstadt. He succeeded to the estates in 1771, and d. at Halberstadt, Oct. 24, 1778.

He contributed four hymns to the Wernigerode G. B., 1735. A selection from his Geistliche Gesänge was pub. at Halle, 1745-52. The rest of his printed hymns appeared in his Befrachtungen der Sonn- und Festtage in Lüneburg, Wernigerode, 1750 (all original) and in the Neue Sammlung geistlicher Lieder, Wernigerode, 1752, which includes his hymns.
Heinrich of Laufenburg was a native of Laufenburg, Aargau, Switzerland. The earliest notice of him is that in 1434 he was dean of the Collegiate Church of St. Maurice at Zoltingen in Aargau. He afterwards held a similar post at Freiburg, in Baden; but in 1443 became a monk in the monastery of the Knights of St. John at Strassburg ("Zum grünen Werde"). He was living there in 1458, but probably died in that year or soon after (Koch, i. 213-214; Allg. Deutsche Bis., xix. 810-813, &c.).

He was the most important and most prolific hymn-writer of the 15th cent., and a number of his productions are of sweetness and acidity. Most of them are in honour of the B.V.M. Many are in metres, while others are written to song tunes, or are recitations, or translations from the Latin. A large number are included by Wackernagel in his second volume, principally taken from a paper of his, the 15th cent., which he found in the town library at Strassburg.

Two of the best of his original hymns are:

1. Ash holier Herre Jesu Christ. Cradle Hymn. This beautiful prayer of a mother for her infant child is given by Wackernagel, ii. p. 534, in E. of St. John, May 6, from the Strassburg MS., where it is entitled "Benedictio pueroer." In his Kleine u. B., 1860, Wackernagel gives it as No. 114 (omitting st. ii.) with the original melody, dating both 1429. The text is also in Hoffmann von Fallersleben, ed. 1861, No. 125. Tr. as:

Ah! Jesu Christ, my Lord most dear. A full and very good tr. by Miss Winkworth in her Christian Songs, &c., 1869, p. 93. The address to the B. V. M. in st. ii.

"Maria, mother Jesu Christ, sit auf deins kindes gos altig blus," is translated as:

"Since to Thy heavenly kingdom, Lord, All things obey Thy lightest word."

Her tr. was adopted with alterations by the Rev. H. White in the Savoy Hymnary (Chapel Royal, Savoy), 1870, No. 35, beginning, "Lord Jesu Christ, our Lord most dear." Instead of taking the very good original melody, Mr. White altered the hymn to 6-8 metre, and omitted st. iv., v. This form has been repeated in the S. P. C. K. Church Hymns, 1871; Mrs. Brock's Children's H. Bk., 1881, and others.

2. Ich wollte dass ich dahin wär. Eternal Life. A beautiful hymn of spiritual homesickness. Wackernagel, ii. p. 540, includes a version in 13 st. of 2 l. from the Strassburg MS.; and another in 2 st. of 2 l. from a 15th cent. MS. at Berlin. Hoffmann von Fallersleben, 1861, gives the Strassburg text as No. 54; and a form in 9 st. from a ms. at Inziken, near Singauingen, dating 1470-1498, as No. 55. In his Kleine u. B., 1860, Wackernagel gives as No. 74 a slightly altered form of the Strassburg text, along with the original melody. Tr. as "I would I were at last at home," by Miss Winkworth, 1869, p. 92.

Heinrich of Meissen, better known by his title of Frauenlob or Frauenlob [some have regarded Frauenlob as his surname], was b. at Meissen, in Saxony, c. 1250, and educated at the Cathedral school there. Of Humble origin, but the early Minnesingers, he adopted the profession of wandering minstrel as a means of livelihood. After residing for longer or shorter periods at the courts of many South and North German princes, he settled at Mainz about 1311; where he, the most important of the later Minnesingers, is said to have founded the first school of the Mastersingers. He d. at Mainz, Nov. 29, 1318 (Allg. Deutsche Bis., vii. 281-292, &c.). His poems (edited by Ludwig Ettmüller, at Quellenburg, 1433, as his Leichte, Sprüche, Streitgedichte und Lieder) are voluminous, overburdened by a display of learning, and often in intricate and artificial metrical forms. Two of his religious poems have passed into English, viz.:

1. Geregt sei Dank durch alle Welt. Advent. Mützel, 1858, No. 263, quotes this in 9 st. of 4 l. from a defective ed. of Crüger's Pfraxis, c. 1659. In the ed. of 1661 it is No. 85, marked Henrik. Heit. Since then it has appeared in almost all German hymn-books (in the Berlin G. L. B, ed. 1863, No. 132), and takes rank as one of the finest Advent Hymns. Tr. as:

1. All the world exult the Lord, omitting st. vi.

2. Be our God with thanks adored. A tr. of st. i.-iv. by A. T. Russell in his Ps. & Hymns, 1851.

3. Let the earth now praise the Lord. A good tr., omitting st. vii., by Miss Winkworth in her C. B. for England, 1863. Repeated in full in Schaff's Christ in Song, 1869, and, abridged, in
HELMOLD, LUDWIG

University (M.A. 1554) as lecturer till his appointment in 1561 as co-rector of the St. Augustine Gymnasium at Erfurt. When the University was reconstituted in 1563, after the dreadful pestilence in 1563-64, he was appointed dean of the Philosophical Faculty, and in 1569 had the honour of being crowned as a poet by the Emperor Maximilian II., but on account of his determined Protestantism he had to resign in 1570. Returning to Mühlhausen, he was appointed, in 1571, deacon of the St. Mary's Church, and in 1586, pastor of St. Blasius's Church and Superintendent of Mühlhausen. He died at Mühlhausen, April 8, 1588. (Kock, ii. 234-241; Allg. Deutsche Biog., xi. 701-702; Bode, pp. 87-88, &c.)

Helmold wrote many Latin hymns and odes, and numerous German hymns for school use, including a complete metrical version of the Augsburg Confession. His hymns for church use are mostly clear and concise paraphrases of Scripture histories and doctrines, simple and earnest in style. Lists of the works in which his hymns appeared (to the number of some 400) are given by Kock and Bode.

His hymns tr. into English are:

1. Herr Gott, erhalt uns fur und fur. Children. On the value of catechetical instruction as conveyed in Luther's Catechism for Children. 1st pub. in Helmbold's Druckausgebi. Lieder auf die Fest dadurch won. Mühlhausen, 1594 (preface to tenor, March 21, 1585), and thence in Warburg, iv. p. 677, and Müllert, No. 314, in 4 st. of 4 l. In Porta's C. B., ed. 1855, No. 977. The only tr. in C. U. is:

   O God, may we ever pure remain, in full, by Dr. M. Loy, in the Ohio Luth. Hymn., 1890.

2. Nun lasst uns Gott dem Herrn. Grace after Meal. Included in his Geistliche Lieder, 1575, in 8 st. of 4 l. and thence in Warburg, iv. p. 647, and the Unr. L. S., 1851, No. 500. The trs. are: (1) "To God the Lord be rendered," as No. 326 in pt. i. of the Moravian H. Bk., 1754. (2) "Now let us praise with fervour," in the Suppl. to Ger. Psalmody, ed. 1755, p. 75. (3) "To God the Lord be praised," as No. 778 in the Moravian H. Bk., 1789 (1849, No. 1153).

3. Von Gott will ich nicht lassen. Trust in God. Lausmann in Koch, viii. 363-370, thus relates the origin of this the best known hymn by Helmbold:

In 1563, while Helmbold was preacher of the Gymnasium at Erfurt, a pestilence broke out, during which about 400 of the inhabitants died. As all wise could fly from the place, Dr. Paulusius Helbig, Rector of the University (with whom Helmbold had formed a special friendship, and whose wife was grandmother of his eldest daughter), was about to do so, leaving behind him Helmbold and his family. A hymn for-bodings filled the hearts of the parting mothers. To console them and nerve them for parting, Helmbold composed this hymn on Psalm xxxiii. v. 23.

The hymn seems to have been first printed as a broadsheet in 1563-64, and dedicated to Regina, wife of Dr. Helbig, and then in the Hamburgh Christliche Hausepsang, Hamburg, 1569, in 9 st. of 8 l. Warburg, iv. pp. 630-633, gives both these forms and a third in 7 st. from a ms. at Dresden. Included in most subsequent hymn-books, e.g. as No. 680 in the Unr. L. S., 1851. The trs. in C. U. are:

1. From God the Lord my Saviour, by J. C. Jacob, in his Post. Ger., 1722, p. 139, omitting st. vii. (1732, p. 134), repeated slightly altered (and with st. vi., ll. 1-4 from vii., ll. 1-4 of the German) as No. 329 in pt. l. of the Moravian

2. Never be my God forsaken. A good tr. of st. i, ii., iv., by A. T. Russell in his Ps. & Hymns., 1851, No. 229.


Other trs. are: (1) "God to my soul benign," by D. H. Mills, 1838 (1856, No. 119). (2) "From God I will not sever," by Dr. N. L. Frothingham, 1876, p. 202. [J. M.]

Help, Lord, for men of virtue fail. J. Watts. [Ps. 92.] Appeared in his Ps. of David, 1719, in 8 st. of 4 l. In addition to its use in its original form, st. viii., are used as a separate hymn in Spurgeon's O. O. H. Bk. 1866, as "Lord, when iniquities abound." [J. J.]

Help, Lord, for the busy foe. C. Wesley. [Prayer during business.] Pub. in his Hymns & Sacred Poems, 1749, vol. ii., in 3 st. of 8 l. (P. Works, 1868–72, vol. v. p. 51.) In the Wes. H. Bk., 1789, No. 287, st. ii., were given as "The praying Spirit breathe," but in the revised ed., 1873, the opening stanza was restored. It is in 8 st. of 4 l. Its 4th line reads "the abridgment form that it is usually known. [J. D.]

Hemans, Felicia Dorothea, née Brownes, was b. in Liverpool, Sep. 25, 1799. In 1808, her father having suffered severe losses in business, removed with his family near to Abergale, N. Wales, where he died not long after. In 1812 she was married to Captain Hemans, who, on retiring from the army some time after, removed to Bronnyla near St. Asaph. Some years after he left his wife and children and proceeded to Italy, where he died. In 1828 Mrs. Hemans returned to Waverley, near Liverpool, and in 1831 to Dublin, where she died May 16, 1835, and was buried in St. Ann's Church, Dawson Street, in that city. From 1808, when at 15 she pub. Poems, to 1834, when her Scenes & Hymns of Life appeared, she produced a great number of poems and other works, including:

(1) The Domestic Affections and Other Poems, 1812;
(2) The Spirit, 1826;
(3) The Spirit of the Pastoral, 1827;
(4) Prayer of Sion, 1833;
(5) The Poems of a Poet, 1834;
(6) The Poems of the Occasion of the Revival of the Christian Church, 1835 (British edition, 1836; and American ed. 1836);
(7) The Poems of the Occasion of the Revival of the Christian Church, 1835 (British edition, 1836; and American ed. 1836);
(8) Hymns for Childhood, 1837 (English edition, 1838; first pub. in America in 1836);
(9) The Poems of the Occasion of the Revival of the Christian Church, 1835 (British edition, 1836; and American ed. 1836), 1836 (British edition, 1836; and American ed. 1836);
(10) Songs of the Affections, 1838;
(11) Scenes and Hymns of Life (dedicated to the poet Wordsworth), 1834. Then appeared (12) The Poems of Mrs. Hemans; with a Memoir of her Life by her friend (Mrs. Hughes), Edinburgh. W. Blackwood & Sons, 1828, 7 vols. Her Poems were collected and published by Blackwood in 1849, and again as one of the Chantry Classics, 1866.

Three distinct ideas pervade Mrs. Hemans's poetry, the Fatherhood of God, Heaven as our home, and mutual recognition when there. The work of the Abolitionist has a very subordinate place; and the Holy Spirit is scarcely recognised. The rhythm, even in her most popular pieces, is often disappointing, and a deep tone of sadness prevails most of her work. The gloom of disappointment and the traces of shadowed memories run like black threads through the web and woof of her productions. As a writer of hymns she holds a subordinate place. The best are "Answer me, burning stars of light," "Calm on the bosom of thy God," "Come to the land of peace," and "Fear was within the tossing bark." [J. D.]

Mrs. Hemans's hymns which have come into C. U. include:

1. Answer me, burning stars of light. Trust in God. Written after the death of a sister-in-law, and pub. in her Records of Woman, 1826, p. 242, in 4 st. of 1 l. (P. Works, 1829, vol. ii. p. 144.)

2. Calm on the bosom of thy God. Death and Burial. This hymn appears in the closing scene of her dramatic poem, The Siege of Valencia, 1824, p. 243, in 6 st. of 4 l. (P. Works, 1829, vol. iii. p. 320.) It is to be sung over the bier of Amaelia, daughter of Tennessee, the Governor of Pennsylvania, during the final struggle of the siege. Mrs. Hemans subsequently added a third stanza ("Lone are the paths, and sad the bowers,") and in the form it is published separately as "A Hymn" in her Works, vol. iv. p. 330. It is one of the best known of her hymns.

3. Child, amidst the flowers at play. Hymn of Prayer. This is given in her P. Works, 1829, vol. ii. p. 25, amongst the "Miscellaneous Pieces," in 3 st. of 8 l., as a hymn for The Hymn of Prayer, Dr. Martineau in his Hymns, 1829, p. 22.


7. Father! that in the olive shade. Gethsemane. Written at the death-bed of her mother in Jan., 1827, and pub. in her Hymns for Childhood, in 4 st. of 4 l., as a Hymn by the sick-bed of a Mother. (P. Works, 1829, vol. vi. p. 141.) Sometimes as "O Thou, Who in the olive shade,"

8. Father, Who art on high. Prayer. This is part of her "Cathedral Hymn," pub. in her Scenes and Hymns of Life, 1834. (P. Works, 1839, vol. ii. p. 142.)

9. Fear was within the tossing bark. Sailing the Tempest. This hymn appeared in her Hymns for Childhood, 1827; her P. Works, N. Y., 1828, ii. p. 124; and her Works, 1839, vol. iv. p. 326.

10. He kneels, the Saviour kneels and prayed. Gethsemane. This hymn appeared in The Annual (an annual) in 1825, and pub. in her P. Works, N. Y., 1828, ii. p. 125. It is also introduced in her dramatic poem, The English Martyrs: a Scene of the Days of Queen Mary, pub. in her Scenes and Hymns of Life, 1834, p. 16. A faithful couple are here described as at death's door, but are allowed a short intercourse before execution. They employ in prayer the words and singing of this hymn, which is based upon the sacred scene in Gethsemane. "The English Martyrs" is the opening piece of the Scenes and Hymns of Life, 1834. (P. Works, vii. p. 130.)


12. Leaves have their time to fall. The Hour of Death. Pub. in her P. Works, N. Y., 1828, ii. p. 114, and in her Poetical Publications, 2nd ed., 1839, p. 276, in 10 st. of 4 l. (P. Works, 1829, iv. p. 177.) It is usually given in an abbreviated form.

13. Lovingly and solemnly, be Thy children's cry to Thee. Burial. This hymn, in 3 st. of 4 l. forms the closing portion of her poem on The Funeral Day of Sir Walter Scott. (He died Sep. 21, 1832.) The poem was given in her Scenes and Hymns of Life, 1834, p. 89. (P. Works, vii. p. 128.) In an abbreviated form this funeral hymn is in extenso used in Great Britain and America, and is found in more hymn-books than all the rest of Mrs. Hemans's hymns put together.

14. No cloud obscures the summer's sky. The life. Appeared in her Hymns for Childhood, in 8 st. of 4 l. and entitled "The Stars." (P. Works, 1829, iv. p. 253.) It is usually given in an abbreviated form, beginning with st. ii., "Child of the earth, this is thy glory,"

15. Now autumn strews on every plain. Harvest. One of her juvenile pieces, pub. in her Poems, Liverpool, 1838, p. 94, as "A Harvest Hymn.

17. Praise ye the Lord on every height. Ps. 68:3. Pub. in her Hymns for Christian, in 7 st. of 4 l. (Works, 1859, iv. p. 264.)


20. The Church of our fathers so dear to our souls. The Holy Church. This hymn has not been traced to date. See, in E. G. & G., says 1834.


Hence, vain intruding world, depart. Anne Steele. [Retirement and Reflection.] 1st pub. in her Poems on Subjects chiefly Devotional. 1760, vol. i. p. 124, in 8 st. of 4 l., again in the new ed., 1780; and again in Seygwick’s reprint of her Hymns, 1863.

In its full form it is not in C. U., but an abridged form beginning with st. iv., “Eternity is just at hand,” appeared in the 2nd ed. of Trigalda’s Ps. & Hymns, 1797, No. 410, and is repeated in several modern collections; but mainly in America.

J. J.

Henley, John, b. at Torquay, March 18, 1800; engaged for some years in circuit work as a Wesleyan minister; and d. at Weymouth, May 2, 1842. His well-known and popular children’s hymn for Palm Sunday, “Children of Jerusalem,” appeared in the Wes. S. School Tune Bk., in J. Curwen’s Hymns & Chants, 1844, and in many modern collections for children. Orig. text in the Meth. S. S. H. Bk., 1879.

J. J.

Henry, Matthew, an eminent Nonconformist divine and commentator, was b. in Flintshire, Oct. 18, 1862, and educated for the Bar. Leaving his legal studies he became a Dissenting minister at Chester, where he resided for many years, and subsequently removed to Hackney. He d. whilst travelling between Chester and London, June 22, 1713. His Exposition of the Old and New Testament is well known. His connection with Hymnology lay in his having published a volume of Family Hymns in 1695. (See English Hymney, Early, vii. 2.)

J. J.

Hensel, Luise, dau. of J. J. L. Hensel, Lutheran pastor at Linum, near Erfurt, Brandenburg, was b. at Linum, March 30, 1798. Though confirmed as a Lutheran in her fifteenth year, she gradually approximated to Roman Catholicism, and was formally received into that communion, Dec. 7, 1818. During the remaining years of her life, she devoted herself mainly to the education of the young and the care of the sick. In 1874 she entered the Union of Daughters of Christian Love at Paderborn, and d. at Paderborn, Dec. 18, 1876. (O. Kroh, 1879, pp. 204–211; Allg. Deutsche Biog., xii. 1–3, &c.) Her best hymns were written before she was 23, and in proportion as she became an Ultranuntaine the poetical value of her productions declined. Her finest productions are distinguished by childlike simplicity, humility, resignation, and deep Christian love. They have won wide acceptance in Germany. The first two of those noted may be regarded as nursery classics.

A number of her hymns came into Clements’ Brethren’s hands as early as 1816, and were by mistake included as his in his posthumous works. A few were printed in F. Forster’s Säuglingsfreund, 1816, and a good many more in M. Dippel’s Der heilige Geist, Berlin, 1839. A complete ed. of her hymns was pub. by Professor C. Schlotter of Münster as her Lieder at Paderborn, 1878 (4th ed., 1879).

i. Hymns in English C. U.

1. Immer muss ich wieder lesen. [Holy Scripture.] This beautiful children’s hymn on the Life of Christ as narrated in the Gospels, appeared in Dippel’s, 1829, p. 263, in 7 st. of 4 l. (entitled “On the reading of Holy Scripture ”); and in her Lieder, 1878, is dated Berlin, 1815. It is repeated in Klop’s Er. L. S., 1837, the Württemberg G. R., 1842, &c. Tr. as:

Ever would I fain be reading. A good and full tr. by Miss Winkworth in her Lyra G. R., 2nd Ser., 1858, p. 24. It has been included in full in Ps. & Hym. at Bedford, 1859; Kenedy, 1863; Bk. of Praise for Children, 1881; and in America in Hattfield’s Church H. Bk., 1872, and others. In some collections it is abridged; and in the Unitarian South Place Collection, Lond., 1875, it begins, “Ever find I joy in reading.”

Other trs. are:


ii. Kinder bin ich, geh’ zur Ruhe. [Evening.] This beautiful child’s evening prayer, the most popular of all her hymns, appeared in Dippel’s, 1829, p. 270, in 4 st. of 4 l. In her Lieder, 1870, p. 54, dated Berlin, Autumn, 1816. Included in the Un. L. S., 1851, No. 528. Tr. as:

1. Now that over each weary head. A free tr. of st. i.–iii. as No. 22 in C. H. Bateman’s Children’s Hymns, 1872.

3. Specky now I go to rest. A good tr. of st. i.–iii. by E. Cronenwett as No. 324 in the Ohio Luth. Hymn., 1880.

Other trs. are:


ii. Hymns not in English C. U.


iv. O Sonne, wenn du deinem Lichte. [Love to Christ.] In Dippel’s, 1829, p. 257, in 8 st., and in her Lieder, 1870, p. 126, dated Sondermühl, 1823. Tr. as “O Sun, if thy light a ray,” in J. D. Burns’s Memoriam and Remains, 1849, p. 239.


vi. Was verlangt du, warum bangst du. [Peace and Consolation.] In Dippel’s, 1829, p. 261, in 8 st.,
HENSLEY, LEWIS

Hensley, Lewis, M.A., b. May 28, 1838, and educated at Trinity College, Cambridge, where he was graduated as Senior Wrangler, and first Smith's Prizeman. From 1846 to 1852 he was a Fellow and Assistant Tutor of Trinity College. Taking Holy Orders in 1851, he held the cure of the Curacy of Upton-with-Chadley, Bucks; the Vicarage of Ilpoldishall, Great Wymondly, Hertfordshire, and the living of Hitchen, in the same county; Rylstone, 1867. His works include Household Devotions; Shorter Household Devotions, &c.

Herberger, Valerius, a. of Martin Her- was, father and poet at Poen, who was b. at Fransfort, April 21, 1502. He taught theology at the University of Frankfort a. Oder and Leipzig, and became in 1584 Professor of the lower classes in the school of St. Mary's Church, Fransfort, and in 1599 rector of the church but in 1601 he his family and moved toolland, for the sake of the few Hunsen Catholicks in the place. Out of two made a meeting-place, to which, as the first of the "Kripplein Churck," was given. N. of Poen, 1602.

Herber in Allg. Deutsche Biogr., xii. 29-31, &c.

Herberger's two sets of sermons, the Evangelische Dogmatisches, his "Kripplein Churck," and the famous "Epotheologische Herpetischer," his "Kripplein Churck," and his "Epotheologische Herpetischer," are remarkable for their ability, but in his later days he is only remembered in the church of Poen. As a favorite of his people, to 1603, during the troubles of the early part of the Thirty Years' War.

Herberger wrote only a few hymns, and of these the best known is:—

Walter ich dir selig.

For the Dying. 1st pub. on a broadsheet entitled:

"A dorn prayer with which the Evangelical citizens of the heart read in the Church of the Lord in which the heart of the author, while he meditated on the subject of death, is composed by the Rev. W. Herberger. Published at Fransfort, 1614."

The hymn was in the "Mitteil," 1858, No. 6, "the title of the hymn itself;—

He gave this (Valentia) of Valerius Herberger that he might be buried there with the three engraved in the inscription: 318. He was buried at Fransfort, but not dead. The hymn is an acrostic on his name formed by the beginnings of the stanzas—Vale (i.), Vale (ii), u (iii.); s (iv.); r (v.); it is one of the finest German hymns for the dying. It speedily passed into the hymn-books, and is still a favourite. In the Berlin G. L. S., ed. 1863, No. 152. Sometimes given beginning "A new Saint will take the Name of Lewisohn will live.

The beautiful melody which accompanied the hymn in the 16th is by Herberger's son, Heinrich Teichroth, and is now well known in England, being included, e.g., in H. A. M., in St. Theophyl.

The trs. in C. U. are:

1. O world so vain, I leave thee, a good fr., omitting st. iv., by A. T. Russell, as No. 248 in his Ps. & Hym., 1851.

2. Farewell to thy spirit biddeth, in the Family Treasury, 1874, p. 496. [J. J.]

Hans, Daniel, for many years a Congregational Minister at Sudbury, Suffolk (b. 1751, d. Aug. 29, 1833), pub.:—

"Hymns & Poems, Devotional and Sentimental, for the Christian Church in England, who are longing to know the doctrine of God, and who love Evangelical Truths. These were pub. in 3 vols. (1, 1812; 2, 1831; 3, 1837). Two hymns and poems are very different in quality, and strongly Calvinistic in doctrine." (Singers & Songs, by J. Miller, 1849.)

HERBERT, GEORGE, M.A., the fifth s. of Richard Herbert and Margaret, the daughter of Sir Richard Newport, was b. at his father's seat, Montgomery Castle, April 3, 1598. He was educated at Westminster School, and at Trinity College, Cambridge, graduating M.A. in 1611. On March 15, 1615, he became Mayor Fellow of the College, M.A. the same year, and in 1619 Ordained for the University. Favoured by James I., intimate friend of Lord Bacon, Bishop Andrews, and other men of influence, and encouraged in other ways, his hopes of Court preferment were somewhat bright until they were dispelled by the deaths of the Duke of Richmond, the Marquis of Hamilton, and then of King James himself. Retiring into Kent, he formed the resolution of taking Holy Orders. He was appointed by the Bishop of Lincoln to the Prebend of Leighton-Eccles, and to the living of Leighton-Bromswold, Hunts, July 15, 1626. He remained until 1629, when an attack ofague obliged him to remove to his brother's house at Woodford, Essex. Not improving in health, he removed to Bourn, in Hertfordshire, and then as Rector of Bemerton, to which he was inducted, April 26, 1630, where he d. Feb. 1632. The entry in the register of Bemerton is "Mr. George Herbert, b.p. of Foulsthe and Bemerton, was buried 3 day of March 1632."

His life, by Isaac Walton, is well known; another Memoir, by Barnaby Oly, is forgotten. Herbert's prose work, Prison to the Temple, appeared several years after his death: but The Temple, by which he is best known, he delivered to Nicholas Ferrar (q.v.), about three weeks before his death, and authorized him to publish it if he thought fit. This was done in 1633.
HERBERT, PETRUS

The work became popular, and the 13th ed. was issued in 1769. It is meditative rather than hymnic in character, and was never intended for use in public worship. In 1697 a selection from The Temple appears under the title Select Hymns Taken out of Mr. Herbert's Temple that entered into The Common Pray'me To Be Sung in The Temples ordinarily said in Churches. London, Parkhurst, 1697. In 1739, J. & C. Wesley made a much more successful attempt to introduce his hymns into public worship by inserting over 40 in a much-altered form in their Hymns & Sacred Poems. As some few of these came into their collection of Pr. & Hymn, 1744, revised 1743, they were long sung by the Methodists, but do not now form part of the Wes. H. Bk. No further attempt seems to have been made to use the Temple poems as hymns until 1853, when some altered and revised by G. Rawson were given in the Leeds H. Bk. of that year. From that time onward more attention was paid to Herbert alike by Churton, 1854, and Nunns, and some of his hymns are now widely accepted. Many editions of his works have been published, the most popular being that of Robert Aris Wilmott, Lond., Geo. Routledge & Son, 1857; but Dr. Grosart's privately printed edition issued in his Fuller Worthies Library in 1874, in three volumes, is not only the most complete and correct but included also his psalms not before reprinted, and several poems from a ms. in the Williams Library, and not before published. The Temple has also been published in facsimile by Elliott Stock, 1854, with preface by Dr. Grosart; and in ordinary type, 1892, by Wells Gardner, with preface by J. A. Shorthouse. [Eng. Hymnody. Early, § vii.]

The quaintness of Herbert's lyrics and the peculiarity of several of their metres have been against their adoption for congregational purposes. The best known are: "Let all the world in every corner sing"; "My stock lies dead, and no increase"; "Throw away Thy rod"; "Sweet day, so cool, so calm"; and "Teach me, my God, and King." [W. T. B.]

Herbert, Petrus, seems to have been a native of or resident at Fulnek in Moravia. He was ordained priest of the Brethren's Unity in 1562, became a member of the Select Council in 1567, and was latterly Consensor of the Unity. By the Unity he was entrusted with many important missions. He was sent as a deputy to confer with Calvin: and again in 1562 to arrange with Duke Christoph of Württemberg for the education at Tübingen of young men from the Bohemian Brethren. He was also one of the deputies sent to Vienna to present the revised form of the Brethren's Confession of Faith to the Emperor Maximilian II. in 1561, and in 1566 to present their new German Hymn Book. He d. at Ebenhausen in 1571 (Koch, ii. 114, Altd. Deutsche Bsp., xii. 263-264, &c.). Herbert was one of the principal compilers of the enlarged ed. of the Brethren's German H. Bk. pub. in 1566 as their Kirchengesang, and contributed to it some 90 hymns. In the ed. of 1639 there are 500 hymns marked as his. His hymns are distinguished by simplicity and beauty of style. A number are trs. from the Bohemian. [See Bohemian Hymnody: Augustan J., and Cervenka.]

His hymns tr. in English include:—

i. Die Nacht ist kommen dein wir ruhen sollen: [Wacher.] Written probably under the pressure of persecution and oppression. In the G. B., 1566, as above, in 5 st. of 7 l. (the last st. being a versification of the Lord's Prayer), and thence in Wackernagel, iv. p. 442, and the Univ. L. S. 1851, No. 515. In J. H. Schein's Cantional, 1627, it appears as No. 99, with an additional st. not by Herbert, which reads:—

"Denn wir sehr seheucht haben,
Als wir, Herr, dein Himmel dröhen,
Du verliert geben Aufs auff die deinen,
Dich recht meynen."

This st. is included as st. v. in the version in Bunsen's Versuch, 1833, No. 43. Trs. as:—

1. The night is come, wherein at last we rest, in full from Bunsen by Miss Winkworth in her Lyra Eccl., 2nd ser., 1858, p. 77, repeated as No. 105 in R. Minton Taylor's Coll., 1872.

2. Now God be with us, for the night is closing, a good tr. from Bunsen, in the original metre, by Miss Winkworth, as No. 170 in her C. B. for England, 1863, and repeated in her Christian Songs of Germany, 1869, p. 139. This version has been included in various recent collections, though generally abridged or altered, as in the Hymnary, 1872; Thring's Coll., 1882, and in America in the Sing. Hym., 1881.

In Laudem Domini, N. Y., 1884, it is in two parts (Nos. 209-210), the second beginning, "Father, Thy name be praised, Thy kingdom given." This is st. vi. with an added doxology, as in the Hymnary, 1872.

Other trs. are:—

(1) "The night comes space," as No. 293 in pt. i. of the Moravian H. Bk., 1566. (2) "To evening's shades to sleep invite," by H. J. Braddock, 1843, p. 44. (3) O Christenmensch, merk wie sieh' bist. [Faith.] 1566, as above, in 18 st. of 4 l., repeated in Wackernagel, iv. p. 453. In Bunsen's Versuch, 1833, No. 390 (Allg. G. B., 1846, No. 130), the hymn begins with st. iii., altered to "Der Glaub' ist ein lebend' Kraft," and consists of st. iv., v., vii., xi., xii., xvi., xviii. Bunsen calls it "a noble confession of the true Christian faith." Trs. as:—

Faith is a living power from heaven. A good tr. from Bunsen by Miss Winkworth in her Lyra Eccl., 2nd ser., 1858, p. 160, and thence in her C. B. for England, 1863. It is repeated, more or less altered and abridged, in Kennedy, 1867; and in America in the Presh. Hym., 1874, Baptist Service of Song, 1871, &c.

ii. Hymna not in English C. U.:—

iii. Die Herren Wort bleibt in Ewigkeit. [Holy Scripture.] 1566, as above, in 25 st., and in Wackernagel, iv. p. 432. Tr. as "God's holy Word, which ne'er shall cease," by J. Sweetner, as No. 3 in the Moravian H. Bk. 1789 (1849, No. 2).


v. Lust was mit lust und Freud aus Glänen singen. [Eternal Life.] A fine hymn on the joys of heaven. 1566, as above, 12 st., and in Wackernagel, iv. p. 447, Tr. as "In faith we sing this song of thankfulness," by Mrs. Bunsen, 1869, p. 54.


Besides the above a number of hymns by Herbert (all of which appeared in the Kirchengesang, 1566, and are included in Wackernagel's vol. iv.) were trs. in pt. i. of the Moravian H. Bk., 1754. The numbers in the 1754 are 166, 259, 263, 264, 265, 266, 274, 277, 281, 287, and 284.

[J. M.]

Here at Thy Cross, my dying God.

I. Watts. [Salvation in the Cross.] 1st pub. in his Hym. & S. Songs, 1708, Bk. ii., No. 4, in 5 st. of 4 l. It is in C. U. in its original form, and as: "Here at Thy Cross, my dying Lord": "Here at Thy Cross, incarnate God": and
HERE, O MY LORD, I SEE

"Here at Thy Cross, my Saviour God," in various American hymn-books, the aim of these alterations being to remove the objection that might be made to the clause my dying God, in the opening line.

[J. J.]

HERE, O my Lord, I see Thee face to face, H. Bonar. [Holy Communion.] Dr. H. Bonar's elder brother, Dr. John James Bonar, of St. Andrew's Free Church, Greenock, is wont after each Communion, to print a memorandum of the various services, and a suitable hymn. After the Communion on the Sunday of October, 1855, he asked his brother, Dr. H. Bonar, to furnish a hymn, and in the course of a few days two received this hymn (possibly composed before), and it was then printed, and was the commencement, for the first time, of the 1857 in Hymns of Faith and Hope, 1st series, in 10 st. of 4. L. and headed, "This do in remembrance of me." In addition to being a more expensive use in its original, or in an abridged but unaltered form, it is also given as:

1. Here would I, Lord, behold Thee face to face,

2. Plate 37, Lord, by faith I see Thee face to face, in

T. 3. Here, Lord, by faith I see Thee face to face, in

4. And now we rise, the symbols disappear. Composed, &c., x. in the American Bapt. Service of 1871.

In literary merit, earnestness, pathos, and Dr. Bonar's compositions.

By J. B.

Here we suffer grief and pain. T. Infant School Teacher; Assistant, 1832, in 6 st. fulsc."

Although suited in sentiment more to the aged than the young, yet mainly through has become a very popular hymn with children, and is in extensive use in Sunday-schools. Authorised text from the author's

Hermenndus exultavit. Adam of St. Victor. [St. Stephen's.] This sequence is by poet, and is by App. Trench termed "a subtogether with a French tr. of the 15th cent., Oeuvres Ecrites d'Adam de S. Victor, ed. 1831, p. 78, 222. Gautier, in his 2nd Selectivity, quotes it from the Literae Nat. Paris, No. 1139, a Gradual of the Nat., Paris, No. 1442, and other may. It No. 71: "The Church's Sacred, ii. p. 61; Ké, pp. 212: Tr. Littér. Sac., Latin Poetry, ed. 1864, Victor, &c. By D. S. Wragham, 1881, and Trench, are of doubtful lines 65-78 (omitted by legendary scholars there noted as authors, by St. Augustine in his work in Bk. xxii, 8, of his the almost all the ms. Tr. as:

HERMAN, NICOLAUS 513

1. Yesterday with exaltation. By J. M. Neale, pub. in the 2nd ed. of his Meditatio Hymns, 1883, in 7 st. of 4 L. and 1 st. of 8 L. This was repeated in the Appendix to H. A. & M., 1868, with st. viii. reduced to 6 L.; and in the Appendix to the H. Noted, 1882, and others in its original form.


Translations in G. U.——

1. Yesterday the happy earth. Mrs. Charles, 1880.


3. Death shall be thy birthday morn. Pr. II. of No. 2.


[H. M.]

Hermann, Nicolaus, is always associated with Joachimsthal in Bohemia, just over the mountains from Saxony. The town was not of importance till the mines began to be extensively worked about 1516. Whether Hermann was a native of this place is not known, but he was apparently there in 1518, and was certainly in office there in 1524. For many years he held the post of Master in the Latin School, and Cantor or Organist and Choir-master in the church. Towards the end of his life he suffered greatly from gout, and had to resign his post as Cantor, number of years before his death. He d. at Joachimsthal, Mar 1561. (Koch, i. 300-308; Allg. Deutche Bldg., xlii. 180-188, &c.)

He was a great friend and helper of J. Mathesius (q.v.) (who in 1532 became rector of the school, but in 1541 diocesan, and in 1546 pastor of the church), and it was said that whenever Mathesius preached specially good sermon Hermann straight-way embellished his leading ideas in a hymn. His hymns, however, were not primarily written for use in church, but were intended for the boys and girls in the school, to supplement profane songs in the mouths of the young men and women, or for the daily life of the "home-fathers and house-mothers" in Joachimsthal, at home, and in their work in the mines. He is a poet of the people, homely, earnest, and picturesque in style; by his native reminding us of Hans Sachs. He was an ardent lover of music and a very good organist. The chorales which he published with his hymns are apparently all of his own composition, and are among the best of the Reformaton period.

Many of Hermann's hymns soon passed into church use in Germany, and a number are found in almost all books in present use. About 100 in all, they appeared principally in:

(1) Die Sammlung Evangelia über das ganze Jahr, in

(2) Das Liederbuch der evangelischen Gemeinschaft, &c. Wittenberg, 1586, in 7 st. of 4 L. and 1 st. of 8 L. This was repeated in the Appendix to H. A. & M., 1868, with st. viii. reduced to 6 L.; and in the Appendix to the H. Noted, 1882, and others in its original form.

One of Herman's hymns is noted under "Wenn mein Ständlein vorhanden ist." The others which have passed into English are:

1. Beschwer uns, Herr, das täglichen Brot, Grace before Meat, 1582, as above, and hence in

2. Thou art our Father and our God. This, by

P. H. Moltner, a fr. of the Last, as No. 180 in the

Moravian H. Bk., 1789 (1849, No. 226, st. v.).
Herman, Clara Frances, nee Ibotson, dau. of W. H. Ibotson, sometime Vicar of Edwinstowe, Notts, was b. at Addlestone, Surrey, Oct. 19, 1838, and married Sept. 1858, to the Rev. W. D. Herman, one of the H. M. Inspectors of Schools. Mrs. Herman has composed more than 150 hymns, a great proportion of which are for children, and also some trs. from the Latin. Her publications include:


In addition to these original publications Mrs. Herman contributed hymns to the Church Times, to various magazines, and to

1. In her Child's Book of Praise, 1873.
2. In Holy Jesus, we adore Thee, 1876.
3. In How can we serve Thee, Lord, for Choristers, 1874.
5. In Lord, I have esteemed, but pardon me, 1876.
6. In Lord, Who throughout these forty days, Lent, 1878.
7. In Hymns for the Children of the Church, 1878.

Mrs. Herman's hymns in C. U. appeared as follows:

1. In her Child's Book of Praise, 1873.
2. In Holy Jesus, we adore Thee, 1876.
3. In How can we serve Thee, Lord, for Choristers, 1874.
5. In Lord, I have esteemed, but pardon me, 1876.
6. In Lord, Who throughout these forty days, Lent, 1878.
7. In Hymns for the Children of the Church, 1878.

v. In her Appendiz to The Child's Book of Praise, 1874, and Hymn for Little Ones, 1884.

Hosannah, they were crying. Advent.

iii. In her Christmas Carol, 1875.
iv. In Angels singing, Church bells ringing. Christmas Carol.

v. In Hymns for the Children of the Church, 1878.
HERNSTMUTH, JOHANN D. 515

as "O Herr lass") by Miss Winkworth in her
Lyra Ger., 1858, p. 111. [J. M.]

Herr Zebaoth dein heilige Wort.
[Holy Scripture.] Included in the Singende
und klingende Berge, Mühlheim, 1698 (Fischer,
ii. 487), and repeated in Freylinghausen's
Neues gesicherte G. B., 1714, No. 205, in 6 st.
of 8 l, and the Unr. L. S., 1851. It is some-
times erroneously ascribed to Christian Knorr
von Rosenroth. The only tr. in C. U. is:
0 Lord of Hosts, Thy holy word. A good tr. of st.
1, iv., v., by A. T. Russell, as No. 31 in his Ps. & Hymns,
1861. [J. M.]

Herrick, Robert, s. of Nicholas Herrick,
goldsmith in Cheapside, London, was b. in
London in 1591, and educated at St. John's
College, and Trinity Hall, Cambridge. Taking
Holy Orders in 1629, he was presented to the
living of Dean-Prior, Devon. During Crom-
well's Government he was ejected, but was
reinstated at the Restoration. He d. in 1674.
His Noble Numbers was pub. in 1647; and his
Hesperides, or the Works bothe Humane and
Divine, of Robert Herrick, in 1648. Various
collections have followed, including that by Dr.
Gr. umart, in 3 vols., in his Early English Poets,
1689. A Selection, with Memoir by Dr. Nott,
was also published at Bristol, 1810; and another
Selection, by F. T. Palgrave, in the
Golden Treasury Series, 1877. Herrick's Hesperides
is also included in the Universal Library Series,
edited by H. Morley, 1884. [English Hymnody, Early,
$ ix.]

Herrmann, Johann Gottfried, D.D., s.
of Gottfried Herrmann, pastor at Altlesnitz,
better Biflex, Saxony, was b. at Altlesnitz,
Oct. 12, 1707. After studying at the University
of Leipzig (m.a. in 1731), he was appointed
in 1731 diocesan at Ratis, near Neustadt on
the Ora; in 1734 diocesan at Pegau, near
Leipzig; in 1738 superintendent at Plauen;
and in 1746 chief Court preacher at Dresden,
and oberconsistorialth. He d. at Dresden,
July 30, 1791 (Koch, v. 503-505). The only
hymn by him tr. into English appeared in the
Privilegierte neue und vollständige Voigtlländische
Gesang Buch, Plauen, 1742, which he
directed while Superintendent at Plauen. It is:

ich hab's ehr gütigen Gedanken. The Love
God. A fine hymn, founded on Eph. 5:1-2, on
Faith produced and nourished by the everlasting
love of God. 1st pub. 1742 as above
(ed. 1751, No. 843), in 14 st. of 6 l, entitled
"On the Everlasting Love of God." Included
as No. 415 in the Unr. L. S., 1851. The only
tr. in C. U. is:

On wings of faith, you thoughts, fly hence.
A good tr., omitting st. viii., by Miss Winkworth,
in the 1st Ser. of her Lyra Ger., 1855, p. 121.
her tr. of ll. 1-4 of st. v., xii., xiii., beginning
"Ah! happy hours! where'er upsprings," with
a 5th st. not from Herrmann, added to complete
the hymn, were included as No. 464 in the Amer.
Sabbath H. Bk., 1858. Another arrangement,
consisting of ll. 1-4 of st. ii.-iv., vii., xii.,
appeared as No. 233 in the Sabbath H. Bk., 1858,
and is repeated in several American collections.
It begins: "Ere earth's foundations yet were
laid." [J. M.]

Herrnhut, Johann Daniel, was b.
April 11, 1675, at Boppingen, in Württemberg.

2 L 2
where his father, G. A. Hermanschmidt, was from 1673-1702 diaconus, and 1702-1714 Town preacher. He entered the University of Aldorf in 1696 (M.A. 1698), and in the autumn of 1698 went to Halle. In the spring of 1702 he became assistant to his father, and in July, 1702, Helfer at the Town church. In 1712 he became superintendent, court preacher and consistorial reader, and in the same year graduated D.P. at Halle. He was finally, in 1715, appointed professor of theology at Halle, and in 1716 also sub-director of the orphanage and the Paedagogium there. He d. at Halle, Feb. 5, 1723 (Kock, iv. 319-354, 569, &c.). He was one of the best hymn-writers of the older Pietistic school. His hymns are Scriptural, and mirror his inner life, but do not possess much poetic force. They were almost all written during his first residence at Halle, 1698-1702, and appeared mostly in Freylinghausen's Geistreiche G. B., 1704. Three have passed into English, viz.:

1. *Gott wille machen, dass die Sache* [Trust in God].
2. *Ihre treuere Hulfe* [Their true help].
3. *Und auch dann wird er zu sich selbst* [And also when he returns to himself].

The two remaining hymns (iii., iv.) are annotated under Various.

Hertzog, Johann Friedrich, LL.D., D.D., of Johann Hertzog, diaconus of the Church of the Holy Cross, in Dresden, was b. at Dresden, June 6, 1647. After the completion of his legal studies at the University of Wittenberg, he was, from 1671 to 1674, tutor to the sons of General-Lieutenant von Armin. In 1674 he returned to Dresden to practice as an advocate, where he d. March 21, 1689 (Koch, ii. 361-63; *Alte Deutsche Biographie*, xii. 251). The only hymn by him which has been tr. into English is:

Nun sich der Tag geendet hat, Und keine Sonn mehr scheint. [Evening.]

Fischer, ii. 129, says that, according to the testimony of Hertzog's brother, this hymn was written one evening in 1670 while the author was still a student at Wittenberg. St. i. and the melody appear as No. 8 in the 1 Zehn of A. P. Krieger's Neue Arien. In 6 Zehn, Dresden, 1667 [Leipzig Town Library].

Hertzog seems to have adopted this st. and added 7 others, the form in 8 st. being found in Lupinus's *Anleitung zum Singen* (Christus Mundus, Wiesbaden, 1692, p. 123, in 9 st. included as No. 652). In Freylinghausen's *Geistreiche G. B.*, 1714, with a 10th st., which, according to Fischer, first appeared in the Leipzig, i. 1693. Also in the *Ueber L. S.*, 1851, No. 380. It speedily became popular, was often imitated, and still holds its place as one of the best German evening hymns. The *tra.* in C. U. are:

1. And now another day is gone. A good *tr.* omitting st. vii., by J. C. Jacobi in his *Paul. Gen.*, 1722, p. 111 (ed. 1732, p. 174, altered). St. vii., "With cheerful heart I close my eyes, while parallel with the German is really st. iv. of Watts's "And now another day is gone," in his *Divine and Moral Songs*. The 1732 text, slightly altered, is No. 479 in pt. i. of the *Mora-

### Hervey, James

1. Make the extended skies your tomb. *The Free Life.* This was given in the *Meditations* among the *Heaven*, 1744, in 6 st. of 4 l., as the conclusion of a meditation on "The only infallible way of immortalizing our characters":

"The only infallible way of immortalizing our characters, a way equally open to the meanest and
HEU! HEU! MALA MUNDI VITA

[Advent.] This poem was 1st pub. at length by E. Levis in his Anecdotata Sacra, Turin, 1789, p. 119, and ascribed to the Franciscan Peter Gonella, of Tortona. A slightly fuller form in 384 lines, beginning, "Heu! Heu! mala mundi vita," was pub. by E. du Meril in his Poésies Populaires Latines du Moyen Age, Paris, 1847, p. 108, from a ms. of the 13th cent. in the National Library at Paris. In 1849 Archbishop Trench pub. a portion of the poem in his Sacred Latin Poetry, beginning "Eheu! Eheu! mala mundi vita," with the following note:

"The ms. is of the twelfth century, and the poem itself can scarcely be of an earlier date. Three or four stanzas of it had already got abroad. Thus two are quoted (ibid. LXXI. 17; and see Leyser, Hist. Poen. Med. Ari., p. 423). The attribution of these fragments of the poem, and thus implicitly of the whole, to St. Bernard, rests on no authority whatever: it is merely a part of that general ascription to him of any poems of merit belonging to that period, whereas the authorship was uncertain."

Mone, Nos. 298, 299, included it in two parts (i. "Heu! Heu! mala mundi vita," ii. "Cum revolve tota corda"). and held that it was made up of two poems, though possibly by the same Italian author. The first part (ll. 1-200) he gives from a Reichenau ms. of the 14th cent., &c.; and the second part (ll. 201-384) from a ms. of the 13th cent. at Trier, &c. His notes and renderings are extensive. In Daniel, iv. p. 194, the text of both parts is quoted from Mone. It is also in a ms. of the 11th cent. at Bern (No. 424).

The full text of this poem has not been rendered into English. The following are citations therefrom:

1. Cum revolve tota corda. This is tr. by T. G. Crippen in his Ancient Hymns and Poems. 1808, p. 47, in five parts, as in Mone and Daniel. No portion of this tr. is in G. U.
ii. **Heinisch, Caspar**

with line 323 of Du Mérail's text, and line 117 of the Melody, and Daniel. Dr. Littelale tr. it for
the Church, 1867, as “Now the Day is
enlarged,” in “The 24th Octave, No. 19, where it is signed “F. R.”

This was repeated in the Reviving Hymns, for the
Churches, 1874, and in both instances
it is given for Advent.

line 325, “A day of all the Day,” and Daniel. This was tr. as “Lo
the Day” (Advent), by Mrs. 1858, in her English Christian Live in Song,
Oct., 1858, 90, it was repeated in Schäfer’s Christen as
“Lo, the Day of Christ’s appearing,” in the
his Occasional Hymns, 1862, No. 7, in 2 st. of 8 l.
titles: “A Hymn of Judgment.” It is not in
C. U. although worthy of that honour. [J.J.]

Heinisch, Caspar, was b. July 17, 1620, at Schweinfurt, in Franconia. After gaining great
wealth and influence, he became, in 1641, pastor at Plessenhausen, near Schweinfurt; in 1646 at
Braunfert; and in 1647 Superintendent at Schweinfurt. Oct. 18, 1690 (Wetz1, iv. 237-238). One of
his hymns has been tr. into English:

O Ewigkeit, du Donnerwolke. Eternal Life. In
included as No. 488 in the Library, Wernigerode., in the
1862. He was a prominent Caspar Heinisch. It is a companion hymn to
O Ewigkeit, du Donnerwolke” (q.v.), by Rist.

The tr. are: (1) “Eternity” (delightful sound) by J.C.
(1732, p. 209); (2) “Eternity” by Miss Fry, 1845, p. 112.

Heinisch-Schweizer, Meta. dau. of Church at Hirzel, near Zürich, was b. at
1821, to Johann Jakob Heinisch, a physician and
his widow continued to reside there till
1872, p. 330, 349).

She was of a true,
regarded as the most important, and, in the modern German
country of its past, and the
school of all affection,
sources of her poetic
inspiration. She was trained in
of deep and sincere
Piety, and her poems breathe the spirit
of true and childlike dependences,
heart. Her poems first appeared at intervals in Albert
1858, reprinted with her
1863. A second series of her
1863. A second series of her
published at Leipzig in 1858.
The first series of them were
hymns, and not for the
New Church, and the
publication of her
M. R., and was
translated from the Latin
and not for the
New Church, and the
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school of her poetic
inspiration. She was trained in
of deep and sincere
Piety, and her poems breathe the spirit
of true and childlike dependences,
heart. Her poems first appeared at intervals in Albert
1858, reprinted with her
1863. A second series of her
1863. A second series of her
published at Leipzig in 1858.
The first series of them were
hymns, and not for the
New Church, and the
publication of her
M. R., and was
translated from the Latin
and not for the
New Church, and the
publication of her

I. Hymns in English C. U.

Written in 1837, on her return from Päfers
1841, p. 336, in 9 st. of 4 l, beginning “In


Pfeiffer, 1837, on her return from Päfers
1841, p. 336, in 9 st. of 4 l, beginning “In

2. A Floweret from the

3. O Herr, de hast viel geweinet.” Repeated 1858, p. 90, and in Knapp's

HEUSSER-SCHWEIZER, META 519

Christ-am-Mond, 1841, No. 190, and Er. L. S.,
1850, No. 2060 (1865, No. 2120). Tr. as:

Long hast thou wept and sorrowed, in full, by
Miss Borthwick, in H. L. L., 4th Ser., 1862,
p. 33. The tr. of st. i., vii., were included in
Wilson's Service of Praise, 1865, and the
whole in Schäfer’s Christ in Song, 1870.

Another tr. is: “Heart, thou hast long been weeping,” in Heine’s Praise Bk., 1813.

25, 1849, and 1st pub. in Knapp’s Christoterpe,
1852, p. 128, in 3 st. of 5 l, entitled “Be still,”
and repeated 1858, p. 108. Tr. as:

Heart be still! a good tr., omitting st. iv., in
the Christian Treasury, June, 1853, p. 142. Included
in the Shadow of the Rock, N. Y., 1863, and
then in full in Horder’s Cong. Hymnal, 1884,
and omitting st. iii., iv., in W. F. Stevenson’s
H. C. & H., 1873.

Other trs. are:

(1) “Peace, be still! In this night,” in the Christian
Returner, Boston, U. S., Nov., 1846. (2) “Peace, be still,
Through the night,” by Miss Borthwick, 1870, p. 94.

II. Hymns not in English C. U.

iii. Danket um alles ihr Kinder der göttlichen
Liebe, Thanksgiving. Written April 1, 1821, 1st pub. in her Lieder, 1858, p. 117, in 8 st. Tr. as “Give thanks for all things, children of your God,” by Miss Borthwick, 1873.

iv. Der du trügst die Schmerzen aller. Supplementation.
Written 1835, 1st pub. in Knapp’s Christoterpe, 1836, p. 376, in 12 st. Tr. as “Thou hast borne our sins and sorrow,” by Miss Borthwick, 1873.

v. Danket i. a. das Leben laute Töne. The
Mother’s Prayer. Written 1821, 1st pub. in Knapp’s
Christoterpe, 1834, p. 6, in 14 st. Tr. as “At midnight,
the children of the bedchamber,” by Miss Borthwick,
1873, p. 534, in 21 st. Tr. as “Darkness reigns—the hum of life’s commotion,” by Miss
Borthwick, 1873, p. 534.

vi. Eindlich, endlich, wirst auch du Encouragement.
Written 1822, 1st pub. in Knapp’s Christoterpe,
1834, p. 41, in 14 st. Tr. as “But it is not—thou too shall come,” by Miss Borthwick, 1873.

vii. Hör dich noch wieder, ihr Töne des Frühlings
erklingen. Spring. This noble hymn was written in
March, 1822 (1821), after many troublous days and
nights, during a journey from the snow-capped heights of Hirzel to the neighbouring Lake of Zug, where Spring had already begun. (Arch., v., 398.) 1st pub. in
Knapp’s Christoterpe, 1836, p. 234, in 21 st., entitled
“Hymn of Praise. In early spring amid the first songs of the birds.” In the hymnal the second part, “Lamb,
sel, und getötet, und Löwen, der reißend geworden” (st.
4.), is given as Ascensiontide. The tr. are: (1) Voices of Spring, with what goodness I hear again,” by
Miss Borthwick, in H. L. L., 1862, p. 8. (2) Lamb, that hast suffered, and Lion of Judah victorious,” by
Dr. H. Harbaugh, in the German Reformation Church,
July, 1865. (3) “Lamb, the once crucified! Lion, by
triumph surrounded,” tr. April, 1868, by T. C. Porter,
for Schäfer’s Christ in Song, 1869.

2. Ich weiss, dass mein Erlöser lebt. Consolation.
Written March 20, 1829, on Job 23, 29, and included from her. In Dr. Schäfer’s Deutsche G. B., 1860, in 5 st.
(see note there), and also in her Gedichte, 1862, p. 115.
Tr. as “Yes, my Redeemer lives, to save us,” by
Dr. H. Milts, in Schäfer’s Christ in Song, 1870.

ii. Ich weiss, dass mein Erlöser lebt. Consolation.
Written 1856, and 1st pub. in Knapp’s Christoterpe,
1867, p. 132, in 5 st. Tr. as “I know what bringsth gladness,” in the British Hymnal, July, 1866, and in
Heide’s Praise Bk., 1872.

3. Noch ein wenig Schweiz und Thürnen. Pilgrim
Song. Written 1835, and 1st pub. in Knapp’s Christoterpe, 1835, p. 244, in 5 st.
Tr. as “A few more conflicts, toils, and trials,” by Miss Borthwick, 1875.

iv. O Jesus Christ, mein Leben. Love to Christ.
Written as No. 182 in Dr. Zürcher’s Deutsches O. G., 1863, in 5 st.
Weller, in his Das Zürcher Gesangbuch, Zürich, 1792, p. 257, quotes from a letter of the author, by which it appears that about the year 1864, he composed a hymn to the fine old melody, “Es ist ein’ uns entsprungen.” She came upon No. 182 in Knapp’s
Er. L. S., 1837. “Jesus, du mein Leben,” recast, and adapted it to the required metres. As the hymn is thus only partly original, she did not include it in her
published works. Tr. as "O Christ, my Life, my Saviour," by Miss Borthwick, 1875, p. 69.


Besides the above, many pieces have been tr. by Miss Borthwick, Miss Burlingham, Rev. J. Kelly and others. Being poems rather than hymns, they are omitted from this list.

[J. M.]

Heut ist der Herrn Ruhetag. [Sunday.] Included as No. 27 in the Neue ordentlichen Gesang-Buch, Hannover, 1846, in 17 st. of 41, repeated as No. 1059 in the Berlin G. L. S. ed. 1853. Sometimes erroneously ascribed to Nicolaus Selmecker. The only tr. in C. U. is:

This is the day of holy rest. A good tr. of st. i., ii., vi., xi., by A. T. Russell, as No. 11 in his Ps. & Hym., 1851, and thence as No. 257 in the New Zealand Hym., 1872.

[J. M.]

Heut ist gefahren Gottes Sohn. [Ascension.] Bäumker, i. pp. 87, 88-93, cites this hymn as in the Catholische Kirchen Gesangbuc, Cologne, 1628; the Würzburg G. B. (R. C.), 1628, &c. In Himmel's Geistliche Vollkanteder, Leipzig, 1871, No. 102, it is given in 14 st. of 2 1. from the Würzburg G. B. (R. C.), 1830, &c. In the Trier G. B. (R. C.), 1846, p. 93, altered and reduced to 7 t. Tr. as:

To-day the Son of God hath gone. In full from the Trier G. B., contributed by Dr. Littleedge to Lyra Messianica, 1864, p. 369. An original 8th couplet,

"And we, amid the Angel throng, Shall sing to Thee the glad new song,"

accidentally omitted in 1864, was added when the hymn was included in the People's Hym., 1867, No. 150.

[J. M.]

Hewett, John William, M.A., was b. in 1824, and educated at Trinity College, Cambridge (M.A. 1849, M.A. 1852). From 1849 to 1852 he was a Fellow of St. Nicolas College, Shirehampton; and subsequently he was Head Master of Bloxham Grammar School (1853-54), and Senior Classical Master in the North London College School (1874-78). He has also held curacies in London and the neighborhood. He edited The Sealed Copy of the Prayer Book, 1848, and other works, and is the author of History and Description of

HEY, JOHANN W.

Exeter Cathedral; and another of Ely. His original hymns and translations appeared in his Verses by a Country Curate, 1859. From this work the following hymns have come into C. U.:

1. In the Name of God the Father. H. Communion. The 2nd stanza begins, "Lo! in wondrous expectation," and the 3rd, "Here in figure represented."


There are also two trs. in H. A. & M. "Jesus, our Lenten fast to Thee," and "O Thou Who dost to man accord," &c. His Verses contain several good hymns in addition to those named. In addition he contributed a few hymns (all signed by him) to the Lyra Messianica, 1864; and "Jesus, Thy presence we adore" (H. Communion) to The Eucharistic Hymnal, 1877.

Hey, Johann Wilhelm, a. of H. A. Hey, pastor at Leina, near Gotta, was b. at Leina, March 26, 1789. He studied at the Universities of Jena and Göttingen, became in 1811 licentiate in theology, and, after varied tutorial work, was appointed in 1818 pastor at Töettelstädt, near Gotta. In 1827 he became curate preacher at Gotta, where his preaching attracted large audiences, but being regarded as a Pietist, was in 1832 suspended and transferred to Ichternhausen. He d. at Ichternhausen, May 19, 1854 (Koch, vii. 262-265: Allg. Deutsche Biog., xii. 344-345; ms. from Pfarrer Ortol of Leina).

Hey's poems were mostly written for children. The best known are his Lieder für Kinder, with illustrations by Otto Speckter, of which the 5th ed. appeared at Hamburg, 1833, the second 60 in 1837. Since then they have passed through a large number of editions in Germany, and have been several times tr. into English. At the end of each series is a "Serious Appendix," containing religious and moral songs. The whole of these two Appendices have been tr. into English as Hymns and Poems for Little Children. Translated from the German. London, 1853. Also in the Fifty Pindars, 1857, and Other Fifty Pindars, 1869, tr. by Sophie Klingemann, and pub. by F. A. Perthes at Gotta.

Very few of Hey's hymns are suited for Church use. Those which we have to note are:

I. Hymns for Church Use.

1. Wenn auch vor deiner Thron einmal. Christian Charity. 1st pub. in Knapp's Christodarpe, 1830, p. 80. In 9 st. of 4 1. as the 4th st. of a series on the words "Behold I stand at the door and knock," Rev. iii. 20. In Knapp's Av. L. S., 1857, No. 2415, it was altered to "Christ! when we in armament stand," and this form passed into the Wirtemberg G. B., 1843, and other recent collections. The only tr. is, "Ah! Christian! if the needy call," by Mrs. Toddaker, in H. L. L., 3rd Ser., 1864, p. 10 (1844, p. 152).

2. Wenn ich zu dir auf mich legte. Passion at Christ in the Garden of Gethsemane. 1st pub. in Seitenstätten's Jugendorchfor hauussliche Andacht, Rottweil, 1824, p. 173, as No. 9 of the "Reminiscences of the sufferings of Jesus; for the Quiet Days of the week before Easter," in 9 st. of 1., with the words "Not my will, but Thine be done," Included in Rümker's Vesperw. 1833; Knapp's Av. L. S., 1850 and 1865, &c.

Where'er again thou sinkest. A good and full tr. by Miss Winkworth in her Lyra Sera, 2nd Ser., 1856, p. 24, and repeated, abridged, tr. in Ps. & Hym., Bedfor, 1844, and in Holy Song, 1849.

II. Hymns for Children.

All these to be noted appeared in the Appendix to the 2nd Series of his Pfarrer für Kinder, Hamburg, 1837.
HIGH PRIEST FOR SINNERS 521

being included (omitting Wesley's st. viii., but greatly altered) in the Moravian H. Bk., 1760, and later editions (1866, No. 511). A century partly from Wesley and partly from the Moravian H. Bk., 1801, is to be found in Martin's Hymns, 1840 and 1873. The st. most frequently employed in making new stanzas are Wesley's st. vii., viii., ix. Selections in this stanza are found in Montgomery's Christ. Psalmist, 1822, &c., Mercer's C. P. & H. Bk., 1857; and in America in the Meth. Epis. H. Bk. of 1849, and their Hymnal of 1878; the Andover Sabbath H. Bk., 1858; Bapt. Service of Song, 1871, &c.

Higginson, Thomas Wentworth, M.A., was b. at Cambridge, U.S.A., Dec. 22, 1823, and educated at Harvard. From 1847 to 1850 he was Pastor of an Unitarian Church at Newburyport, and from 1852 to 1856 at Worcester. In 1856 he retired from the Ministry, and devoted himself to literature. During the Rebellion he was colonel of the first negro regiment raised in South Carolina. In addition to being for some time a leading contributor to the Atlantic Monthly, he pub. Outdoor Papers, 1863; Malbone, 1869: and other works. During his residence at the Harvard Divinity School he contributed the following hymn to Longfellow and Johnson's H. Bk. of Hymns, 1846:

1. No human eyes Thy face may see. God known through love.
2. The land our fathers left us. American Slavery.
3. The poet is dark with sin and shame. Hope.
4. To Thee eternal arms, O God. Love.

In the Bk. of Hymns these hymns are all marked with an asterisk. They, together with others by Mr. Higginson, are given in Putnam's Singers and Songs of the Liberal Faith, 1875.

High Priest for sinners. J. Montgomery. [Our Savioirs' Prayers.] This poem appeared in his Original Hymns, 1828, p. 75, with a preface of 6 l., followed by pt. i. in 6 st. of 6 l., and pt. ii. of 7 st. of 6 l. It is a metrical setting of a running account of the prayers offered by our Blessed Lord as recorded in the Gospels. A cento beginning with st. ii. of pt. i.: “Early Christ
HILDEBERT

Hilbert, Hilarius Pictaviensis, Saint, Bishop, and, according to St. Augustine, "the Illustrious Doctor of all the Churches," was the heathen family of an illustrious and great wealth, at Poitiers early in the 4th century. He received, as a heathen, an excellent classical education, so that St. Jerome says of him that he "was brought up in the pious school of Gaul, yet had culled the flower of Greek science, and became the Rhone of Latin eloquence." Early in life he married, and had a daughter named Abra, Afra, or Apra. About 350 he renounced, in company with his wife and daughter, the Pagan religion of his family, and became a devout and devoted Christian. After his baptism he so gained the respect and love of his fellow Christians, that in 353, upon a vacancy occurring in the see of his native town, he was, although married and a layman, elected to fill it, and received ordination as Deacon and Priest, and consecration as Bishop, "by accumulation," no uncommon occurrence in those days. From that time he was virtuously, though not formally, separated from his wife, and lived a very ascetic life.

Soon after his consecration he received a visit from St. Martin of Tours (who became henceforward his devoted disciple), and distinguished himself by his unswerving opposition to the Arians heresy, which had gained many powerful adherents in Gaul at that time, obtaining for himself thereby the title in after years of "Malleus Arianorum," the "hammer of the Arians." In 356 he was sent by the Emperor Constantius to Phrygia in exile, in consequence of a report made against his moral character by the Arian Council held at Bzizia in Languedoc, over which the Arian leader, Saturninus, Bishop of Arles, presided, whose representative a heresy, Hilary had some time before secured. His exile lasted until 362, when he returned to Poitiers by the Emperor's direction, though without his sentence of banishment being formally annulled. In spite of his consequent want of permission to do so, he left Poitiers towards the end of the same year, and spent two years in Italy, whence he was again sent back to Gaul in 364 by the new Emperor Valentinian, in consequence of his denouncing Auxentius, the Bishop of Milan, where Hilary was at that time resident, as having been insincere in his acceptance of the creed of Nicea. Hilary lived for some three years after his final return to Poitiers, and d. Jan. 13, 368, though his Saint's Day (which gives his name to the Hilary term in our Law Court) is celebrated on the following day, in order, possibly, not to trench upon the octave of the Epiphany.

Hilary's writings, of which a large number are still extant though many have been lost, travel over a vast field of exegetical, dogmatic, and controversial theology. His principal work in importance and elaboration is his "Libri vini de Trinitate," directed against the Arian heresy, while in his "Commentarium in Maththarum" we have the earliest commentary on that gospel. The best edition of his works is that of Conant, originally pub. by the Benedictines, at Paris, in 1853, and reprinted, with some additions, at Verona, in 2 vol., by Siccolo, in 1739. St. Hilary was a sacred poet as well as a theologian, though most of his writings of this character perished, probably, in his Liber Hymnorum, which was a part of his books that has not come down to us. It seems to have consisted of hymns upon Apostles and Martyrs, and is highly spoken of by Isidore of Seville in his Etymologiae. All that we have remaining are some titles of considerable beauty on our Lord's childhood (from Pitra's Speculum S. S. Olearia, Paris, 1623), which are attributed, probably with justice, to hymns, and about 8 hymns, the attribution of which to him is more or less certainly correct. Daniel gives 7, 4 of which: - "Lucas Longior splendide"; "Jesu Paer debel"; "In malam grati"; and "Jam meta noscumoltransitum," are morning hymns; one, "Jesus refusat sanctam," for the Epiphany; one, "Jesu quondam," for Lent; and one, "Braves nobles gaudies," for Whitmas- tide. Thomasius gives another as Hilary's, "Hymnum duality turba fraternum" (for fuller details see under their respective first lines). Written as these were in the infancy of Latin hymnody, and before the metres of the old heathen Latin poets had been wholly banished from the Christian service of song, or the rhyming metres, which afterwards became so general and so effective, had been introduced into such compositions, they can scarcely be expected to take a very high rank. At the same time they are not without a certain rugged grandeur, well befitting the liturgical purposes they were intended to serve. Containing as they do the first germs of Latin rhymes, they have great interest for all students of hymnody, as thus inaugurating that treatment of sacred subjects in a form which was to culminate presently in the beautiful Church poetry of the 12th cent.

[D. S. W.]

Hildebert, who sprang from a family of no great position, was b. at Lavardin, near Montoire, in France, 1057. Brought up at the seat of Berengarius of Tours (a pupil of Frugell) he so profited by the opportunities thus afforded him of acquiring learning, as to become one of the most cultivated scholars of his age. Having for some years been a Professor of Theology at Mainz, he became at the age of forty (1089) Bp. of that see. He was translated, in 1123, to the Archdiocese of Tours, and d. 1124.

Hildebert's character as an individual has been very differently drawn by different writers, for while French describes him as "a wise and gentle prelate, although not wanting in courage to dare and fortitude to endure, when the cause of truth required it," who "must ever be esteemed one of the fairest ornaments of the Church," Bayle, in his Hist. & Crit. Dict., represents him as having "led a very scandalous life," even after his promotion to an archdeaconry. As a writer of Latin verse, the evidence is clearer and less contradictory. He is said, by the Benedictine editors of his works, to have written more than ten thousand Latin lines as various in merit and number. Sometimes in verse, more generally in heroic or elegiac metre, and upon subjects ranging from 'An Address to the Three Persons of the Holy Trinity," to a legendary "Life of Mahomet." The large majority of his verses are of little value, while some rise to a height of energy and grandeur as to induce French to prefer him to a higher place in sacred Latin poetry than any other writer except Adam of St. Viktor, and almost to allow him to "dispute the palm" even with the latter. The first complete collection of his writings was made by the Benedictines, who edited them in conjunction with those of Marod, bishop of Remnes, his contemporary, and pub. them at Paris, 1844, for specimens of the best work of Hildebert see Trench's Misc. Lat. Poetry, 1849 and 1873. The most striking of his pieces will probably be allowed to be (1) The "noble Oration," "Oration de Lamentatione Prophetae Eccliasiae," of which Trench says, "I know no nobler piece of erudition, nor more skilful management of rhyme, in the whole circle of sacred Latin poetry;" and (2) The "Oration de Sancta Ecclesia ad Tres Personeas SS. Trinitatis," which is thus characterised by the same high authority: "A poem... which gradually rises in poetic animation until towards the end it equals the very best productions which Latin Christian poetry anywhere can boast." The following graceful lines of Hildebert's "De Nativitate Christi" form part of a longer poem, and exhibit, not unfairly, the beauties and faults alike
Hildegard, St., Virgin and Abbess, was b. at Bockenheim, or Bockenheim, Frankfurt, on May 25, 1098. Her father, Wbild, was one of the knights of Meginhard, Count of Spanheim. When eight years old she was committed to the care of a sister of St. Dominicus of the Order of St. Augustine, and was afterwards sent to the Convent of St. Barbara, near Bingen-am-Rhein, where she was instructed in the art of writing. In 1125, Hildegard was sent to the Convent of St. Thierry, near Bingen, where she remained until 1147. Hildegard gained great notoriety in her time, and was considered a great prophetess. She was also a great poet, and wrote many hymns and songs in praise of God. Her writings are attributed to her by the Church, and are considered important in the history of the Middle Ages. She died on Sept. 17, 1179, at Eibingen, near Bingen-am-Rhein.

Hildegard's writings include a collection of hymns and songs in praise of God, and a treatise on the nature of the universe. Her most famous work is the "Divine Prophecy," a collection of prophecies and visions, which is considered one of the most important works of the Middle Ages. Hildegard's writings have been translated into many languages, and are still studied today. She is considered a great figure in the history of the Church, and is remembered for her love of God and her dedication to his service.
HILL, PHILIP F.

since 1685 advocate in chancery at the ducal court.

His hymns, which found favour in Hanover, and have kept their place in Württemberg, appeared in his Denkmak der Erbitterten, Liebe und Leid, or in his Gesammelte Liedern, &c., Stuttgart, 1711, with melodies by J. G. C. Sturzl. The only one tr. into English is—

O Jerusalem du schöne. Hymn, 1711, as above, p. 325, in 7 st. of 6 l., entitled Longing and Life. It has been a great favourite in Württemberg, and was included in the Württemberg C. B., 1742, and again in that of 1842. The fine melody usually given to it in 1711 is found in the Strum Hym., 1866, no. 232.

The trs. are: (1) "O Jerusalem," by R. Massie, 1834, p. 150, repeated in English Hymn., 1842. (2) "O Jerusalem: fair dwelling," in J. D. Burn's Memoir and Remains, 1869, p. 286. [J. M.]

Hiller, Phillip Friedrich, a. of Johann Jakob Hiller, pastor at Mühlenhausen on the Hug, Württemberg, was b. at Mühlenhausen, Jan. 6, 1699. He was educated at the clergy training schools at Denkendorf (under J. A. Bengel) and Maulbronn, and the University of Tübingen (M.A. 1720). His first clerical appointment was as assistant at Breclach, near Neckarsulm, 1724-27. He afterwards held similar posts at Hessigheim and elsewhere, and was also, from 1729-31, a private tutor at Nürnberg. He was then, on St Bartholomew's Day, 1732, instituted as pastor of Neckar-güeringsen, on the Neckar, near Marbach. In 1736 he became pastor of his native place, and in 1748 pastor at Steinheim, near Heidenheim. In his third year of residence at Steinheim he lost his voice, and had to employ an assistant to preach. He d. at Steinheim, April 24, 1769. (Koch, v. 107-126; Allg. Deutsche Biogr., xxii, 425-428, &c.) Of Hiller's hymns the best appeared in—

(1) Arndt's Paradis-Gärlein . . . . in deutsche Lieder, Nürnberg, 1730. (the copy in Berlin has a front-piece dated 1730). This was written during the time he was tutor at Nürnberg. P. Gerhardt, had founded the fine hymn "O Jesu Christ, mein schönstes Lieb," (q.v.) on one of the prayers in the volume of devotion which Johann Arndt had pub. 1612, under the title of Paradis-Gärlein; and Gerhardt's example led Hiller to think of turning the whole of these prayers into hymns. The book is in four parts, and contains 60 hymns, 272 being found in Arndt and form the original.

(2) Geistliche Liederhütten, (Stuttgart, 1762, and a second series, Stuttgart, 1761. Each series contains 166 short hymns, one for each day of the year. A complete reprint of these and the other hymns of Hiller (1052 in all) was ed. by C. C. E. Ehmann in 1844 (2nd ed. 1868). Hiller is the most productive and most important of the earlier hymn-writers of Württemberg, and is the poetical exponent of the practical theology of his friend J. A. Bengel. The hymns of his Paradis-Gärlein, while clear and Scriptural, are decidedly spun out (see No. xii, below). His Liederhütten contains the hymns of his riper years, and reveals a depth of feeling, an almost proverbial conciseness, an adaptation to consolé and direct in the most diverse events of life, and the most varied experiences of the soul, a suitability as a manual for daily devotion, and a simplicity of style that speedily endeared it to the pious in Southern Germany. It has passed through many editions in Germany, while colonists (especially from Württemberg) have carried it from thence wherever they went. It is said, e.g., that when a German colony in the Caucasus was attacked by a hostile Cossack, fifteen years ago the parents cut up their copies of the Liederhütten and divided the leaves among their children as they were being torn from them into slavery.

The use of Hiller's hymns in Germany has principally been in the hymn-books of Württemberg, and, through J. J. Rambach's Haus C. G. B., 1735, in Hanover. The following have passed into English—

I. Hymn in English C. U.

1. Herr über Leben und Tod. Cross and
HITLER, PHILIPP F.

Consistatton. 1730, pt. iii. p. 319, founded on 
Arnold’s Prayer, 26 (28) of Class iii. The part 
Zebra is in st. vii.-xii. “Herr, meine Burg, Herr 
of the Lord,” is founded on the fourth part 
In Ehmann’s Comp., No. 1685, 1866. Tr. as:—
xii. Mein Jesus sitzt in rechten Händen. Autobiog-
ographic. 1730, pt. iii. p. 319, as st. 116-112 of the hymn 
on Arnold’s prayer 27 (29) in Class III. This prayer is a 
long paraphrase of the Apostles’ Creed. Tr. as: “Our 
Jesus now at God’s right hand,” by Dr. H. Mills, 1845 
(1854, p. 330).

xiv. Singet Gott, denn Gott ist Liebe. The Love 
of God. Liederkasten, 1862, p. 51, for 1845, in 3 st., 
founded on 1 John iv. 16. The trs. are: (1) “God is 
love—then sing His praises,” by Dr. H. Mills, 1845, 
(1854, p. 16). (2) “God is love, sing loud before Him,” 
by J. D. Burns in his Remains, 1869, p. 131.

xv. Unheilbare Dreifaltigkeit. Trinity Sunday. 
1730, pt. ii. p. 236, founded on Arnold’s prayer 26 in 
Class II, entitled “Thanksgiving for the revelation of 
the Holy Trinity.” The tr is from the recast of 
Class II, entitled “Thanksgiving for the revelation of 
the Holy Trinity.” The tr is from the recast of 
class vii, made by J. S. Interich for the Berlin G. B., 
1765, No. 51, and beginning “Lo, Gab, Preis und 
Dank sei dir.” Tr. as: “Love, hono, thanks, to Thee 
we raise,” by Dr. H. Mills, 1845 (1854, p. 116). 

xiv. Was freund mich wenn du dich kant. Joy in 
God. Liederkasten, 1862, for June 26, in 2 st., 
founded on Ps. II, 2. Tr. as, “What earthly joy can 
fill my heart,” by R. Massie in the British Herald, 
Nov. 1869, p. 176.

Liederkasten, 1862, p. 15, for Jan. 10, in 3 st., 
founded on Is. xxxv. 7. Tr. as, “Who, Lord, Thy 
deeds can measure,” by Dr. H. Mills, 1848 (1854, p. 15). [J. J.]

Hillhouse, Augustus Lucas, younger brother of James Hillhouse (commonly known 
as the poet Hillhouse), was b. at New Haven, Connecticut, 1792, and educated at Yale, 
where he graduated in 1810. For some time he conducted a school in Paris; and d. near 
that city, March 14, 1834. His hymn:—

Trembling before Thine awful throne (Joy in 
the Forgiveness of Sins) was written in 1810, and pub. 
in the Christian Spectator, New Haven, April, 1812. It is 
a good hymn, and is in extensive use, but usually 
in an abbreviated form. The tr. is “Earth has a joy 
unknown to heaven,” found in a few American 
books, begins with st. iii. of this hymn. Orig. text 
in Christ in Song, 1876. [J. J.]

Himmel, Erde, Luft und Meer. J. 
Neander. [Thanksgiving.] A beautiful hymn 
of praise and thanksgiving for the wonders 
and delights of Creation and Providence, 
founded on Acts xiv. 17. 1st pub. in his 
Glaub- und Liebe-uhm: aufgerisenter durch 
einländige Bundle-Lieder und Dicht-Psalmen, 
Bremer, 1846, p. 162, in 6 st., 4 li., entitled 
Rejoicing in God’s Creation, and with the note at the end, “Is also a Traveller’s Hymn 
by land and water.” It passed through 
Freylinghausen’s G. B. 1704, into later books, 
and is No. 707 in the Unv. L. S., 1851. Tr. as:—

i. Heaven and earth, and sea and air, God’s 
eternal. A good and full tr. by Miss Cox in her 
Sacred H. from the Ger., 1841, p. 195. In 
more or less altered forms it is found in 
Alford’s Ps. & Hym., 1844, and his Year of Praise, 1867; in the 
Marylebone Coll., 1851, &c.; and in the 
America in the H. for the Ch. of Christ, Boston, 1853, Vol.

ii. Heaven and earth, and sea and air, a full 
and good tr. in 3 st. by Miss Winkworth in her 
Lieder Ger., 2nd Ser., 1858, p. 148, repeated in
They are all of more than average merit, and are worthy of attention. [W. G. H.]

Hinde, Samuel, D.D., s. of Abel Hinde, of Barbados, was b. in Barbados in 1793, and educated at Queen's College, Oxford (b.a. 1815, d.d. 1831). He was for some time Vice-Principal of St. Alban's Hall, Oxford (1827), and also Principal of Codrington College, Barbados. He held subsequently several appointments in England and Ireland, including the Deanery of Carlisle, 1848, and the Bishopric of Norwich, 1849. Resigning his Bishopric in 1857, he retired to London, where he d. Feb. 7, 1872. He pub. several prose works, and also Sonnets and other Short Poems, 1834. From that work his popular hymn, "Lord, shall Thy children come to Thee," sometimes given as, "O Lord, Thy children come to Thee" (H. Communion,) in the Hy. Comp. and others, is taken. [J. J.]

Hindale, Grace Webster, née Haddock, a Congregationalist, dau. of Professor C. B. Haddock; was h. at Hanover, New Haven, May 17, 1833, and married to Theodore Hindale, a lawyer of New York, in 1839. Mrs. Hindale is a contributor to the periodical press, and has pub. Coming to the King, a Book of Daily Devotion for Children, 1865; republished in England as Daily Devotions for Children, 1867. Her hymns include:

1. From Coming to the King, 1865.

2. From Schaff's Christ in Song, N.Y., 1869.
   1. O soul complete in Jesus stands (1869). *Safely in Jesus.*

3. Are there no wounds for me! *Passiontide.* Written April, 1868.

4. Jesus, the rays divine. *Jesus ever present.* Written July, 1868.

5. There was an angel midst the throng. *Jesus, the Deliverer.* Written April, 1868. The hymn, "Jesus, Thou art my Lord, my God," in the 1874 Supplement to the New Comp. in composed of st., xxv.-xxviii., slightly altered, of the former.

6. Thou standest between the earth and heaven. *Virgin and Child.* This poem was "written after viewing Raphael's Madonna di San Sisto, in the Royal Gallery of Dresden, Aug., 1867." (Christ in Song.) It is not suited for congregational use.

[J. J.]

Hinton, John Howard, M.A., s. of the Rev. James Hinton, Baptist minister of Oxford, was b. in that city, Mar. 24, 1791. He graduated at the University of Edinburgh, and began his ministry at Haverfordwest (1816). Thence, in 1820, he removed to Reading, and in 1837, to London, where for many years he was pastor of the Baptist Church in Devonshire Square, Bishopsgate. In his later years he returned to Reading, but spent his closing days at Bristol, where he d. Dec. 17, 1873.

For the greater part of his life Mr. Hinton was one of the best known ministers of the Baptist denomination, and a recognised leader in all their public affairs. With him the logical faculty predominated, and he was a keen controversialist. His prose publications were numerous, being chiefly works of Theology and Practical Religion, but including also a History of the United States of North America: Memoirs of William Knapp, &c. In 1864-5 his theological writings were collected and republished in seven volumes. He wrote a large number of hymns, usually composing one to suit his sermon when he could not find one adapted thereto in the book used at his chapel. A few are printed at the end of his Theological Lectures, &c. Many are preserved in ms. in the Library of the Baptist Union, at the Mission House in Furnival Street. Three only are in C. U. and are as follows:

1. Hark, the evening call to prayer. *Kneeling.*
4. To the Cross, O Lord, we bear. *Holy Communion.*

The most popular of these hymns is No. 2.

HINTON, JOHN H.
HiPPel, Theodor Gottlieb von, a. of at Göttingen. HiPPel, New Tournian, was b. at Göttingen Jan. 31, 1774. Here he was the student of University of Königsberg in 1758 as a student of theology, and then, in 1762, Grünberg and Director of Police, 1786, at Königsberg. April 25, 1796 (Koch, vi. 301-309. He and his collected works (14 vols.) and the other compilations of his master Kant. In his inner man of a wonderful fervour of contradictions; on one side and his correspondence with other ambitious, and almost all composed his manner of Gelehr., and his collected works (14 vols.) in English, of the Berliners. 1772, 1772, 1772, of the Berlin nat. of 1798. In the Berliner 1729, No. 541, altered in 1739. The only tr. in C. U. is:—

1. Gott hab mich ergeben. König, "Entschuldigung der will, tr. of st. 84.

2. Ich hoffe, ich bin dein. Einleitung des "Entschuldigung der will, tr. of st. 84.

3. Herr, du bist mein. Einleitung des "Entschuldigung der will, tr. of st. 84.

4. Gott ist mein. Einleitung des "Entschuldigung der will, tr. of st. 84.

5. Ich hoffe, ich bin dein. Einleitung des "Entschuldigung der will, tr. of st. 84.

6. Herr, du bist mein. Einleitung des "Entschuldigung der will, tr. of st. 84.

7. Gott ist mein. Einleitung des "Entschuldigung der will, tr. of st. 84.

8. Herr, du bist mein. Einleitung des "Entschuldigung der will, tr. of st. 84.

9. Ich hoffe, ich bin dein. Einleitung des "Entschuldigung der will, tr. of st. 84.

10. Herr, du bist mein. Einleitung des "Entschuldigung der will, tr. of st. 84.

11. Gott ist mein. Einleitung des "Entschuldigung der will, tr. of st. 84.

12. Herr, du bist mein. Einleitung des "Entschuldigung der will, tr. of st. 84.

13. Ich hoffe, ich bin dein. Einleitung des "Entschuldigung der will, tr. of st. 84.

14. Herr, du bist mein. Einleitung des "Entschuldigung der will, tr. of st. 84.

[1. M.] W. Cooper. [Death of a Minister.] 1st pub. 1791. It was more frequently found in the Olney Hymns, Bk. ii., No. 73, in 4 st. of older collections than in modern hymn-books, but it is still in use in America. [J. J.]

HiPPel, Theodor Gottlieb von. A Parental Prayer. 1st pub. 1791. It was more frequently found in the Olney Hymns, Bk. ii., No. 73, in 4 st. of older collections than in modern hymn-books, but it is still in use in America. [J. J.]

Ho ye that thirst, approach the Draft Scottish Translations and Parast. of 4. It was more frequently found in the Olney Hymns, Bk. ii., No. 73, in 4 st. of older collections than in modern hymn-books, but it is still in use in America. [J. J.]

W. Cooper. [Death of a Minister.] 1st pub. 1791. It was more frequently found in the Olney Hymns, Bk. ii., No. 73, in 4 st. of older collections than in modern hymn-books, but it is still in use in America. [J. J.]

Hochheilige Dreifaltigkeit. J. Schaeffler. [Trinity Sunday.] Appeared as No. 191 in Bk. v. of his Heilig Geistlied, Breslau, 1668, p. 643 (Werke, 1872, i. p. 318), in 5 st. of 81. It was included, slightly altered and beginning, "Hochheilige Dreifaltigkeit," in Freylinghauß's G. B., 1704, and this form was repeated in many hymn-books, as in the Berlin G. L. S., ed. 1863, No. 31. It is a fine hymn of supplication to the Holy Trinity and for the special graces afforded by Father, Son, and Holy Spirit. Tr. as:—

1. Most high and holy Trinity, Thou God, a full and excellent tr. by Miss Cox in her Sacred Hymn, 1841, p. 45. In full and unaltered in Mercer's C. P. H. Bk., 1855, No. 183 (Ox. ed., 1864, No. 247), and other collections.


Hochheilige Dreifaltigkeit. J. Schaeffler. [Trinity Sunday.] Appeared as No. 191 in Bk. v. of his Heilig Geistlied, Breslau, 1668, p. 643 (Werke, 1872, i. p. 318), in 5 st. of 81. It was included, slightly altered and beginning, "Hochheilige Dreifaltigkeit," in Freylinghauß's G. B., 1704, and this form was repeated in many hymn-books, as in the Berlin G. L. S., ed. 1863, No. 31. It is a fine hymn of supplication to the Holy Trinity and for the special graces afforded by Father, Son, and Holy Spirit. Tr. as:—

1. Most high and holy Trinity, Thou God, a full and excellent tr. by Miss Cox in her Sacred Hymn, from the Ger., 1841, p. 45. In full and unaltered in Mercer's C. P. H. Bk., 1855, No. 183 (Ox. ed., 1864, No. 247), and other collections.

Höchster Priester, der du diéh. J. Scheffer. [Self-Dedication.] Appeared as No. 178 in Bk. v. of his Heilige Sedeslandt, Brussel, 1698, p. 593 (Werke, 1862, I. p. 295), in 3 st. of 4 l. Included in Freylinghaus’s G. B., 1704, and recently as No. 857 in the Berlin G. L. S., ed. 1863. The hymn is founded on Romans xii. 1, and carries us the figure somewhat in detail. To a number of the orthodox Lutherans of the 18th cent. st. iii. iv., gave great offence, and were accused of false mysticism, &c. Tr. as:—

Great High-Priest, who deignest to be, a good and full tr. by Miss Winkworth in her Lyras G. H. B., 1855, p. 32, and her C. B. for England, 1663, No. 129. It is here in repeated in full in the Hyl. for St. John’s, Aberdeen, 1865-70, and the Evang. N.Y., 1880; and abridged in the Harev School H. Bk., 1866; Eng. Presb. Ps. & Hym., 1867, &c. A considerably altered version, beginning, “Jesus, who upon the tree,” in which st. iv. v. are condensed as iv., was included in the American Sebhath H. Bk., 1858, and repeated in the Bap. H. Bk., Philadelphia, 1871.

Other trs. are:—


Hodenberg, Bodo von, was b. April 3, 1604. After the conclusion of his university studies he entered the service of the Duke of Lüneburg. He was for some time tutor to the sons of Duke Georg, and subsequently (1614) chief magistrate and director of the mines at Osterrode in the Harz, for the principality of Grubingen. He d. Sept. 20, 1650 (Koch, ii. 239; Allg. Deutsche B. xii. 537; Bede, p. 91). The only hymn known by him is the beautifully

Ver deinen Thron trete ich hin, morning. 1st pub. in the New Apostol. Hb., Hannover, 1667, No. 217 (beginning “Ver deinen Thron trete ich hin”), in 16 st. of 4 l. introduced by the words, “In the morning, at morn, and in the evening, I sing.” In the Lüneburger G. L. S. 1669, it is presented to Justinus Sebzema, who had probably altered it somewhat. Included as No. 131 in the Berlin G. L. S., ed. 1863. The only tr. of this form is:—

Ich danke dir mit Herz und Mund. St. 1. is altered from st. xi. in St. liii. v. v. xiv. xv. The only tr. of this form is “With heart, and mind, and every power.” by H. J. Bucsko, 1842, p. 21. [J. M.]

Höffel, Johann, was b. June 24, 1690, at Uffenheim, in Franconia, and studied at the Universities of Giessen, Jena, and Strasbourg, becoming in 1628 Doctor of Law at Jena. In 1633 he settled in Schweinfurt as a consulting lawyer, and d. there Dec. 8, 1683 (Wetzel, I. 435-156, and A. H. ii. 283-291). One of his hymns has been tr. into English:—


Hoffmann, Gottfried, s. of Caspar Hoffmann, brewer at Plagwitz, near Lauenberg, in Silesia, was b. at Plagwitz, Dec. 5, 1658. After studying at the University of Leipzig (M.A. 1688), he was appointed to the Conrector, and in 1685 Rector of the Gymnasium at Zittau. In 1708 he became Rector of the Gymnasium at Zittau, where he died of a stroke of paralysis, Oct. 1, 1712 (Koch, vi. 437-442; Allg. Deutsche B. xii. 591-592). Of his hymns, about 60 in all, written mostly for his scholars, only one has passed into English, viz.:—

Zu sich mein Kind. Death of a Child. According to Koch, v. 442, this beautiful hymn was written in 1693, on the death of his little daughter Magdalene Elisabeth, was printed in the same year in her funeral sermon on Job 21. 1, and included by Hoffmann in his Lieder Mus. B., 1720, No. 396, and repeated in the Berlin G. L. S., ed. 1863, in 6 st. of 9 l. Tr. as:—

Depart, my child. A good tr., omitting st. iv., by Miss Northcote, in H. L. L. 1st Ser., 1864, p. 29. Repeated in Kennedy, 1863, omitting st. iii. and beginning “Farewell, my child.” Other trs. are:—


Hogg, James, second son of Robert Hogg, was born in Ettrick Forest, Selkirkshire, January 25, 1772, according to his own account, though the baptismal date is December 9, 1770. He is perhaps best known as the Ettrick Shepherd, and friend of Professor John Wilson and Sir Walter Scott. He d. November 21, 1835, on his farm of Altnave in Yarrow. An edition of his Poetical Works was published in 1822 in 4 vols. (Edin. A. Constable) including the best of his poems—

The Queen’s Wake, 1813; The Pilgrims of the Sun, 1815; Matur of the Moor, 1816, &c. The two hymns by him which have come into use are, “Blessed be Thy Name for ever,” and “O Thou that dwellest in the heavens high.” A complete edition of his prose and verse was pub. in 2 vols., 1863 (Glas., W. G. Blackie).

1. Blessed be Thy Name for ever. Morning. This is “The Palmer’s Morning Hymn” (in 32 lines), which forms a part of Canto iv. of his poem Matur of the Moor, 1816. It is sometimes given in full, but more frequently as “Blessed be Thy Name for ever” (3 st. of 4 l., as in the S. P. C. K. Hymns, 1822, and others. It is also altered as “Lord of life, the Giver,” as in the B. C. B., &c.

2. O Thou that dwellest in the heavens high. Midsummer. This was written, together with music, as “A Cameronian’s Midnight Hymn,” in a st. of 4 l., in the tale of The Brown of Borroweck, 1814. Although found in several collections its use is not so great as that of No. 1. [J. M.]

Hohlfeldt, Christoph Christian, was b. Aug. 9, 1776, at Dresden. He became, in 1819, Advocate for the Poor (Armen-Advocate) at the Court of Appeal at Dresden, and d. at Dresden, Aug. 7, 1849 (K. Goedecke’s Grundw., 1862, iii. p. 183). His hymns appeared in his Harfenklänge, Dresden and Leipzig, 1823, 1830 and 1836. The only one tr. into English is:—

Verlass mich nicht! 0 du, du am ich liebe. Supplication. In his Harfenklänge, 1832, p. 214, in 6 st. of 4 l., entitled “Prayer.” Tr. as:—
HOLME, THOMAS

Hold up thy mirror to the sun. J. Keble. [St. Bartholomew.] In the annotated
edition of the Christian Year, this poem is
dated 1821. It was pub. in that work in 1827 in 17 st. of 4 l., and is based on St. John i. 50. In its full form it is unknown in the
hymnals. In Kennedy, 1863, No. 309, there
is a cento thereof, beginning, "Eye of
God's Word! where'er we turn," composed
of st. v., vi., xii., xiv., and xvi., slightly altered.
"The somewhat peculiar expression, "Eye of
God's Word! this is thus explained in a note
thereof in the Christian Year. It is a quotation
from the Rev. John Miller's Bampton
Lectures, for 1817, p. 128—
"The position before us is, that we ourselves, and
such as we, are the very persons whom Scripture speaks of,
and to whom, as men, in every variety of persuasive
form it makes its descending though celestial appeal.
The point worthy of observation is, to note how a book
of the description and the compass which we have
represented the ground to be, possesses this mystery of
power; this eye, like that of a portrait, uniformly
fixed upon us, turn where we will."

The cento is of more than usual merit as a
hymn on Holy Scripture, but its use is
mentioned.

Holden, Oliver, one of the pioneers of
American psalmody, was b. in 1765, and was
brought up as a carpenter. Subsequently he
became a teacher and music-seller. He d. at
Charlestown, Massachusetts, 1844. His pub-
works are American Harmony, 1839; the
Worcester Collection, 1797; and other Tune
books. One of his most popular tunes is
"Coronation." It is thought that he edited
a small hymn-book, pub. at Boston before
1800, in which are 21 of his hymns with the
signature "O." A single copy only of this
book is known, and that without title-page.

Of his hymns the following are in C. U.:—
1. All those who seek a throne of grace. (T. D.)
2. They who seek the throne of grace. (T. D.)
3. Within these doors assembled now. (F. M. B.)

Holiest, Holiest, hearken in love.
Appeared in his Hymns of Old and New, 1864, No.
155, in 4 st. of 5 l., and again in his
Sanctus, 1877, where it is appointed for
March 24. It is one of the most popular of
the author's hymns, and is worthy of more
than has yet been made of it.

Holland, John, 1794, and d. there, Dec. 28, 1872. During
his long life he pub. more than 40 volumes in
prose and verse, the most important of which
is his Life of James Mont-

BRITAIN, 1849 (2 vols.), and The Psalms of
standard works.

His earliest pub. poems
appeared in The Lady's Magazine, 1814, with
the initials "J. H." or " J. H."
and his first
volume of poetry, Sheffield Park, in 1820.

His hymns number several hundreds, and
date from 1813 to his death in 1872. Four
of these were contributed to the Jubilee Hymn
Book of the Sunday School Union, 1853. They
were, however, written so exclusively for local
Sunday School anniversaries and children's
services, and contain so many local allusions,
as to render most of them unsuitable for
general use. One in the Meth. Free Church
Sunday S. H. Bk., 1860, "Lord, why are thus
our British youth?" (8 S. Anniversary) is
a fair example of his hymn-writing. His Life
of Rev. John Summerfield, M.A., attained
great popularity in America. He assisted
Montgomery in preparing and publishing the
latter's Original Hymns, 1853, and wrote
the introduction to the American edition of
the same. His Life, by W. Hudson, was pub.
in
1874.

Holland, Josiah Gilbert, was b. at
Belmont, Massachusetts, July 24, 1819.
He was for some time on the staff of
the Springfield Republican, and became in 1870
the editor of Scribner's Magazine.
He has
written several successful books, and some
poetical pieces. One of the latter, "For
summer's bloom, and autumn's blight" (Praise in
and through all things), was included from
Bitter Sweet, 1858, in the Boston Unitarian
Hymn [and Tune] Bk. for the Church & Home,
1865.

Holme, James, B.A., b. of T. Holme,
Orton, Westmorland, was b. in 1801, and
educated at Caius College, Cambridge (B.A.
1825). Ordained in 1825, he held successively
the Incumbency of Low Harrowgate, the
Vicarage of Kirklington, and the charge of
Bolton, near Bradford. He d. in 1842.
He pub. Leisure Musings and Devotions, &c.,
1835; Mount Grace Abbey, a psalm, 1843,
and with his brother, the Rev. T. Holme
(q.v.), Hymns & Sacred Poetry, Christian Bk.
Soc., 1861. From this last work, "All things
are ours, how abundant the treasure" (Praise
in Sickness), in Speer's S. of G. & G., 1872, is
taken. "God my Father, hear me pray"
(Leant) in the Anglican H. Bk., 1868, is attributed
to him, and dated 1861. It is, however,
from his Leisure Musings, 1835, p. 117.
In 4 st. of 6 l., but it is not in the Hymns & Sacred
Poetry. His "Lord Jesus, God of
grace and love" (H. Communion), is from the
Hymns & Sacred Poetry, 1861. These works are
worthy of the attention of compilers of
children's hymn-books.

Holme, Thomas, brother of the above,
was b. Aug. 8, 1798, and educated at Appleby
Grammar School. Taking Holy Orders in
1817, he was for twenty years Head Master of
Kirby Ravensworth Grammar School. Subse-
sequently he was Vicar of East Cowton,
Yorkshire, where he d. Jan. 20, 1872. From
Hymns & Sacred Poetry, 1861 (the joint work
of himself and his brother James), the follow-
ing hymns are taken:—
1. Behold the lilies of the field. How gracefully, &c.
Fower Service.
3. The Christian's path shines more and more. Growth in Holiness. This hymn previously appeared in a local collection about 1866. [J. J.]

Holmes, Elizabeth. [Reed, Elizabeth.]

Holmes, Oliver Wendell, M.D., L.L.D., s. of the Rev. Abiel Holmes, D.D., of Cambridge, Mass., was b. at Cambridge, Aug. 9, 1809, and educated at Harvard, where he graduated in 1829. After practicing for some time in Boston, he was elected in 1847 to the chair of Anatomy, in Harvard. His writings in prose and verse are well known and widely circulated. They excel in humour and pathos. Although not strictly speaking a hymn-writer, a few of his hymns are in extensive use, and include:

1. Father of mercies, heavenly Friend. Prayer during war.

2. Lord of all being, throned afar. God's Omnipresence. This is a hymn of great merit. It is dated 1848.


4. O Love divine that stoop'st to share. Trust.

Of these Nos. 2 and 4 are in his Professor at the Breakfast Table, and are in C.U. in G. Britain, in Martinsee's Hymns, 1873, and others. In 1886 the M.I. degree was conferred upon Professor Holmes by the University of Oxford. He is a member of the Unitarian body.

[F. M. B.]

Höltz, Ludwig Heinrich Christoph, s. of F. F. Höltz, pastor at Marien see on the Leine, near Hannover, was b. at Marien see, Dec. 21, 1748. He entered the University of Göttingen, 1769; completed his course, Exeter, 1772; and became a Candidate of Theology, but never obtained a charge. He d. at Hannover, Sept. 1, 1776. His complete Gedichte, edited by his friend J. H. Voss, were pub. at Hamburg, 1783 (2nd ed. 1804). The only piece which can be called a hymn and has been tr. into English is:

Weh' ichmer Treu und Redlichkeit. Conduct of Life, 1st pub. in J. H. Voss's Moralreporte, Hamburg, 1779, p. 117, in 8 st. of 4 l., entitled "The old countryman to his son." Included in the Oldenbourg G. B., 1781, No. 160. The tr. are, (1) "Let truth and spotless faith be thine." In the Hymn of Zion, ed. by Basil Wood, 1833, p. 104. (2) "With honest heart go on thy way." in G. Dawson's Ps. & Hym., 1846, No. 172. [J. M.]

Holy and revered is [His] the Name. J. Needham. [Holiness of God.]

In 1768 J. Needham pub. in his Hymns Devotional and Moral, No. 25, in 8 st. of 4 l., a hymn beginning as above. This was in C. U. for many years. In 1838 George Raseon rewrote st. 1., ii., and viii., and added another (ii.), thus forming a hymn of 4 st. This was given in the Bap. Ps. & Hym., 1858, and has passed into several collections, especially in America. In some collections it reads "Holy and revered is His name." The description of the cento is J. Needham, 1768; G. Rawson, 1833. [J. J.]

Holy Bible, book Divine. J. Burton, s. [Holy Scripture.] This popular hymn first appeared in the author's Youth's Monitor in Verse, &c., 1803, and again in the Evangelical Magazine, June, 1803, in 4 st. of 4 l., where it is signed, "Nottingham-J. B."

HOLY, HOLY, HOLY LORD

In 1806 it was also given as No. 1 of pt. ii. of the author's Hymns for Sunday Schools; or, Incentives to Early Piety. As it is frequently altered in modern collections we add the original text:

"Holy Bible, book Divine, Precious treasure, thou art mine; Mine to tell me whence I came, Mine to teach me what I am. "Mine to choose me when I rove, Mine to show a Saviour's love, Mine art thou to guide my feet, Mine to judge, condemn, acquit. "Mine to comfort in distress, If the Holy spirit blows, Mine to show by living faith Man can triumph over death. "Mine to tell of joys to come, An: the rebel sinner's doom; Holy Bible, book Divine, Precious treasure, thou art mine."

This hymn has gradually grown into favour, and now it is in C. U. in most English-speaking countries. [J. J.]

Holy Ghost, come down upon Thy children. F. W. Faber. [Whitsun.]

Appeared in his Oratory Hymns, 1854, and again in his Hymns, 1862, in 6 st. of 4 l., the opening stanza being repeated as a chorus. The metre is most awkward and unmusical, and fully justifies the alterations made in the Altar Hymnal, 1884, where it is rewritten in 8, 7, 8, 7, metre, beginning "Holy Ghost, come down upon us." [J. J.]

Holy Ghost, Thou source of light. [Whitsun.]

Appeared anonymously in the Andover Sabbath Bk., 1838, No. 458, in 4 st. of 4 l., and subsequently in several other collections. In the Baptist Praise Bk., N. Y., 1871, it is altered as "Holy Spirit, Source of Light." [J. J.]

Holy Ghost, Whose fire celestial. [Whitsunday.] Appeared in Hawtry's Coll. 1815, and again in Miss Auber's Spirit of the Psalms, 1829, where it was given with a few "Hymns for the Principal Festivals." p. 149. In 2 st. of 8 l. In Speck's Songs of G. & G., 1870-72, No. 351, it is attributed to T. Cot terill in error. [J. J.]

Holy, holy, holy Lord, Ever be Thy Name adored. [Praise.] This is a curious cento, in Kennedy, 1863, from two hymns by C. Wesley, in Hymns & Sacred Poems, 1739, the first of which is "Lord and God of heavenly powers," on the words from the Office for Holy Communion, and the second, "Glory be to God on high" (q.v.), on the Thanksgiving in the same office. The lines taken from these hymns are with slight alterations as follows: st. 1., ii., and iv., 1-8, the rest of the cento being by Dr. Kennedy. [J. J.]

Holy, holy, holy Lord God Almighty. Bp. R. Heber. [Holy Trinity.] 1st pub. in his posthumous Hymns, &c., 1827, p. 84, in 4 st. of 4 l., and appointed for Trinity Sunday. It was soon adopted by hymn-book compilers, and is the best known and most widely used of the author's hymns. It is a splendid metrical paraphrase of Rev. iv. 8-11. Line 2 of st. i., "Early in the morning our song shall rise to Thee," has been subjected to
Holy, holy, holy Lord, God of Hosts! When heaven and earth.

James Montgomery. [Holy Trinity.] Written Sept. 10, 1832 (m. rev.), and included in the Cong. H. Bk., 1836, No. 12, in 3 st. of 8 l.; the Leeds H. Bk., 1833, No. 44; the author’s Original Hymnals, 1835, No. 1; and numerous collections in most English-speaking countries, if without alteration. Spurgeon’s O. H. Bk., 1836, st. 11, is given as “Holy, holy, holy Thee,” and appointed as a doxology.

Holy Jesus, in Whose [Thy] Name.

Bp. R. Mant. [Prayer in the Name of Jesus, p. 109, in 5 st. of 6 l. in “Vernal of Prayer in, and to Christ” (ed. 1871, p. 183). It is sometimes given as “Holy Jesus, in Thy Name.” In the Cooke & Denton Hymnal, 1853, St. it is omitted, several alterations are made, and a doxology by the editors is added. This form, with further changes, is repeated in Kennedy, 1863.

Holy Jesus, mighty Lord. Bp. C. Wordsworth of Lincoln. [Holy Innocents.] 1st pub. in his Holy Year, 1802, No. 11, in 5 st. of 8 l. It is in C. U., but usually in an abbreviated form, “Hymn of Thee, the S. P. C. K. Church Hymn., 1871, and in a cento beginning with st. 111. of this hymn. Some six more are by Earl Nelson, by whom the cento was arranged.

Holy Jesus, Saviour blest. Bp. R. Mant. [Jesus the Way, Truth, & Life.] 1st pub. in his Ancient Hymnals, &c., as one of the originals appended thereto, 1837, p. 344, in the “Mercator of Thee, the S. P. C. K. Church Hymn., 1871, and in an Appendix to the H. Noted, 1802, as “Holy Jesus, Saviour blest.” [J. J.]

Hymn offerings, rich and rare [Lord we bear]. J. S. B. Mossell. [Offertory.] St. Mary Magdalene Church, Paddington, printed on the opening of 1867. It was included in the Parish Hymnal, No. 201, having previously appeared in the 1869 Ps. & Hymn. It is also in the S. P. C. K. 1871, Thring’s Coll. 1882, and many others.

Holy Spirit, Lord of glory. R. H. Baynes. [Confirmation.] Printed in the Churchman’s Shilling Magazine, May, 1868; and in the author’s Autun Memories & Other Verses, 1869, in 5 st. of 4 l. In 1870 it was included with slight alterations in the S. P. C. K. Church Hymnals, and again in other hymnals.

Homburg, Ernst Christoph, was b. in 1860, at Milha, near Eisenach. He practised at Naumburg, in Saxon, as Clerk of the Assizes and Counsellor. In 1848 he was admitted a member of the Fruitbearing Society, and afterwards became a member of the Elbe Swan Order founded by Rist in 1848. He d. at Naumburg, June 2, 1851. (Koech. ii. 388, 392; Alg. Deutsche Blätter, xiii. 43, 44.) By his contemporaries Homburg was regarded as a poet of the first rank. His earlier poems, 1826-1853, were secular, including many love and drinking songs. Domestic troubles arising from the illness of himself and his wife, and other afflictions, led him to seek the Lord, and the deliverances he experienced in sickness and from violence led him to place all his confidence in God. The collected works of his poems appeared in 2 parts at Jena and Naumburg, 1859, pt. 1. as his “Gielticher Lieder, Kritter Theli, with 100 hymns (engraved title, Naumburg, 1861);” and pt. 2. as the “Doch Thor with 50 hymns. In the preface he speaks of them as his “Sunday labours,” and says: “I was specially induced and compelled to their composition by the anxieties and sore domestic afflictions by which God has for some time laid me.” They are distinguished for simplicity, firm faith, and liveliness, but often lack poetic vigour and are too sombre.

Two of his hymns have passed into English, viz.:


2. Of my life the life of the life, 0 Jesus. A good tr. of st. 1. i. viii., contributed by R. Massie to the 1857 ed. of Mercer’s C. P. & H. Bk., No. 404 (by ed. 1864, No. 185), repeated in the Mcth. N. Conn. H. Bk., 1863.


4. Thou eternal life bestowest. Tr. of st. 1. iii., viii., by Miss Borthwick, contributed to Dr.
HOMO DEI CREATURA

Pageantcher's Coll., 1864, No. 73, and repeated in H. L. E., ed. 1884, p. 257.


[3. M.]

Homo Dei creatura. [Judgment to come.] This poem is a picture of the woes of the lost, and an exhortation to timely repentance. Mione, i. pp. 419-421, gives 115 lines (with various breaks) from a Rechéneau MS. of the 14th cent., and conjectures that it was written in Italy in the time of Dante. Daniel, iv. p. 250, quotes Mione's text and most of his notes; and at v. 382, ascribes it to Dionysius the Carthusian (b. at Ricken in the diocese of Liege, became a Carthusian Monk at Roermond, or Rurmunde on the Mosel, 1424, and d. there, March 12, 1471). In J. M. Horst's Paradise Anima Christica, Co- logne, 1639, the text which has passed into English is given at p. 296 (sect. iii.), entitled, "D. Dominiacius Carthusian exhortatio ad poenitentiam," and in 600 lines. Up to Mione's i. 72, the texts nearly agree; but the rest of Mione's text continues in the same gloomy strain, whereas in Horst's text the strain speeds quickly to relate the bliss of the saints, and then ends by the warning to repentance. It has been tr. by E. Caswall in his Mange de Mary, etc., 1838, in 21 st. of 10 lines, as "Creature of God, immortal man" (Hymns, etc., 1873, p. 209); and by I. Williams in his Thoughts in Past Years, 1858, as "Mortal, who art God's creation." [J. M.]

Hood, Edwin Paxton, b. in Halfmoon Street, London, Oct. 22, 1840. He was self-educated. In 1862 he became the Independent Minister at Nibley, Gloucestershire, where he remained until 1867, when he removed to Oxford Road, London. He held several charges (Brighton, Manchester, etc.), the last being Falcon Square, London. He d. in Paris, June 12, 1885.

Mr. Hood was a striking and suggestive preacher, and one of the most voluminous writers of the age. His published works include The Age and its Architecture, 1852; Exposition of Swedenborg, 1854; Lamp of the Temple, 1856; Thomas Carlyle, 1873; Oliver Cromwell, 1862, &c., are too numerous to give in detail. He also edited (and was the chief contributor to) The Ecclesiastical Review for 8 years, and The Preacher's Lantern for 2 years.

As a hymn-writer he is best known as the author of hymns for children. These hymns have a freshness and simplicity which are attractive to children. Some of the best and most popular were written for Sunday School Anniversaries at Nibley, 1852-7. He also edited:

(1) Our Hymn Book (a similar title, but a distinct work from Mr. Spence's collection). This was pub. specially for the use of his own congregations, and was enlarged from time to time. 1st ed. Brighton, 1852; enlarged 1854, 1873, and 1879. The last ed. contains 47 of his hymns. (2) The Children's Choir, 1874.

His hymns in C. U. outside of his own collections are:

3. Earth in beauty smiles again. Summer (1852-51).
4. God, who hath made the daisies. Early Piety (1852-57).

HOPKINS, JOSEPH

5. Heart-broken and weary, where'er thou mayest be. Christ's Invitation. 1st pub. at the end of the 1st volume in his Dark Sayings on a Hymn, 1859, and then in his Ours H. Bk., 1879.


7. I love to think, though I am young. Jesus the Child.

8. O Jesus, Saviour, we are young. Christ's Prayer for Guidance (1852-57).


10. Saviour and Master, these sayings of Thine. The Sand and the Rock. Written at the Portland Breakfast in the winter of 1858-59, and 1st pub. in his first volume of sermons, 1860, at the close of that on "The Sand and the Rock." He says, "I walked the other day over the Great Breakwater at Portland, and there, whilst the rain descended and the winds came I thought and wrote out these verses." The hymn is in his Ours H. Bk., 1879, Horst's Cong. Hym., 1886, &c. It has also been printed on a fly-leaf for use in Portland Prison.

11. Sing a hymn to Jesus when the heart is faint. Conservation of Self to Jesus. Suggested by a tune heard at Vespers in Fontinaldson Church, and 1st pub. in the Ps. Path Meadow, 1870, and again in Ours H. Bk., 1879.


14. There is a word I long would speak. Redemption. Written for the S. S. Anniversary, Oxford Road Chapel, 1860, and pub. in his O. H. Bk., 1862.

15. There's a beautiful land where the rains never cease. Heaven. (1852-57.) In his Children's Choir, 1876, &c.


17. We love the good old Bible. Holy Scripture. (1852-57.) Given in several collections.

The most popular of these hymns are Nos. 4 and 7. Nos. 3, 4, 5, 6, 7, 8, 11, 16, 17 are from the Children's Choir, 1870. These are all in numerous collections. [W. G. H.]

Hook, Walter Farquhar, D.D., of Dr. Hook, sometime Dean of Worcester, was b. in London, Mar. 18, 1798, and educated at Winchester and Christ Church, Oxford (A.A. 1820, D.D. 1837). Taking Holy Orders in 1820, he was successively Vicar of Holy Trinity, Coventry; Vicar of Leeds, 1837-59; Dean of Chichester, 1859; Chaplain in Ordinary to the Queen, &c. He d. at Chichester Oct. 20, 1875. He was the author of numerous Sermons, Pamphlets, Tracts, &c., but is best known through his Church Dictionary, and his Lives of the Archbishops. In 1946 he edited—

Verses for Holy Seasons, with questions for Examination, by C. P. H., Lond., 1848.

This was a volume of verses by Cecil Frances Humphreys, afterwards Cecil F. Alexander (q.v.). He also pub.:


In this collection all the hymns were given anonymously. Hence has arisen the error of attributing some of them to the editor. Dr. Hook was not a writer of hymns. [J. J.]

Hooper, Emma. [Whitfield, Emma.]

Hooper, Mary Fawler. [Mead, M. P.]

Hopkins, John. [Old Version, § ix. 2. x.]

Hopkins, John Henry. [Various.]

Hopkins, Josiah, D.D., was b. at Pittsford, Vermont, April 18, 1786. From 1809 to
HOPPER, EDWARD

1830 he was pastor of a Congregational Church, at New Haven, Vermont; and from 1838 to 1848 of the First Presbyterian Church, Auburn, N. Y. He died at Geneva, New York, July 27, 1862. He was the editor of the Presbyterian Church, New York, 1842. He is pastor of the Church of the New York, and Land, N. Y. He is the author of:

1. Jesus, Saviour, pilot me (ms.), Jesus the Pilot.
2. They pray the best who pray and watch. The Watcher.
3. We preach and struggling in mid-ocean. The Pious

Of these No. 1 appeared in the Baptist Praise, 1871, and 2 & 3 in Hymns & Songs of Praise, N. Y., 1874.

Hopps, John Page, was b. in London, Nov. 6, 1834, and educated at the G. Baptist College, Leicester. Commencing public work in 1856, in a brief ministry at Hugglescote and Iskele, he became colleague with George Dawson at the Church of the Saviour, Birmingham. From 1860 to 1876 he ministered to Unitarian congregations at Sheffield, Dunikin, and Glasgow. Since 1876 he has preached in Leicester. Mr. Hopps has published many books and pamphlets, chiefly volumes of sermons and lectures. Most of his smaller works are compiled in a monthly periodical called The Truthseeker, which he still edits. He has compiled the following hymn-books for Congregational, Mission, or School purposes:

(1) Hymns for Public Worship and the Home, 1858.
(2) Hymns for Public Worship and Progress, c. 1868.
(3) Hymns for Sunday Schools, 1873.
(4) Hymn Book for Public Worship, 1877.
(6) The Young People's Hymn Book, 1884.

Mr. Hopps has himself written various hymns, some of considerable merit. Several of his Unitarian and other collections. Among the best known are the following:

1. Cold and cheerless, dark and drear;
   Divine Guidance.
2. Father, let Thy kingdom come.
3. God bless the little children.
4. We praise Thee oft for hours of bliss.

These hymns are from his Hymn Book, 1877, and the Hymn, for Special Services.

Hora novissima, tempora pessima
Heavenly Jerusalem.
[The evidently inspired by the last two chapters in the Abbey of Cluny, about 1145, and extends to about 3000 lines. It is found in a 13th cent. ms. in the Bodleian (Digby 65, f. 42).]

HORA NOVISSIMA, TEMPORA 553

It was included by Florius Hyliriemius, in his Paroemiarum de corrupto Ecclesiæ status, Basel, 1536. Hyliriemius was an ardent and enthusiastic Reformer; and as the greater part of the poem "is a bitter satire on the fearful corruptions of the age," it answered his purpose to use it in this manner. It was subsequently reprinted at Bremen, 1597; at Roskock, 1619; at Leipzig, 1620; at Lüneburg, 1620; in Wocher's New Theological Annuale, December, 1820; and in Mohr's Studien, 1821. In Trench's Soc.Latin Poets, 1843, 96 lines were given, beginning with "Hic breve vivitur" (from which Dr. Neale's first translation was made); and in Dr. Neale's Rhythm of Bernard de Morlaize, Monk of Cluny, on the Celestial Country, 1858, there are 218 lines. In Daniel, ii. 890; Bussel, No. 139; Königsfeld, ii. 262; Strickland, p. 280, there are also extracts from the poem. The original is dedicated to Peter the Venerable, the General of the Order to which St. Bernard belonged, and is entitled, "De contemptu mundi." (Dr. Schnel, in his Lib. of Religious Poesy, 1833, p. 961, says this poem was printed in Paris in 1496. We have not, as in this edition.)

II. Design and Execution. Bernard states his arguments thus:

"The subject of the author is the Advenet of Christ to Judgment: the Joys of the Saints, the pains of the reprobate. His intention, to persuade to the contest of the world. The war, to despise the things of the world, to seek the things which he desires. He sets a ball in his execution with the authority of the Apostle Paul, saying, "Little children, it is the last time"; where he endeavors to secure abundance and the favor of his readers, by setting the words of the Apostle before his own. At the commencement he treats of the Advent of the Judge, to render them in earnest, and by the description of celestial joy, he makes them do so."

The execution of the poem, written as it was in "a rhythm of intense difficulty," was attained, as the author believed, through special divine grace and inspiration. His words in his dedicatory epistle, and in the poem:

"Often and of long time I heard the Bridegroom, but had not listened to Him, saying:—Thy voice is pleasant in Mine ears." And again the Beloved cried out, "Open to Me, My sister." What tongue can express that I might open my body to the Beloved? And I said, "Lord, to the end that my heart may think, that my pen may write, and that my mouth may set forth Thy praise, to pour into my heart and pen and mouth: Thy grace. And the Lord said, "Open thy mouth." Which He straightway filled with the spirit of wisdom and understanding; that by one I might speak truly, by the other peremptorily. And I say it in nuncius arrogantly, but with all humility, and therefore truly: that this Spirit of Wisdom and Understanding had been written me, and flowed in upon so difficult a metre, I could not have composed so long a work. For that kind of metre, continuous ductyle (except the final teacher or sponde), preserving also, as it does, the Lennine sonority, has almost, not to say altogether, grown obscure through its difficulty. For Hildebert of Lavardin, who from his immense learning was first raised to the Episcopal see to the Metropolitan dignity; and Vincill, Canon of Lyons, excellent versifiers, how little they wrote in this metre, is manifest to all." (Neale's Rhythm, &c., Preface.)

The poem is written in ductyle hexameters, with the leonine (sometimes a triyllable or ductyle), and tailed rhyme, each line being broken up into three parts thus:

*Hora novissima | tempora pessima | sunt: vigilium
Ecce in macte | immintet amicis | ultra superare
Immitem, immitem | ut malo temere | sequa coronet
Recta remunerat | sanum libris, | aeterna dona.
iii. Merits. The two great authorities on this matter are Archbishop Trench and Dr. Neale. Referring to the numerous editions of the poem, the former says:—

"This is not wonderful; for no one with a sense for the expression of poetry, even when it manifests itself in forms the least to his liking, will deny the breath of real inspiration to the author of these dactylic hexameters." (Sac. Lat. Poetry, ed. 1874, p. 318.)

Archbishop Trench, whilst thus highly commending the poems, condemns the metre, and points out "its want of progress":—

"The poet, instead of advancing, eddies round and round his subject, recurring again and again to that which he seemed to have thoroughly treated and discarded." (Ibid., p. 314.)

Dr. Neale says concerning the poem as a whole, and specially of that portion which he has translated:—

"The greater part is a bitter satire on the fearful corruptions of the age. But as a contrast to the misery and pollution of earth, the poem opens with a description of the peace and glory of heaven, of such rare beauty, as not easily to be matched by any mediæval composition on the same subject." (Med. Rhy., 3rd ed., p. 60.)

iv. Translations. The first to translate any portion of the poem into English was Dr. Neale, and no translation but his is in C. U. at the present time. His first tr. was of the 86 lines in Trench's Sac. Lat. Poetry, beginning with "Hic breve vivitur" ("Brutus's life is here our portion"). This was pub. in his Mediaeval Hymns, 1851, p. 50. In 1858 he pub. The Rhythm of Bernard de Moraia, Monk of Cluny, on the Celestial Country, in which he gave 218 lines from the original, beginning with the first ("Hora novissima"), a tr. of the same, and an interesting Preface. The tr. and the Preface (slightly altered) were reprod. in the 2nd ed. of his Mediaeval Hymns, 1863. From one or the other of the three works the centos following have been taken:

1. Hora novissima, tempor a passima sunt, vigilamus — The world is very evil. This is the opening of several centos, all compiled from the first portion of the Rhythm, but composed of varying stanzas. Taken together they are in extensive use.

ii. Hic breve vivitur, hic breve piangitur, hic breve durum est life here our portion. This cento varies from five stanzas in the Hymns and Introits, 1853, to twelve stanzas in the 1869 Appen.

di. l. 40. The S. P. C. K., Ps. & Hymns. No common rule is adhered to as to the number of stanzas or the order in which they are arranged: but in its various forms it is found in upwards of a hundred collections in G. Britain and America.

iii. 0 bona Patria, lumina sobria te speculatur = (1) For thee, 0 dear, dear country. (2) For thee, sweet, heavenly country. (3) For thee, 0 heavenly country. In common with the foregoing, these centos vary both in length and arrangement of stanzas. These centos are in more extensive use than those under No. ii.

iv. 0 saera potio = 0 happy, holy portion. In the 1862 Appendix to the H. Noted.

v. Urbs Syon aures, Patera lactea, ovae decorae = Jerusalem the golden. The cento beginning with this stanza are not so numerous as those in Nos. ii. and iii., but their use in all English-speaking countries is very extensive use.

vi. Urbs Syon incolita, gloria deserta, gloriosa dicita = Jerusalem the glorious. In comparison with the foregoing the centos which begin with this stanza are in extensive use.

vii. Urbs Syon unica, manue mysticae, candida coelestis = Jerusalem the only. This is given in the Appendix to the H. Noted, 1862.

viii. Urbs Syon incolita, turris et edita litora = Jerusalem excelling. This is given in a few collections only.

Taken together these centos, compiled from one tr. of 218 Latin lines, present a result unique in hynmology. Without doubt the ballad measure adopted by Dr. Neale has much to do with its popularity; but the tr. possesses features of excellence which have won the approval of those for whom the ballad measure has no attractions.

The changes made in the text by various compilers are somewhat numerous. The best are those in Thrissell's Coll. 1882, including the re-translation by Prebendary Thring of the concluding eight lines of the original, as in Dr. Neale's Rhythm; and the worst, i.e. Dr. Neale's judgment, those in the Sarum Hymnal, 1868.

The trs. not in C. U. are:-

1. The last of the hours iniquity towers. By Dr. A. Cokes, Newark, New Jersey, 1846.
2. These are the latter times, these are not better times: Let us stand waiting. By S. A. W. D. and Field, 1847.
3. Here we have many tears, this is the weal of tears, the land of sorrow. O Montrie, in the Church Times; and Lyra Mystica, 1865.
4. Earth very evil is: time through the last of his journeys is hastening. Tr. of the whole poem. Jackson, 1840.
5. Hail Zion, city of our God, ac. ("Urbs Syon Incolitas") By T. Morgan, 1880.

Although these trs. are very much nearer the original than Dr. Neale's and, in the case of Duffield and Montrie, follow the metre of Bernard, yet there is little if any prospect of any of these being adopted for use in public worship.

[From Horne, George, D.D., b. at Oatham, near Maidstone, Kent, Nov. 1, 1759, and educated at Maidstone, and University College, Oxford (a.M. 1749). He subsequently became Fellow, and in 1768 Master of Magdalen College. He was also Vice-Chancellor of his University, 1776; Dean of Canterbury, 1781, and Bishop of Rochester, 1787. He died 1801.]

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Horne is widely known through his Commentary on the Book of Psalms. His hymns have been included in his Memoirs by the Rev. W. Jones, 1795, and again, in his Essays and Thoughts on Various Subjects with Hymns and Poems, 1808: and again, in his Works, 1809. Of his Hymns the best known is:—

**See the leaves around as falling** (autumn), which appeared in his Memoirs, 1790, pp. 232-4, in 18 st. of 4 l. and entitled "The Leaf," "We all do fade as a leaf," Isa. lviii. 6. It is also found in his Essays, 

Isaac, and Works, 1809, Coller included it in an abridgment, in 1793, from whence it passed into modern Nonconformist hymns. It was brought into use in the Church of England by Cotterill through his Psalms and Hymns, 1819.

Bishop Horne's translation of the Latin Grace, "Te Deum patrem colimus" (v.):—

**Thee, Mighty Father, we adore,** has been strangely overlooked by hymn compilers.

[J. J.]

**Horne, William Wales, b. in 1773 at**

Gissing, in Norfolk. In 1793 he became minister of a small Baptist Church at Tibenham, in the same county; thence removed, in 1797, to Yarmouth, thence to Leicester, and about 1806, to London. In London he preached first at the City Chapel, in Grub Street; for many years, at Trinity Hall, Aldersgate Street, and Hopkhah Chapel, Limehouse, taking services every Sunday at both places; finally (the two congregations having united) at Ebenezer Chapel, Commercial Road. Whilst pastor of this church he died, in 1826.

Whilst minister at Tibenham, Horne pub. a small vol. entitled New Songs of Sol. or Short Hymns selected from the Scriptures of the Old Testament, London, Mathews, 1794. In 1798, when at Leicester, he pub. A Selection of Hymns for Public Worship, selected from the best authors, including also a great many original hymns. This contained 310 hymns, 9 being his own composition. In 1804, when minister in Grub Street, London, he pub. Song of Harmony; or the United Praises of Reasoned Sinners: a complete Selection of Hymns for Public Worship. This contained 113 hymns, 22 being his own. In 1812 an Appendix appeared, and in 1821 a new ed., of the entire book, as New Harmony from the Holy Scriptures: a Selection of Psalms, Hymns, and Spiritual Songs, for Public, Social, & Private Worship, by W. W. Horne. Lond. printed by W. Wood by Horne. Horne's own compositions have been less introduced into English hymn-books used by congregations holding G., & G., and others in Denham's & Gadsby's Selections. These include:—

1. Draw near, ye saints, with sweetest praise, Praise to Jesus.
2. Death is no more, a frightful foe (1806). Victory over death.
3. Sing to the Lord, whose matchless love. The Father's love.

[W. B. S.]

**Horsa superbus, nectasm. C. Cofin.**

1736, for Wednesday, in his **Hymns in** Stilii in the same year. The **Prussian Church,** 1837, No. 25, and Carol.

Tr. as:—

1. **0 God, the hateful pride of man.** By J. Chandler in his Hymns of the Prim. Church, Oldknew's Hys, 1837, p. 22, in 5 st. of 4 l, and repeated in Dr. Williams, 1850.
2. **Thee, Lord, with thine own will in thy Church,** 1830.

**Breviary, 1839, p. 26, in 5 st. of 4 l. This is**

No. 1160 in *Gentleman,* 1803.

**Another tr. is:**

**Then, 0 God, the proud o'erthrown.** J. D. Chambers, 1851.

**Horst; Horstius, J. M. [Mere, J.]**

**Hosanna to the living Lord. Bp. R. Heber. [Advent.] This hymn is found in two forms and both by Heber. The first is unknown in modern hymnals, the second is in very extensive use in English-speaking countries. In 1811 Heber contributed several hymns to the Christian Observer, prefixing them with a letter in which he strongly condemned the familiarity assumed by hymn-writers with the Divine, and with divine things; and promised to remedy the defect so far as it lay in his power so to do. This letter appeared in Oct. 1811, together with four hymns, the first of which was this for Advent Sunday. The first stanza reads:**

*Hosanna to the living Lord! Hosanna to the Incarnate Word! Hosanna in the earth he said, And in the heavens which he hath made.*

In 1827, it appeared in Heber's posthumous Hymns, &c., p. 1, in a new and much-improved form. From this revised text all existing forms of the hymn in collections for congregational use have been made. The first stanza of the revised text is:—

*Hosanna to the living Lord! Hosanna to the Incarnate Word! To Christ, Creator, Saviour, King, Let earth, let heaven, Hosanna sing! Hosanna! Lord! Hosanna in the highest!*

The full revised text is in Lord Selborne's *Bk. of Praise,* 1862, No. 141. The doxology, which is given in *H. A. & M. and other collections, was added to the hymn as early as Strutton's *Church Hymn,* 1800. The hymn "Hosanna, Lord, the angels cry," in Martineau's *Hymns,* &c., 1840, and later collections, begins with st. ii. of this hymn.

**Hosanna David's Son. B. Schmolek. [Advent.]** 1st pub. in his Lustige Sababth in der Stille zu Zion, Jauer, 1712, p. 3, in 8 st. of 6 l., entitled "Hosannah for the Heavenly Manna. On the First Sunday of Advent." It is also suitable for Palm Sunday. Included in the Berlin *G. L. S.,” ed. 1863, Tr. as:—

1. **Hail, Hosanna! David's Son.** A good tr. of st. i, iii, vi, as No. 6 in the Dalston Hospital *H. Bk.,* 1848, repeated in Dr. Page's *Church Hymnology,* 1864, No. 13.
2. **Glad Hosanna! David's Son.** In full in the Ohio *Luth. Hly.,* 1880, No. 17.

**Another tr. is: "Hosanna to the Son of David! Raise!" by Miss Winkworth, 1856, p. 67. [J. M.]

**Hoskins, Joseph, was b. in 1745, but at what place is unknown. He was a Congregational Minister, who for ten years laboured with great success at Castle Green Chapel, Bristol, and d. Sept. 28, 1788, aged 43. During the three years previous to his death he had written 364 hymns, which in the year following, after correction and revision, were pub. by Messrs. Moody & Butterley, Congregational Ministers. The book is entitled, Hymns on Select Texts of Scripture and Occa-
HOSTE DUM VICTO

Hoskins's hymns are said to have been greatly esteemed by his friends and hearers, but they have little poetic merit. [W. R. S.]

HOSTE DUM VICTO TRIUMPHANS. [Holy Communion.] In the Cluniac Breviary, Paris, 1866, p. 357, this is given as a hymn for the Octave of Corpus Christi, at the Vigil, and consists of 5 st. and a doxology. Tr. by E. Caswall, and pub. in his Masque of Mary, &c., 1858, p. 307, and in his Hymns, &c., 1873, p. 159, as "When the Patriarch was returning." It was given in the People's H., 1867, the Appr. to H. Noted, 1862, &c. [J. M.]

House of our God, with cheerful anthems ring. P. Doddridge. [New Year.] 1st pub. in Job Orton's posthumous ed. of Doddridge's Hymns, 1755, No. 67, in 6 st. of 6 l.; and again in J. D. Humphreys's ed. of the same, 1839, No. 81. In Brown-Borthwick's Select Hymns for the Church & Home, 1871, and in the S. P. C. K. Church Hym., 1871, is a cento beginning "House of our God, with hymns of gladness ring," which is mainly from this hymn. It is by J. Ellerton. The lines chosen are greatly varied from Doddridge, and at v. ill. 2-4 are by Mr. Ellerton. [J. J.]

How blest the man who never trod. J. Keble. [Ps. c.] Pub. in his Psalms, 1839, in 6 st. of 4 l. In the Rugby School H. Bk., 1876, No. 284, and the Wellington College H. Bk., 1880, p. 119, it is given in an altered form, as "Blest is the man who walks with God," and in the latter with the addition of a doxology. The "Mr. Knight's Coll." referred to in the Rugby book, is the Ps. & Hym. by the Rev. W. Knight, St. Michael's, Bristol, 4th ed., 1867. [J. J.]

How blest Thy creature is, O God. W. Cooper. [The Blessness of Peace with God.] Southey in his Memoirs and Correspondence of William Cooper, 1854, vol. 1, pp. 99-104, gives an account of Cooper's insanity, his residence at St. Alban's under the care of Dr. Cotton, and his partial recovery. At the beginning of his attack Cooper wrote a most painful poem, the nature and burden of which will be gathered from the following (the third stanza, which reads:

"Man disconsol, and Deity disowns me,
Hell might afford my miseries a shelter;
Therefore, hell keeps her ever-hungry mouths all
Bolted against me."

In contrast to this distress Southey states that

"During this (the latter part of his stay with Dr. Cotton) part of his abode at St. Alban's, he again poured out his feelings in verse, and the contrast is indeed striking between what he called this specimen of his first Christian thoughts, and that which he composed (as above) which cannot be purged of desponding. He cast his thoughts in the form of a hymn, which he entitled 'The Happy Change,' and took for his text part of a verse in the Revelations, 'Behold, I make all things new.'"

The hymn composed under these circumstances, in July, 1765, is full of peace and hope, as evidenced in st. iv.:

"The soul, a dreary province once
Of Satan's dark domain,
Fell a new empire formed within
And owns a heavenly reign."

The publication of the hymn in 6 st. of 4 l. with Cooper's original title, "The Happy Change," was in the Olney Hymns, 1779, Bk. iii, No. 44. In full or in part it is given in several hymn-books, especially in America. Sometimes it begins: "How blest is man, 0 God," as in the American Unitarian Hymn, for the Church of Christ, Boston, 1833. [J. J.]

How few receive with cordial faith. W. Robertson. [Passionate, &c.] 1st appeared as No. 6 in the Draft Scottish Translations & Paraphrases, 1715, as a version of Ps. liii. in 16 st. of 4 l. In the revised edition, 1751, at v. vii, x., xil. were slightly altered. In the Draft of 1781, No. 25, it was considerably altered; and with further alterations this was repeated in the public worship ed. of that year which is still in C. U. in the Church of Scotland. In the markings by the eldest daughter of W. Cameron (q.v.), the original is ascribed to W. Robertson, and the alterations in 1781 to John Logan. The revised text of 1781 is included in full in the Eng. Prov. Ps. & Hym., 1867, and in two hymns, No. 75, revised above, and 171 as "We all like sheep have gone astray." In the addition the following centos are in C. U.:

1. The Saviour comes (same), no outward pomp.
2. Rejected and despised of men.
3. Fair as a beauteous, tender flower.

In addition, Miss Leeson pub. an altered form of the hymn in 9 st. in her Paraphrases & Hymns for Cong. Singing, 1853, as pt. i., "Who faith believed the Witness-Word?" and pt. ii., "We counted as condemned of heaven." Compare also Watte's Hymns, 1769, Bk. i., Nos. 141-2. [J. M.]
How firm a foundation, ye saints of the Lord. [Persecution of the Saints.] This hymn appeared in Rippon's Selection, 1787, No. 128, in 7 st. of 4 l., and entitled, 'Exceeding great and precious promises.' In 1822 it was repeated in A. Fletcher's Bap. Coll. of Hys., No. 296, in 4 st., the omitted stanzas being h., iv. & v. Two arrangements of the text were thus handed down to modern hymnals. In the 1835 ed. of Fletcher's Coll., the full original text is restored. This is repeated in Spurgeon's O. O. H. Bk., 1866, No. 732, and other hymn-books.

The authorship of this hymn has been the subject of much discussion. We have (1) in modern editions of Rippon the name of "Kirkham"; (2) in Fletcher's 1835 ed. as above, "Keen"; (3) and in Spurgeon's O. O. H. Bk., "George Keith."

1. Rippon's original signature was "K." In modern editions, which are not published by Dr. Rippon, his name is "Kirkham," but on what authority we cannot say.
2. The original form of Miller's Singers and Songs, 1849, p. 340, is as follows: In the original text, the line "he in white gowns doth sing," is based upon nothing but the statement of an old woman whom Sedgwick met at a almshouse.
3. In Fletcher's Coll., 1822, the "K." of Rippon is extended to "Kn," and in the ed. of 1835 this is still further extended to "Keen," and so it remains. That there is more than a suspicion that Rippon had not the slightest acquaintance with the principle of the hymn, and that it has been correctly ascribed either to either of the other two, is gathered from the fact that Dr. Fletcher was assiduous in his search. Dr. Keith was the editor of the Rippon's Tune Book, to whom he specially refers in these words: "No one can fully appreciate the beauty of the composition of this hymn, it is in the highest degree unoriginal; and it is a just cause to acknowledge that the original author of this hymn must be that of an unknown person of the name of Keen."

The following hymns bear the same signature as the above in Dr. Rippon's Sel., 1874.

1. In songs of sublime adoration and praise (Distinquishing Grace). This is given in Spurgeon's O. O. H. Bk., and is attributed to "George Keith, 1873."
2. The work is justly esteem'd (Holy Scriptures). From the fact that these two hymns have a common signature in Rippon's Sel., 1871, with "How firm a foundation," &c., and that the three appeared there for the first time, we also ascribe them to Keen. Miller, in his note on George Keith, in the Unsupported word of D. Sedgwick as above.

How grand and how bright that wonderful night. W. H. Harcroyd. [Christmas Carol]. The words and music were written at Aylesbury, in 1827, and also printed in "Poetry," 1828. It was hawkers' music, and sold by hawker's throughout Worcestershire, where it was "The Worcestershire Carol." It is now known as "The Worcestershire Carol." The words 1872. How great the wisdom, power, and grace. B. Beadome. [Wonders of Redemption.]

How happy the children who are Jesus in peace, Who stand around His glistening throne. C. Wesley. [The Hope of Heaven.] Pub. in his Funeral Hymns, 2nd series, 1755, No. 2, 4 st. of 8 l., and from thence into the Supplement of the Wes. Bk., 1830. G. J. Stevenson has given interesting "Associations" in his Methodist H. Bk. Notes, 1883, setting forth the spiritual help this hymn has been to many. (Orig. text, P. Works, 1868-72, vol. iv. p. 216.) Its use with the Methodist bodies in all English-speaking countries is extensive. A cento from this hymn, beginning "A stranger in the world below," is given in H. W. Beecher's Plymouth Coll., 1853, No. 1275. It is composed of st. ii. and iii. A second cento in the American Hymns and Songs of Praise, N.Y., 1874, p. 77, as "O what a blessed hope is ours" (st. vii., viii.)

How happy is the pilgrim's lot. [Desiring Heaven.] Appeared in the Wesley Hymn Book, 1747, No. 51, in 9 st. of 6 l. When given in the Wes. Bk., 1780-1875, the fourth stanza was omitted. (P. Works, 1868-72, vol. iv. p. 278.) Although somewhat unreal as a hymn for general use, it has long been most popular with the Methodist bodies. Stanza xvi. "No foot of land do I possess," and vii. "There is my house and portion fair," have gathered around them reminiscences, in many instances of a tenderly sacred character, some of which are noted in detail in Stevenson's Methodist H. Bk. Notes, 1883, p. 77. In Stevenson's Notes this hymn is attributed to John Wesley, and in the Index to the same work to Charles Wesley. The former is also the almost universal ascription in America.
the argument usually put forth being that the personal circumstances evidently referred to suited John Wesley rather than Charles. The editors of the Wes. H. Bk. are in doubt, and have left the authorship an open question. As there is no direct evidence either way, we must follow their example. [J. J.]

How happy the pair whom Jesus unites. C. Wesley. [Holy Matrimony.] Written in 1749, in contemplation of his coming marriage which took place at Garth, in Wales, on the 8th of April of the same year, and published in Hymns & Sacred Poems, 1749, in 6 st. of 4 l., as one of several hymns which were written under the same circumstances. (P. Works, 1868-72, vol. v. p. 427.) In its original form it is not in C. U. The hymn, "Appointed by Thee, we meet in Thy name," given in the Wes. H. Bk., 1789, No. 472, and repeated in later editions, and in several other hymnals, is the same hymn in an abbreviated form. [J. J.]

How honourable is the place. I. Watts. [Safety of the Church.] This hymn, which is based on Isa. xxvi. 1-6, has a twofold history; the first English, and the second Scottish.

i. English History. It was first published in Watts’s Hymns, &c., 1707 (1709, Bk. ii., No. 8), in 7 st. of 4 l., and entitled “The Safety and Protection of the Church.” In this form it came into extensive use with some of the Nonconformist bodies, and maintained its position until recently.

ii. Scottish History. In 1745 it was included in the Translations and Paraphrases, No. xxix. (see Scottish Trs. and Paraphrases) with the single alteration of st. iv. 1. 4 of "trust in" for "sustained on his grace." The principal changes were made in 1781, when in the Draft st. i. ii., and vii. were rewritten, and a word or two in the remaining stanzas altered. This text with in st. vii. 2. "brave for" a "prop," was given in the authorized Trs. and Par. of 1781, No. xxv., as "How glorious, Sion’s courts appear." W. Cameron (q.v.) ascribes this recast of Watts in his list of authors and reviewers of the Trs. & Par. to Dr. Hugh Blair. It has been in authorized use in the Church of Scotland for more than 100 years, and is also given in a few English and American collections. J. E. Leeson’s Par. and Hymns, 1833, No. xlv., in "Judah’s land let Zion’s sons," is a cento by Miss Leeson from the Scottish Par. with alterations and additions by herself. St. i., iii, Miss Leeson; st. ii., iv. as above. In the American Presbyterian Ps. & Hys., Richmond, 1867, No. 560, "How glorious is the sacred place," is an altered form of Watts, 1709. [J. J.]

How long shall dreams of creature [earthly] bliss? P. Doddridge. [God the Salvation of His People.] Written Aug. 15, 1736, p. 1735, No. 123, in 4 st. of 4 l.; and again in J. D. Humphrey’s ed. of the same, 1839. In one or two American collections it begins, "How long shall dreams of earthly bliss?" as in the Unitarian Hymns, for the Church of Christ, Boston, 1833. [J. J.]

How many pass the guilty night. C. Wesley. [Watchnight.] Appeared in Hymns and Sacred Poems, 1742, p. 135, in 6 st. of 4 l., as the first of a series of "Hymns for the Watchnight." (P. Works, 1868-72, vol. ii. p. 193.) In 1830 it was given in the Supp. to the Wes. H. Bk. with alterations, and the omission of st. iv. This was repeated in the revised edition, 1875. The opening line has undergone several changes, as: "How many pass this guilty night?"; "How many pass this solemn night?"; and "How many spend the guilty night." The original reading has by far the most extensive use. [J. J.]

How precious is the book divine. J. Fawcett. [Holy Scriptures.] Pub. in his Hymns, &c., 1782, No. 41, in 6 st. of 4 l., and based upon the words, "Thy Word is a lamp to my feet and a light to my path." Its use is extensive, especially in America, but usually in an abbreviated form. In the New Cong., 1839, No. 466. st. iii. is by another hand. Orig. text in Lyra Brit., 1867, p. 226. [J. J.]

How rich Thy bounty, King of kings. P. Doddridge. [Divine Treasure in Earthen Vessels.] Written Sept. 23, 1739 (D. Mss.), and pub. in his (posthumous) Hymns, &c., 1755, No. 175, in 5 st. of 4 l., and based upon 2 Cor. iv. 7. In 1839 it was repeated in J. D. Humphrey’s ed. of the same, No. 300. [J. J.]

How sad our state by nature is. I. Watts. [Salvation through Christ.] 1st pub. in his Hys. & S. Songs, 1707 (ed. 1709, Bk. ii., No. 90), in 6 st. of 4 l., and headed "In Christ for Pardon and Sanctification." In 1736-7 it was included by J. Wesley in his Charlestown Ps. & Hys. p. 52, with the change of st. v. 1. 4, "With all his hellish crew," to "With his infernal crew." Wesley’s alteration was repeated by G. Whitefield in his Coll. 1735; by M. Madan, in his Ps. & Hys. 1760, and others. In Conyers’s Coll., ed. 1774, the line reads, "And form our souls anew," in modern hymn-books the line is often omitted. [J. J.]

How shall a contrite [sinner] spirit pray. J. Montgomery. [Lent. Prayer.] Written Sept. 15, 1840. "M. Mss." and pub. in an undated ed. of T. Russell’s Sel. of Hys. for Congregational Worship, enlarged ed. with Appendix; and again in Dr. Leitch’s original Hymns, &c., 1842, No. 76. Subsequently it was included in the author’s Original Hymns, 1853, No. 75. In Praise, 1879, it is given as "How shall a contrite sinner pray?" Its use, especially in its original form, is extensive. [J. J.]

How shall I follow Him I serve. J. Conder. [Resignation and Suffering.] This hymn, in 11 st. of 4 l., on the words, "If any man serve Me, let him follow Me," is in his Star in the East, &c., 1824, p. 62. In 1836 it was rewritten and divided into two hymns, the first in 7 st. beginning with the same first line, and included as No. 341 in the Cong. H. Bk., 1836; and the second in 3 st., as "Thou Who for Peter’s faith didst pray!" No. 588 in the same collection. The modern arrangements of these hymns, as in the Bap.
How should the sons of Adam’s race. 

I. Watts. [Divine Majesty.] 1st pub. in his Hymns, &c., 1709, Bk. 1, No. 86, as a paraphrase of Job ix. 2-10, in 6 st. of 4 l., and entitled “God, Holy, Just, and Sovereign.” Its use is limited. It appears, slightly altered, in the 1718 Scottish Trans. & Paraph. of 1745; it was revised by the Rev. Dr. H. Blair in 1751; and has been in use in the Church of Scotland for more than 150 years. In her list of authors and revisers of the 1818 issue, W. Cameron’s daughter claims these alterations of 1781 for W. Cameron (q.v.). It is given in full in all modern editions of the Scottish Psalms.

In the American Prayer Bk. Coll., 1826, the Scottish version appears as: “Ah, how shall fallen man,” and this has been repeated in other hymnals, including the Prot. Episco. Hymnal, 1874. It was rewritten for the F. Bk. Coll. by Bp. Onderdonk (q.v.). [J. J.]

How still and peaceful is the grave. 

Hugh Blair. [Burial of the Dead.] 1st pub. as No. 39 in the Draft Scottish Trans. and Paraph., 1718, as a version of Job iii. 17-20, thus:—

**How still and peaceful is the Grave!**

The silent bed how blest!

The Weary rest.

There the free Pres’rer’s groans no more

Breath Life’s sleeping Load;

Mole in the Opposer’s cruel Voice,

And broke the Tyrant’s Rod.

There Slaves and Masters equally

And share the same Repose;

The Small and Great are there; and Friends

Now mingle with their Foes.”

In the draft of 1781 it appeared as No. 4, rewritten in 5 st. and again, with three lines only, that year by the Church of Scotland, and ascribed to Blair, and the alterations in 1781 to Cameron. It is given also in several modern hymnals in Great Britain and America. [J. M.]

How sweet and awful is the place. 


In Dr. Alexander’s Augustina, H. Bk., 1849, later editions it appears as No. 41, and given as, “How sweetly awful is the place; and how sweet and sacred is the place.” [J. J.]

How sweet from crowded thrones. 

J. Conder. [For open-air Service.] “Written for the Centenary Commemoration of White-Hill, July 30, 1835,” and pub. in the Evangelical Magazine of October the same year.

In 1854 it was also included in Conder’s Hymns of Praise, Prayer, &c., p. 162. Dr. Kennedy has given it in an unaltered form in his Hymns, Christ., 1863, No. 1442. Although remarkably well adapted for open-air services, its use is limited. [J. J.]

How sweetly flowed the Gospel’s sound. 

Sir J. Bowring. [Jesus the Teacher.]
Pub. in his *Matins and Vespers*, &c., 2nd ed., 1824, p. 234, in 4 st. of 4 l., and headed, “Jesus teaching the people.” In 1837 it was included in Beard’s Unitarian Coll., No. 121, and subsequently in a number of hymn-books, especially modern American collections. Orig. text in *Laudes Dominii*, N. Y., 1834, with, in st. 1, l. 4, “And joy and gladness” for “And joy and reverence.” [J. J.]

How truly do I love Thee, Lord. [Ps. xxxii.] This paraphrase of the 18th Psalm in Kennedy’s Psalter, 1850, is rewritten from T. Sternhold, in the Old Version. Kennedy’s rendering is in 39 st. of 4 l. In his *Hymnologia Christiana*, 1863, a portion is given in two parts, as No. 376, Pt. ii. being, “The Lord Himself will light my lamp.” Another arrangement in C. U. is, “My God, the Rock in whom I trust.” It begins with st. ii. of the 1860 version. [J. J.]

How vast the treasure we possess.

I. Watts. [All things in Christ.] This hymn, as in Bickersteth’s *Christ. Pedalody*, enlarged ed., 1841, the *Bap. Ps. & Hymn.* 1858, and others, in 5 st. of 4 l., is a cento from two hymns appended to Watts’s *Sermons*, 1721-4, the first beginning, “How vast the treasure we possess;” and the second, “My soul, survey thy happiness.” In the cento, st. 1. is from the first, and st. ii.-v. are from the second of these two hymns. [J. J.]

How welcome was the call. Sir H. W. Baker. [Holy Matrimony.] Appeared in H. N. & M., 1852, and the revised ed., 1875. It has attained to great popularity, especially in America, and is a favourite marriage hymn.

How, William Walsham, D.D., b. of William Wybergh, How, Solicitor, Shrewsbury, was b. Dec. 13, 1823, at Shrewsbury, and educated at Shrewsbury School and Wadham College, Oxford (b.a. 1843). Taking Holy Ord in 1846, he became successively Curate of St. George’s, Kidderminster, 1846; and of Holy Cross, Shrewsbury, 1848. In 1851 he was preferred to the Rectory of Whittington, Diocese of St. Asaph, becoming Rural Dean of Holywell, and Hon. Can of the Cathedral in 1869. In 1879 he was appointed Rector of St. Andrew’s, Uxbridge, London, and was consecrated Suffragan Bishop for the East London, under the title of the Bishop of Bedford, and in 1888 Bishop of Wakefield. Bishop How is the author of the *S. P. C. K. Commentary on the Four Gospels; Plain Words*, Four Series; *Plain Words for Children; Pastor in Parochii; Lectures on Pastoral Work; Three All Saints’ Sermons, and Other Poems*, and numerous *Sermons*, &c. In 1854 was pub. *Psalms and Hymns, Compiled by the Rev. Thomas Baker Morrell, M.A.,... and the Rev. William Walsham How, M.A.* This was re-published in an enlarged form in 1864, and in it was added a *Supplement* in 1867. To this collection Bishop How contributed several hymns, and also to the *S. P. C. K. Church Hymns*, of which he was joint editor, in 1871. The Bishop’s hymns in C. U. amount in all to nearly sixty.

Combining pure rhythm with great directness and simplicity, Bishop How’s compositions arrest attention more through a comprehensive grasp of the subject and the unexpected light thrown upon and warmth infused into facts and details usually shunned by the poet, than through glowing imagery and impassioned rhetoric. He has painted lovely images inwoven with tender thoughts, but these are few, and found in his least appreciated work. Those compositions which have held the firmest hold upon the Church, are simple, unadorned, but unutterasically practical hymns, the most popular of which, “O Jesus, Thou art standing...”; “For all the Saints who from their labours rest,” and “We give Thee but Thine own,” have attained to a foremost rank. His adaptations from other writings, as in the case from Bishop Ken, “Behold, the Master passeth by,” are good, and his Children’s hymns are useful and popular. Without any claims to rank as a poet, in the sense in which Cowper and Montgomery were poets, he has sung us songs which will probably outlive all his other literary works.

The more important of Bp. How’s hymns, including those already named, and “Lord, Thy children guide and keep”; “O Word of God Incarnate”; “This day at Thy creating word”; “Who is this so weak and helpless”; and others which have some special history or feature of interest, are annotated under their respective first lines. The following are also in C. U.:—

i. From *Psalms & Hymns*, 1854.

3. Lord Jesus, when we stand afar. *Passiontide.*
5. O Lord of Hosts, the earth is Thine. *In time of War.*

ii. From *Psalms & Hymns*, enlarged, 1864.

7. Lord, this day Thy children meet. *Sunday’s Anniversary.*

iii. From *Supplement to the Psalms & Hymns*, 1867.

11. With trembling awe the chosen three. *Transfiguration.*

iv. From *Parish Magazine*, 1871, and *Church Hymns*, 1871.


v. From the *S. P. C. K. Church Hymns*, 1871.

15. Great Gabriel sped on wings of light. *Annunciation of the R. V. M.*
16. O blest was he, whose earlier skill. *St. Luke.*
19. O Lord, it is a blessed thing. *Weekdays.*
20. O One with God the Father. *Easter.*

22. Rejoice, ye sons of men. *Purification of the R. V. M.*
23. Summer suns are glowing. *Summer.*
24. The year is swiftly waning. *Autumn.*
25. Thou art the Christ, O Lord. *St. Peter.*
26. To Thee our God we fly. *National Hymn.*
27. Upon the holy Mount they stood. *Transfiguration and Church Visitors.*

28. We praise Thy grace, O Saviour. *St. Mark.*
vi. From the S. P. C. K. Children's Hymns, 1872.


31. It is a thing most wonderful. Sunday S. Annv., p. 30.


Bishop How's hymns and sacred and secular pieces were collected and pub. as Poems and Hymns, 1886. The Hymns, 54 in all, are also published separately. [J. J.]

Howard, Caroline. [Gilman, C.]

Howitt, Mary, née Botham, second daughter of Samuel Botham, a member of the Society of Friends, was b. at Uttoxeter, Staffordshire, circ 1804, was married in 1823 to William Howitt, and d. Jan 30, 1888. Her publications have little in common with hynody. They include poems, novels, translations of Swedish and Danish works, and numerous contributions to magazines. In addition she was a joint author with her husband of a Literary and Romance of Northern Europe, 1852, &c. Her hymns include:


3. O spirit, free from earth. Death and Burial, 1841, p. 316. Dr. Martineau dates this poem 1834.

Mrs. Howitt also contributed "Let me suffer, let me drain" (The Willing Disciple), and "Clothe me with Thy saving grace" (The Cry of the spirit) to Lyra Britannica, 1867. [J. J.]

Hucul montem Calvariae. [Passion-tide.] This hymn is found in the Mainz G. B. (R. C.), 1691, p. 287, in 7 st., and is probably of much earlier date. It is also in Daniel, ii, p. 333; Neale's Hymn Eclesiastic, 1851, p. 124, and other sources. Tr. as:

1. Up the hill of Calvary. By J. M. Neale, in his Medicean Hys., 1851, p. 154, in 7 st. of 8. When included in Kennedy, 1863, it was divided into two parts, the second beginning with st. iv., "Have wealth and honour spread their wing."

2. To Calvary ascending. By H. Kyannon, pub. in his Occasional Hys., 1882, p. 70, in two parts, the second beginning with st. iv., "Divinitus nutatus" ("Art poor? in all thy toil...""). The two parts were given in Lyra Messianica, 1864, and as No. 108, in the People's H., 1867. [J. M.]

Huse of the rich unfolding morn. [Morning.] Written Sept. 20, 1822, and 1st pub. in his Christian Year, 1827, as the opening poem, in 16 st. of 4. From it the following centos have come into C. U.:—

1. Huse of the rich unfolding morn. (st. 1.) In a large number of hymn-books. Few collections.

2. Of timely happy, timely wise. (st. v.) This is in a large number of hymn-books. A few collections.

3. New very morning is the love. (st. vi.) This is in a large number of hymn-books. Few collections.

4. If our daily course our mind. (st. vii.) In several collections.

5. As for some dear familiar strain. (st. x.) In limited use.

The whole poem was given in Dr. Martineau's Hymns, &c., 1840; and again in his Hys. of Praise & Prayer, 1873. [J. J.]

Hughes, Thomas, M.A., b. at Donington Priory, near Newbury, Berks, Oct. 20, 1823, and educated at Rugby, and at Oriel Coll, Oxford (b. a. 1845), and called to the Bar, 1848. From 1865 to 1868 he was M. P. for Lambeth, and from 1868 to 1874 for Farnham. Appointed a Queen's Counsel in 1869. He has published several popular works, including Tom Brown's School Days, 1856; The Scouring of the White Horse, 1858; Tom Brown at Oxford, 1861, and others. His hymn—

"O God of Truth whose Living Word," Truth, 9 st. of 4, was given to the Hymn. Mrs. Norton for insertion in Lyra Britannica, 1832, p. 927, a collection published for a charitable purpose. It is a hymn of great force, and seems to gather up and embody the distinctive thoughts and feelings which have animated his life. It was probably suggested by Maurice's sermon on "The Word of God conquering by Sacrifice," in Doctrine of Sacrifice. It is usually given in an abridged form, as in the S. P. C. K. Church Hys., 1872 (st. 4), or W. G. Horder's Congregational Hys., 1874 (st. 7).

[W. G. H.]

Hulse, Richard, M.D., was b. at Abreken, 1795, and educated at the High School, Edinburgh, and the University of Edinburgh. Entering upon the medical profession, he practised at Dundee for some time, and then removed to Edinburgh in 1822. He d. June 10, 1867. He pub.: —

The Family Hymn-Book, being a Selection of Hymns from the best authors, interspersed with a few originals, and arranged for the purposes of Domestic Worship. By Richard Hulse, M.D., Edinburgh, 1828.

To this Sel. he contributed 29 hymns. Of these the following are given in Lyra Brit. 1867.

1. Ask, and ye shall get the blessing. The Merciful.

2. What is faith? It is to see. Faith, Hope, and Charity.

3. Ye worldly cares and themes, be gone. Saturday Evening.

The following cento is also from the Family H. Hys., 1825, No. 510:—

4. O ye who with the silent tear. Burial. It is st. 1, ill., slightly altered, and was given in Bucknall's Christ. Poems, London, 1836, as "Whittaker's," and in his son's Ps. & Hys., 1836, as "Hulse;" and in his son's Ps. & Hys., 1836, as "Hulse," and in his son's Ps. & Hys., 1836, as "Hulse," which is probably a misprint for "Hull." [J. J.]

Hujus diei gloria. [St. James the Great.] A hymn for the Festival of St. James the Great, July 25. The text, in 8 st. of 4, is given by Moore, No. 697, from a Rheinanms, of the 11th cent., from an 11th cent. Ms. at Stuttgart, and from later sources. It is also found in Daniel, i, No. 349, with a further note at iv. p. 176; in Hackenroth, i, No. 179, &c. St. v. 1. 3 ("Jacto sibi Christophoro") has been interchanged as referring to St. John the Evangelist, who was presente with a bone on Jesus' bosom (St. John xiii. 23). Both in the Breviaries of Rome, Paris, Lyon, &c., St. Christopher is commemorated along with St. James at Lauds on July 25; while in the Missale rite only St. Christopher and his companions are noticed on that day. A. fr. by Dr. Littledale, "May this blessed day, O Christ the King," was pub. in the Church Times, July 16, 1861; and again in the People's H., 1897.

[W. A. S.]
Hull, Amelia Matilda, daughter of William Thomas Hull, was b. at Marpool Hall, Exmouth, cir. 1825. Her publications include:—

1. Hymn by A. M. H., South Petherton, N.D. [1850];
2. Heart Melodies, 1864; (The Silver Trumpet Answered; (4) Fruit from the Tree of Life; (5) A Hymn Book for Children; (6) Royal Musings concerning the King and His Work, N.D. [1844].

Miss Hull also contributed 22 hymns to Miss H. W. Soltan's Pleasant Hymns for Boys and Girls, N.D. [1869]. From this collection her two popular hymns are taken:—

1. It is true as I am told. The Good Shepherd.
2. There is life for a look at the Crucified One. Life in Christ.

Hull, William Winstanley, M.A., s. of John Hull, M.D., an eminent physician in Manchester, was b. at Blackburn, March 15, 1781, and educated at Macleodfield and Brazenose, Oxford, where he took a first-class Litt. Hum. in 1814, and subsequently became a Fellow. At Oxford he made lifelong friendships with some, and acquaintance with most of the foremost men of his time, including Arnold, Keble, Whately, Milman, Rickards, Card, Newman, Stanley, and others. He entered Lincoln's Inn and was called to the Chancery Bar. He took a prominent part in London and at Oxford in the religious movements of the day. On retaining from the Bar he resided first at Tickwood Hull, Much Wenlock, and then at Knowle, Haleswood, Dorset, d. Aug. 28, 1873. He published several prose works, including Church Inquiry, 1828; Reasons for continuing to Protestants the whole Legislature of Great Britain and Ireland, 1829; Dispute of the Atonement, 1831; Defence of Dr. Hampden, 1836, &c. His hymns and poems, chiefly distinguished by their earnest piety, were:—

1. A Collection of Prayers for Household Use, with a few Hymns and Other Poems, Oxford, J. Parker, 1828;
2. Poems on Various Subjects, 1832;
3. A Collection of Hymns for General Use, Submitted to the Consideration of the Governors of the United Church of England and Ireland, London, Hatchard, 1833. This work is also known as A Churchman's Hymn, the title being printed on the cover; (4) A second edition of his 1828 Col. of Prayers, &c., London, Seelys, 1851. Of these No. 1 and 2 contained 89 of his original hymns and poems. No. 3 contained 296 hymns, of which 88 were original and signed in black "a." In No. 4 the texts are altered in several instances, and additional hymns and poems are also given.

Very few of Hull's hymns were repeated in other collections until 1858, when Dr. Kennedy included the following in his Hymnario: Christian. The bracketed dates are those of publication. Several of the first lines are altered from the originals, and sometimes additions are also given:—

1. A car of fire is on the air. (1833) Death and Burial.
2. A Comfort, people of the Lord: fore He. (1828)
6. Lord God, to Thee we pray. (1826) National Hymn. Altered form of "God save the King."
7. Lord, let Thy work be done. (1833) Missions.
9. O Thou, the woman's promised Seed. (1833)
10. Once He came, how meek and lowly. (1829) Advent.

Humphreys, Joseph

11. Our hearts and worship Thee, Lord, our voices proclaim. (1833) Blessedness of God's People.
12. Raise up some warning voice, O Lord. (1833) Lamentation.
13. Son of God, we know before Thee. (1851) Christ's constraining Love.
14. The day must come, the Judgment day. (1833) Adoration.
15. The sinful earth was sunk in woe. (1828) Christmas.
16. This darkness all, and dreariness. (1833) Lamentation.
17. To the God of all creation, (1833) Divine Worship.
18. We have a name to live. (1833) Life in Christ.
19. We have heard the solemn story. (1833) Easter.
20. We know the Spirit's will. (1833) The Holy Spirit, the Guide.
21. When on the blazed mount the stone. (1833) Giving of the Commandments.
22. Ye that would worship the Lord. (1833) Ps. c.

These hymns and others by the author are worthy of the attention of hymn-book compilers.

Humble souls who seek salvation.

J. Fawcett. [Follow the Lamb.] The earliest date to which we have traced this hymn (although probably it previously appeared in a magazine with which we are acquainted) is in John Fellows' Hymn on Believers' Baptism, 1773, No. 25, in 5 of 8 1/2. It next appeared in John Fawcett's Hymnario, &c., 1785, No. 117, with the heading "Invitation to follow the Lamb, Matt. iii. 15," and the following note:—

"The Author lays claim to this hymn, tho' it has appeared under another name; he hopes the insertion of it, and the following ["Ye saints, with one accord"] will give no offence to those of his friends who are differently minded, as to the subject to which they refer."

With this note before us, we have no hesitation in ascribing this hymn to John Fawcett. Its use is mainly confined to America. [J. J.]

Humbly, my God, with Thee I walk.

J. Montgomery. [The walk of Faith.] Written "at Dinsdale Hotel, Sept. 14, 1835," and sent in ms. to several persons from time to time (N. Mes.). It was given in his Original Hymnario, 1853, in 6 st. of 4 L, as No. 167, and is in C. U. through a few collections. [J. J.]

Humphreys, Cecil Frances. [Alexander, G. F.]

Humphreys, Joseph, s. of Asher Humphreys, minister at Burford, Oxfordshire, was b. at Burford, Oct. 28, 1729, and educated at a grammar school at Fairford, and at an academy for the training of young men for the ministry in London. From the latter he was expelled, Dec. 25, 1739, because of his attachment to Whitefield. For a short time he associated with the Wesleys, but eventually joined G. Whitefield, and subsequently preached at Bristol, London, and Deptford. He d. in London (date unknown), and was buried in the Moravian Cemetery at Chelsea.

He was a contributor to Whitefield's Christian History (1741-1748), 1743, &c., and pub., 1742, An Ac-
Hunter, William, D.D., of John Hunter, was b. near Ballymoney, County Antrim, Ireland, May 24, 1811. He removed to America in 1817, and entered Madison College in 1830. For some time he edited the Conference Journal, and the Christian Advocate. In 1835 he was appointed Professor of Hebrew in Alleghany College: and subsequently Minister of the Methodist Episcopal Church, at Alliance, Stark Country, Ohio. He d. in 1877. He published: Ministrel of Zion, 1845; Select Melodies, 1851; and Songs of Devotion, 1859. His hymns, over 125 in all, appeared in these works. Some of these have been translated into various Indian languages. The best known are:


2. Joyfully, joyfully onward I [we] move. Pressing towards Heaven. This hymn is usually dated 1843. It was given in his Ministrel of Zion, 1845, and Select Melodies, 1851, and his Songs of Devotion, 1859. It has attained to great popularity. Two forms of the hymn are current, the original, where the 2nd st. begins “Friends fondly cherish, have passed on before”; and the altered form, where it reads: “Teachers and Scholars have passed on before.” Both texts are given in W. F. Stevenson’s Hymns for Church and Home, 1873, Nos. 79, 80, &c.

3. The [My] heavenly home is bright and fair. Pressing towards Heaven. From his Ministrel of Zion, 1845, into the Cottage Melodies, New York, 1859, and later collections.

4. The Great Physician now is near. Christ the Physician. From his Songs of Devotion, 1859.

5. Who shall forbid our grateful [chastened] woes? This hymn, written in 1843, was pub. in his Ministrel of Zion, 1845, and in his Songs of Devotion, 1859. [F. M. B.]

Huntingdon’s Hymn-Books, Countess of. The history of the hymn-book issued from time to time by the Countess with which Lady Huntingdon’s name is associated is very involved and obscure. Apart from the rarity of the original editions, such information is widely in content. There is no absolute proof that any edition before that of 1743 was collected by her ladyship, while her biographer states that her brother-in-law, W. Shirley (q.v.), assisted her in the compilation of that edition. If so, such co-operation dates from 1770, as in the Bath edition of that year Shirley’s “Sweet the moments, rich in blessing,” first appears. Whether before that date this work of compilation was entered upon by Lady Huntingdon is unknown. The connection has never issued an edition of the authorised book with authors’ names, and it is impossible to assign the parts Shirley and Harriett Huntingdon took in altering the hymns of others found therein. It remains therefore for us to give details of the various editions of the Countess’s hymn-books, and to add thereto such facts of interest as have come to our knowledge. The various editions are:

L. A Collection of Hymns, London, Printed for William Lee at Lewes, in Sussex, MDCCLXXXV. This contains 498 “Society Hymns” and 15 “Doxologies,” and is numbered, and 69 “Congregational Hymns.” This edition apparently contained no originals. It was reprinted in 1787. 12mo edition was also issued the same year. Many of the Inghamite and Moravian hymns were withdrawn in favour of Watts and the Wesleyans.

II. The Collection of Hymns sung in the Countess of Huntingdon’s Chapel, Bristol, Printed by T. Mills, Bookseller, and sold at his shop in Westmoreland Street, Bath, 1738. This contained the Preface, as in No. I, and the first 8 numbers of “Society Hymns” (1 unnumbered) and Doxologies, 13 “Children’s Hymns,” and 91 “Congregational Hymns” with the “Doxologies” numbered as 92. A 12mo edition was also issued the same year. Many of the Inghamite and Moravian hymns were withdrawn in favour of Watts and the Wesleyans.

III. In 1770 appeared the third edition, printed at Bath by S. Haward for Thomas Mills, and sold at his circulating Library, King’s Head Square (Bath). This contains 240 hymns, including several added by W. W. Shirley for the first time (see Shirley, W. W.).

IV. A Collection of Hymns sung in the Countess of Huntingdon’s Chapels, Bath, Printed by T. Mills, Bookseller, and sold at his shop in Westmoreland Street, Bath... This Hymn Book is sold in Bath by W. O. only. In this edition the hymns are arranged alphabetically by the names of the authors, and are divided into sections. The date of this edition is not certain, but it must be very near to if not absolutely 1784. It contains additional original hymns by W. W. Shirley (q.v.). Hymns by Cowper, Grigg, and W. Williams are introduced for the first time.

V. A Collection of Hymns sung in the Countess of Huntingdon’s Chapels in St. James’s, London. Printed for William Bulcombe, S. D. The arrangement of the hymns in this edition differs from the former editions. This seems to have been No. I, revised and altered.

VI. The Collection of Psalms and Hymns sung in the Countess of Huntingdon’s Chapels in Lincolnshire, Gainsborough, Printed by J. Mosely, 1778. This contains 399 hymns, and some “Doxologies.” It is one of the usual small Octavo shape of the Huntingdon hymn-books, and apparently nothing original, and was probably a collection independently of the usual book.

VII. These varying editions took the definite shape which has been since retained in A Select Collection of Hymns to be universally sung in all the Countess of Huntingdon’s Chapels, Collected by her Ladyship, London, MDCCLXXX. This contained 289 hymns, several Doxologies, and the words of the Choruses in Handel’s Messiah. To this Supplement were added in 1796 and 1798. In later editions the Choruses are omitted.

VIII. Before the issue of the authorised book of 1780 the Countess allowed her Preachers to make their own collections if they so desired. Thomas Maxfield’s Collection, containing hymns never before published, appeared in 1766, 1767, and 1778; the Collection of Herbert Taylor and W. Jones (to which Cooper and Newton contributed) in 1779; and a Collection for Cumberland Street, Shoreditch, together with others which might be named.

IX. Since the issue of the authorised edition of 1780 various independent Supplements have been published as an addition to Watts’s popular Hymn Book from the best authors, and Various Originals: extended as a Supplement to the Countess of Huntingdon’s Hymn Book. Selected by Thomas Young, Minister to the Church of Newington (1780), and Psalms and Hymns Selected by the Rev. Joseph Serina, A.B., of Trinity Colledge, Dublin, Minister of the late Countess of Huntingdon’s Chapel, Brighton (and dedicated “To the Congregation”), 1842.

T. Hawkes’s (q.v.) Carmina Christi; or, Hymns to the
Huntingdon, Selina, née Shirley. Countess of, daughter of Washington, Earl Ferrers, was b. Aug. 24, 1707; married to Theophilus Hastings, 9th Earl of Huntingdon, June, 1728; and d. in London, June 17, 1791. At an early age she received serious religious impressions, which continued with her, and ruled her conduct through life. She was a member of the first Methodist Society, in Fetter Lane, London, and the first Methodist Conference was held at her house in June, 1714. Her sympathies, however, were with the Calvinism of G. Whitefield, and when the breach took place between Whitefield and Wesley she joined the former. Her money was freely expended in chapel building, in the founding of Trevecca College, South Wales (now Cheshunt), and in the support of her preachers. A short time before her death the Connection which is known by her name was founded; and at her death it numbered more than sixty chapels. For use in these chapels she compiled A Select Collection of Hymns, details of which and its various editions are given under Huntingdon's Hymn-Books. Countess of. Her own part in hymn-writing is most uncertain. The hymn, “Come, Thou Fount of every blessing,” and “O when my righteous Judge shall come” (q.v.), have been specially claimed for her, but upon insufficient testimony. No mention of these hymns as being by her is made in her Life and Times, 1839.

Miller says, “although the Countess was not much known as a hymn-writer, yet it is proved beyond doubt that she was the author of a few hymns of great excellence” (Singers & Songs, 1859, p. 183); but he neither names the hymns, nor submits any evidence. It is most uncertain that she ever wrote a hymn; and it is quite clear that upon reliable evidence not one has yet been ascertained to be of her composing. Her history and that of her Connexion are elaborately set forth in The Life and Times of Selina, Countess of Huntingdon, Loud., Painter, 1839.

J. J.

Huntingdon, Frederic Dan, D.D., was b. at Hadley, Massachusetts, in 1819, and graduated at Amherst College, 1839, and Cambridge Divinity School, 1842. From 1812 to 1835 he was an Unitarian Minister in Boston; and from 1835 Professor of Christian Morals, and University Preacher, at Harvard. In 1839 he received Episcopal Ordination. He was for some time a Rector in Boston; and in 1869 he was consecrated Bishop of Central New York. With Dr. F. D. Hedge he edited the Unitarian Hymns for the Church of Christ, Boston, 1853. This collection contains three of his hymns:

1. O Love Divine, lay on me burdens if Thou with Supplication.
2. O Thou, in Whose Eternal Name. Ordination.

The Cento, “Father, Whose heavenly kingdom ics,” in the Hymns of the Spirit, Boston, 1864, is from No. 2. Dr. Huntington has also edited, with Dr. Hedge, Eliaim: Hymns of Holy Refreshment, a collection of Sacred Poetry. From this work his hymn for Burial, “So heaven is gathering one by one,” is taken. [F. M. B.]

Huntingdon, Emily. [Miller, E.]

Huntley, Lydia. [Sigourney, L.]

Huphton, Job, was b. in 1762, at a small village near Burton-on-Trent. He was brought up to work at a forge, but after his conversion through the preaching of the Rev. John Bradford, one of Lady Huntington’s ministers, whom he heard at Walsall, he began to preach; and after a few months at Trevecca College, was himself employed by Lady Huntington for some years as one of her itinerating ministers. Having changed his views upon the subject of Baptism, he became, in 1794, pastor of the Baptist church at Claxton, in Norfolk, where he laboured with much success for many years. He d. Oct. 19, 1849.

Huphton wrote much both in prose and verse, his compositions appearing in the Gospel Magazine under the signatures of “Ebeneser,” “Elijah,” and “J. H. n.” His prose writings were collected and pub. in 1843, under the title The Truth as it is in Jesus. In 1841, D. Bede-wick reprinted his Hymns and Spiritual Poems, with a brief memoir.

Of his 22 hymns three only are in C. U. —
3. Jesus, omnipotent to save. Lent.

The first of these, “Come ye,” &c. (q.v.), in its altered form by Dr. Neale, is in extensive use, the rest are in a few hymn-books only. Huphton had a bold and vigorous imagination and great command of language. If in early life he had enjoyed better educational advantages, he would probably have attained to eminence as a poet.

W. R. S.

Hurditch, Charles Russell, was b. in Exeter, Dec. 20, 1839. In 1854 he underwent a spiritual change which led him subsequently to undertake religious work in some of the villages of Devonshire, and afterwards to succeed the late Mr. Henry Hall as the Secretary of the Young Men’s Christian Association, Stafford Street, London. In 1865 he published The London H. Bk. for Prayer Meetings and Special Services. This was revised in 1860. In 1873 he also published The Enlarged London H. Bk., a Collection of Hymns for Public, Social, and Private Use. Of the smaller work more than half a million copies have been sold; and of the enlarged book the 86th thousand was issued in 1881. To the first (1865) he contributed Nos. 10 and 11 given below: the rest were published in the second book (1873).

2. Arm of the Lord, awake! Exalt the Saviour slain.
4. He dies! He dies! The Son of God most holy. Good Friday.
5. Hear the gospel’s joyful sound. Invitation.
6. Jesus, do Thou my vision fill, Jesus All in All. Holy Communion.
HURLBURT, WILLIAM H.

10. Lord Jesus, we pray. Second Advent desired.
13. O sacred Name! O Name of power. Name of Jesus.
16. Only Jesus would I see. Jesus only.
17. Reject, reject, ye saints, reject. Rejoicing in the Lord.
18. Salvation's song be given. Praise to Jesus.
19. Soon shall these eyes, my Saviour, see. Praise to Jesus.
20. Soon shall we find our journey over. Nearing Heaven.
22. The atoning blood is flowing. Redemption.
23. These supplications hear. Lent.
24. Till we meet These in glory. Constancy desired.
25. We bless Thy precious Name. Name of Jesus.
26. What wondrous grace in Christ we see. Christ's Humility.
27. Ye dying sons of men; Christ calls, &c. Invitation.

Of these hymns, No. 1 was written as a companion hymn to "Come, let us all unite and sing. God is love;" No. 2, "about 1839;" No. 11, when he received the invitation to proceed to London, as noted above; No. 15, for the baptism of his youngest son; and No. 25 for a Conference which was held in London. All Mr. Hurditch's hymns are characterized by great simplicity and earnestness. [J. J.]

Hurlburt, William Henry, b. at Charlestown, South Carolina, July 23, 1827, and educated at Harvard. He also studied at Berlin and Paris, and Rome. In 1848 he contributed the following hymns to Longfellow and Johnson's Unitarian Book of Hymns:

1. My God, in life's most doubtful hour. Faith desired, or, the Power of Trust.
2. We pray for truth and peace. Faith desired.
3. We will not weep, for God is standing by us. The Might of Faith. [F. M. B.]

Hurn, William, b. at Breecles Hall, Norfolk, Dec. 21, 1754. His education was superior, enabling him, in 1777 to take the post of classical tutor in the Free Grammar School, Dedham, Essex. In 1779 he entered Cambridge, but resigning his commission in the army, in 1780, he was ordained by Bishop Young of Norwich, in 1781. After holding various curacies, including Brighton Broome, Lowestoft, &c., he was presented in 1790 to the rectory of Debenham, Suffolk. In October, 1798, he resigned his Vicarage, and in April, 1802, undertook the pastorate of the Congregational chapel at Woodbridge, in the same county. This he continued to his death, Oct. 9, 1829. His poetical works included:

(1) Health Hall, a descriptive poem, 1777; (2) Leaves of a Lyric Poem, 1774; (3) Laughter in Affairs of Peace, a Lyric Poem, 1792; and (4) Memoirs & Hymns, the greater part of which, and the selected compositions altered with a view to theologiae & Doctrinae. General Usefulness. By W. H., Vicar of Debenham, Ipswich. 4th ed., 1813. Hurn, Vicar of Debenham, 41 hymns, and a diction. Of these this contained 42 in his 

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From the first edition of Hurn's collection the following hymns are in C. U.:

3. The first of Truth His Church has blest. God's love of the Church.

A biographical notice of Hurn was given in the Evangelical Magazine, 1829, and his Brief Memorials were pub. in 1831. [J. J.]

Husband, Edward was educated at St. Aidan's College, Birkenhead. Taking Holy Orders in 1866, he was successively Curate of Altrincham and Folkestone; and in 1878 Vicar of St. Michael and All Angels, Folkestone. In 1874 Mr. Husband pub. The Mission Hymnal, in which appeared his hymns as follows:

1. A lion's path, I loved thee long. Rest in Jesus.
2. And shun, Thou ask me, dearest Lord. Christ's Invitation. "Follow Me."
3. I must have Jesus only. Jesus only desired.
4. Sweet Blest, dear name of our souls. The Blood of Jesus.

These hymns are very simple, earnest, and impassioned; and bear a great resemblance to Faber's compositions. [J. J.]

Hushed the storm that lately raved. Archbishop E. W. Benson. [The Annunciation.] Written for and 1st pub. in the Willington College H. H., 1860, and also included in the same year the Rev. J. Moutrie's Rugby Parish Church Collection, and subsequently in other collections. [J. J.]

Hushed was the evening hymn. J. D. Burns. [The Child Samuel.] Pub. in his Evening Hymn (a small book of Prayers and Hymns), 1857, in 5 st. of 61. It is one of the most popular of the author's hymns, and is very tender, and worthy of the position to which it has attained. [J. J.]

Huss, John. [Various.]

Hutton, Ulrich von, was b. at his ancestral castle of Steckelburg near Schlichten, on the Kinzig (Hesse-Cassel), April 21, 1488, and d. on the Island of Ueufa, in the Lake of Zurich, about the end of August, 1523.

He is better known as a herald of the Reforma, as a free lancer, and as a satirist (he was one of the authors of the famous Epistolae obsequiarum divorum, than as a hymn writer. His complete works, German and Latin, appeared in 7 vols. at Leipzig, 1601, ff. One piece is "Ich habe gewagt mit meinen." [Petronius.] This piece is an appeal to popular sympathy for his cause, and he asked by his motto, "Ich habe gewagt" (I have ventured it), was 1st printed on a broad sheet in 1523 (hence in Wackernagel, vol. III, p. 364, in 7 st.), and soon became a favourite song of the early adherents of the Reformation. It has been tr. as "I have ventured it, knowing what I risk'd," in Madame de Poëte's Poetes et Poétes de Gérmén, 1842, vol. I, p. 364. (2) "I've ventured it of purpose free," by Miss Winkworth, 1869, p. 99. [M. M.]

Hutton, James, s. of a clergyman and cousin to Sir Isaac Newton, was b. in London, Sept. 3, 1715, and followed for some years the trade of a bookseller. In 1739 he visited the Moravian settlement at Herrnhut, where he became acquainted with Count Zinzendorf. He retired from business in 1745, and was ordained a deacon of the Moravian Church in 1749. He d. May 3, 1795. He contributed several hymns to the Moravian H. H., 1754.
All his hymns were included in an Appendix to his *Memoirs*, pub. by Daniel Buham in 1836. In the English *Moravian H. Bk.*, 1886, the following hymns are by Hutton:—
1. Besprinkle with thy blood my heart, *Holy Islamabad* (from the *Moravian H. Bk.*, No. 184. It begins "Stream thro' the bottom of my soul.")
4. How shall a young man cleanse his way? (1764) *Holy Scripture.*
5. Teach me yet more of Thy best ways. Good Friday. Sometimes "O teach us more." (M. H. Bk., 1742.) [J. J.]

**Hyde, Abby Bradley,** was b. at Stockbridge, Massachusetts, Sept. 28, 1799, and married to the Rev. Lavius Hyde, of Salisbury, Mass., Sept. 28, 1818. She d. at Andover, April 7, 1872. Her first poem, an *Address to Mr. Wolfe*, the Jewish missionary, appeared in a *New Haven* paper in 1822 or 1823, and from it Dr. L. Bacon (q.v.) took two hymns for his *Hymns & Sac. Songs for the Monthly Concert*, Andover, 1823. These hymns have merit, but are not now in C. U. Amahel Nettleton included 9 pieces by her in his *Village Hymns*, 1824, and 94 more were given in the revised and enlarged ed. of the same, 1851. An additional hymn appeared in Nason's *Congregational H. Bk.*, 1857. Of those hymns the following are still in C. U.:—
1. Ah, what can I a sinner do! *Lent.* From Nettleton's *Village Hymns*, 1824, in 5 st. of 4 l., into a few collections.
2. And canst thou, sinner, slay! *Grieve not the Spirit.* From Nettleton's *Village Hymns*, 1824, in 4 st. of 4 l., into a great number of American collections, and a few in G. Britain.
4. Dear Saviour, if those lambs should stray. *Prayer on behalf of children.* In Nettleton's *Village Hymns*, 1824, in 4 st. of 4 l. A touching hymn, and widely used.
5. Say, sinner, hath a voice within *Exhortation to Repentance.* In a letter to Mr. Nason, dated July 16, 1857, Mrs. Hyde says that this hymn "was written down from my lips by a young sister, when I was not able to hold up my head from the pillow." It appeared in Nettleton's *Village Hymns*, 1824, in 6 st. of 4 l., and is in extensive use.

All Mrs. Hyde's pieces in the *Village Hymns* are signed "Hyde." [F. M. B.]

**Hymn of Justinian.** *Greek Hymnody*, § 2. 10.

**Hymnarium.** Before the complex office book known as the *Breviary* assumed its present general order and shape at the close of the 11th and beginning of the 12th centuries, its various contents were distributed in separate volumes. One of these volumes was the *Hymnarium*, *Hymnale*, or *Hymnal*, which contained the hymns proper to the various sacred Seasons and Festivals, or assigned to the several Hours of the day. We are using the word *Hymnarium* in this article in the ancient meaning, and without reference to the many collections of hymns in modern times to which we ordinarily attach now the title of *Hymnary*.

In the first part of this article we shall enumerate, with a necessarily brief description of them, certain ancient and important ms. *Hymnaria* which have descended to us, together with two ancient Service Books, miscellaneous in character, but available to form the basis of the *Hymnarium* and then give a complete list of the first lines of all the Hymns. In the second part we add the first lines of such later hymns as did not become incorporated in the authorized Breviaries of after times, and are therefore not included in the first lines of hymns previously given under the article *Breviary*. This second list also includes a few more first lines of hymns drawn from medieval sources other than *Hymnaria*, for with this it would be difficult to find a place elsewhere. In such cases a special reference is given to the press mark of the ms.

Sometimes a *Hymnarium* or Collection of Hymns is found as an independent volume. It was frequently (see the ms. described below) appended to a *Psalter*; and occasionally to an *Antiphonary*.

**Part I.**—In compiling the first list of first lines of hymns an exhaustive use has been made of the following ms. *Hymnaria* and Service-books:

(a) *The Durham Hymnary.* A Collection of Latin Hymns used in the Anglo-Saxon Church, with an interlinear Anglo-Saxon gloss. The ms. is of the 11th cent., and is now preserved in the Library of the Dean and Chapter of Durham, B. II. 52. It was probably written in the diocese of Winchester, c. 1050. It was printed in 1851 by the Surtsey Society, forming vol. xxvii. of its publications, and is referred to in the annotations in this Dictionary as the Latin *Hymnus of the Anglo-Saxon Church*, 1851.

(b) *Cottamia MS.* *Julius A. iv.* An 11th century Latin *Hymnarium.* The text of each hymn is given in its metrical form, and is followed by a prose paraphrase with an interlinear Anglo-Saxon gloss. The hymns extend to fol. 72, and are followed by Canticles. (This ms. is quoted in this Dictionary as *Jul. A. iv.* A late 10th century *Calendar* is bound up with and prefixed to this *Hymnarium*, which has perhaps led to this *Hymnarium* itself being sometimes erroneously assigned to the 10th century. This ms. has also two hymns without glosses: *Adsum, o socii, at f. 17, in a hand of the 12th cent., and O generis aeterni, at f. 89, in a hand of the end of the 11th cent.*

(c) *Cottamia MS.* *Vesprean D. vi.* An early 11th century Latin *Hymnarium.* Each hymn is followed by a prose version of the same, accompanied by an interlinear Anglo-Saxon translation. The *Hymnarium* extends to fol. 124, and is followed by Canticles, which extend to the end of the volume, and which are duplicated in a similar way. At folio 156, 156 are two hymns ("Aeterni Patris" and "Lauda mater") in a hand of the 12th cent., and one ("Requiescat in pace") in a hand of the 14th or later. *See tempus idoneum, at f. 122, in a hand of late 12th cent.* (This ms. is quoted in this Dictionary as *Vespr. D. vi.*).

(d) *Harleian MS.*, 2061. This is a *Collectarium* or incipit *Breviary*, without the *Psalter*. It was written in the 11th cent., and once belonged to Leufric, first Bishop of Exeter, 1050-72. The later history of this ms. is given in the Introduction to the *Leufric Missal*, 1833, p. xxvii. The *Collectarium* occupies the first part of the ms. (f. 1-124), and is followed by the *Hymnarium* (f. 218-256). The Sequences of this ms. are indexed under Sequences. (This ms. is quoted in this Dictionary as *Harl. 2061*).

(e) *The Antiphonary of Bangor.* A 7th century Irish Service Book, originally belonging to the Monastery of Bangor, County Down. It is proved from internal evidence to have been written about 680-91, during the lifetime of Aelfric Cramen. It is now preserved in the Ambrosian Library at Milan. It has been printed in Muratori's *Anecdota Bibliographica Ambrosiana*, vol. iv. pp. 121-139; and in Migne's *Patrologia*, c. 1858. It has no claim to the title of *Antiphonary*, but it is a collection of miscellaneous devotional pieces, including several hymns.
(f) Book of Hymns; or, Liber Hymnorum. An Irish ms. collection of devotional pieces, including a few hymns. Two copies of this ms. are in existence, both now at Dublin, and both written about the 11th century. The Trinity College (Dublin) copy has been partly published by the Irish Archæological and Celtic Society, vol. xvii. It is being edited by Dr. J. H. Todd.

(g) C.C.C. 391. This is a Psalter written soon after A.D. 1064, and now at Corpus Christi College (C.C.C.), Cambridge (Ms. No. 391). It seems to have been written at Winchester and the text to have passed to Worcester before it fell into Archb. Parker's hands. The Psalter is followed by a complete Hymnarium, and that again by a complete Collectarum, or Incipit Breviary, with miscellaneous devotions at its close.

(h) Add. 30851. This ms. is of the 11th cent., and is now in the British Museum. It is a Service Book of the ancient Church of Spain (Monasterie), and contains a Psalter followed by Scripture canticles; then a Hymnarium; and lastly, miscellaneous Offices with hymns.

<table>
<thead>
<tr>
<th>First line of Hymn</th>
<th>MSS.</th>
<th>Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Patre unigenitus</td>
<td>a. b. c. d. g.</td>
<td>Epiphany.</td>
</tr>
<tr>
<td>A sola ortus cardine, Adune</td>
<td>a. b. c. d. g. h.</td>
<td>Christmas.</td>
</tr>
<tr>
<td>Ad brevem se mortis usum</td>
<td>h.</td>
<td>Sat. in Easter Week. Pt. of &quot;De puer.&quot;</td>
</tr>
<tr>
<td>Ad coenam Triplex (Jub.)</td>
<td>h.</td>
<td>Low Sunday. Vespers.</td>
</tr>
<tr>
<td>Adeo diei Christi converti</td>
<td>a. b. c. d. g. h.</td>
<td>Consecration of a Bishop.</td>
</tr>
<tr>
<td>Ad praesium</td>
<td>a. b. c. d. g. h.</td>
<td>St. Vincent.</td>
</tr>
<tr>
<td>Ad sancta Trinitas</td>
<td>a. b. c. d. g. h.</td>
<td>Holy Trinity.</td>
</tr>
<tr>
<td>Ad sanctae Trinitatis</td>
<td>a. b. c. d. g. h.</td>
<td>St. Eugenia.</td>
</tr>
<tr>
<td>Ad sancte noster sex.</td>
<td>a. b. c. d. g. h.</td>
<td>St. Hippolytus.</td>
</tr>
<tr>
<td>Ad sanctum O. populi, festa celebris</td>
<td>h.</td>
<td>Victory of Heraclius.</td>
</tr>
<tr>
<td>Ad sanctum O. socii, festa</td>
<td>a. b. c. d. g. h.</td>
<td>First Watch.</td>
</tr>
<tr>
<td>Ad sanctum o. quint.</td>
<td>a. b. c. d. g. h.</td>
<td>C. of Apostles.</td>
</tr>
<tr>
<td>Anastasis</td>
<td>a. b. c. d. g. h.</td>
<td>C. of Martyrs.</td>
</tr>
<tr>
<td>Anteha Christi munera Apostolorum</td>
<td>a. b. c. d. g. h.</td>
<td>Friday.</td>
</tr>
<tr>
<td>Antehus Christi munera, et martyrum</td>
<td>a. b. c. d. g. h.</td>
<td>Anastasis.</td>
</tr>
<tr>
<td>Antehus coeli gloriam</td>
<td>a. b. c. d. g. h.</td>
<td>Matins.</td>
</tr>
<tr>
<td>Antehus.</td>
<td>a. b. c. d. g. h.</td>
<td>Sunday.</td>
</tr>
<tr>
<td>Antehus rex caelestis</td>
<td>a. b. c. d. g. h.</td>
<td>Ascension.</td>
</tr>
<tr>
<td>Antehus rex caelestis Unica</td>
<td>a. b. c. d. g. h.</td>
<td>St. Mary Magdalene.</td>
</tr>
<tr>
<td>Antehus rex cælestis Unica</td>
<td>a. b. c. d. g. h.</td>
<td>St. Agnes.</td>
</tr>
<tr>
<td>Antehus rex cælestis Unica</td>
<td>a. b. c. d. g. h.</td>
<td>Christmas.</td>
</tr>
<tr>
<td>Antehus rex cælestis Unica</td>
<td>a. b. c. d. g. h.</td>
<td>Tuesday.</td>
</tr>
<tr>
<td>Antehus rex cælestis Unica</td>
<td>a. b. c. d. g. h.</td>
<td>Anno.</td>
</tr>
<tr>
<td>Antehus rex cælestis Unica</td>
<td>a. b. c. d. g. h.</td>
<td>Epiphany.</td>
</tr>
<tr>
<td>Annus Christi saeculorum Domine</td>
<td>a. b. c. d. g. h.</td>
<td>Christmas.</td>
</tr>
<tr>
<td>Anno saeculis cæsarii</td>
<td>a. b. c. d. g. h.</td>
<td>Ascension.</td>
</tr>
<tr>
<td>Anno saeculis cæsarii</td>
<td>a. b. c. d. g. h.</td>
<td>St. Andrew.</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>Pt. of &quot;Urbe beata Hierusalem.&quot;</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>Pentecost.</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>Birthday of a King.</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>C. of Apostles.</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>St. John Baptist.</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>SS. Peter and Paul.</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>Pt. of &quot;Vexilla regni.&quot;</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>Passiontide.</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>Lent.</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>Christmas at Matins.</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>St. Casparius.</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>St. Patrick.</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>SS. Peter &amp; Paul.</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>Saturday.</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>Easter.</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>Holy Trinity.</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>St. Dunstan.</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>B.V.M.</td>
</tr>
<tr>
<td>Anno sanctorum beatae</td>
<td>a. b. c. d. g. h.</td>
<td>St. Augustine.</td>
</tr>
</tbody>
</table>

Some leaves of the Hymnarium are missing, and so, e.g. "Psalmat altitudine," begins imperfectly on f. 122; and "Hierusalem gloriosa," begins imperfectly on f. 132. The hymns found among the Offices at the end are marked in the following list as *.

(i) Junius 35. This is one of the ms. bequeathed by Francis Junius to the Bodleian Library. It was probably written c. 990 A.D.; and contains 26 hymns with an interlinear Frisian gloss. Junius made several of these hymns (e.g. Junius 116). A good ed. by E. Stevens, from the original ms., was pub. as Die Murhacker Hymnen, 1874.

(k) Harl. 2028. This ms., in the British Museum, is of the 12th cent., and contains a complete Hymnarium, being of later date than the ms. 2-4, it is not cited in the case of hymns found in three or more of the earlier mss.

In the following list of hymns the letters a, b, c, d, e, f, g, h, i, k, indicate the ms. named above in which they are found. The orthography has been modernised.
<table>
<thead>
<tr>
<th>First line of Hymn</th>
<th>MSS.</th>
<th>Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christe cunctorum dominator alme</td>
<td>a. b. c. d. h.</td>
<td>Dedication of a Church.</td>
</tr>
<tr>
<td>Christe sacrum tereat</td>
<td>c.</td>
<td>Christmas, at Terce.</td>
</tr>
<tr>
<td>Christe qui lux es et dies</td>
<td>a. b. c. d. g. h.</td>
<td>Compline.</td>
</tr>
<tr>
<td>Christe Redemptor omnium, Conserva</td>
<td>a. b. c. d. g.</td>
<td>Christmas.</td>
</tr>
<tr>
<td>Christe Rex mundi Creator</td>
<td>a. b. d. a.</td>
<td>All Saints.</td>
</tr>
<tr>
<td>Christe sanctus decus angelorum</td>
<td>a. b. c. d. g.</td>
<td>For the Dead.</td>
</tr>
<tr>
<td>Christe sanctus decus aperte vitis</td>
<td>a. b. c. d. g.</td>
<td>St. Benedict.</td>
</tr>
<tr>
<td>Christe splendor gloriae</td>
<td>c. d. g.</td>
<td>St. Michael.</td>
</tr>
<tr>
<td>Christe tu rurum opulentium operum</td>
<td>a. b. c. d. g.</td>
<td>See &quot;O Christe splendor.&quot;)</td>
</tr>
<tr>
<td>Christus in nostris insula quae vocatur</td>
<td>h.</td>
<td>St. Clement.</td>
</tr>
<tr>
<td>Christus in nostra insula quae vocatur</td>
<td>h.</td>
<td>1st S. in Advent.</td>
</tr>
<tr>
<td>Christus in nostra insula quae vocatur</td>
<td>h.</td>
<td>St. Jerome.</td>
</tr>
<tr>
<td>Christus in nostra insula quae vocatur</td>
<td>h.</td>
<td>St. Stephen.</td>
</tr>
<tr>
<td>Christus in nostra insula quae vocatur</td>
<td>h.</td>
<td>St. Bridget.</td>
</tr>
<tr>
<td>Clara magnifica sanctorum pasesparantur gaudia</td>
<td>h.</td>
<td>St. Anastasius, Januarius and Martial.</td>
</tr>
<tr>
<td>Clara sanctorum una Hierusalem</td>
<td>a.</td>
<td>St. James Apostle.</td>
</tr>
<tr>
<td>Clara sanctorum una Hierusalem</td>
<td>a.</td>
<td>Lent.</td>
</tr>
<tr>
<td>Clara sanctorum una Hierusalem</td>
<td>a.</td>
<td>Th. in Easter Week. Pl. of &quot;Da, puer.&quot;</td>
</tr>
<tr>
<td>Coelestis anlae nobilis</td>
<td>a.</td>
<td>St. Augustine.</td>
</tr>
<tr>
<td>Coeli Deus sanctissime</td>
<td>a. b. c. d. g.</td>
<td>Wednesday, at Vespers.</td>
</tr>
<tr>
<td>Coeli vernamentum patriam</td>
<td>c. d. g.</td>
<td>St. Ursula.</td>
</tr>
<tr>
<td>Conditor alme siderum</td>
<td>g.</td>
<td>Advent, at Vespers.</td>
</tr>
<tr>
<td>Conemor hic probabilis</td>
<td>a.</td>
<td>C. of Confessors.</td>
</tr>
<tr>
<td>Consers parentis luminis</td>
<td>d.</td>
<td>Tuesday, Matins.</td>
</tr>
<tr>
<td>Contempe natus ex parentis</td>
<td>d.</td>
<td>Christmas, Pl. of &quot;Da, puer.&quot;</td>
</tr>
<tr>
<td>Cultor Dei memento</td>
<td>d.</td>
<td>Lent, at Compline. Pl. of &quot;Ade, pater.&quot;</td>
</tr>
<tr>
<td>De Patrio ergo lumine</td>
<td>a. c.</td>
<td>Pentecost, at Sext. Pl. of &quot;Jam Christus.&quot;</td>
</tr>
<tr>
<td>Decus sacrami nominis</td>
<td>a. b. c. d. g. i.</td>
<td>St. Andrew.</td>
</tr>
<tr>
<td>Deo fide qua vivimus</td>
<td>h.</td>
<td>Lent, at Terce.</td>
</tr>
<tr>
<td>Deus acer lumini</td>
<td>a. b. c. d. g. i.</td>
<td>Matins.</td>
</tr>
<tr>
<td>Deus creator omnium Poligone Rector</td>
<td>a. b. c. d. g.</td>
<td>Vespers.</td>
</tr>
<tr>
<td>Deus igne fons animarum</td>
<td>h.</td>
<td>At burial.</td>
</tr>
<tr>
<td>Deus immensus Trinitas, Uitias</td>
<td>a.</td>
<td>C. of a Just Man.</td>
</tr>
<tr>
<td>Deus Pater pilosim</td>
<td>k.</td>
<td>Vespers.</td>
</tr>
<tr>
<td>Deus qui certis legibus</td>
<td>i.</td>
<td>Midnight.</td>
</tr>
<tr>
<td>Deus qui claro lumine</td>
<td>i.</td>
<td>Vespers.</td>
</tr>
<tr>
<td>Deus qui coeli lumem es</td>
<td>k.</td>
<td>Matins.</td>
</tr>
<tr>
<td>Deus tuorum millium</td>
<td>a. b. c. d. g. h.</td>
<td>C. of a Martyr.</td>
</tr>
<tr>
<td>Dianus laudes Domino</td>
<td>a. b. c. d. g. h.</td>
<td>Sept.</td>
</tr>
<tr>
<td>Dianus omnes cernui</td>
<td>a. b. d.</td>
<td>Pl. of &quot;Ex more docti.&quot;</td>
</tr>
<tr>
<td>Dei luce redditta</td>
<td>i.</td>
<td>Matins.</td>
</tr>
<tr>
<td>Eadmundus martyri inclitus</td>
<td>c.</td>
<td>St. Edmund.</td>
</tr>
<tr>
<td>Ecclesiam niglastemur una Sra</td>
<td>a. b. d. g.</td>
<td>Sunday, Lauds.</td>
</tr>
<tr>
<td>Ecce sancta eius velut sidera</td>
<td>a.</td>
<td>St. Euphemia.</td>
</tr>
<tr>
<td>Ecce quem vates vetustas</td>
<td>a.</td>
<td>Pl. of &quot;Da, puer.&quot; Easter Monday,</td>
</tr>
<tr>
<td>Ecce te Christi tibi cara semper</td>
<td>h.</td>
<td>Dedication of a Church.</td>
</tr>
<tr>
<td>Ecce tempus lornenum</td>
<td>c.</td>
<td>Lent.</td>
</tr>
<tr>
<td>En martyria Laurentii</td>
<td>k.</td>
<td>St. Lawrence.</td>
</tr>
<tr>
<td>En poter gloriae rumium gaudia cunctis</td>
<td>a. b. d.</td>
<td>St. Martin.</td>
</tr>
<tr>
<td>Enlaza est quera perta</td>
<td>a. c. d.</td>
<td>Pl. of &quot;A solis ortus.&quot;</td>
</tr>
<tr>
<td>Ex more docti mystico</td>
<td>a. c. d.</td>
<td>Lent.</td>
</tr>
<tr>
<td>Exaudite Christi nos pueris</td>
<td>k.</td>
<td>St. Bartholomew.</td>
</tr>
<tr>
<td>Extimium vestis sacrae</td>
<td>a. b. c. d. g. h.</td>
<td>Easter Tuesday, Pl. of &quot;Da, puer.&quot;</td>
</tr>
<tr>
<td>Exultet aula coecia</td>
<td>a. b. c. d. g. h.</td>
<td>St. Nicholas.</td>
</tr>
<tr>
<td>Exultet coenium laudibus</td>
<td>a. b. c. d. g. h.</td>
<td>C. of Apostles.</td>
</tr>
<tr>
<td>Faeno Jacere pertulit</td>
<td>h.</td>
<td>Pt. of &quot;A solis.&quot; Christmas.</td>
</tr>
<tr>
<td>Favere redivopis vita abstinentiae</td>
<td>a. b. c. d. g. k.</td>
<td>Mid Lent.</td>
</tr>
<tr>
<td>Felix per omnes festum mundi cardines</td>
<td>a. b. c. d. g. k.</td>
<td>St. Peter and Paul.</td>
</tr>
<tr>
<td>Festiva lux sanctit</td>
<td>k.</td>
<td>St. Martial.</td>
</tr>
<tr>
<td>Festiva sacris collator</td>
<td>a. b. c. d. g.</td>
<td>All Saints.</td>
</tr>
<tr>
<td>Festum Christi rex, per orbem</td>
<td>g.</td>
<td>St. Thomas.</td>
</tr>
<tr>
<td>Festum coloratum celebri</td>
<td>a. c. d. h.</td>
<td>St. Mary Magdalen.</td>
</tr>
<tr>
<td>Forta porta Christi pervia</td>
<td>a. c. d. h.</td>
<td>Assumption of B. V. M.</td>
</tr>
<tr>
<td>Fons Deus aeterne pacis</td>
<td>h.</td>
<td>SS. Facundus and Primicabas.</td>
</tr>
<tr>
<td>Fons Deus vitae percipi</td>
<td>h.</td>
<td>St. Felix.</td>
</tr>
<tr>
<td>Fratres usanimes sodere neeili</td>
<td>d.</td>
<td>St. Martin.</td>
</tr>
<tr>
<td>Folgentia aucto setheris</td>
<td>i.</td>
<td>Matins.</td>
</tr>
<tr>
<td>Gabriel Dei archangelius</td>
<td>a. c. d.</td>
<td>Assump. of B. V. M.</td>
</tr>
<tr>
<td>Galilea mente venimus</td>
<td>a. c. d.</td>
<td>Pl. of &quot;Noctis tempus,&quot; Cockerow.</td>
</tr>
<tr>
<td>Gandrie visciburs martyrani</td>
<td>d.</td>
<td>Nativity of B. V. M.</td>
</tr>
<tr>
<td>Germe in-bils Eulalia</td>
<td>a.</td>
<td>St. Eulalia.</td>
</tr>
<tr>
<td>Hac noctis hora praecvis</td>
<td>a.</td>
<td>Pt. of &quot;Noctis tempus,&quot; Cockerow.</td>
</tr>
<tr>
<td>First line of Hymn.</td>
<td>MSS.</td>
<td>Use</td>
</tr>
<tr>
<td>---------------------</td>
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<td>-----</td>
</tr>
<tr>
<td>Hic est dies verus Dei</td>
<td>a. c. d. g. h.</td>
<td>Easter.</td>
</tr>
<tr>
<td>Hic Johannes natus</td>
<td>a. c. d. g. h.</td>
<td>Decoll. St. John Baptist.</td>
</tr>
<tr>
<td>Hic salus aegris medicina fessis</td>
<td>a. c. d. g. h.</td>
<td>Dedication of a Church. Pt. of “Christe cunctorum.”</td>
</tr>
<tr>
<td>Hierusalem gloriosa</td>
<td>a. c. d. g. h.</td>
<td>St. Adrian.</td>
</tr>
<tr>
<td>Hinc functionis dies est</td>
<td>a. c. d. g. h.</td>
<td>Of the Dead.</td>
</tr>
<tr>
<td>Hora nona quae canamus</td>
<td>a. c. d. g. h.</td>
<td>None.</td>
</tr>
<tr>
<td>Hostis Herodes impie</td>
<td>a. c. d. g. h.</td>
<td>Epiphany. Pt. of “A solis.”</td>
</tr>
<tr>
<td>Huc vos gratifique, piebe pia convocat</td>
<td>a. c. d. g. h.</td>
<td>Sts. Vincent, Sabina and Chrysostom.</td>
</tr>
<tr>
<td>Hymnus canamus Dominum Hymni nor</td>
<td>a. c. d. g. h.</td>
<td>Ascension.</td>
</tr>
<tr>
<td>Hymnus canamus gloriosi Hymni solvi</td>
<td>a. c. d. g. h.</td>
<td>St. Stephen.</td>
</tr>
<tr>
<td>Hymnus cantemus Domino Hymnum</td>
<td>a. c. d. g. h.</td>
<td>To Christ (by St. Hilary).</td>
</tr>
<tr>
<td>Ignis Creator Ignis</td>
<td>a. c. d. g. h.</td>
<td>Benedictio Candelarum.</td>
</tr>
<tr>
<td>Immensus cori conditor</td>
<td>a. c. d. g. h.</td>
<td>Tuesday. Vespers.</td>
</tr>
<tr>
<td>In te Christe, credentium</td>
<td>a. c. d. g. h.</td>
<td>By St. Columba.</td>
</tr>
<tr>
<td>In Trinitate specis illa</td>
<td>a. c. d. g. h.</td>
<td>St. Michael.</td>
</tr>
<tr>
<td>Incite pater super</td>
<td>a. c. d. g. h.</td>
<td>St. Oswald.</td>
</tr>
<tr>
<td>Incite Rex magnae regum</td>
<td>a. c. d. g. h.</td>
<td>Coronation of a King.</td>
</tr>
<tr>
<td>Incite festum pudoris</td>
<td>a. c. d. g. h.</td>
<td>St. Cecilia.</td>
</tr>
<tr>
<td>Incito rupe solatum</td>
<td>a. c. d. g. h.</td>
<td>St. Primucus.</td>
</tr>
<tr>
<td>Inclamavit merita incita gaudia</td>
<td>a. c. d. g. h.</td>
<td>Holy Innocents. Pt. of “Sanctorum meritis.”</td>
</tr>
<tr>
<td>Inventor virtutis</td>
<td>a. c. d. g. h.</td>
<td>Easter.</td>
</tr>
<tr>
<td>Init confessor Domini sacra</td>
<td>a. c. d. g. h.</td>
<td>Com. of a Confessor.</td>
</tr>
<tr>
<td>Jacobe Juste, Jesu frater Domini</td>
<td>a. c. d. g. h.</td>
<td>St. James the Less.</td>
</tr>
<tr>
<td>Jam borne pastor Petre</td>
<td>a. c. d. g. h.</td>
<td>St. Peter. Pt. of “Aurea luce.”</td>
</tr>
<tr>
<td>Jam, Christe, sol Justitiae</td>
<td>a. c. d. g. h.</td>
<td>Easter.</td>
</tr>
<tr>
<td>Jam Christus astra ascenderete</td>
<td>a. c. d. g. h.</td>
<td>Pentecost.</td>
</tr>
<tr>
<td>Jam lucis orta sita</td>
<td>a. c. d. g. h.</td>
<td>Prime.</td>
</tr>
<tr>
<td>Jam rutilat sacra dies</td>
<td>a. c. d. g. h.</td>
<td>St. Stephen.</td>
</tr>
<tr>
<td>Jesu corona virginum</td>
<td>a. c. d. g. h.</td>
<td>Com. of Virgins.</td>
</tr>
<tr>
<td>Jesu defensor omnium</td>
<td>a. c. d. g. h.</td>
<td>Midnight.</td>
</tr>
<tr>
<td>Jesu nostra redemptio</td>
<td>a. c. d. g. h.</td>
<td>Easter.</td>
</tr>
<tr>
<td>Jesu quaedam terti</td>
<td>a. c. d. g. h.</td>
<td>Feast of a Confessor.</td>
</tr>
<tr>
<td>Jesu redemptor sanctorum, Pene corona</td>
<td>a. c. d. g. h.</td>
<td>Vespers.</td>
</tr>
<tr>
<td>Jesus refusa omnis</td>
<td>a. c. d. g. h.</td>
<td>Epiphany.</td>
</tr>
<tr>
<td>Jesus Salutor salutis, Redemptor pax</td>
<td>a. c. d. g. h.</td>
<td>All Saints.</td>
</tr>
<tr>
<td>Juicundus pangeat saecula</td>
<td>a. c. d. g. h.</td>
<td>St. Martial.</td>
</tr>
<tr>
<td>Judaeus tunc incredu</td>
<td>a. c. d. g. h.</td>
<td>SS. Maxime and Jul.</td>
</tr>
<tr>
<td>Lucis evocat univers</td>
<td>a. c. d. g. h.</td>
<td>Pentecost. Pt. of “Jam Christus.”</td>
</tr>
<tr>
<td>Lucis hoc festum colat universus</td>
<td>a. c. d. g. h.</td>
<td>St. Mary Magdalen.</td>
</tr>
<tr>
<td>Largeo Christi veniam</td>
<td>a. c. d. g. h.</td>
<td>St. Mary Magdalen.</td>
</tr>
<tr>
<td>Laudata mater ecclesia</td>
<td>a. c. d. g. h.</td>
<td>St. Mary Magdalen.</td>
</tr>
<tr>
<td>Laudem beatae Eulaliae</td>
<td>a. c. d. g. h.</td>
<td>St. Eulalia.</td>
</tr>
<tr>
<td>Laudem Christo pieb dicata</td>
<td>a. c. d. g. h.</td>
<td>Festival of a Bishop.</td>
</tr>
<tr>
<td>Lauro regni restituit olm</td>
<td>a. c. d. g. h.</td>
<td>St. Edmund.</td>
</tr>
<tr>
<td>Laus et corona militum</td>
<td>a. c. d. g. h.</td>
<td>St. Edmund.</td>
</tr>
<tr>
<td>Lucus auctor clemens, lumen immensum</td>
<td>a. c. d. g. h.</td>
<td>First Watch.</td>
</tr>
<tr>
<td>Lucis creator opima</td>
<td>a. c. d. g. h.</td>
<td>Vespers.</td>
</tr>
<tr>
<td>Lustra sex, quia jam peracta</td>
<td>a. c. d. g. h.</td>
<td>Passionide. Pt. of “Pange l. g. praecl.”</td>
</tr>
<tr>
<td>Lux Deus Christe, plies redundans</td>
<td>a. c. d. g. h.</td>
<td>St. Augustine.</td>
</tr>
<tr>
<td>Lux ecce surgit aures</td>
<td>a. c. d. g. h.</td>
<td>Thursday. Matins.</td>
</tr>
<tr>
<td>Magnae Dei potentiae</td>
<td>a. c. d. g. h.</td>
<td>Thursday. Vespers.</td>
</tr>
<tr>
<td>Magnae Dei reginae</td>
<td>a. c. d. g. h.</td>
<td>St. Benedict.</td>
</tr>
<tr>
<td>Magnae Dei resillibilis</td>
<td>a. c. d. g. h.</td>
<td>St. Cuthbert.</td>
</tr>
<tr>
<td>Magna coeli regina</td>
<td>a. c. d. g. h.</td>
<td>R. V. M. Pt. of “Gabriel Del.”</td>
</tr>
<tr>
<td>Maria coeli regina, Aemini Patria</td>
<td>a. c. d. g. h.</td>
<td>Assumption of B. V. M.</td>
</tr>
<tr>
<td>Maria mater Domini, Aeterni Patria</td>
<td>a. c. d. g. h.</td>
<td>B. V. M. Pt. of “Gabriel Del.”</td>
</tr>
<tr>
<td>Maria virginum</td>
<td>a. c. d. g. h.</td>
<td>St. Martial.</td>
</tr>
<tr>
<td>Martiri pontifici Aquitanorum principi</td>
<td>a. c. d. g. h.</td>
<td>St. Martial.</td>
</tr>
<tr>
<td>Martini confessor Dei</td>
<td>a. c. d. g. h.</td>
<td>St. Martin.</td>
</tr>
<tr>
<td>Martini te deprecor</td>
<td>a. c. d. g. h.</td>
<td>St. Martin.</td>
</tr>
<tr>
<td>Martin vices magnus pontifex</td>
<td>a. c. d. g. h.</td>
<td>St. Martin.</td>
</tr>
<tr>
<td>Marter Dei qui unicum</td>
<td>a. c. d. g. h.</td>
<td>St. Martin.</td>
</tr>
<tr>
<td>Martyris Christi colimus triumphum</td>
<td>a. c. d. g. h.</td>
<td>St. Martin.</td>
</tr>
<tr>
<td>Martyris ecce dies Agathae</td>
<td>a. c. d. g. h.</td>
<td>St. Agatha.</td>
</tr>
<tr>
<td>Martyrits ecce dies Agathae</td>
<td>a. c. d. g. h.</td>
<td>St. Matthew.</td>
</tr>
<tr>
<td>Mattheum sancte victoris immortu</td>
<td>a. c. d. g. h.</td>
<td>St. Matthias.</td>
</tr>
<tr>
<td>Matthiae Juste duodecimo soli</td>
<td>a. c. d. g. h.</td>
<td>Midnight.</td>
</tr>
<tr>
<td>Mediae noctis tempore</td>
<td>a. c. d. g. h.</td>
<td>Lent, at Next.</td>
</tr>
<tr>
<td>Meridie orandum est</td>
<td>a. c. d. g. h.</td>
<td>St. Michael.</td>
</tr>
<tr>
<td>Mysteriorum signifer</td>
<td>a. c. d. g. h.</td>
<td>St. Michael.</td>
</tr>
<tr>
<td>Nobis ecce dies oris congruo</td>
<td>a. c. d. g. h.</td>
<td>St. Andrew.</td>
</tr>
<tr>
<td>Nocte surgentes vigilium omnes</td>
<td>a. c. d. g. h.</td>
<td>Nocturna.</td>
</tr>
<tr>
<td>Nocte tempus jam praeterit</td>
<td>a. c. d. g. h.</td>
<td>Cockcrow. 4th Sun. in Lent.</td>
</tr>
<tr>
<td>Noctia temere primordia</td>
<td>a. c. d. g. h.</td>
<td>First Watch.</td>
</tr>
<tr>
<td>Noli, Pater, indulgere</td>
<td>a. c. d. g. h.</td>
<td>By St. Columba.</td>
</tr>
<tr>
<td>Noxi ara rerum contigit</td>
<td>a. c. d. g. h.</td>
<td>Thursday. Nocturna.</td>
</tr>
<tr>
<td>Nux et tenebrae et nubila</td>
<td>a. c. d. g. h.</td>
<td>Wednesday. Lauds.</td>
</tr>
<tr>
<td>First line of Hymn.</td>
<td>MSS.</td>
<td>Use.</td>
</tr>
<tr>
<td>---------------------</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>Nunc sancte nobis Spiritus</td>
<td>a. b. c. d. g.</td>
<td>Terce. B. V. M. Epiphany.</td>
</tr>
</tbody>
</table>

| Pange lingua gloriosi | c. d. e. | Passover. By St. Muglin. |
| Place, Domine, parce populo tuo | f. | Lent, at None. Friday, at Vespers. St. Mary Magdalene. St. John the Baptist. |
| Place, Domine, parce populo tuo | f. | Lent, at None. Friday, at Vespers. St. Mary Magdalene. St. John the Baptist. |
### HYMNARIUM

<table>
<thead>
<tr>
<th>First line of Hymn.</th>
<th>MSS.</th>
<th>Use.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spiritus divinae lucis</td>
<td>a. c. d. g.</td>
<td>Sunday at Matins.</td>
</tr>
<tr>
<td>Spes mea Deus qui vivis</td>
<td>a. b. c. d.</td>
<td>Tuesday at Matins.</td>
</tr>
<tr>
<td>Squamis avellae pulvere mulco</td>
<td>a.</td>
<td>For Rain.</td>
</tr>
<tr>
<td>Sicut est Domini in caelo</td>
<td>a. b. c. d. g.</td>
<td>Wed. in Easter Week. Pt. of “Ds. puerc.”</td>
</tr>
<tr>
<td>Summa Dei bonitatis</td>
<td>a. b. c. d. a. A.</td>
<td>St. Augustine.</td>
</tr>
<tr>
<td>Summae Dei Clementiae</td>
<td>a. b. c. d. g.</td>
<td>Saturday, Nocturna.</td>
</tr>
<tr>
<td>Summe confessor, saec. et saec.</td>
<td>a. c. d.</td>
<td>C. of Confessors.</td>
</tr>
<tr>
<td>Summe ligerum praelium</td>
<td>a. c.</td>
<td>Lent.</td>
</tr>
<tr>
<td>Summe Salvator omnium</td>
<td>a. c.</td>
<td>Lent.</td>
</tr>
<tr>
<td>Summonte ad te, Domine</td>
<td>a. c.</td>
<td>Christmas, Nocturna.</td>
</tr>
</tbody>
</table>

| Te centesimae milies legiones | a. | Saturday before Easter. |
| Te deprecamur Dominum | a. b. c. d. g. | A prayer in stanzas for chanting. |
| Te lucis ante terminum | a. b. c. d. | Compline. |
| Te lucis auctor permanet | a. b. c. d. g. | Easter. |
| Telluris ingens conditor | a. c. | Tuesday, at Vespers. |
| Telluris ac aether jubilent | a. c. | Monday and Thursday. |
| Tempus noscit surgentibus | a. c. | Matins. |
| Tempus non sibi congruum | a. | First Watch. |
| Termine terboris numerus | a. b. c. d. g. h. | (No heading or title). |
| Tu Rex redemptor omnium | a. b. c. d. g. a. | Friday, at Nocturna. |
| Tu Trinitatis Unitas, Orbe | a. b. c. d. g. h. | Pt. of “A solis.” Monday and Thursday. |

### Part II.

In this second part are given the first lines of hymns which are not included in the first list of this article, and which are not (with a few exceptions) in the lists given under the article Breviary. In compiling this second list the following MSS. are principally cited:—

1. **Ashmole MS. 1525.** This is in the Bodleian, and formerly belonged to the monks of Canterbury. It is of the 13th cent., and contains a number of MSS. collected in a complete Hymnarium for the ecclesiastical year.

2. **Ashmole MS. 1532.** Also in the Bodleian. A Cistianick Bronholmian MS., and of a similar nature as (q), but of the early 14th cent.

3. **Additions, 18,501.** A MS. in the British Museum. This includes a Hymnarium of the 12th cent.

4. **Cambridge University Library, M. iv. 11.** This is a paper Hymnarium of the beginning of the 16th cent.

5. **Liturg. Miss. 370.** This is in the Bodleian. It is a Psalter with a Hymnarium of the 13th cent., apparently written for use at Padua.

6. **Harleian MS. 4664.** A ms. of the beginning of the 14th cent., now in the British Museum. It contains a Hymnarium apparently written for use at Durham.

7. **Arundel, 340.** A MS. of the 14th cent., now in the British Museum, and containing a Hymnarium.

The following list also includes a number of first lines drawn from mediaeval sources other than the above, for which it would be difficult to find a place elsewhere. In such cases references are given to the press marks of the MS. The MSS. marked add. are in the British Museum. Those marked Laud, Rawlinson, Duplex, Ashmole, Cumnor, are in the Bodleian. Those marked c.e.c. are in the Library of Corpus Christi College, Cambridge.

### First line of Hymn.

<table>
<thead>
<tr>
<th>First line of Hymn.</th>
<th>MSS. used, and where found.</th>
<th>Use.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ad praeces nostras Petistia</td>
<td>Add. 30,014</td>
<td>Lent.</td>
</tr>
<tr>
<td>Ad praeces nostras Petistia</td>
<td>Add. 30,014</td>
<td>St. Nicholas.</td>
</tr>
<tr>
<td>Adest diem mactactis</td>
<td>s.</td>
<td>St. Cuthbert.</td>
</tr>
<tr>
<td>Adesto nobis incite connectores</td>
<td>y.</td>
<td>St. Saccard.</td>
</tr>
<tr>
<td>Almatis Christi quando redeas</td>
<td>s.</td>
<td>St. Donatus.</td>
</tr>
<tr>
<td>Almatis Christi quando redeas</td>
<td>s.</td>
<td>To God.</td>
</tr>
<tr>
<td>Alme lux siderum</td>
<td>Arundel, 201, Cumnor Miss. 260</td>
<td>Lent.</td>
</tr>
<tr>
<td>Ande et omne magne Deus</td>
<td>y.</td>
<td>Preface of St. Andrew, pt. of &quot;Summum Regim.&quot;</td>
</tr>
<tr>
<td>Annas non sauc erigere</td>
<td>y.</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Annonis Christi famule</td>
<td>y.</td>
<td>St. Cuthbert.</td>
</tr>
<tr>
<td>Angelus ad Virginem</td>
<td>C. 510</td>
<td>St. Anne.</td>
</tr>
<tr>
<td>Anglorum populi placitum</td>
<td>y.</td>
<td>Pt. of &quot;Almi prophetae.&quot; Decoll.</td>
</tr>
<tr>
<td>Angelus ad Virginem</td>
<td>C. 510</td>
<td>St. John Baptist.</td>
</tr>
<tr>
<td>Anna partu solvitur</td>
<td>y.</td>
<td>Ascension.</td>
</tr>
<tr>
<td>Ascendit aquae</td>
<td>C. 510</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Ascendit aquae</td>
<td>C. 510</td>
<td>St. Monica.</td>
</tr>
<tr>
<td>First line of Hymn</td>
<td>MS. used, and where found.</td>
<td>Use.</td>
</tr>
<tr>
<td>--------------------------</td>
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<td>-----------------------------------------</td>
</tr>
<tr>
<td>Augustine lux doctorum</td>
<td>Ott. Serv.</td>
<td>St. Augustine.</td>
</tr>
<tr>
<td>Aula perpetuae poli</td>
<td>Cumb. Univ. Lib. Gp. v.</td>
<td>All Saints</td>
</tr>
<tr>
<td>Aures ad nostras, Deitas precas</td>
<td></td>
<td>Lent.</td>
</tr>
<tr>
<td>Ave deis praefulvida</td>
<td>c.c.c. 271</td>
<td>St. Edward.</td>
</tr>
<tr>
<td>Ave gloriosa Agnes</td>
<td></td>
<td>St. Agnes</td>
</tr>
<tr>
<td>Ave Katharina, Martyr et Regina</td>
<td></td>
<td>St. Katharine.</td>
</tr>
<tr>
<td>Ave marea stella, vera mollis stilla</td>
<td>Rawlinson, C., 610</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Ave mater salvatoris, Vas</td>
<td>Cumb. Univ. Lib., Gp. v.</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Ave regina coelorum Pia</td>
<td>Cumb. Univ. Lib., Gp. v.</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Ave stella maris Virgo</td>
<td>Cumb. Univ. Lib., Gp. v.</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Ave stella matutina</td>
<td>Cumb. Univ. Lib., Gp. v.</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Ave Sumamitis lux Maria</td>
<td>Rawlinson, C., 610</td>
<td>To Christ</td>
</tr>
<tr>
<td>Ave virgo generosa</td>
<td>Digby, 166</td>
<td>R. V. M.</td>
</tr>
<tr>
<td>Ave virgo mater Christi</td>
<td>Digby, 19</td>
<td>R. V. M.</td>
</tr>
<tr>
<td>Ave virgo stella maris</td>
<td>Digby, 19</td>
<td>R. V. M.</td>
</tr>
<tr>
<td>Beate martyr prospera</td>
<td>Rawlinson, C., 610</td>
<td>Holy Trinity</td>
</tr>
<tr>
<td>Bonum simplex et perfectum</td>
<td>Rawlinson, C., 610</td>
<td>St. Pancras</td>
</tr>
<tr>
<td>Cantemus Domino grandida muneris</td>
<td>Add., 30,014</td>
<td>St. Monica.</td>
</tr>
<tr>
<td>Cantemus soci Domino.</td>
<td>Hari., 2072</td>
<td>To Christ</td>
</tr>
<tr>
<td>Cara parvis pare carina</td>
<td>Digby, 166</td>
<td>R. V. M.</td>
</tr>
<tr>
<td>Cetera tantum cecinere vatum</td>
<td>Cumb. Univ. Lib., Gp. v.</td>
<td>Pt. of &quot;Ut quaeat.&quot; St. John Baptist</td>
</tr>
<tr>
<td>Chorum moter plaudit solis</td>
<td>Cumb. Univ. Lib., Gp. v.</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Christe fili Jesu summum</td>
<td>Land. Mis., 246</td>
<td>Benedict.</td>
</tr>
<tr>
<td>Christe praecel pretonise</td>
<td>Land. Lat., 95</td>
<td>St. Richard</td>
</tr>
<tr>
<td>Christe qui virtus sator et voeux cartis</td>
<td></td>
<td>All Saints</td>
</tr>
<tr>
<td>Christe Salvator, pietatis succeptor</td>
<td></td>
<td>St. Nicholas</td>
</tr>
<tr>
<td>Christi fidelis armerig</td>
<td>y.</td>
<td>St. Oswald</td>
</tr>
<tr>
<td>Christo coelorum aegmina</td>
<td>y.</td>
<td>St. Maurice</td>
</tr>
<tr>
<td>Clara coelorum celebret.</td>
<td>Add., 28,799</td>
<td>St. Herbert</td>
</tr>
<tr>
<td>Coelstem regem venenaremur</td>
<td>Land. Mis., 273</td>
<td>St. Augustine</td>
</tr>
<tr>
<td>Coeli civs appaudente</td>
<td>Land. Mis., 5</td>
<td>St. Augustine</td>
</tr>
<tr>
<td>Coeli gemma bona</td>
<td>Digby, 100</td>
<td>St. Katharine</td>
</tr>
<tr>
<td>Consubstanti coeli</td>
<td>Add., 4,788</td>
<td>St. Heribert</td>
</tr>
<tr>
<td>Consessatque sidera</td>
<td>s. l. y. Land. Mis., 463</td>
<td>St. Lawrence</td>
</tr>
<tr>
<td>De profundo crimine</td>
<td>Digby, 166</td>
<td>Lament. of a Sinner.</td>
</tr>
<tr>
<td>De sacro tabernaculo</td>
<td>Digby, 166</td>
<td>Visit. B. V. M.</td>
</tr>
<tr>
<td>Dei testis egregius</td>
<td>y.</td>
<td>St. Pancras.</td>
</tr>
<tr>
<td>Denum ter amorum cyclic</td>
<td>Land. Mis., 468</td>
<td>Epiphany. Pt. of &quot;Jesus refutat.&quot; Invent. of St. Stephen.</td>
</tr>
<tr>
<td>Deus, decorum Domine</td>
<td>Land. Mis., 30</td>
<td>Annunc. B. V. M.</td>
</tr>
<tr>
<td>Deus, qui mundum crimen</td>
<td>y.</td>
<td>St. Andrew.</td>
</tr>
<tr>
<td>Jacentem</td>
<td>y.</td>
<td>Septuagesima</td>
</tr>
<tr>
<td>Deum sacrat hominis</td>
<td>y.</td>
<td>To Christ</td>
</tr>
<tr>
<td>Dies absoluti praecurrenc</td>
<td>y.</td>
<td>S. Dunstan</td>
</tr>
<tr>
<td>Doliis Jesu memoria</td>
<td>Land. Mis., 664; Rawlinson, C., 610</td>
<td>St. Thomas a Becket.</td>
</tr>
<tr>
<td>Donumus in coelestis</td>
<td>Digby, 166</td>
<td></td>
</tr>
<tr>
<td>Dux aegris egregie</td>
<td>Digby, 166</td>
<td></td>
</tr>
<tr>
<td>Excelsa princeps omnium</td>
<td>Add., 30,014</td>
<td>St. Monica.</td>
</tr>
<tr>
<td>Festum nunc celebret magnae gaudiae</td>
<td>i. u. y. Canon. Bibl., 30</td>
<td>Vigil of Ascension. B. V. M.</td>
</tr>
<tr>
<td>Fons toluis bonitas</td>
<td>Add., 22,604</td>
<td>R. V. M.</td>
</tr>
<tr>
<td>Gaude flore virginali</td>
<td>Rawlinson, C., 553</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Gaude Gabrielis ore salutata</td>
<td>Rawlinson, C., 510</td>
<td>R. V. M.</td>
</tr>
<tr>
<td>Gaude mundi gaudium</td>
<td>Digby, 46</td>
<td>R. V. M.</td>
</tr>
<tr>
<td>Gaude quae cuncta transiisti</td>
<td>Digby, 19</td>
<td>R. V. M.</td>
</tr>
<tr>
<td>Gaude virgo conceplum</td>
<td>Ashmole, 1398</td>
<td>R. V. M.</td>
</tr>
<tr>
<td>Gaude virgo loudabilis</td>
<td>Land. Mis., 369</td>
<td>R. V. M.</td>
</tr>
<tr>
<td>Gaude virgo mater Christi</td>
<td>Cot. Temp. A., ii.</td>
<td>Annunc. B. V. M. Pt. of &quot;Deus qui mundum.&quot;</td>
</tr>
<tr>
<td>Gemma Dei speciosa</td>
<td>Cumb. Bibl., 40</td>
<td></td>
</tr>
<tr>
<td>First line of Hymn.</td>
<td>MS. used, and where found.</td>
<td>Use.</td>
</tr>
<tr>
<td>---------------------</td>
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</tr>
<tr>
<td>Pater noster qui es in coelis.</td>
<td>Digby, 166</td>
<td>Oxford and Cambridge remain to be searched for such a purpose. [F. E. W. and J. M.]</td>
</tr>
<tr>
<td>Ave Maria.</td>
<td>Add. 21,170</td>
<td>St. Otmar.</td>
</tr>
<tr>
<td>Regula pastoralis.</td>
<td>Digby, 166</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Sealed with the holy seal.</td>
<td>Add. 21,170</td>
<td>This hymn, usually ascribed to Bede, is found in two MS. of the 11th cent. in the British Museum (Vesp. p. xxvii. 72 b; Jul. a. vi. f. 50); and in the Lat. Hymn. of the Anglo-Saxon Church (Surtsey Society, 1851), is printed from an 11th cent. MS. at Durham, in II st. of 4 l. (B. iii., 32 f. 25 b). In an 11th cent. MS. in the British Museum (Add. 30848 f. 153 b.) it begins, “Hymnum canamus gloriae,” and this</td>
</tr>
</tbody>
</table>

The hymns in the above lists are mostly of unknown authorship. They are of varying merit, many, especially those in the second list, hardly rising above the level of doggerel. Many of them have never been printed and hence have escaped observation, and are not to be found in the collections of Daniel and Mone. The index of first lines may be of use to persons who are interested in the obscure Latin hymns of the later middle ages. An examination of other MSS. than those specified as made use of in this article would no doubt swell the list. Private libraries and the libraries of separate colleges at Oxford and Cambridge remain to be searched for such a purpose. [F. E. W. and J. M.]
I gave my life for thee. Frances R. Havergal. [Christ desiring the entire devotion of His Servants.] Miss M. V. G. Havergal's ms. account of this hymn is:

In F. R. H.'s ms. copy, she gives this title, "I did this for thee; what hast thou done for Me?" placed under a picture of our Saviour in the study of a German divine. On Jan. 10, 1858, she had come in weary, and sitting down she read the motto, and the lines of her hymn flashed upon her. She wrote them in pencil on a scrap of paper. Reading them over she thought them so poor that she tossed them on the fire, but they fell untouched. Showing them some months after to her father, he encouraged her to preserve them, and wrote the true lines specially for them. The hymn was printed on a leaflet, 1859, and in Good Words, Feb., 1860. Pub. also in The Ministry of Song, 1869. Though
from Spiritual Troubles." It was repeated in D. Seelwig's reprint, 1859, p. 43. From this hymn the cento, " God's furnace doth in Zion stand," in Alexander's *Augustine H. Bk.* 1849 and 1860, Spurgeon's O. O. H. Bk. 1861, and others, is taken. It begins with st. iv. The cento in the American Unitarian Hym. & Tune Bk. for the Church and Home, Boston, 1868. "The world can neither give nor take," is composed thus:—st. i. from Mason's "My tidings, my reconcile'd God"; and st. ii. iii. from this hymn. 

I thirst, but not as once I did. W. Cooper. [Thirsting for God.] Given in the Olney Hymns, 1779. Bk. ii., No. 61, in 5 st. of 4 l., and headed, "My soul thirsteth for God." It is found in several American collections, and in a few also in G. Britain. 

I thirst, Thou wounded Lamb of God. [Union with Christ.] This hymn, by John Wesley, first appeared in Hys. & Sacred Poems, 1740 (P. Works, 1868–72, vol. 1 p. 765), thus,—

1. "I thirst, Thou wounded Lamb of God, To wash me in thy cleansing Blood, To dwell within thy Wounds; then Pain Is sweet, and Life or Death is Gain.
2. "Take this poor Heart, and let it be For ever closed to all but Thee! Seal Thou my Breast, and let me wear That Pledge of Love for ever there.
3. "How blest are they who still abide, Close shelter'd in thy bleeding Side! Who Life and Strength from hence derive, And by Thee move, and in Thee live.
4. "What are our Works, but Sin and Death, Till Thou thy quick'ning spirit breathe? Thou giv'st the Power thy grace to move; Wondrous Grace! O boundless Love!
5. "How can it be, Thou heavenly King, That Thou shouldest us to glory bring; Make Slaves the Partners of thy Throne, Deck'd with a never-failing Crown!
6. "Hence our Hearts melt, our Eyes overflow, Our Words are lost; nor will we know, Nor will we think of ought beside, My Lord, my Love is crucify'd!
7. "Ah! Lord, enlarge our scanty Thoughts, To know the Wonders Thou hast wrought; Unloose our stammering Tongues, to tell Thy Love immense, unsearchable.
8. "The birth of many Brethren, Thou! To Thee, lo! all our Sobs we bow, To Thee our Hearts and Hands we give, Thyine may we die, Thyine may we live!

This hymn is made up from four German hymns, all of which appeared in Appendix vii. to the Herrnhut G. B., 1735. (See notes on their first lines.) Of Wesley's hymn st. i., ii., are based on st. i., ii. of N. L. von Zinzendorf's: 

Stanzas iii. iv. are based on J. Nitschmann's 

2. "Nimm mich mit Liebesarmen Beim Herz und bei den Armen, Und setz ein Siegel drauf; Lass mich verschlossen werden Vom dem Gi-rasch der Erden, Dir aber mache selber auf.

Stanza vii. is based on st. i., ii. of Zinzendorf's: 

1. "Der Gott von unserem Bunde, Der sein Lob in dem Munde Der Sänglingen bereit, Der lasse uns kraftig fühlen, Wie die Register spielen Der Gotteslieb in dieser Zeit.

Stanza viii. is based on st. xiv. of a hymn by Anna Nitschmann, which begins " Mein König deine Liebe." 


Wesley's tr. was first adopted for congregational use as No. 61 in the Moravian H. Bk., 1742, in full and unaltered. In the 1789 and later eds. it is abridged and begins " We pray Thee, wounded Lamb of God." In 1738 Wesley's full text was given in his H. & Spiritual Songs, No. 14, and repeated in the Wes. H. Bk., 1780. It is also, in the Leeds H. Bk., 1853, People's Hys., 1857, and others. It is found in the following abridged or altered forms:—

1. Jesu, Thou wounded Lamb of God (i. alt.). The Hymn Comparison, and others.
2. 0 come, Thou wounded Lamb of God (i. alt.). Whitefield's Hymns, &c., 1753; Madan's Ps. & Hys., 1760, and others.
3. 0 come, Thou stricken Lamb of God (i. alt.). Walker's Ps. & Hys., 1855, &c.
4. Jesus, Thou holy Lamb of God (i. alt.). Rugby Church H. Bk., 1839.
5. We pray Thee, wounded Lamb of God (i. alt.), in Robinson's Songs for the Sanctuary, N.Y., 1845, &c.
6. Take my poor heart, and let it be (ii. alt.), in Speyer's Songs of S. & G., 1872.
7. Lord! take my heart, and let it be (ii. alt.). Amer. Prob. Hys., 1874, &c.
8. How can it be, Thou heavenly King (v. Amer. Meth. Epis. South Coll., 1847, &c.

I too, forewarned by Jesus' love. C. Wesley. [Death Anticipated.] The two closing hymns of the Official Hymnal of the Math. Episcopal Church, N. Y., 1878, are "I too, forewarned by Jesus' love," and "In age and feebleness extreme." They are introduced by the following special note:—

"The following hymns were composed by Charles Wesley in extreme old age. The second hymn was his
I TRAVEL ALL THE IRRSOME

last utterance in verse, and was dictated on his deathbed.

With regard to "I too, forewarned by Jesus love," it was pub. in C. Wesley's Short Hymns, &c., 1762, vol. ii. p 367, No. 783, in 2 Peter i. 14, and in 2st. of 41. (P. Works, 1868-72, vol. xiii. p. 191.) As C. Wesley was b. in 1707, and d. in 1788, this gives his age as 55 when the hymn was pub., that is 26 years before he died. The hymn therefore was not written by him in extreme old age. The statement concerning his age and feebleness extreme "(q.v.), however, is correct. [J. J.]

I TRAVEL all the irksome night. J. Montgomery. [Journey of Life.] In Montgomery's Greenland, and other Poems, 1819, this poem of 21 st. of 41. is given as:

"A night in a stage-coach: being a Meditation on the road between London and Bristol, Sept. 23, 1813."

It was repeated in his P. Works, 1828, vol. iii. p. 189. and again in later editions. In the Plymouth Coll., N. Y., 1855, st. i., xvi. xxvi. are given as No. 1116. In the Boston Unitarian Hymn of the Spirit, 1861, the arrangement is, st. i. from this poem, and st. ii. and iii. from another source. [J. J.]

I want a Sabbath talk with Thee. Jane Crowdon, née Fox. [Sunday.] This plaintive hymn for private use rather than public worship, appeared in A Little White and other Poems, Manchester, Tabba & Brook, 1864, p. 14, and entitled, "Sabbath Musings for a Sick Chamber." It is based on the words, "Jesus Himself drew near, and went with them," St. Luke xiv. 15. It is given in Speck's Songs of G. & G., 1872, No. 822, without alteration. [J. J.]

I want that adorning divina. Charlotte Elliott. [For Purity.] This poem on "The Pilgrim's Wants," appeared in the Christian Remembrancer pocket book, 1846, and as one of J. Groom's leaflets, 1846, in 9 st. of 41. Each stanza is based upon a passage of H. Scripture.

I. Col. iii. 12-17; ii. Rom. vii. 11; iv. 1 John iii. 2, 3; iv. Rev. ii. 17; v. John iv. 2, 5; vi. 1 John ii. 15; vii. Matt. vi. 19, 21; viii. Heb. iii. 5, 6; ix. Phil. iii. 6, 9.

It is also given in Leaves from the Christian Remembrancer, 1871, and in Leaves from Unpublished Journals, Letters and Poems of Charlotte Elliott, Lond., n.d. (cir. 1870). In Speck's Songs of G. & G., 1872, it is given in two parts, Pt. ii., being, "I want Thine own hand to unbind." [W. T. B.]

I want to be an angel. Sidney P. Gill. [For Purity.] In the s. mss. (W. 56) there is a letter from Mrs. Anna Reed Wilson, of Newark, New Jersey, to Mr. Randolph, of New York, respecting this hymn and its authorship. It is dated "Newark, N.J., Feb. 6th. /78," and in it Mrs. Reed says:—

"My sister's full name is Miss Sidney P. Gill. (An old name for a woman, but coming down from a Welsh ancestress.) The hymn was written in Philadelphia when my sister, then a young lady, taught the Infant Sunday School of 1st. Joel Parker's Church, of which she was a member. She had been teaching a lesson on Angels (I believe), when a lovely little girl exclaimed 'Oh I want to be an angel.' The child within a few minutes was attacked by a fatal disease and died; and under the strong impression of the circumstance, the little hymn was written, and sung in the S. School. The first knowledge we had of its being in print was finding it in a Dayton, Ohio, newspaper . . . . I cannot give you the exact date of its composition, but think it must have been about /64."

This hymn has become a great favourite with children. It is in use in all English-speaking countries, and has been translated into several languages. In some collections it is given as "I would be like an angel." This is especially the case in G. Britain. In the Presbyterian Ps. & Hymns for the Worship of God, Richmond, U. S. A., 1867, the opening line is again altered to "I want to be with Jesus," but this change is not so popular as the former. [J. J.]

I was a wandering sheep. H. Bonar. [The Lost Sheep.] Pub. in the 1st series of his Songs in the Wilderness, 1848, No. 1, in 5 st. of 81, and headed, "Lost but Found. Ye were as sheep going astray; but are now returned unto the Shepherd and Bishop of your souls, 1 Pet. ii. 25." It was repeated in his Bible H. Bk., 1845, No. 264, and in his Hymns of Faith and Hope, 1857. It ranks with the most popular of Dr. Bonar's hymns, and is in C. U. (usually in an unaltered form), in all English-speaking countries. [J. J.]

I was wandering and weary. F. W. Faber. [The Lost Sheep.] 1st pub. in his Jesus and Mary, &c., 1849, in 7 st. of 91, and entitled, "The True Shepherd. For the Ragged School." Also found in his Hymns, 1862. It is a hymn of great beauty and pathos, admirably suited for private use, but from its peculiar quaintness cannot be popular with the general public. It is sometimes given as, "I was weary and wandering," to the manifest efficacy of the hymn. [J. J.]

I weep, but do not yield. H. Bonar. [Lent. Chastisement.] Appeared in the 1st series of his Hymns of Faith and Hope, 1857, in 22 st. of 41, and entitled "The Rod." From this poem the following centos are in C. U.:

1. I weep, but do not yield. The original text abridged.
2. Come nearer, nearer still. In Newman Hall's Christ Church Hymnal, 1876.
3. I did Thee wrong, my God. In several collections in G. Britain and America.
4. I said, my God, at length. In the 1874 Supplement to the New Cong. & Bk. to the American Sabbath H. Bk., 1858.

Through these centos the poem has become well known and widely appreciated. [J. J.]

I will praise Thee every day. W. Cooper. [Praise for Salvation.] Pub. in the Ohio Hymns, 1779, Bk. i., No. 58, in 5 st. of 41, and headed, "O Lord, I will praise Thee." It is found in a few modern collections, including the Cong. Church Hymn, 1887. [J. J.]

I will take refuge in my God. J. Conder. [Renunciation.] In his Hymn of Praise and Prayer, &c., 1856, p. 173, this is given in 3 st. of 81, and is based on Phil. i. 24, "To abide in the flesh is more needful. As a whole it is not in C. U., but st. ii. is in the American Church Pulpits, Boston, 1864, as:

"And shall I shun the sacred fight." [J. J.]

I worship thee, sweet will of God. F. W. Faber. [Will of God.] 1st pub. in his Jesus and Mary: or Catholic Hymns, &c., 1849, in 14 st. of 41, entitled "The Will of
God," and repeated in his *Hymnus*, 1862. In its full form it is not usually found in C. U.; but broken up into centos it is found as:—

1. He always wins who sides with God. In the American Unitarian Hymn. of the Spirit, Boston, 1864.

2. I worship Thee, sweet Will of God. In several collections in Great Britain and America.

3. I bow before Thy will, O God. In Dr. Dale's English H. Bk., 1857.

4. I know me to Thy will, O God. In Spurgeon's O. t. H. Bk., 1866, and others.

5. I love to kiss each print where Thou. In the *Prize Bk.*, N. Y., 1872.

6. I worship Thee, O blessed God. In one or two minor collections.

Through these centos the hymn is widely known in Great Britain and America. [J. J.]

Ich armer Sunder bin auch heilig. [Sanctification.] Included as No. 394 in the Ohio G. B., 1870, in 9 st. of 6 lines, without name of author. Tr. as, "Who knew no sin and no deceiving," by E. Cronenwett, as No. 507 in the Ohio Luth. Hyl., 1886. [J. M.]


The hymn is an echo of the thoughts that sustained Gerhardt in the many trials of his earthly pilgrimage. Leipzig, in 1856, relates that on the first Sunday of May, 1852, the retired and aged schoolmaster of Altenburg, near Calw, in Württemberg, was requested by his successor to act as organist for the day. He consented with joy, and sang with the congregation the first stanza of this hymn; but in the middle of the second he fell on the floor and his spirit departed. With the strains of this hymn his body was laid to rest a few days after.

Translations in C. U.:—


Other tr. are, (1) "On earth I'm but a pilgrim," by C. M. Maude, in the *F. P. W. Mission Mag.,* 1859, p. 45; (2) "On earth I'm but a pilgrim," by J. Kelly, 1867, p. 316. See also note on "In exile here we wander." [J. M.]

Ich bin getauft auf deinem Namen. J. J. Rambach. [Holy Baptism.] 1st pub. as one of the 8 hymns which form pt. iii. of his *Erbautes Handbüchlein für Kinder, Giessen, 1734, in 7 st. of 6 lines, entitled "Daily Renewal of the Covenant." (Bule, p. 280.) Included as No. 363 in his *Geistreiches Hymnus G. B.*, 1735, and recently as No. 457 in the Berlin *L. S.*, 1863. It is one of the finest of his hymns. The tr. in C. U. are:—

1. I am baptised into Thy name. In full, by Miss Winkworth, in her *Lyra Ger.*, 2nd series, 1858, p. 91. Repeated more or less abridged in *Holy Song*, 1869, and in America Boardman's *Selection*, 1861; *Bapt. Service of Song*, 1871; and Meth. Epis. Hyl., 1878.

2. Baptised into Thy name most holy. A good tr., omitting st. vi, by Miss Winkworth, as No. 95 in her C. B. for England, 1863. Repeated in full, and with a tr. of st. vi, added in the *Luth. Hyl.*, 1880. With st. iv. omitted it is found in the *880 Suppl. to the Bapt. Ps. & Hymn.,* and in Allens' Cong. *Præsidium Hyl.*, 1886.

3. Father, Son, and Holy Spirit, I am baptised... [J. M.]

Ich rühme mich einzig der blutigen Wunden. [Love to Christ.] These words are given on the frontispiece of the *Herrnacht G. B.*, 1735, as the motto of that collection. They are not however by N. L. von Zinzendorf, but are taken from an hymn beginning "Ach alles was Himmlisch unschliesset," which is No. 847 in the *Vollständiges G. B.,* Hamburg and Ratzeburg, 1879, in 8 st. of 4 lines, and repeated as No. 69 in *Porat's G. B. ed.*, 1855. Tr. as:—

"I glory in nothing, but in the Wounds bloody," as No. 632, in pt. 1 of the *Moravian H. Bk.*, 1754. In the 1768 and later eds. (1806, No. 431) changed to: "I'll glory in nothing but only in Jesus." [J. M.]


Other tr. are, (1) "He never yet has made mistakes," of st. xvii., xviii., as No. 475, in pt. 1 of the *Moravian H. Bk.*, 1754. (2) "I sing to thee with heart and tongue," in the *Suppl. to Gen. Ps.* ed. 1765, p. 65. Included in the *Moravian H. Bk.*, 1749, No. 482 (1866, No. 647), altered and beginning, "I'll praise Thee with heart and tongue." (3) "I sing to thee with mouth and heart," by Miss Wm. (1854, p. 154, p. 148) "I'll sing to thee with heart and mouth," by Miss Wm. (1863, p. 106, p. 5). "My heart's warm gush breaks forth in mirth," by E. Masse, 1867. [J. M.]

Ich weiss mir ein Blümlein, is hübsch und fein. [Holy Communion.] This is No. 278 in the *Univ. L. S.*, 1851 (mir being omitted for metrical reasons), and is there (as also by Miss Winkworth) erroneously ascribed to Basilius Fischart (b. at Rossela in Touringia, d. as pastor of Gumpertn, near Orlauninde, in 1619). Wackernagel gives it as anonymous, and at v. p. 10 includes four forms, the oldest being from "Drey schön geistliche Lieder," printed separately in 1579. In his *Bibliographie*, p. 309, he had cited a broadsheet *Zwey schön neue geistliche Lieder,* which he dated Nürnberg, c. 1596. The form tr. by Miss Winkworth is that in the Leipzig *G. B.*, 1856, in 8 st. Tr. as: "I know a flower so sweet and fair," by Miss Winkworth in *Lyra Eucharistica*, 1883, p. 197, repeated in the Schaff-Gilman *Lib. of Rel. Poetry*, ed. 1883. [J. M.]
I CH W I L L D E M H E R R E N

I will dem Herren, meinem Gott, liebehen. Thanksgiving. Included, as No. 564, in Freylinghausen's Neues geistreiches G. B., 1714, in 11 st. of 2 1. Tr. as:—

(1) "I'll sing unto my God, the Lord of nature," as No. 828, in pt. I. of the Moravian H. Bk., 1754. (2) "To thee, the Lord of all, I'll happily sing," as No. 1168 in the Supplement of 1808 to the Moravian H. Bk., 1808 (1806, No. 664). [J. M.]

I will dich lieben, meine STärke. J. Scheffler. [Love to Christ.] One of the finest of his hymns, breathing a deep spirit of ardent devotion to the Saviour. First pub. as No. 10 in Bk. I., 1807, of his Heilig Sechstund (Works, 1802, i. p. 41), in 8 st. of 6 l., entitled, "She [the Saviour] promises to love me even unto death." It passed through Freylinghausen's G. B., 1704, into many recent collections, and is No. 317 in the U. S. L. S., 1851. Tr. as:—

1. Thee will I love, my strength, my tower.
   Thee will I love, my joy, my crown, a fine tr. 

2. Thee will I love, my strength, my glory, a free tr. of st. i., by A. T. Russell, as No. 57 in the Dalton Hospital H. Bk., 1848, Ps. & Hys., 1851, No. 186; he added free tr. of st. v., vi.

3. I will love Thee, all my treasure: by Mrs. Findlater, in the 2nd ser., 1855, of the H. L. L., p. 13 (ed. 1884, p. 80), omitting st. ii. Included, more or less altered or abridged, in Cantata Domino, Boston, U.S., 1859, Anovel Sabbath H. Bk., 1858, &c.

4. Thee will I love, my strength, my tower.
   Thee will I love, my joy, my crown, a good tr. 
   omitting st. ii., vii., by Miss Winkworth, as No. 150 in her C. B. for England, 1863.

Other tr. are: (1) "Also that I not earlier knew Thee," (beginning with st. iii.) in the Christian Examiner, Boston, U.S., Sept., 1866, p. 246. (2) "Thee will I love, my strength, my tower, Thee will I love, my joy, my crown," by R. Masse, in the British Herald, April 1843, p. 54, repeated in Reid's Psalter Bk., 1872, No. 384. (3) "Thee will I love, my strength, my tower," by R. Masse, in The Hymn of Rest, 1879, p. 272. [J. M.]

IDE, George Barton, D.D., Baptist Minister, was b. at Coventry, Vermont, in 1806; educated at Middlebury College, Vermont; was pastor successively at Westfield, Massachusetts, and in 1872, he edited the Baptist Harp, Philadelphia, 1849. To that work he contributed 9 hymns. Of these, "Son of God, our glorious Head (On behalf of ministers) is still in C. U. [J. J.]

IDE, Mary. [Tarry, Mary.]

Idiomela. [Greek Hymnody, § x. 11.]

Idiomelon. [Greek Hymnody, § xvi. 9.]

'Iðou ò Ναυμάχος ερήτης. [Midnight.] This midnight hymn of the Eastern Church is taken from the Ferial Midnight Office of the Greek Church, where it is given at the beginning of the Horologion. The tr. "Behold the Bridegroom cometh," by G. Moultrie, was pub. in Lyra Mathiaca, 1864, p. 50; and again in Moultrie's Hymns & Lyrics, 1867, p. 18. It was brought into congregational use through the People's H., 1867. It is in extensive use in America. [J. J.]

'Iðouv γλυκύτατε. [Theolous, St.]

'Iðouv ò ζωοδότης. [Anástas traphmop.]

'Ιησούς ὑπέρ τοῦ κόσμου. St. Andrew of Orte. [Palm Sunday.] This is a cento from a canon of three odes, sung at Compline on Palm Sunday. The canon dates circa 690-732, and is found in the Greek Office for Palm Sunday, in the Tridion. (Sive Daniel, iii. p. 50.) The cento therefrom translated by Dr. Neale, "Jesus, hastening for the world to suffer," is composed of the 3rd and 6th Troparia of the first ode; the 4th of the second Ode, and the 6th and 7th of the third Ode. It was pub. in The Ecclesiastic and Theological, 1833, p. 349, and in his Hymn of the Eastern Church, 1862 (ed. 1882, p. 16). [J. J.]

If God is mine, then present things. B. Beddome. [Security in God.] This hymn is in C. U. in two forms:—

1. If God is mine, then present things. This appeared in the 10th ed. of Rippon's Soc. 1805, No. 297, pt. ii., in 6 st. of 4 l., and is in somewhat extensive use in America, but usually in an abridged form.

2. If Christ is mine, then all is mine. This was given from Beddome's use, in his (posthumous) Hymns, &c., 1817, No. 364, in 6 st. of 4 l. This is also in C. U., and more especially in America. [J. J.]

If human kindness meets return. G. T. Noel. [Gratitude. Holy Communion.] Given as No. 45 in 4 st. of 4 l., in the 1st ed. of his Ps. & Hys., 1810. In the 3rd ed., 1820, it is No. 61. It is also in the author's Arcenvel, or Sketches in Italy and S.uereland, 1826. It is in extensive use in G. Britain and America, and usually unaltered, as in the New Cong., 1859; and others. [J. J.]

If I must die, O let me die. B. Beddome. [Death Anticipated.] This hymn was pub. in Dr. Rippon's Baptist Register, 1794, p. 319, in 4 st. of 4 l., in an obituary notice of Beddome. It there began:—

"If I must die, O let me die
   Trusting in Thee alone."

In the Baptist Register, 1800, p. 312, it is given as:

"Lord, must I die? O let me die
   Trusting in Thee alone."

This text was repeated in the 10th ed. of Rippon's Soc., 1800, No. 550 (pt. iii.), and is found in a few modern collections, with sometimes two additional stanzas (i. i. and v.), which were added in the 27th ed. of Rippon, 1827. In Beddome's (posthumous) Hymns, &c., 1817, No. 778, it is given in 4 st. from Beddome's ms. as:—

"If I must die—O let me die,
   Trusting in Jesus' blood."

The American Sabbath H. Bk., 1858, and others are from this text. [W. T. B.]

Another tr. is:

The fish in wave, and bird on wing. From selfsame waters spring. J. Williams, in Brit. Mag., 1834, and his Hymn tr. from the Parisian Hymn., 1839. [J. J.]

I'll praise my Maker with my [while I've] breath. I. Watts. [Ps. 103.] 1st pub. in his Psalter of David, &c., 1719, in 6 st. of 6 l., and headed, "Praise to God for His Goodness and Truth." It is sometimes given in this form: but the more popular arrangement, which is in extensive use in all English-speaking countries, is that by J. Wesley, beginning, "I'll praise my Maker while I've breath." This is composed of st. i., iii., iv. and vi., somewhat altered. It appeared in Wesley's Ps. & Hymns, Charleston, South Carolina, 1796; was repeated in the Wesley Ps. & Hymns, 1793; and in the Wes. H. Bk., 1780. Another arrangement is, "Happy the man whose hopes rely." This is composed of st. iii., iv., and vi., somewhat altered, and was given in Cotterill's Select, 1810. Neither the original nor the arrangements by Wesley are by Cotterill have the doxology which is found in some collections. [J. J.]

I'm but a stranger here. T. R. Taylor. [Heaven the Home.] This hymn, written apparently during his last illness, was pub. in his Memoirs and Select Remains, by W. S. Matthews, 1836, in 4 st. of 8 l., and headed "Heaven is my home. Air— Robin Adair." In 1853 it was included in the Leeds H. Bk.; and later in numerous collections in G. Britain and America, sometimes as "We are but strangers here." Orig. text in Ps. & Hymns, 1858 and 1880, with tempest for "tempests" in st. ii. 1. [J. J.]

I'm kneeling at the threshold, aweary, faint, and sore. W. L. Alexander. [Death Anticipated.] "I wrote it," writes Dr. Alexander, "after an evening spent with my venerable father then near the end of his earthly pilgrimage, and when he spoke much of his longing to depart to and join those who had been the companions of his pilgrimage, but had preceded him into the better land." (x. 28.) In 1860 it was included in the Sunday Magazine in 5 st. of 8 l. From that magazine it first passed into a few American hymnals, and then into the 1874 Supp. to the New Cong.; the Hym. Comp., 1876, and others. It is the most popular of Dr. Alexander's hymns. [J. J.]

I'm not ashamed to own my Lord. I. Watts. [Not ashamed of the Gospel.] Pub. in his Hymns & Songs, 1709, Bk. i., No. 103, in 4 st. of 4 l., and based on 1 Tim. i. 12. Two forms of the hymn are in C. U. The first is the original as in the New Cong., 1859; and the second is that in the Scottish Traditions and Paraphrases. In the Draft Trs. and Paraphs., 1745, Watts' text was given with the alteration of st. i., ii. 3, 4, to

"Maintain the glory of his cross
And honour all his laws."

In the authorized issue of the Trs. and Paraphs., 1781, this alteration was retained, and others were introduced by W. Cameron (q. v.). This recast has been in use in the Church of Scotland for more than 100 years, and is easily distinguished from the original by the alteration noted above. [J. J.]
Immensa coeli conditor. St. Gregory the Great [Monday]. This hymn, on the Second Day of the Creation, has been frequently ascribed to St. Ambrose, but the Benedictine editors do not acknowledge it as his, nor is it claimed for him by Luigi Biasi in his Inni sacri e carmi di Sant' Ambrogio, Milan, 1862. None thinks it is by St. Gregory, but it is not included in the Benedictine edition of St. Gregory's Opera. It is found as a Vesper hymn in almost all the Breviaries and hymnaries, generally assigned to Monday, as in the Roman, Sarum, York, Aberdeen, Mauruicae and other Breviaries. None, No. 273, gives the text from a ms. of the 9th cent. at Trèveres, and says the first verse is in a 9th cent. ms. at Trèveres. Daniel gives it at I, No. 58, and in IV, p. 56, from a Rheims ms. of the 10th cent., &c. It is in four ms. of the 11th cent. in the British Museum (Vesp. D. xi. f. 14 b.; Jul. A. vi. f. 246; Harl. 9861, f. 221 b; Add. 3580, f. 72 b.), and in the Lat. Hymn. of the Anglo-Saxon Ch., 1651, p. 17, is printed from an 11th cent. ms. (R. iii. 35, f. 5) at Durham. Among the St. Gall MSS. it is found in No. 20, of the 9th cent., and No. 278, 4 of the 11th cent. Also in Card. Newman's Hymns Ecclesiæ, 1838 and 1856, &c. [J. M.]

Translations in C. U.:

Immortal spirit! look, arise. Charlotte Elliott. [Morning.] Printed in her Hymns for a Week, 1839, and pub. in the same year, in 10 st. of 4 L, and appointed for Tuesday Morning. It is based on Heb. xii. 1, "Let us run with patience the race that is set before us." In Whitting's Hym. of the Ch Catholic, 1842, it is given in 6 st., and in the Preb. Sel. of Hym., Philadelphia, 1861, No. 490, in 5 st. The latter begins, "Lord, I to Thee commit my way," that is, st. v. and vi. rewritten, while st. ii. v. are the original st. vi.-x. [J. J.]

In a land of strange delight. J. Montgomery. [Midnight.] Pub. in Collyer's Coll., 1812. No. 298, 4 st. of 4 L., and headed, "A Midnight Thought." In 1810 it was repeated in Cotterill's Sel. No. 343, and Montgomery's Greenland and Other Poems:

1. In Collyer's Coll., 1812:
"When I wake to see my doom,
I will hide in His embrace."

2. In Cotterill's Sel., 1819, and in the Christian Psalmist, 1823:
"Fearless in the day of doom,
May I see Him face to face."

3. In Greenland, &c., 1819:
"Fearless in the day of doom,
May I stand before His face."

4. In Original Hymns, 1853:
"When I wake to see my doom,
May I see Him face to face.

Of these readings No. 2 is the finest, and is also the most popular. [J. J.]

In age and feebleness extreme. C. Wesley. [Trust in Jesus.] This stanza of 6 l. was the last of the magnificent series of hymns and spiritual songs associated with the name of Charles Wesley. Dr. Whitehead, his physician, seems to have been the first to give the hymn full publicity. The text is in his Life of John Wesley. In Jackson's Official Memoirs of the Rev. Charles Wesley, small ed., 1845, p. 455, the details are:

"Hence it appears that Mr. John Wesley still entertained a hope of his brother's recovery. The decree, however, was gone forth, and no means could avail for the preservation of his life. While he remained in a state of extreme feebleness, having been silent and quiet for some time, he called Mrs. Wesley to him, and requested her to write the following lines at his dictation:

'In age and feebleness extreme,
Who shall a faithful word redeem?
Jesus, my only hope Thou art,
Strength of my failing flesh and heart.
O could I catch a smile from Thee,
And drop into eternity.'

"For fifty years Christ as the Redeemer of men had been the subject of his effective ministry, and of his loftiest songs; and he may be said to have died with a hymn to Christ upon his lips. He lingered till the 29th of March, 1742, when he yielded up his spirit into the hands of his God and Saviour, at the advanced age of seventy-nine years and three months."

The stanza was included in the Wes. H. Bk. in 1875, but it had previously appeared elsewhere. It is not suited for congregational use. Its interest lies in its origin and its after associations. In G. J. Stevenson's Meth. H. Bk. Notes, 1883, pp. 522-30, these after associations are gathered together in a long and interesting note. [J. J.]

In Christ I've all my soul's desires. [Christ All in All.] Appears in the Christian Magazine, 1790, and signed "W. G. Bristol." In 1806, it was transferred, with alterations, to John Dobell's New Selection, No. 55, in 5 st. of 4 L. This, the recognized form of the text, is in C. U. in G. Britain and America, including Steptoe's Songs of G. & G., 1872, and the Dutch Reformed Hymn for the Church, N. Y., 1869. [J. J.]

In domo Patris summae majestatis. [Eternal Life.] The text of this hymn is given by None, No. 502, from a 15th cent. ms. at Karlsruhe, and with the title "A hymn of the various mansions and rewards of the Elect in the Heavenly Jerusalem." The tr. by J. M. Neale, "My Father's home eternal," was pub. in his Hymns chiefly Medicean, 202.
on the Joys and Glories of Paradise, 1865, p. 38, and repeated in the People's H., 1867. Dr. Nave says of his tr. that it "is little more than an imitation and abbreviation of the Latin." Also tr. as "In my Father's house on high," in Lyra Mystica, 1865, by "H. R. B." [W. A. S.]

In dulci jubilo singunt und sit vro. [Christmas.] This hymn is a macaronic, partly Latin and partly German. It was a great favourite in Germany till comparatively recent times. It has been often ascribed to Peter of Dresden, who d. cir. 1440, but is certainly older. Wackernagel, ii, pp. 483-486, gives 8 versions, varying from 3 to 7 st. of 8 lines. (See Hoffmann von Fallersleben's monograph in dulci jubilo. Hannover, 1861, p. 46.)

The tr. are: (1) "In dulci jubilo, now let us sing with mirth and joy," in 3 st. (as in the Psalms Ecclesiasticus, Mainz, 1558), in the Gude und Godly Hallatser, ed. 1568, f. 26 (1566, p. 47). (2) "Let Jubilant trumpets blow, and hearts be rapturously dace," in 4 st. (as in King's G. R. Wittenberg, 1529, in Lyra Davidica, 1709, p. 7. (3) "In dulci jubilo—unto the house of God we go" (as in King, 1529), by Sir J. P. Bowring, in his Hymns, 1825, No. 21. (4) "In dulci jubilo, sing and shout, all below," in 4 st. (as in a Brabant 18th cent. ms.), by Miss Wackernagel, 1848, p. 94. (5) "In dulci jubilo, Let us our homage shew," by R. L. de Pearsall, first in the Musical Times, and then in Novello's Part Song Book, 2nd Series, vol. x., 1877, No. 249 (as in King, 1825).

It has also passed into English through a retranslation (from the text of King, 1529) entirely in German, which begins "Nun singet und sei froh." This is in 4 st., and was 1st pub. in the Hannover G. B., 1646, p. 222, and has been repeated in many subsequent collections as in the Berlin G. L. S. ed., 1863, No. 174. Tr. as "Now sing we, now rejoice," a good and full tr. by A. T. Russell, as No. 48 in his Ps. & Hym., 1851. Another tr. is "All indeed were perished," a tr. of st. iii., as No. 302 in pt. i. of the Moravian H. Bk., 1743.

In every object here I see. J. Newton. [Nature lifting the soul to God.] Printed in the Gospel Magazine, June, 1774, and included in the Olney Hymns, 1779, in 2 st. of 6 l., and headed, "A Thought on the Seashore." It was given in the Leeds S. S. U. H. Bk., 1833 and 1879, as No. 128. [J. J.]

In exile here we wander. W. Cooke. [Septuagimna.] This hymn, pub. in the Hymnary, 1872, under the signature "A. C. C." was suggested to Canon Cooke by P. Gerhardt's "Ich bin ein Glaub auf Erden" (q.v.), but it is not a tr. of that hymn. It was written for the Hymnary. The alteration in Thring's Coll., 1882, of st. iii., ll. 4-8, to

"And we shall rise in that great day In bodies like to Thine, And with Thy saints, in bright array, Shall in Thy glory shine." is the author's authorized text. [J. J.]

In evil long I took delight. J. Newton. [Looking at the Cross.] Pub. in the Olney Hymns, 1779, Bk. ii., No. 57, in 7 st. of 4 l., and headed, "Looking at the Cross." Although not referred to by Josiah Bull in his account of Newton (John Newton, &c., 1868), it seems to be of special autobiographical interest as setting forth the great spiritual change which Newton underwent. In its full form it is rarely found in modern hymnbooks. Two arrangements are in C. U. (1) "In evil long I took delight," abridged, and

(2) "I saw one hanging on a tree." The latter is mainly in American use. [J. J.]

In Gottes Namen fahren wir. [Travelers' Hymn.] This is found in varying forms from the 14th to 16th century, and was very much used by travellers on land and water, by the crusaders, at pilgrimages and processions, &c. Wackernagel, ii, pp. 515-517, gives 6 versions, and at litt. pp. 1229-33, gives 5 versions, varying from 2 to 29 st., the oldest being from a Munich ms. of 1422. (See also Hoffmann von Fallersleben, 1861, pp. 70-73 212-213, &c.) The forms tr. into English are:

I. Wackernagel, ii, No. 660, from the Psalms Ecclesiasticus, Mainz, 1840, in 4 st. Tr. as, "Now in the name of God we go," by Miss Wackernagel, 1865, p. 43.


III. Wackernagel, iii, No. 1437, in 3 st., from the Bohn G. B., 1851; included as No. 1194 in the Berlin G. L. S. ed., 1863. Tr. as, "In God's name, let us be our way," by Miss Wackernagel, in her Lyra Ger, 2nd ser., 1854, p. 107. Repeated as No. 10 in her C. B. for England, 1863, and in the Ohio Luth. H. Bk., 1880. Another tr. is "In God's name let us do as we go," as No. 323 in pt. i. of the Moravian H. Bk., 1743.

In Knapp's Er. L. S., ed. 1865, No. 2744, this third form is ascribed to Johann Hiltstein, 1557. Hiltstein's hymn (Wackernagel, iii, p. 1140, and Univ. L. S., 1851, No. 618) is essentially different. [J. M.]

In grief and fear, to Thee, O Lord. W. Bullock. [in time of Trouble.] Appears in his Songs of the Church, Halifax, N. Scotia, 1854, pp. 221-222, in 5 l. of 4 st., entitled, "The Church in Plague or Pestilence," and based upon the words, "God is our Refuge and Strength, a very present help in trouble." In 1861 it was given in H. A. & M.; in 1863 in Kennedy, and again in many other collections, and usually with the omission of st. iii., which reads:

"Our sins Thy dreadful anger raise, Our deeds Thy wrath deserve, But we repent, and from Thy days We never more will swerve.

The H. A. & M. text, with st. i., l. 3, thus: "And while Thy judgments are abroad, and the stanza above quoted, will give the orig. text. Its use is somewhat extensive. [J. J.]

In humble faith, and holy love. T. Kennell. [Holy Trinity.] These stanzas by Dean Kennell form the words of the anthem known by the above first line, No. 304 of the Musical Times series, the music being by Dr. George M. Garrett. In its original form the hymn is not used as such in the collections, but rewritten by Dr. Kennedy as, "A triple light of glory shines," it was included in his Hymno. Christ., 1863.

In latter days, the mount of God. [The Church the House of God.] In the Scottish Translations and Paraphrases of 1745, this is given as No. xxviii, on Is. ii. 6-8, as follows:

1. In latter Days, the Mount of God, his sacred House, shall rise Above the Mountains and the Hills, and strike the wonderful Eye.
IN LATTER DAYS, THE

2. "To this the joyful Nations round,
   All tribes and tongues shall flow;
   Up to the House of God, they'll say,
   To Jacob's God, we'll go.

3. To us he'll point the Ways of Truth:
   The sacred path we'll tread:
   From Salem and from Zion-Hill
   His Law shall then proceed.

4. Among the Nations and the Isles,
   As Judge supreme, he'll sit:
   And, vested with unbounded Pow'r,
   Will punish with a sequel.

5. No Strife shall rage, nor Angry Feuds,
   Disturb these peaceful Years.
   To plow-shares then they'll beat their swords,
   To Pruning-hooks their Spears.

6. Then Nation shall'st gainst Nation rise,
   And slaughter'd Hosts deplore:
   They'll lay the useless Trumpet by,
   And study War no more.

7. O come ye, then, of Jacob's house,
   Our Hearts now let us join:
   And, walking in the Light of God,
   With holy beauties shine.

The author of this piece is unknown, and the piece itself has passed out of use. From it, however, there has grown a hymn concerning the authorship of which much discussion has arisen. The details of this controversy are given under Bruce, E. (q.v.). From evidence there adduced we hold that the revision of the above, known as, "Behold the mountain of the Lord," was written by M. Bruce about 1764; that after his death in 1767, the ms. was given to J. Logan for publication; that in 1781 Logan published it in his Poems as his own; and that the same year, as one of the revisers of the Scottish Translations and Paraphrases, he secured, after some alterations and the addition of a stanza, also altered from the original of 1745, its insertion therein.

2. The text as given in Logan's Poems, 1781, p. 106, No. 5, and which is the nearest approach to Bruce's original that can be attained, is as follows:

1. "Behold! the mountain of the Lord,
   In latter days shall rise
   Above the mountains and the hills;
   And draw the wondering eyes.

2. "To this the joyful nations round
   All tribes and tongues shall flow;
   Up to the hill of God, they'll say,
   And to His house we'll go.

3. The beam that shines on Zion's Hill
   Shall lighten every land;
   The King who reigns in Zion's towers
   Shall all the world command.

4. No strife shall vex Messiah's reign;
   Nor mar the peaceful years;
   To plow-shares then they beat their swords,
   To pruning-hooks their spears.

5. No longer hosts encounter hosts,
   Their millions slain deplore;
   They hang the trumpet in the hall
   And study War no more.

6. Come then—O come from every land,
   To worship at His shrine;
   And, walking in the Light of God,
   With holy beauties shine.

3. As already indicated, this text with slight alterations, and the original st. iv. as above, altered to "Among the nations," &c., was given in the Scottish Translations and Paraphrases, 1781, No. xviii., as follows:

2. St. 1. as above, 1745, with l. 3. "On mountain tops, above," &c. St. 2. as above, 1781. St. 3. as above, 1781. St. 4. from 1745, 4th, 5th, altered. St. v. "No strife shall rage, nor hostile feuds disturb those peaceful years," &c. 1745. St. vi. 1. 1. as 1781; 2. "Shall crowds of slain deplore"; 3. 2. and 4 as 1745. St. vii. "Come then, 0 house of Jacob, come!"; 1. 2. 3. 4. as 1745. Modern editions are somewhat different from this.

4. In this last form the hymn has been in authorized use in the Church of Scotland for more than 100 years, and is found in the hymnals of most English-speaking countries. It should be designated as Scottish Tr. & Paraph., 1745, rewritten by M. Bruce, and altered by J. Logan.

5. In Miss J. E. Leeson's Par. and Hymns, &c., 1853, this hymn is given as rewritten by her for that collection as. "The mountain of Jehovah's house." It is in 5 st. of 4 l.

In life's gay dawn, when sprightly youth.
T. Blacklock. [Children.] 1st appeared as No. 16 in the Draft Scottish Translations and Paraphrases, 1781, as a version of Eccles. xii. 1., in 4 st. of 4 lines. In the public worship ed. issued in that year by the Church of Scotland, and still in use, dawns in st. 1., 1. 1., was altered to "O, in the morn of life, when youth." This was followed in America in the Bap. Psalmist, 1843; Cheshire Association Christian Hymns, 1844; and further altered to. "In the glad morn of life, when youth," in Adams & Chapin's Coll., 1846, or to. "In the bright morn of life, when youth," as in the Bap. Praise Bk., New York, 1871.

[3. J.]

IN NEVER CEASING SONGS 565

IN natali Domini. [Christmas.] This hymn probably is of the 14th or 15th cent., Wackenrode, i. pp. 202-203, gives five versions varying from 2 to 6 st., the oldest being from a 15th cent. ms. at Munich. The form tr. into English is his No. 323—which appeared with the German in 6 st. of 7 l. in the Euchiridienn, gesellaller leder, Wittenberg, 1571. Daniel, i. No. 474, quotes it from Wackenrode's 1st ed. (1541). It has passed into English through the German "Do (Os. Christi gebaren war Fröwde, sick der Engel solen," which appeared with the Latin, 1571, as above, and thence in Wackenrode, iv. p. 790, in 6 st. of 7 l., repeated as No. 26 in the Un. L. S. 8. 1851. Tr. as:

Hark! the heavenly hosts proclaim. A good tr. st. 1. 1., iv. by A. T. Russell, as No. 50 in his Ps. Hym., 1851. Slightly altered and beginning "Hark, thy angel choirs," as No. 101 in Kennedy, 1863. Another tr. is. "On the birthday of the Lord." By Dr. Littledale in Lyra Messicana, 1864.

[3. J.]

In never ceasing songs of praise.
B. Beddome. [The overruling of all for Good.] Pnb. in his (posthumous) Hymns, &c., 1871, No. 34, in 5 st. of 6 l. In this form it is not in C. U.; but the hymn "Temptations, trials,
doubts and fears," included in the 1800 ed. of Rippon's Sel., No. 286, pt. ii., has many lines in common. Whether Beddome's 1817 text is Rippon's 1800 text expanded from 3 st. of 4 1. to 5 st. of 6 l. or whether the 1800 text was abridged by Rippon from Beddome's ms., we cannot say.

[J. J.]

In noctis umbra desidiae. C. Coffin. [Addct.] Appeared in the Paris Breviary, 1736, for Compline in Advent; and again in Coffin's Hymns Sacer, 1736, p. 93. The text is also in J. Chandler's Hymns of the Primitive Church, 1837, No. 12, and Card. Newman's Hymns Ecclesiæ, 1838 and 1865. Tr. as:

1. While we our weary eyelids close. By J. Chandler, in his Hymns of the Prim. Ch., 1837, p. 10. It is repeated in a few collections.

2. When shades of night around us close. By the Compiler of H. A. & M. 1st printed in their trial copy, 1859, and then in the 1st ed., 1861.

3. When night has veiled the earth in shade. By the Editors of the Hymnary, 1872, principally from the trs. by J. Chandler and J. D. Chambers.

Translations not in C. U.:

1. And now with shades of night opprest. I. Williams. 1839.

2. When clouds of darkness veil the sky. R. Campbell. 1839.


4. In shadowy night, whilst drowsy sleep. J. D. Chambers. 1857.

In passione Domini, qua datur salus hominï. St. Bonaventura. [Passionate.] This is ascribed to St. Bonaventura, and is given in his Opera, Mainz, 1609, vol. vi. p. 417, as a hymn for a Little Office of the Passion at Matins. Mone, No. 84, gives the text from three ms. of the 14th cent., one in Strasburg, and two (one of which belonged to the abbey of Reichenau) at Karlsruhe. He mentions another as in the Michaelan at Bologna as selecting it to Compline on the festival of the Crown of Thorns; and Daniel, iv. p. 219, in giving the text of Mone, cites it as a hymn at Matins on this festival in the Constanza Breviary, 1516.

[W. A. S.]

Translations in C. U.:

1. In the Lord's atoning grief. By F. Oakeley. Written in 1841 for use in Margaret Street Chapel, London, of which the translator was then the Incumbent, and pub. in his Devotions for the Day, 1842. In 1852 it was included, with alterations, in H. A. & M., and thence, in 1861, into H. A. M., in 5 st. of 4 l. This text has been repeated in several, and sometimes abridged to 3 st. as in Thring's Coll., 1882.

2. In our Lord's atoning grief. This arrangement of Canon Oakeley's tr. appeared in the Church & Harmony, 1853, No. 68, and was repeated in Chase's Church Hymnal, 1864. St. 4 1., iv. are from Oakeley, and 3st. is new.

Translation not in C. U.:

Thy wondrous passion life, O Lord. J. D. Chambers. 1857.

[J. J.]

In streets and openings of the gates. J. Logan. [Voice of Wisdom.] 1st pub. in the Scottish Translations and Paraphrases, 1781. No. x., in 7 st. of 4 l. We have ascribed this paraphrase to J. Logan on evidence given in the memoir of M. Bruce in this work (q.v.). In Miss J. E. Leeson's Paraphs. and Hymns., 1855, No. 43, this hymn opens with the same first line; but it is a rewritten form of the hymn in 4 st. by Miss Leeson.

[J. J.]

In the beginning God said "Be!" J. Montgomery. [Creation.] This hymn is dated in the original ms. "Written at Din- dale, Sep. 22, 1885." In 1883 it was included in Montgomery's Original Hymns, No. 2, in 4 st. of 4 l., and entitled "The Creation and Dissolution of All Things." Its use is limited.

[J. J.]

In the Cross of Christ I [we] glory. Sir J. Bowring. [Glory in the Cross.] Pub. in his Hymns, 1825, 5 st. of 4 l., and based upon Gal. vi. 14. It has passed into numerous collections in G, Britain and America, and is one of the most widely known of the author's hymns. It is sometimes given as "In the Cross of Christ we glory." [J. J.]

In the fields with their flocks abiding. F. W. Farrar. [Christmas Carol.] Written in 1871 for one of the Harr.-Concerts, and subsequently embodied by Mr. John Farmer in his Oratorio Christ and His Soldiers. From the Oratorio it was transferred, together with the original music, to Mrs. Brock's Children's H. Bk., 1881. It is also in several other collections.

[J. J.]

In the hour of my distress. R. Herrick. [Litany to the Holy Spirit.] This litany was pub. in his Noble Numbers, &c., 1647, in 12. of 1.; and in Dr. Grosart's Early English Poets, 1869, vol. lii. p. 132. The form in which it is found in C. U. is that of a cento. The stanzas chosen vary in the hymnals, those usually omitted being too quaint for congregational use. In some collections it begins "In the time of my distress." By mistake the whole text is given as "In the hour of deep distress," with the refrain "Good Spirit, comfort me." This form of the text appeared in Cotterill's Sel., 1819, where it was given as a sequel to "O Thou from Whom all goodness flows." It is in extensive use in G. Britain and America. Orig. text in Lyra Brit., 1667, p. 306. [See English Hymnody, Early, § ix.]

[J. J.]

In the hour of trial. J. Montgomery. [In Trial and Temptation.] Montgomery's original ms. of this hymn is dated "October 13, 1834," and on it the names of twenty-two persons are written to whom he sent ms. copies, together with the dates on which they were sent [M. ms.]. The text is the same as that given in Montgomery's Original Hymns, 1855, No. 193, in 4 st. of 8 l., with the exception of st. iii., 1, 4, which reads, "O'er the sacrifice." Four st. of the text (besides minor alterations, are in C. U.:

1. The authorized text of 1855, This was given in Mercer's Ch. Ps. & H. Bk. 1854, and has become exceedingly popular in G. Britain and America. This text is that given in the H. Comp., with st. 1, 1, 2, 4 for "Jesus," and by J. Bickersteth's note (in 1876) to this hymn: "This hymn, as given by J. Montgomery in his ms., is given, as varied by F. A. Hutton (1861)," is in error both with regard to date and text.

2. An altered text by Mrs. Frances A. Hutton, given in Preliminary H. W. Hutton's (Lincoln) Supplement and Lituriges, n.d. This text is easily recognised by the date and the name of the author.
for his Hymno, Christ, 1863, No. 1409, in 5 st. of 4 l. It is from various "Songs" in Mason's Spiritual Songs, or Songs of Praise, first pub. in 1863 as follows:


These "Songs" are Nos. iv., v., vi. and vii. respectively, and are found in full in D. Seldwick's reprint of Mason's Songs of Praise, 1869.

In Thy Name, O Lord, assembling. T. Kelly. [Public Worship.] 1st pub. in his Hymns... Not Before Published, 1815, No. 24, in 3 st. of 6 l. (Hymns, 1833, No. 371.) In its original form it is in extensive use, and as "In Thy courts, O Lord, assembling" it is also found in several collections. The latter text was given in Martin's Hymns, 1840 and 1873, and others.

In token that thou shalt not fear. H. Alford. [Holy Baptism.] In Mrs. Alford's Life of Dean Alford the origin of this hymn is thus stated:

"Some lines on 'The Sign of the Cross in Baptism' (suggested by Hooker's Excl. Prayer, Bk. v., sec. 65) were written at this time. They were sung four years afterwards in Wymondham Church as a hymn when his first child was christened, and since their publication they have come to be used not unfrequently on the occasion of a Baptism." Life, ii. p. 73.

The passage from Hooker here referred to by Mrs. Alford is:

"Seeing therefore that to fear 'some which doth softly follow sin, and to bear undeserved reproach, and mortification, is the general duty of all men professing Christianity; seeing also that our weakness while we are in this present world doth need towards spiritual duties the help even of corporal forsettences, and that by reason of natural intercourse between the highest and the lowest powers of man's mind in all actions, his fancy or imagination carrying in it that special note of remembrance, than which there is nothing more forcible where either too weak, or too strong a conceit of infamy and disgrace might do great harm, standeth always ready to put forth a kind of necessary helping hand; we are in that respect to acknowledge the good and profitable use of this ceremony, and not to think it superfluous that Christ hath His mark applied in that part where baseliness appeareth, in token that which are Christians should be at no time ashamed of His ignominy."

The hymn was written at Heale, during Alford's stay from June 5 to July 17, 1832, with his uncle, Mrs. Alford's father, and was first printed in the British Magazine, Dec. 1832. In 1838 it was repeated in Alford's anonymous Poems & Poetical Fragments, and subsequently in most of his poetical works and collections of hymns, including his Year of Praise, 1867. In the numerous collections in which it is found, both in G. Britain and America, it is usually given in a correct form. It is sometimes found "In token that we should not fear." It is given in a greater number of hymn-books than any other hymn for Holy Baptism, and in popularity it ranks amongst the Dean's hymns as second only to his "Come, ye thankful people, come." [J. J.]

In vain Apollos' silver tongue. B. Beddome. [Before Sermon.] Appeared anonymously in Rippon's Bap. Sel., 1787, No. 390, in 2 st. of 4 l. In Beddome's (posthumous) Hymns, 1817, No. 588, there is a hymn in 3 st. of 4 l. beginning "In vain does Paul's..."
Persuasive tongue." The former hymn is either the latter rewritten from 3 st. to 2, or the latter is the former expanded. As Beddome supplied Rippon with many of his hymns in ms., probably the 1817 text is the original. [J. J.]  

**Incarcante God! the soul that knows.** J. Newton. [Safety of the Believer.] Pub. in the Olney Hymns, 1779, Bk. i., No. 47, in 8 st. of 4 l., and headed "The Believer's Safety." Psalm xcv. It is in use in its original form, and is also as "O God most high, the soul that knows." This altered form of st. i., vii.-viii. was made by W. J. Hall for his Mitre H. Bk., 1836, No. 83. Sometimes, as in the New Mitre, 1875, a doxology is added. [J. J.]  

**Incarcante Word, Who, wont to dwell.** Bp. R. Heber, [Epiphany.] Appeared in his (posthumous) Hymns, &c., 1827, p. 32, in 4 st. of 4 l., and appointed for the 2nd S. after Epiphany. It is given in several collections in an unaltered form. Another form, "Messiah, Lord, Who, wont to dwell," is also in C. U. This was given in Martin Mead's Hymns, 1840. [J. J.]  

**Indulgent God, to Thee I raise.** T. Cole. [Pray, O Lord, for Salvation.] Included anonymously in the 10th ed. of Rippon's Bapt. Sel., 1800, No. 299 (Pt. iii.), in 6 st. of 4 l., and headed "Happy in the Salvation of God." In some copies of the 1827 edition of Rippon the blank is filled in with "Coles." After Dr. Rippon's death in 1836, three editions of his Sel. appeared: (1) his original Sel. as revised in 1827; (2) an edition pub. by Hall, Virtue & Co., which was a reprint of Rippon's 1800 edition with additions; and (3) The Compendious Hymns, 1844. In No. 2 this hymn is ascribed to "B. Francis," and in No. 3 to "Francis." That No. 1 in giving it to "T. Coles," is right: it is evident from a communication from B. F. Flint, grandson of B. Francis, to D. Seward, dated "Jan. 26, 1839," in which he says "Indulgent God, to Thee I raise," ascribed to my Grandfather, is not his, but was written by the late Rev. Thomas Coles of Bourton. [J. J.]  

**Indulgent Sovereign of the skies.** P. Doddridge. [Fast Day.] In the d. ms., this hymn, No. 76, is headed "God intreated for Jerusalem." A hymn for a Fast Day, from Isa. lxii., 6, 7, and is dated "May 20, 1731." It is also in the Brooke ms. It was pub. in Doddridge's (posthumous) Hymns, &c., 1755, No. 120, in 10 st. of 4 l., with the heading changed to "God intreated for Zion: Isaiah lxii., 6, 7. For a Fast Day: or, A Prayer for the revival of Religion;" and repeated in J. D. Humphrey's ed. of the same, 1839, No. 136. It is usually given in the hymn-books in an abridged form, and sometimes as "Thou glorious Sovereign of the Skies." [J. J.]  

**Ingermann, Bernhardt Severin,** was b. at Thorald’s in Falster, May 28, 1758. From 1782 till his death in 1802, he was Professor of the Danish Language and Literature at the Academy of Sorø, Zealand, Denmark. He was a poet of some eminence. His collected works were pub. in 1851, in 34 volumes. Seven of his hymns tr. into English are given in Gilbert Tait's Hymns of Denmark, 1888. The only hymn by him in English C. U. is:— 

**Ingeniem Nar og Tvang.** Unity and Progress. It is dated 1828, and is given in the Unit Fellowship's Dan. Psalms.-Bok, Copenhagen, 1872, No. 502. In its tr. form as "Through the night of doubt and sorrow," by the Rev. S. Baring-Gould, it has become widely known in most English-speaking countries. The tr. was pub. in the(handler's H., 1847. It was greatly improved in H. & M., 1875, and has been specially set to music by several composers. [J. J.]  

**Ingham, Benjamin, M.A.** The details of the life of this hymn-writer are given in the article on Ingham Hymnody. Ingham's hymns appeared in the Kendal H. Bk., 1757, and in various editions of the English Moravian H. Bk. The 1886 ed. of the Moravian H. Bk. contains the following hymns by him:— 1. Jesus, my Saviour, full of grace. Jesus All in All. 2. The one thing needful, that good part. Mary's Choice. [J. J.]  

**Inghamite Hymnody.** The Inghamite Society was founded by the Rev. Benjamin Ingham, brother-in-law to the Countess of Huntingdon. He was b. at Ossett, Yorkshire, June 11, 1712, and educated at Queen's College, Oxford. At Oxford he made the acquaintance of Whitefield and the circumstances which greatly influenced his after life. In 1735 he was ordained by the Bishop of Oxford (Dr. John Potter), and in October of the same year he sailed with C. Wesley to Georgia, in America. On the voyage he made the acquaintance of several Moravian missionaries, who were also proceeding to America, and on his arrival in that country he joined them in their work. Returning to England in 1738, he began preaching in various churches and chapels in Wakefield, Leeds, and Halifax; but in June, 1739, he was inhibited from preaching in any of the churches in the diocese of York. He continued to labour with the Moravians in Belfordshire, Nottinghamshire, Lancashire, and Yorkshire, &c., where several Moravian settlements were subsequently established, that at Fulneck, near Leeds, being on ground given to the Society by Ingham. Ingham's Society and chapels were, however, distinct from the Moravians, and his preachers looked to him as their head. In 1755, at a general meeting of his preachers, at Winewall, near Colne, in Lancashire, he was elected General Overseer of the Societies, and William Batty (q.v.), and James Allen (q.v.) were chosen as his fellow-workers, who were set aside for their work by prayer and the laying on of hands by Ingham. At about this time the Inghamites had upwards of eighty chapels, but mainly through internal dissensions they have dwindled to a very small number. The first hymn-book published for the use of this society was printed at Leeds, and was drawn mainly from the Lady Huntingdon Coll. The most important collection was that known as the Kendal Hymn Book, which was published in 1757, and to it an Appendix was added in 1761. The editor of this book was James Allen, who contributed about one-half of the contents. The other contributors were Christopher Batty, William Batty, John Green, Benjamin Ingham, and four or five others. Ingham seems to have written Nos. 3 and 85.
INGLIS, CHARLOTTE H.

[s. mss]. Half-a-dozen hymns from this book are all that are found in modern hymn-books, outside the English national official collection. (For further details concerning Ing. and the Ing. national see Life and Times of Selina, Countess of Huntingdon, Lond., Publisher, 1829.)

[J. J.]

INGLIS, Charlotte H. [Various.

INGLIS, Margaret Maxwell, née Murray, was b. at Sanquhar, Dumfriesshire, Oct. 1775, and was married first to Mr. Finlay, and secondly to Mr. John Inglis, an officer of the Excise, who d. in 1826. Mrs. Inglis d. at Edinburgh, Dec. 1843. Her Miscellaneous Poems were pub. at Edinburgh in 1838 (Rogers' Sacred Minstrel, p. 75).

[J. J.]

Ingeolstätter, Andreas, was b. at Nürnberg, April 8, 1833, where he became superintendent of the market, and where he d. June 7, 1711. In 1672 he was admitted a member of the Pognitz Schipfer and Flower Order, and was in 1674 crowned as a poet. Of his seven or eight hymns (of which six were contributed to the Pognitz Andachtsklang, 1673-91) one has passed into English:

Hinab geht Christi Weg. [Humility.] 1st pub. in the Poetischer Andachtsklang, Nürnberg, 1763, No. 39, in 7 st. of 8 l. & is found on meditation, No. 261, of Dr. H. Müller's Geistliche Ergaubnissstücken. Included in Knapp's Er. L. S., 1837, No. 2198, in 6 st. of 8 l. 

Christ's path was sad and lowly. A good tr. from Knapp by Mrs. Findlater in the 3rd Ser., 1858, of the H. L. L., p. 8 (1884, p. 135), repeated in the Irrigente H. for use of the Churches, 1871. In B. Ryle's Coll., 1860, it begins: "Lowly, my soul, be lowly."

Another tr. is "Still downward goes Christ's way," by J. D. Burns, in the Family Treasury, 1828, p. 272 (remains, 1869, p. 245).

[ J. M.]

Instantis adventum Del. C. Coijn [Advent.] Given in the Paris Brev., 1736, as the hymn at Matins for Sundays, and Ferials in Advent. It was also included in the author's Hymni Sacri, 1736, p. 32: in J. Chandler's Hys. of the Primitive Church, 1837, No. 35; and in Card. Newman's Hymni Ecclesiastici, 1838 and 1883. It is tr. as:

1. The advent of our God, our Prayers, &c. By J. Chandler. 1st pub. in his Hys. of the Prim. Church, 1837, p. 34, and subsequently included in numerous collections, and sometimes with considerable alterations as noted below. Its use is more extensive than any other tr. of this hymn.

2. Our God approaches from the skies. By J. Williams. 1st pub. in his Hys. Tr. from the Parisian Brev., 1839, p. 43. This was given in the Salisbury H. Bk., 1857, as "God cometh! and even now is near;" and was repeated, with further alterations, and the introduction of some lines from Chandler, in the Sarum Hyl., 1868, as "The advent of our God! Behold, the Lord is near."

3. The coming of our God, our Prayers, &c. This tr. in R. Campbell's Hys. and Anthems (St. Andrews Hymnal), 1850, is based upon Chandler, st. I.-iii., being repeated almost word for word. The tr. by R. Campbell in Mr. O. Shipley's Annus Sanctus, 1884, is this text of 1850, partly rewritten, specially st. iii., but several of Chandler's lines are still retained.

4. Lost the Gomer tarry long. By W. J. Bledsoe. 1st printed for use in his own Church cir. 1851, and then in his Ch. Hy. and Tune Book, 1852 and 1855. It is repeated in Rice's Hymns, 1870.


6. The Advent of our Lord. Our prayers, &c. This tr. appeared in the trial copy of H. A. & M., 1859, and again in the 1st ed., 1861, and the revised ed., 1875. It is J. Chandler's tr. very much altered by the Compilers of H. A. & M.

7. Lift up the Advent strain. This rendering appeared in the Parish H. Bk., 1865 and 1875, and the Hymnary, 1879. It is J. Chandler's tr. slightly altered.

8. To hail Thine Advent, Lord, we lift. In Mercer's Ch. Psalter and Hy. Bk., Os. ed., 1864, No. 75, is J. Chandler's tr. rewritten from s. m. into L. M. This was probably done by Mercer.

9. The Advent of our Lord! For this prepare the way. This is the Rev. F. Potter's revision of J. Chandler's tr. in Hys. fitted to the Order of Comm. Prayer, 1861.

10. The Advent of our God. Behold the Lord, &c. This in the S. P. C. K. Church Hys., 1871, is a cento from J. Chandler, I. Williams, the Sarum Hyl., 1868, and some lines newly rendered by the Editors of Church Hys.

Translations not in C. U.:

1. To haste Thine Advent from the skies. J. D. Chambers, 1847.

2. The advent of our God and King. O. Moutrie, 1870.


[ J. J.]

Interval of grateful shade. P. Dodridge. [Evening] In the "P. ms." this hymn is given in full, but without date. In 1758, it was included in Dodridge's (posthumous) Hymns, as the second of the "Hymns on Particular Occasions and in Uncommon Measures," being No. cccxxii. of the volume, in 70 lines, and entitled "An Evening Hymn, to be used when composing oneself to sleep." It is also in J. D. Humphrey's ed. of the Hymns, 1839, No. 309. In 1812, Dr. Collyer gave the complete hymn in his Collection, dividing the same, as in Dodridge's Hymns, into three parts, and using each part as a separate hymn. He also divided the unbroken lines of the original into stanzas. The three hymns thus made were:

"Interval of grateful shade."
"What though downy (peaceful) slumbers fec." "Wist if death my sleep invade."

This arrangement was repeated in Bielersteth's Christian Psalmody, 1833, No. 489, 490, 491, in Elliott's Ps. & Hys., 1835, No. 327, and other collections. In this manner these three hymns were handed down to modern collections. A cento from the poem is also in C. U. It begins: "Heavenly Father, gracious Name." [See Eng. Hymnody, Early, § xiv.]

[ J. J.]

Into the heav'n of the heav'n of heaven. H. Bonar. [Ascension] Given in the 3rd Series of his Hys. of Faith & Hope, 1867, in 8 st. of 4 l. and headed, "The Song of the Lamb." The cento, "Blessing, and honour, and glory, and power," in 3 st. in Laudes Dominii, N. Y. 1844, and others, is taken from this hymn.

[ J. J.]

INTO THE HEAV'N OF
Iota. In W. Carus Wilson's Friendly Visitor, and in The Children's Friend this is the nom de plume of Dorothy A. Thrupp.

Ira justa Conditoris. [Passiontide.]
In the Office of the Most precious Blood of our Lord Jesus Christ this is the hymn at Matins.

This Office is one of those added to the Roman Breviary since 1738. In the Bologna ed., 1827, it is given in the Appendix to the Psalter Vernalis as one of the festivals of March, and as a double of the first class; but by a decree of Pope Pius IX., Aug. 10, 1849, it is ranked as a double of the second class and appointed for the 1st Sunday in July.

The text is found as above in the Appendix, 1827, p. 233, in 6 st., and is repeated in subsequent editions of the Roman Breviary. Also in Daniel, ii. p. 355. [J. M.]

Translation in C. U.:

Ex Who once in righteous vengeance. By E. Gaswell. Pub. in his Lyra Catholicae, 1849, p. 83, in 6 st. of 6 l.; and again in his Hymns, 1873, p. 47. In 1853, st. ii., iv.-vi. were given in the Cooke & Denton Hymnal, No. 6. This arrangement of the text has been repeated in a large number of hymn-books in Great Britain and America, and is the popular form of the hymn. In the 1862 Appendix to the H. Voted, No. 298, the full text is given; and in the Hymnary, 1872, st. iii. is omitted. [J. J.]

Irish Hymnody. Although there are numerous hymns and sacred poems of great excellence in the Irish, Latin, and English languages which are the production of Irish birth, yet Ireland does not possess a distinctive hymnody as is the case with England, Scotland, France, Germany, and America, &c. The best and fullest account of what was done in the earliest days of Irish history is contained in The Book of Hymns of the Ancient Church of Ireland, by J. H. Todd, d.d. 2 vols., 1855-63. These hymns are taken from the Liber hymnorum, a manuscript in the Library of Trinity College, Dublin; with various readings from the well-known Antiphonarium Bencorense in the Ambrosian Library, Milan; and other ancient sources. Dr. Todd accompanies the hymns with translations. Another work of interest is the Lyra Hibernica Sacra, compiled and edited by Rev. W. MacIrene, D.D., Canon of St. Patrick's, Dublin: Belfast, 1878. This work has an interesting Preface; nearly 200 pieces divided into "Sacred Poems," "Hymns," and "Sacred Lyrics," and a list of the 80 authors from whose works the extracts are given; from St. Patrick (372-469), Sculmian (434), and St. Columba (521-597), to Mr. C. F. Alexander, Dean Bagot, Dr. Momsell, and Dr. Littleclad. This book presents good specimens of what has been done by the eighty writers therein represented; but it neither exhausts the list of writers nor gives one-hundredth part of the sacred lyrics which they have written.

2. The various collections of hymns for public worship which have been or are still in use in Ireland are comparatively few. "The United Church of England and Ireland" used Tate and Brady in common until the practice in England of publishing independent hymn-books for Church use led to the publication of Weyman's Melodia Sacra, by Marcus W. Moses, a music-seller in Dublin, circa 1820. This was followed by an Appendix to the same Hymns with Tunes, and by Dr. W. The Chorist, consisting of vol. i. Metrical Psalms & Chants, 1842; vol. ii. 200 Hymns, 1864, vol. iii. 100 additional Hymns and several short anthems, 1865 (Crawford's Biog. Index [Composers] to the [Irish] Church Hymnal). In October, 1862, a Committee of Clergymen was appointed by a Conference of the Presbytery and Lieut. of the diocese of Down and Connor, and Dromore, to compile a hymn-book under the direct sanction of the Bishop of the diocese. The result was a Book of Hymns suited to the Services of the United Church of England and Ireland, Belfast, 1863, containing 414 hymns. In 1864 the Dublin Association for Promoting Christian Knowledge published a quasi-official collection as The Church Hymnal (286 hymns). This book, revised and enlarged to 474 hymns, 2 graces, and 16 doxologies, was published in 1873 under the authorised hymn-book of the Church of Ireland. This was the first book of hymns to attain to a large circulation. Its Biographical Index (the "Writers" by G. A. Crawford and J. A. Eberle, and the "Composers" by G. A. Crawford) is the best work of its kind extant.

3. The Presbyterians throughout Ireland have usually adhered to the use of the Scottish Peal [see Scottish Hymnody]. Individual efforts have, however, been made from time to time to supply separate congregations with hymn-books, in the case of A Selection of Psalms & Hymns for the Use of the Presbyterian Assembly, and the Congregation of Strand, Dublin, 1871; and W. F. Stevenson's Hymns for Church and Home, 1873.

4. The Congregationalists have also had individual efforts made on their behalf in A Selection of Hymns designed for the Worship of a Christian Congregation, Belfast ("sold at the Vestry-Room of the Independent Mission House, Donegall-Street"), 1820; and A Collection of Hymns adapted to Congregational Worship, By William Urquhart, Dublin ("York Street Meeting-House"), 1829.

5. The Methodists have used from the first the same official hymn-books as those in use in England; and some other religious bodies do the same.

6. The Roman Catholics being provided with their hymnody for the ordinary services of the Church in their Liturgy and Missal, only a few small hymn-books for use in Schools and Missions are in use amongst them.

7. Thomas Kelly's Collection of Psalms & Hymns extracted from Various Authors, 1802; and his Hymns adapted for Social Worship, 1812; A Selection of Hymns used in Bethabara Chapel, Donegall Street [Dublin], Dublin, 1819; and a few others of no real moment, were individual or congregational in nature or denominational significance.

8. Taken together, therefore, these results do not present an imposing array of hymn-books as an outgrowth of religious work in Ireland. If Ireland, however, has not done much for herself in the way of influencing the Church at home and abroad through her hymn-books, yet her hymn-writers stand, in
IRONS, JOSEPH

numbers and in merit, in the front rank of the Singers of the Church. [J. J.]

IRONS, Joseph, s. of William Irons, of Ware, was b. at Ware, Nov. 1783, and was for some years the friend of John Newton when the latter was Rector of St. Mary, Woolnoth, and an attendant upon his ministry. On the death of Newton, Irons joined the Nonconformists, and was for some time Pastor of a Nonconformist Chapel at Sawston, and then of the Grove Chapel, Cambridge, London. He d. April 3, 1832.

J. Irons's reputation as a preacher amongst the Nonconformists was very great. His sermons were intensely Calvinistic and very powerful; and the perorations, not sufficiently in poetical blank verse, were most striking and effective. His hymns are powerful, and at timesatical, but from their strong Calvinistic teaching have hitherto been popular. They were published for use by his own congregation, and until several were adopted by Spurgeon in his G. G. H. Bk., 1866, and Spurgeon's Songs of G. G., 1872, were seldom found in any other collection for congregational use.

J. Irons's poetical works, including those in which his hymns appeared, were:

1. A Supplement to Dr. Watts's Psalms and Hymns. Printed for the Author by G. Youngman, Suff'rm Walden, 1816. This ed. contained 244 hymns. It was enlarged, 2nd ed., 1818, 3rd ed., 1825, 4th ed., 1827, 5th ed. (671 hymns). The title was afterwards changed to Zion's Hymns, for the use of Zion's Sons and Daughters. (2) Symposium. Bride and Bridegroom's Commentary, a Paraphrastic Exposition of the Songs of Solomon, in Blank Verse, 1840; (3) Judah, The Book of Psalms Paraphrased in Spiritual Songs for Public Worship, 1847; and (4) Chantery. A Poem in Blank Verse.

From his Zion's Hymn, the following hymns, in addition to a few annotated under their respective first lines, are in C. U.:

i. From the 1st edition, 1816:
5. See from Zion's fountain rise. The Water of Life.
6. Zion, beloved of God. The Church the Bride of Christ.

ii. From the 2nd edition, 1819:
7. In yonder realms where Jesus reigns. The heavenly Mansions.
8. O the happiness arising. Happiness in Christ.

iii. From the 3rd edition, 1825:
10. Are the saints predestined? Predestination.
11. Advice, my soul, with songs to own. Praise for Overcoming Grace.
14. Father, we glory in Thy choice. Holy Trinity.
15. Forever, O delightful word. Praise of God everlasting.
16. Hark, how the choir around the throne. Triumph of Grace.
17. Hark, how the glorious hosts above. The Church Triumphant.
19. How saron are all the chosen race. Final Perseverance.
20. I sing the glorious, fixed decree. Predestination.
21. Jesus saw His Church elected. The Church the Bride of Christ.
22. Let party names no more be known. Unity desired.
25. Of Israel's covenant I boast. Praise for Overcoming Grace.

IRONS, WILLIAM J.

26. One with Christ, O blissful thought. Union with Christ.
27. Praying soul, dismiss thy fear. Christ the Intercessor.
29. We sing the Father's Love. Holy Trinity.

His paraphrases of the Psalms given in his Judah, &c., 1847, are almost unknown to modern hymn-books. The following are in C. U.:

30. My heart expands with good ending. Ps. 110. 
This is given in Spurgeon's G. G. H. Bk., 1866, as "Warm with love my heart's inclining."
31. My soul lies groaning low. Ps. cxiv.
32. O give thanks unto the Lord. Ps. cxi.

Although the use of these hymns is mainly confined to Spurgeon and Stepp, a few are found in other collections both in G. Britain and America. [J. J.]

IRONS, William Josiah, d.d., s. of Joseph Irons above, was b. at Hockewold, Herts, Sep. 12, 1812, and educated at Queen's College, Oxford (B.A. 1835, D.D. 1854), and took Holy Orders 1835. In 1857 he became Incumbent of St. Peter's, Walmouth, and was subsequently Vicar of Barkway, Incumbent of Brompton Rector of Waddington; and in 1872, Rector of St. Mary-Woolnoth, formerly held by his father's friend, John Newton. He was also Hampton Lecturer in 1876, and Prebendary of St. Paul's Cathedral. He d. June 18, 1888. Dr. Irons took a somewhat prominent part in the controversy of his day, and was widely known as the author of a very moderate approach to the manner of feeling at the time. His hymn-books, in addition to these, were:

1. Metrical Psalter, 1857; (2) Appendix to the Brompton Metrical Psalter, 1861 (22 hymns); (3) Hymns for Use in Church, 1866 (100 hymns). These contained hymns by Dr. Irons, and others. The next contains his Translations and Original Hymns only; (4) Psalms and Hymns for the Church, 1st ed., 1873 (126 h.); 2nd ed., 1878; 3rd ed., 1882. The principal object of this last work was to supply special hymns on the Collects, Epistles, and Gospels, and for Advent and Lent, together with special hymns for the Festivals; and this to a great extent Dr. Irons was enabled to accomplish. His versions of individual Psalms are directly from the Hebrew, line for line.

In addition to these of Dr. Irons's hymns and translations, which are annotated under their respective first lines, the following are in C. U. outside of his own collections, the details appended being from his ms. notes:

1. Bluest voice of love. O Word divine. Confirmation. Written for a Confirmation at Brompton, and pub. in Lowe's Hymns for the Christian Seasons, 1854, No. 163; in the Appendix to the Brompton Metrical Psalter, 1861; and the author's later collections.
2. Can earthly voice fitly sing. Public Opening of a School. Written at Brompton on the occasion of the opening of a school, and pub. in the Appendix as above, and in the author's later collections.
3. Children of earth, for heaven we seek. Epit-
Irvingite Hymnody. This brief title, which has been given by hymnologists to the hymnody of The Catholic and Apostolic Church, is adopted throughout this work. The origin of the first hymn-book of this denomination is thus set forth in its Preface:—

"In addition to the Divine Songs and Anthems, principally from Holy Scripture, which have been in use among these congregations, a collection has long existed for a larger selection of hymns, for use both in the public worship of the Church and in private devotional exercises. The object in preparing this book has been to provide such Hymns..."

This collection was compiled by a committee of which Mr. E. W. Eddis was the leading member, and was published in 1864, as Hymns for the Use of the Churches. It contained 205 hymns. In 1871 it was enlarged to 320 hymns and 44 doxologies. The 3rd edition is a reprint of that of 1871 with a few verbal alterations. The original hymns contributed to this book were by Mr. E. W. Eddis and other writers, who have appended their initials to their hymns, but decline to give their names to the public. Some of these hymns have passed into other collections. Several of those by Mr. Eddis are of great merit, especially those of Praise, and might be transferred to other collections with advantage. This is the Official (and only) hymn-book of "The Catholic and Apostolic Church." [J. J.]

Is heaven a place where pearly streams? T. J. Bailey. [Heaven.] Appeared in his poem "Festus," 1839, in the Leeds H. Bk., 1833, as it was given as "Is heaven a clime where diamond dew's?" and in Dale's English H. Bk., 1874, as "Is heaven a place where diamond dew's?" In one or another of these forms it is also found elsewhere. [J. J.]

Is the [thy] cruse of comfort wasting. Elizabeth Charles. [The Cruse of Oil.] Appeared in her Three Wakings, 1839, and repeated in the H. Comp., revised ed., 1876, and appointed for "Almsgiving." It is also in several other collections, and sometimes as "Is thy cruse," &c. [J. J.]

Is there in heaven and earth, who can? B. Beddome. [Salvation through Jesus.] Appeared anonymously in the 10th ed. of Rippon's Set., 1860, No. 204, p. ii., in 6 st. of 4 l., and thence into a few later hymnals. In Beddome's (posthumous) Hymns, &c., 1817, No. 696, it is given as "Is there a friend in earth or heaven?" and headed "The All-sufficient Saviour." [J. J.]

Israel in ancient days. W. Cooper. [The Gospel in the Old Testament.] Pub. in the Olney Hymns. 1779, Bk. 1, No. 132, in 6 st. of 6 l., and headed "Old Testament Gospel." It is a poetical summary of some of the principal types of the Jewish Dispensation and their fulfilment in Jesus Christ. It is found in several modern collections. [J. J.]

Israel's Shepherd, guide me, feed me. J. Bickersteth. [The Good Shepherd.] This hymn is found in a Select Portion of Psalms & Hymns, 4th ed., Lancaster, W. Marshall, printer, 1816, No. 78, in 4 st. of 8 l., and again, with slight alterations, in the author's own Ps. & Hys., 1819. Thence it passed into
Ist Gott für mich, so trete. P. Gerhardt. [Trust in God]. Included in the Frankfurt ed. 1656, of Crüger's Praeis pietatis melonm. As No. 380, in 15 st. of 8 l., reprinted in Wackernagel's ed. of his Gishüliche Lieder, No. 63, and Bachmann's ed., No. 79, and included as No. 418 in the Uew. L. 8, 1851. It is a magnificent hymn of Christian confidence, founded on Romans vi. For this reason it is probably suggested by the troubled experiences of his life, but the idea that st. xiii. refers to his conflict with the Elector is disproved by the fact that the hymn was pub. in 1556, while the contest did not begin till 1562. Lauxmann, in Koch, viii. 408, quotes Langbecker as saying, "This heroic hymn of Gerhardt's is worthy to be placed side by side with Luther's "Ein feste Burg", and himself says of it:—

"The 'hymn bears the watchword of the Lutheran Church as Paul gives it, 'If God be for us, who can be against us?" One thinks of Philip Melanchthon's last words as he, worn out with the manifold conflicts after Luther's death and with many bitter and grievous trials, lay a-dying on April 19, 1560, he once more raised himself in bed and cried, 'If God be for us, who can be against us? When one asked him if he wished anything, be replied, 'Nothing, save Heaven!' and gave up his spirit. In the same spirit it has been entitled 'A Christian hymn of Consolation and of Joy,' and has spoken to the hearts of many troubled ones and strengthened them with new courage for the fight of Faith.'

The 15th st., "Mein Herze geht in Sprün- gen," has been a special favourite in Germany, and Lauxmann, in Koch, relates of it in regard to a well-known German theologian:—

While still young, Professor Antonius of Havel departed from this life in 1644. This highly gifted and highly cultured witness for the Faith was by an early death compelled to give up his greatly blessed labours, many projects, and a happy family life. On the 2nd of May, a few hours before his death, a friend said to him, "Christ's disciples follow in His pathway, first Death and the Grave, then Resurrection and Ascention." To this he replied, "Of the fear of death, thank God, I know nothing, and can say with Paulus Gerhardt:—

'Ist Gott für mich, so trete
Gleich alles wider mich.""

In the same night (just before his death) he repeated st. xv. of this hymn. Soon after, his light, as a taper, quietly went out.

Translations in C. U.—

1. If God be on my side. A good tr., omitting st. iv.-vi., by Miss Winkworth, in her Lyra Ger., 1st Ser., 1855, p. 130. Included, abridged, in Holy Song, 1869, and the Evening Hym., New York, 1889. Centos from this tr. are:—

(1) If Jesus be my friend (st. 1, 1, 3), in the Andover Sabbath H. Bk., 1846, Hatheld's Church H. Bk., 1872, &c.

(2) Since Jesus is my friend (st. 1, 1, 3 altered), in Robinson's Songs for the Sanctuary, N. Y., 1865, Laudas Domini, 1864, &c.

(3) Here I can firmly rest (st. 1, 3), in the Andover Sabbath H. Bk., 1846, Pennsylvania Luth. Cb. Bk., 1864, and other American collections.


3. Is God for me! I fear not. A spirited if rather free version, omitting st. v., xii., xiii., by Mrs. Bevan in her Songs of Eternal Life, 1856, p. 39; repeated, abridged, in Snepp's Songs of G. & G. In Reid's Praise Bk., 1872, it appears as three stanzas: (1) as above; (2) No. 922, beginning "There is no condemnation" (st. vi.); and (3) No. 623, beginning "In heaven is mine inheritance" (st. x.).


Other tr. are: (1) "Is God for me? what is it," by J. C. Jacobs, 1812, p. 41 (1225, p. 130). Included in the Moravian v. Bk., 1784; and repeated, abridged, in the 1799 and later eds., beginning "Is God my strong salvation"; (2) "The world may rise against me round," and "The world may fall beneath my feet," trs. of st. i., xiii., by Mrs. Stanley Carr in her tr. of Wildenhahn's Paul Gerhardt, 1845 (1846, pp. 172, 174).

Iste Conessor Domini sacratus [coleentes]. [Saints' Day]. This hymn is found in the Common of Consecrators in the Sarum, York, Aberdeen, Mazaric, Roman and other Breviaries. In the Roman Brev. of 1632 (text in Daniel, i. No. 226) it is altered considerably, beginning "Iste confessor Domini calendas." Daniel, after giving the text at i., No. 226, notes at iv. p. 371, that it is contained in a 9th cent. ms. at Bec. as a hymn on St. Germanus. It is in three ms. of the 11th cent. in the British Museum (Vesp. B. xii. f. 186; Jul. A. vi. f. 66 b; Harl. 2961, f. 349, and in the Lat. Hym. of the Anglo-Saxon (c. 1031), p. 136, is printed from an 11th cent. ms. at Durham (B. iii. 22, f. 40). Also in three ms. (Nos. 357, 413, 414) of the 11th cent. at St. Gall. Also in Card. Newman's Hymn. Recluse, 1836 and 1885. The text usually tr. is from the Brev. of 1532.

Translations in C. U.—

1. The Consecrator of Christ from shore to shore. By E. Caswall, in his Lyra Cath. Cath. 1849, p. 216, and again in his Hym. & Psalms, 1873, p. 114. This is also given in some Roman Catholic collections for Missions and Schools.


3. This is the day when Jesus' true Consecrator. By R. F. Littledale, made for and first pub. in the People's H. 1867, and repeated, except the alternative first stanza and the third, in the Marquesse of Bute's Rom. Brev. in English, 1879, p. 842.

4. Hail, whom in all lands celebrate the faithful. Appeared in the Antiphoner & Grad, 1880, and the Hymner, 1882, and appended for St. Vester.

Translations not in C. U.—

1. Unto Thine holy Consecrator, our voices. W. J. Bree, 1862.

2. This Thy Consecrator Lord of fame sublime. J. D. Chambers (from the older text), 1866.

3. Over all the world the faithful sing. J. Wallace, 1874.

It is my sweetest comfort, Lord. E. Caswall, [Christ's Humanity.] 1st pub. in his Masque of Marl., &c., 1866, p. 233, in 4 st. of 4 l., and headed "Christ's Humanity," and again, in a revised form, in his Hs. & Psalms, 1873, p. 276. It is given in several modern hymn-books.
It is the Lord, behold His hand.
J. Montgomery. [In Times of Distress.]
Written Aug. 22, 1832, during the epidemic of cholera in Sheffield, and for use in that town (m. mss.). It was pub. in Montgomery's Original Hymns, 1853, No. 220, in 6 st. of 4 l. and entitled "During the Cholera—Confession and Supplication." In Kennedy, 1863, No. 457, it is abbreviated, and altered.
The companion hymn, also written on Aug. 22, 1832, and for the same purpose, was "Let the land mourn through all its coasts." This was pub. in the Original Hymns, 1853, No. 249, in 6 st. of 4 l. and is in C. U. in W. Britain and America. The hymn, "Sing Hallelujah, sing," and "Walking on the winged wind," were written by Montgomery at the close of the same year as a "Thanksgiving for Deliverance from the Cholera" (m. mss), and also pub. in his Original Hymns, 1853. [J. J.]

It is Thy hand, my God. J. G. Deek. [In Affliction.] The origin of this hymn is thus stated by the author in Joy in Departing: a Memoir of the Conversion and Last Days of Augustus James Clarke, who fell asleep in Jesus, May 2nd, 1843. By J. G. Deek, London, 1847, p. 34:—

"It was written originally to comfort a bereaved mother and widow in her hour of sorrow, and the Lord made it a comfort to the soul of this young disciple."
The date of its composition is unknown.
It was pub. in Psalms & Hymns & Spiritual Songs in two Parts, Lond., D. Walther, 1812, pt. ii., No. 70, in 6 st. of 4 l. and headed "In Sorrow." It was repeated in numerous collections, and is in C. U. in W. Britain and America, and sometimes with the erroneous signature of "J. N. Darby." [J. J.]

Italian Hymnody. [Various.]
I've found the Pearl of greatest price. J. Mason. [Praise of Christ.] 1st pub. in his Spiritual Songs, or Songs of Praise to an Almighty God, &c., 1803. No. 15, in 4 st. of 8 l., and headed "A Song of Praise for a Christian." and again in D. Sedgwick's reprint, 1839, p. 20. Various arrangements of the text are in C. U. in G. Britain and America, including the alteration, "I've found the precious Christ of God," in the Enlarged London H. Bk., 1873, and others. The alterations and transpositions in the text are too numerous to enumerate. They can easily be detected by reference to the Sedgwick reprint as above. The opening lines of the original read:—

"I've found the Pearl of greatest Price,
My heart doth sing for joy;
And sing I must; a Christ I have;
to what a Christ have I?"
The words in italics Mason expanded into a poem which was included in his Poetical Remains, 1834. This poem was given in A Pocket Hymn-Book designed as a constant Companion for the Pious, collected from Various Authors, York, R. Spencer (5th ed., 1786, No. 113), the first stanza being:—

"A Christ I have, O what a Christ have I."
He built the globe, he spread the starry sky;
And yet for me, and Adam's sinful race,
He bled and dyd to manifest his grace."

In 1786 this book was reprinted at the request of the Committee held at Bristol that year, with omissions and additions by J. Wesley, as A Pocket Hymn-Book for the Use of Christians of All Denominations. London, 1786. Wesley's Preface is exceedingly plain and severe. This hymn and one by James Allen were omitted, with others, in the reprint, and the omission is specially explained:—

"But a friend tells me 'Some of these, specially those two that are doggerel double distilled, namely, "The despaired Nazarene," and that which begins, "A Christ I have, O what a Christ have I," are hugely admired, and continually echoed from Berwick-upon-Tweed to London.' If they are I am sorry for it: it will bring a deep reproach on the judgment of the Methodists."

Usually these stricatures are said to have been applied by Wesley to "I've found the Pearl of greatest price," in the 1st st. of which the line "A Christ I have, &c.," is embedded. This is not so. They apply to the hymn from the Poetical Remains of 1694, in which the first line of each stanza begins, "A Christ I have, O what a Christ have I." It is to be noted that the words, "doggery double distilled," are not J. Wesley's, but are given by him as a quotation from "a friend." [J. J.]

J.
J., in Collyer's Sel., 1812, i.e. Jane Taylor.
J. A. E., in Dale's English Hymn Book, 1875, i.e. Julia A. Elliott.
J. B., Essex, in Child's Companion, i.e. John Burton.
J. C. and T. C., in English and Scottish Psalters. See Old Version.
J. C. W., in Bristol Bap. Coll. of Ash & Evans, 1789, i.e. J. & C. Wesley.
J. E. L., in the Irvingite Hymns for the Use of the Churches, 1804 and 1871, i.e. Jane E. Leeson.
J. E. M., in the People's Hymnal, 1867, i.e. J. E. Millard.
J. L., in Beard's Unitarian Coll. of Hymns, 1837, i.e. John Lagniel.
J. M., in P. Maurice's Choral Hymn Book, 1861, i.e. Jane Maurice.
J. F., in Fresh Laurels, N. Y., 1867, i.e. Josephine Pollard.
J. S., in the Bristol Bap. Coll. of Ash & Evans, 1789, i.e. J. Stennett.

Jackson, Edward, m.a., was b. in 1812, and took Holy Orders in 1845, and became Clerk in Orders of Leeds Parish Church the same year, Incumbent of St. James's, Leeds, 1846, and Hon. Canon of Ripon, 1875. He received his m.a. from the Archbishop of Canterbury, 1847. In 1875 Canon Jackson pub. a Supplement of Hymns for Use in Public
Worship, Mission Services, and Schools, to which he contributed several original hymns, and a few adaptations from the German. Some of these were passed into other collections and include:

1. And now we go away and leave this hallowed place.
3. Begot the glorious ray, Jesus.
5. Come, little child, with me. S. Schools.
8. God is gone up on high, Bless ye, &c. Ascension.
11. How blest in Jesus’ steps to tread.

Initiation of Children.

12. Lord, once more we sing Thy praises. School Festival.
13. Met at this most solemn time. Close of the Year.

Divine Worship.

15. O no; it is not death to fly above earth’s, &c.
16. Death the entrance into Life.
17. One more year is passed away. Old & New Year.
21. The power that rules the globe. Christ’s Power to Heal.
22. To God all glory be. Holy Trinity.

Jackson, Edward Hall, s. of a civil engineer, was b. in Birmingham, April 12, 1838. In 1856 he joined a Baptist Church, and in 1859 became a Baptist minister. In that capacity he has laboured in Liverpool, Billesden (Leycestertes), Castle Donington, Ripley, and Louth; and as an occasional lecturer he has been widely popular. His hymns have been composed chiefly for S. School Anniversaries. Three were introduced into the Baptist Hymnal, 1879, and seven into the School Hymnal, 1880. The following are found in several S. S. collections:

1. A thousand blessings on the plan. The Sunday School. Brethren, we have found the Lord. Invitation to Church Fellowship.
2. Fearless, calm, and strong in love. Teachers’ Meeting.
3. Fearless, calm, and strong in love. Teachers’ Prayer.
4. Fearless, calm, and strong in love. Teachers’ Prayer.
5. How fair are the lilies, what fragrance they yield. Flower Services.
6. I have a work, 0 Lord. Teachers’ Prayer.
7. Jesus, hear us for the young. Teachers’ Prayer.
8. Little vessels on life’s waters. Prayer for the Young.
11. The golden land is shining. Heaven. [W. R. S.]

Jackson, Martha Evans. [Shelley, Martha E.]

Jacobi, John Christian, a native of Germany, was b. in 1670, and appointed Keeper of the Royal German Chapel, St. James’s Palace, London, about 1708. He held that post for 42 years, and d. Dec. 14, 1750. He was buried in the Church of St. Paul’s, Covent Garden. His publications included:

1. A Collection of Divine Hymns, Translated from the Dutch. Together with their Proper Tunes and Musical Bass. London: J. Young. . . . 1722. This edition contained 62 hymns, of which 3 ("He reigns, the Lord our Saviour reigns;") "Is God withdrawing?" "Shepherd rejoices") and the first stanza of another ("Rise your devotion, mortal tongues," from "Christian to the Prince of Life") were taken from J. West. A 2nd Part was added in 1725, and was incorporated with the former part in 1722. Lond., G. Smith. After Jacobi’s death the Psalmist Germanica was republished, in 1765, by John Haberkorn, with a Supplement of 32 pieces.

[G. A. C.]

Jacobus de Benedictis, commonly known as Jacopone, was b. at Todi in Umbria, early in the 13th. cent., his proper name being Jacopone di Benedetti. He was descended from a noble family, and for some time lived a secular life. Some remarkable circumstances which attended the violent death of his wife, led him to withdraw himself from the world, and to enter the Order of St. Francis, in which he remained as a lay brother till his death, at an advanced age, in 1268. His zeal led him to attack the religious abuses of the day. This brought him into conflict with Pope Boniface VIII, the result being imprisonment for long periods. His poetical pieces were written, some in Italian, and some in Latin, the most famous of the latter being "Cur mundus militat sub vana gloriam" (possibly by Walter Mapes), and the "Stabat Mater dolorosa." Archbishop Trench says of him:

"An earnest humourist, he carried the feeling for Christ into every-day life. The things which with this intent he did, somewhat striking enough, were extravagances and pieces of gross spiritual buffoonery—wise and folly, such as we often find, side by side, in the saints of the Roman Calendar—are largely reported by Wadding, the historian of the Francisian Order, and by Lisco, in a separate Life of the Stabat Mater, Berlin, 1843, p. 23. These often leave one in doubt whether he was indeed perfectly sound in his mind, or only a Christian Brute, signing folly, that he might impress his wisdom the more deeply, and utter it with more freedom." St. Latin Poetry, 3rd ed., 1874, p. 268.

Sketches of the life and writings of Jacopone, drawn entirely from the original sources (Trench), have been published, as follows:


Jackson, George, s. of George Jacque, Douglas, Lanarkshire, was b. near Douglas, Jan. 18, 1804. After studying at the University of Glasgow, he became, in 1835, minister of the South U. P. Church, Auchterarder, Perthshire. He has pub. The Clouds; a Poem, 1866; and Hope, its Lights and Shadows, 1875. He was appointed a member of the Hymn Committee of the U. P. Church in 1870, and contributed the following to their Presb. Hymnal, 1876:

1. Hark, how heaven is calling. Divine Worship.
2. O Thou in Whom are all our springs. National Hymn.

[J. M.]

Jactamur heu quo flunctibus. C. Coffin. [Evening.] Pub. in the Paris Breviary, 1736, as the hymn for Mondays at Vespers, and in his Hymni Sacri, 1736, p. 153. It is also in the Lyons and other modern French Breviaries; Chandler’s Hys. of the Primitive Church, 1837, No. 19, and Card. Newman’s Hymn Ecclesiae, 1838 and 1865.

[W. A. S.]
Translation in C. U. :—
When storm and tempest o' er us roll. By J. Chandler in his Hys. of the P. Church, 1837, p. 16. This is repeated in a few collections. In the *Hymnary*, 1872, it is given as, "When earth's fierce tempest o'er us rolls."

Translators not in C. U. :—
1. Now we with winds and waves at war. *J. Williams*. 1838.
3. Tost on the ocean drift. *W. J. Blew*. 1882 and 1885.

Jahn, Martin. [Jesus, M.]

*Jam Christe sole justitiae.* [Lent.] In this hymn Lent is regarded as a season of waiting and penitential preparation for the Second Creation at Easter. It does not seem to be earlier than the 6th cent. It is found in two mss. of the 11th cent. in the *British Museum*, viz. in a *Hymnarium* (Vesp. D. xii. f. 120), and in a *Mozarabic Breviary* (Add. 30848, f. 98). From the former of these it is printed in the *Lat. Hys. of the Anglo-Saxon Ch.*, 1855, p. 153. It is found in the older Roman (e.g. *Venice*, 1748) and *Aberdeen Breviaries*. Also in *Mone*, No. 69; *Daniel*, i., No. 214, &c. In the revised *Roman Breviary*, 1632, it begins *O salutis inimica*, and this form is repeated in later eds of that Breviary; in *Daniel*, i., No. 214; and in *V.* *Newman's Hymnææ Ecclesiarum*, 1838 and 1865. [J. M.]

Both forms of this hymn have been tr. into English as follows:—

i. *Jam Christe sole justitiae.* This is tr. by J. D. Chambers, in his *Lauds Sion*, 1857, p. 129, as — *O Christ! Thou Sun of justice, come.*

ii. *O salutis inimica.* The trs. in C. U. are:

1. *The darkness fleets, and joyful earth.* By E. Caswall, in his *Lyra Catholic*, 1849, p. 74, and again in his *Hys. & Poems*, 1873, p. 41. It is in C. U. in its original translated form, and also (1) the same with slight alterations in the *Hymnary*, 1872; (2) the same abbreviated; (3) as *When darkness fleets, and joyful earth*.

2. *The people's Hymn, 1867; and as (4) *Jesus, true Sun of human souls*, in the 1862 *Appendix* to the *H. Noted.*

Translations not in C. U. :—
2. *Salvation's Sun, the inward glory.* *R. M.蒙*, 1837.

*Jam Christæ auctore Ascendent.* St. *Ambrose.?* [Whitsun tide.] This hymn is ascribed to St. Ambrose by *Thomasius*, *Mone* and others, but is not assigned to him by the Benedictine editors. It is a metrical setting of Acta ii. 1-16, without much beauty or point. *Thomasius*, ii. 374, cites it as in a *Vatianus* ms. of the 8th cent. It is in three mss. of the 11th cent. in the *British Museum*, two of the English Churc (Vesp. D. xii. f. 79: Jul. A. vi. f. 52), and one of the ancient *Spaniæ Church* (Add. 30848, f. 158); and in the *Latin Hys. of the Anglo-Saxon Church*, 1851, p. 95, is printed from an 11th cent. ms. at Durham (B. iii. 32, f. 28). Also in an 11th cent. ms. at St. Gall, No. 387. In the *Sarum Breviary* it was the hymn at First Vespers on Whitsunday and daily to Trinity Sunday; the second part, *Impleta gaudens visceræ*, being assigned to Lauda. In the *York* and *Roman Breviaries* it was the hymn at Matins in Whitsun tide. In the Durham ms. it is *Incredulæ* (l. 13) is assigned to Sext, and *Judææ tune incredulæ* (l. 25, to None in Whitsun tide. The printed text is also in *Mone*, No. 182; *Daniel*, i., No. 57, and iv. p. 83; and the Littlemore *Hymnææ secundum Usum ... Eccl. Sarisburniæ*, 1850, p. 70. [J. J.]

Both parts of this hymn have been tr. into English, and are in C. U. as follows:—

1. *Jam Christæ auctore Ascendent.* *Tr. as* :—
   1. Above the stARRY SPHERES. *By E. Caswall*, in his *Lyra Catholic*, 1849, p. 104; and again in his *Hys. & Poems*, 1873, p. 59. It is usually slightly altered, as in *A. A. D.*

4. *Christ had regained the sky.* By *A. A. Dayman*, in the *Sarum Hymnal*, 1868, in 9 st. of 6 l., and again in the *Hymnary*, 1872, in 6 st. of 6 l.

Translations not in C. U. :—
1. *O redemption, Jesus Christ.* *Primer*, 1664.
3. *Now Christ hath pierced the skies to claim.* *Primer*, 1706.
4. *Now Christ beyond the stars had gone.* W. J. *Copeland*, 1848.
5. *Now Christ had climbed the starry skies.* *W. J. Blew*, 1852-55.

ii. *Impleta gaudens visceræ.* *Tr. as* :—

1. *Breathed on by God the Holy Ghost.* By R. F. Littledale, in the *People's H., 1867*, and signed "A. A. D."


In addition to these trs. *Mr. Blew* has a tr. beginning "To men from every nation call'd." This opens with st. ii. of "*Impleta gaudens visceræ*," beginning "Notique cunctis gentibus.*

*Jam designatæ suspicio.* C. *Coffin.* [Christmas.] The hymn for Matins of Christmas Day in the *Paris Breviary*, 1736; and again in his *Hymnææ Sacri*, 1736, p. 36. It is also in the *Lyonæ and other Propers*. J. *Chandler's H. of the Primitive Church*, 1837, No. 41, and *Card. Newman's Hymnææ Ecclesiarum*, 1838 and 1865. [W. A. S.]

Translations in C. U. :—

1. *Cease, weary mortals, cease to sigh.* By *J. Chandler*, in his *Hys. of the P. Church*, 1837, p. 44. This was repeated in *Johnston's English*
Hymnal, 1852, and again, with alterations, in 1866 and 1861.

1. Away with sorrow's sigh. By I. Williams, in his Hymn, tr. from the Parisian Brev., 1839, p. 53. This is given in Lord Selborne's Bk. of Prayers, 1852.

2. God from an high hath heard. By Bp. J. R. Woodforde. Written about 1850, and 1st pub. in his Hymn, Arranged for Sundays, &c., 1852 and 1855. It is found in numerous hymn-books, and in various forms, the principal of which are:—

(a) The original tr. in Chope's Hymnal, 1864.
(b) The text in s. m. as in H. A. & M. This was given in the triptych of H. A. & M., 1859, and in the ed. 1861 and 1875. It is also in many other collections.
(c) It is an altered version of Bp. Woodforde's tr., written without his knowledge, and was never accepted by him. [s. m.]
(d) The Parish Hymn Book, 1863 and 1875. This text is then composed: st. i. v. and vii. are from Bp. Woodforde's tr.; and st. vi. viii. are by the Rev. O. Phillimore. [s. m.]
(e) The Sarm Hymn text, 1866, No. 4. This is by Woodforde's revised and authorized text. [s. m.]

It is given, slightly altered, in the Hymnary, 1872.

(f) The S. P. C. K. Church Hymn, 1871. This text is then composed: st. i. - vi., Bp. Woodforde's original tr.; st. vii. viii. the same but slightly altered; st. vii., from Bp. Woodforde's revised text in the Sarm, 1866; st. vii. viii. by O. Phillimore, as in the Parish H. Bk.

It should be noted in connection with this tr. that the beautiful lines in the Sarm text, "Adorning tremble still,

And trembling still adore," are from I. Williams's tr., 1839, where they are given as one line.


3. Clear through the silent night. This tr. in T. Darley's Hymn for the Ch. of England, 1887, is a slightly altered form of the H. A. & M. text beginning with st. ii.

4. Calm be our griefs, hush'd every sigh. By J. D. Chambers in his Lanu Scon, 1857. This was repeated in the Hymnary for the Use of St. John the Evangelist, Aberdeen, 1870.

5. Hark on the midnight air. In Skinner's Daily Service Hymnal, 1864; and the Altar Hymnal, 1884. This text is as follows: st. i. - iv. by Bp. Woodforde in the Parish H. Bk. as above; st. v. from G. Phillimore's addition to the same, altered; and the rest by A. H. Ward.


Translations not in C. U.:

1. Ye people, peace from Bees. R. Campbell, 1849.
2. Let singing cease and woe. W. J. Blew, 1852.

In O. Stifle's Annuaire Sacra, 1844. [J. J.]

Jam lucis orto luce. [Morning.] This hymn has frequently been ascribed to St. Ambrose, but it is not assigned to him by the Benedictine editors, or by Biraghi in his Inni sinceri e carmi di Sant'Ambrogio, 1862. It is certainly ancient, and may possibly be as old as the 5th cent. Mone, p. 372, cites it as in an 8th cent. ms. at Darmstadt, and in two ms. of the 8th cent. at Trier; in each case appointed for Prime. It is found in three ms. of the 11th cent. in the British Museum (Vesp. D. xii. f. 7 b; Jun. A. vi. f. 21; Harl. 2961 f. 219 b). In the Lat. Hymns of the Anglo-Saxon Church (Surtsee Society), 1851, p. 9, it is printed from an 11th cent. ms. at Durham (B. iii. 92 f. 4). It is also in an 11th cent. ms. at Corpus Christi College, Cambridge (391, p. 230); in the St. Gall ms. 313, 314 of the 11th cent., &c. In almost all Mediaeval Breviaries, including the Sarum, York, Aberdeen, Mozarabic of 1502, Roman (Venice, 1478, and the revision of 1632) and Paris of 1643: uniformly as a hymn at Prime in the Daily Office. The text is also in Daniel, i. No. 48, with a reference at iv. p. 42 to it as in a Rheims ms. of the 10th cent.; in the Hymnarium Sarisb., 1851, p. 38; in Wackernagel, i., No. 67; in Card. Newman's Hymni Eclesiae, 1838 and 1865, &c. In the Paris Brev., 1736, it is recast by Charles Coffin, and this text is in J. Chandler's Hymns of the Primitive Church, 1837, No. 3; Card. Newman's Hymni Eclesiae, 1898 and 1895; Macgill's Songs of the Christian Church, 1876.

Both forms of this hymn have been tr. into English, and have come into extensive C. U. as follows:—

1. The Original Text.


2. Now hath arisen the star of day. By H. Alford, in his Ps. & Hy., 1844, No. 106; and again in his Year of Promise, 1867.

3. Now doth the sun ascend the sky. By E. Caswall, in his Lyra Catholica, 1849, p. 9; and again in his Ps. & Hy., 1873, p. 9. This was repeated in Oldknow's Hymns, &c., 1850; with slight alterations in the People's H., 1867; and also in other collections.

4. Now that the daylight fills the sky. By J. M. Neale, in the Hymnal N., 1852, No. 4. This is given unaltered in several hymn-books. In H. A. & M., 1861 and 1875, it begins with the same first line, but the text is very much altered by the compilers. This is repeated in Kennedy, 1864, No. 421. The text in Pott's Hymn, &c., 1861, is altered by the editor. In the S. P. C. K. Church Hymn, 1871, the text of H. A. & M. is taken with slight alterations. The text in Thringly's Coll., 1882, is Neale's tr. altered by Thing. In addition to these it is altered in the English Hymnal, 1852 and 1861, to "Now that the day-star mounteth the sky [on high];" in the Sarum Hymn., 1868, "While now the daylight fills the sky;" and the Hymnary, 1872, "Again the daylight fills the sky." When these arrangements of Neale's tr. of the hymn are all taken into account it is found that his tr. is the most widely used of any.

5. The star of light is rising bright. By W. J. Blew, in his Church Hymn & Tune Bk., 1852-55, and again in Rice's Sel. from the same, 1870.

6. As mounts on high the orb of day. By R. C. Singleton, written in 1867, and pub. in his Anglican H. Bk., 1868.

7. The star of light ascending the sky. By G. Moultier, in his Hymns and Lyrics, 1887, and the Irissenge Hymn, for the Use of the Churches, 1871.

Other translations are:—

2. The morning star has risen, and we. W. W. Hull, in his Coll. of Hymn, 1833.
5. You herald star hath brought the morn. Hymnarium Anglicanum, 1844.

2. *To day, 0 Lord, a holier work.* This tr. in *H. A. & M.*, 1861 and 1875, in *Kennedy*, 1883, and others, is Chandler’s tr. altered by the compilers of *H. A. & M.*

3. *To day, 0 God, Thy mind resolves.* This tr. in the *Hymnal for the Use of St. John the Evangelist*, &c., *Aberdeen*, 1870, is Chandler’s tr. altered by the editor.

4. *To day, 0 Lord, Thy will resolves.* This tr. in the *Hymnary*, 1872, is also Chandler’s tr. but altered by the editors of the *Hymnary*.

**Translations not in C. U.:**

1. *Now a holier work, 0 Lord.* *J. Williams*, 1839.

2. A greater, holier work this day. *J. D. Chambers*, 1842.


**Translation in C. U.:**

Behold the radiant sun on high. By *J. D. Chambers*, in his *Lauds & Sons*, 1857, p. 38, in 3 st. of 4 l. This was repeated, with alterations, in the *Hymnary*, 1872.

**Translations not in C. U.:**

1. And now the sun’s meridian beam. *J. Chandler*, 1837.

2. The sun is soaring high. *J. Williams*. In the *British Magazine*, Jan. 1834, and his *Hymns. tr. from the Parisian Brev.*, 1839.

3. Fast climbs the sun heaven’s crystal mount. *W. J. Blew*. 1852. [J. J.]

**Jam toto subitus vesper cat polo. [B. V. M.]** The hymn at Matins in the office of the Seven Dolours of the B. V. M., commemorated on the 3rd S. in September. This office has been added to the *Roman Breviary* since 1736. It is bound up with the *Para Autummalis* of the British Museum copy of the *Antwerp ed.*, 1757, and was authorized then for use in Germany by the “Fratres ordinis servorum B. M. V.” In the Kempken ed., 1746, it is given among the offices not of universal obligation, and marked as to be used in all the hereditary possessions of the House of Austria. The text of this hymn is in recent editions of the *Hymnary*, and also in *Daniel*, iv. p. 506. *Tr.*:—

Come, darkness, spread o’er heaven thy pall. By *E. Caswall*, in his *Lyra Catholica*, 1849, p. 171, and again in his *Hymns. & Poems*, 1873, p. 93. It has been repeated in a few hymn-books. Another *tr.* is, “Let darkness vanish from the heavens now, by *J. Wallace*, 1874. [J. M.]

**Janus, Martin,** seems to have been a native of Silesia, and to have been born about 1629. After receiving his license in theology, he became Preceptor of the two churches at Soran, in Silesia, then, about 1653, was appointed Rector of the Evangelical School at Sagan, and Preceptor at the church near the Eckersdorf gate. He became Pastor at Eckersdorf about 1664, but was expelled by the Imperial Edict of March 13, 1668, by which all Evangelical pastors and teachers were driven out of the principality. He is said to have become Preceptor at Ohlau, in Silesia, and d.
thence about 1662. The only hymn by him tr. into English is:—

Jehan Calvin (?). [Praise to Christ.] This hymn, entitled "Salutation à Jésus-Christ," first appeared in the edition of the French Psalter, published at Strasbourg in 1545, the Strassburg copy of which unfortunately perished in the destruction of the Town Library during the bombardment of Strasbourg in the Franco-German war. It has been ascribed to Calvin, but F. Bovet, in his Histoire du Psautier des Églises Réformées, 1572, and M. E. Reuss, of Strasbourg, who included it in 8 st. of 8 lines in the "Lesser Works of Calvin," 1867, vol. xxxiv., both regard his authorship as very doubtful. O. Donen, in his Clément Marot et le Psautier Humanist, 1879-78, thinks it probable that the author was Jean Garnier, then Minister of the French Congregation at Strasbourg. Mr. Baumer gives an interesting summary of the evidence as a preface to his translation (see below). It is tr. as


Jehovah! 'tis a glorious Name. P. Doddridge. [Trust in Jehovah.] In the D. M. S. this hymn is headed, "The Saint encouraging himself in the Lord his God," and is dated Oct. 9, 1787. It was included in J. Orton's ed. of Doddridge's (posthumous) Hymns, &c., 1755, No. 20, in 3 st. of 4 l., and again in J. D. Humphry's ed. of the same, 1839, No. 24. In the Baptist H., 1879, it is slightly altered. [J. J.]

Jelecky, Johannes, better known in the Germanised form Oleksey, was ordained a priest of the Bohemian Brethren's Unity in 1555. He was sometime President of the community at Fulnek, in Bohemia, and afterwards at Graslitz, in Bohemia. He d. at Graslitz, Dec. 28, 1568. He was sent by Bp. Blaschow to negotiate with the Abbatas of Austerlitz. To the Kirchengemeinde, 1566, he contributed 22 hymns and translations. Two have passed into English, of which one is noted under Augusta, J. The other is

Danksagt dem Herrn. Children, as above, in 7 st. In Wackerlegel, iv. p. 364. Tr. as "In Faith, O teach us," beginning with st. v., as No. 279, in pt. i. of the Moravian H. b.c., 1754.

Jersey, Margaret Elizabeth Villiers, née Leight, Countess of, eldest daughter of Lord Leigh, of Stoneleigh, in the county of Warwick, was b. Oct. 29, 1849, and in 1870 was married to the Earl of Jersey. In 1871 the Religious Tract Society published a small collection of her hymns and poems under the title of Hymns and Poems for little Children. A second series under the same title appeared in 1873. They were mostly written by Lady Jersey before she married, for the use of a little sister, it being difficult to find hymns composed in language simple enough for a very young child. And certainly they are distinguished by a charming simplicity both of thought and language. Six of these hymns were included in W. R. Stevenson's School Hymnal, 1880. Some of these are repeated in the Voice of Praise (London S. S. Union) and other collections. Her hymns in C. U. are:—

1. Here am I, for thou didst call me. Child Samuel.
4. O let me praise my God and King. Praise to God the Father.
5. Speak the truth, for that is right. Speaking the Truth.
6. There are many lovely things below. Heaven.

Jerusalem, Jerusalem, enthroned once on high. Bp. H. Heber. [Christ Weeping over Jerusalem.] Pub. in his posthumous Hymns, &c., 1827, p. 102, in 5 st. of 4 l., and appointed for the 10th S. after Trinity, the account of Christ weeping over Jerusalem being the Gospel for that day. In T. Darby's Hymns for the Church of England, ed. 1861-1875, it is altered to "Thou city of Jerusalem." The original is in several collections. [J. J.]

Jerusalem Luminosa. [Eternal Life.] This hymn, in 100 lines, was first pub. by Mone, No. 304, from a 13th cent. ms. at Karlsruhe, in which it is entitled, "On the glory of the heavenly Jerusalem as concerning the endowments of the glorified body." Of this and the two cognate hymns of this ms. ("Quiquis valet" and "In domo Patria," q. v.) Dr. Neale says, "The language and general ideas prove the writer [unknown, but apparently of the 13th cent.] to have been subject to the influence of the school of Geert Groot and Thomas Kempis" (Hymns chiefly Medieval on the Joys and Glories of Paradise, 1865, p. 44). Lines 25 ff. "In tu numquam nibilata," may be compared with a passage in St. Cyprian's De laude marisfcrifiti:—

"All things there have nothing to do with either cold or heat; nor do the fields rest, as in autumn; nor again does the fertile earth bring forth fruit in the early spring; all things belong to one season, they bear the fruits of one summer: indeed, neither does the moon serve to mark the months, nor does the sun run through the spaces of the hours; nor does the day pass, to give way to night; joyful rest reigns over the people, a placid dwelling contains them."

Dr. Neale's rendering of the II. 23-30 is:—

"There the everlasting spring-tide
Sheds its dew, green repose;
There the Summer, in its glory,
Cloudless and eternal glories;
For that country never knowth
Autumn's storms nor winter's snows."

Translation in C. U.:—

Light's abode, Celestial Salem. By J. M. Neale, pub. in the H. Notted, 1858, in 7 st. of 6 l., and again in his Hymns chiefly Medieval on the

2 P 2
Jerusalem, my happy home. [The Heavenly Jerusalem.] The importance of this poem, the varying forms in which it, or some portions of it, are found in modern hymn-books, and the doubt which attaches to its authorship, necessitate an exhaustive treatment of its text and history. The fact that two versions are known, both dating from the latter part of the 16th cent. (those of F. B. P. and W. Prid), points naturally to a common source from whence each was taken. After indicating this probable source of the poem, we will give the text and history in detail.

1. Probable Source of the Poem. For some centuries the work was known as The Meditations of St. Augustine (liber meditationum) had been popular, and had widely influenced the thought of the Church. At the time of the Reformation, Roman Catholic and Protestant alike vied in translations of it, in whole or in part. In many editions Card. P. Damiani’s hymn on Paradise, “Ad perennis vitae fontem,” is given as a part of the Manual, and has thus become frequently ascribed to St. Augustine. In the Liber Meditationum [ed. Dini Aurelii Augustini Hipponensis Episcopi Meditationes, Soliloquia et Manuale, Venice, 1533, c. 25] the following passage is found:


This passage, together with Card. P. Damiani’s hymn, seems to have been the source of the hymn by F. B. P., as it is certainly of that by W. Prid.

2. The Hymn by F. B. P. This is in a ms. book in the British Museum, numbered Add. 15,225. The ms. is unedited, but is of the latter part of the 16th or the beginning of the 17th cent. The full text is as follows:-

A SONG MADE BY F. B. P.
To the tune of Diana.

"1 Hierusalem my happy home
When shall I come to thee
When shall I come to thee
Thy loyes when shall I see;

"2 O happy harbour of the saints
O sweet and pleasant sojourn
In thee may I may be found
No greene, no care, no toyle;

"3 In thee no sicknesse may be seen
No hurt, no ache, no sore
There is no death, no agie devill
There is life for evermore;

"4 No dampshe mist is seen in thee
No cold, no darksome night
There everie sandle shines as the sunne
There god himselfe glorius light

"5 There lust and lust and lust will not dwell
There envyies nor may see
There is no hunger beate nor cold
But pleasure everie way;

"6 Hierusalem Hierusalem
God grant I on e may see
Thy endless loyes and of the same
Partake wee to see;

"7 Thy wales are made of precious stones
Thy holwaires Diamonde square
Thy gates are of right orient pearle
Exceedinge rich and rare;

"8 Thy terrace and thy pinacles
With carbuncles doth shine
Thy verticl streets are paved with gold
Surpassing cleare and fine;

"9 Thy houses are of ivory
Thy windows cristale cleare
Thy tyles are mad of beaten gold
O god that I was there;

"10 Within thy gates no darkness doth come
That is not passinge,cleane
Noe spiders web, noe durt noe dust
Noe filthe may there be seene
Ab my sweete home Hierusalem
Would god I in thee
Would god my sweete at end were an at
Ab my loyes that I might see;

"12 Thy saints are crowned with glorie great
They see god face to face
They triumph still, they still rejoyce
Most happy is their case;

"13 Woe that are beere in banishment
Continuallie doe mourne
We sighs and sobs, we weepes and weales
Perpetually we grieve

"14 Our sweete is mixt with bitter saile
Our pleaure is but paine
Our loyes scarce last the looking on
Our sorrows still remaine

"15 But there they lie in such delight
Such pleare and such play
As to them a thousand yeares
Both seeme as yeaste day

"16 Thy vinardes and thy orchardes are
Most beutifull and faire
Full furnished with trees and fruits
Most wonderfull and rare

"17 Thy gardens and thy gallant walks
Continually are greene
There grows such sweete and pleasant flowers
As noe where elles are seen
JERUSALEM, MY HAPPY

"18 There is nectar and ambrosia made
There is muske and civette sweete
There is saffron and honey drawn
And trabon under fete

19 There cinnamon there sugar groes
There darne and balme abound
What tongue can tell the sweete concele
The loyes that are found there are

20 Quyth through the streetes with silver sound
The knaves the drakes and the booke
Upon whose bonkes on evarie syde
The wood of life doth growe

21 There trees for evermore beare fruits
And evermore doe springe
There evermore the Angels sit
And evermore doe singe

22 There sawd stands with harpe in hand
As master of the Queene
Tenn thousand times that mane were blest
That might this musicke hear

23 Our Ladie singes magnificat
With tune surpassing sweete
And all the virgines beare their parts
Silence about her feete

24 To Deum deth Saint Ambrose singe
Saint Augustin deth de the like
Ouid Ninecon and Zacharias
Have not their songs to seek

25 There Magalene hath left her home
And cheerefully doth singe
With blessed Saints whose harmonie
In evry streete doth ringe

26 Hierusalem my happie home
Would god I were in thee
Would god my woes were at an end
Thy loyes that I might see

In 1601 this hymn, abbreviated to 19 stanzas, was printed in The Song of M'ry the Mother of Christ . . . . with the Description of Heavenly Jerusalem. London: E. Alle, 1601. This text, being derived from the above, is very corrupted and incomplete, and variations in arrangement and in phrase are numerous. These two versions, if the latter is not derived from the former, must have had one common source, and suggest the possibility of an earlier and probably printed version of the hymn now unknown being the source of both.


From this hymn or song of 176 lines we will quote those stanzas only which have to do with the New Jerusalem. It reads:

"Psalm of Zion.

1 O Mother dear Hierusalem,
Jehovah throne on thee,
O Sacred City, Queen and Wife,
Of Christ eternally.

2 May God long to see thy face,
That we may live with thee for euer:
Thy glorious beauty to behold,
My mind is set on fire.

3 Our brightly Queen in glory clad,
In honour and degree,
All fairer than an exceeding bright
Two spot there is in thee,

4 O perennial saint and daughter faire
Of love, without annoy
Triumph, for in thy beauty brave,
The King doth greatly joy

5 Thy port, thy shape, thy stately grace,
Thy favour faire in decee:
Thy pleasant new and countenance,
All others doth exceede.

Stanzas 6–12, which follow, are an indifferent paraphrase of passages from The Song of Solomon. The writer returns to his subject in st. 13–18:

JERUSALEM, MY HAPPY

"13 0 then thirse haste should my state
In happinesse remaine;
If I might once Thy glorious Seate,
And princely place attaine.

14 And view thy gallant gates thy walls
Thy streetes and dwellings wide,
Thy noble troop of Citizens
And mightie King beside.

15 Of stones full precious are thy towers
Thy gate of pearles are told
There is that Alleluia sung
In streets of beaten gold

16 Those stately buildings manifold,
On squared stones do rise
With Nayphro de-kt, & lofty frames
Enclosed Castellwise.

17 Into the gates shall none approach
But honest, pure and clean:
No spot, no fault, no loathsome thing,
Shall enter in (I meanse).

18 O mother dear Jerusalem,
The comfort of vs all,
How sweate thou art and dilicate,
An thing shall thee befall.

Stanzas 19–22 are much in common with F. B. P.'s hymn. Stanzas 23–28 are:

"23 He is the king of kings beset,
Amidst his Seruants right:
And they his happe household do,
Do serue him day and night.

24 There, there the quiers of Angels sing,
There the supernall sort
Of Citizens (that hence are rid
From dangers desper) do sport.

25 There be the prudent Prophets all,
Thrapostilles six and six:
The glorious martirs on a row,
And Confessors betwixt.

26 There doth the crew of righteousness men,
And matrons all consite:
Young men & maides that here on earth
Their pleasures did resist.

27 The sheepe & lambs that hardly scape,
The snares of death and hell,
Triumph in joy everlasting
Whereof no tongue can tell.

28 And though the glory of each one
Doth differ in degree,
Yet is the joy of all alike,
And common (as we see)."

Stanzas 29–33 continue to borrow from the Meditations of St. Augustine. At the close of st. 34 the writer takes a fresh departure, and referring to our Bless'd Lord, says:

"According to his promise made
(Which here I encounter),
and st. 35–38 consist of "enterlaced" texts accordingly. Stanzas 39, 40 are of no special note; and the poem concludes with st. 41–44:

"41 0 blessed are the pure in heart,
Their Sovereign they shall see;
And they most happy heavenly sights
That of his household bee.

42 Wherefore, O Lord, dissolve my bonds,
My glories and settings strong:
For I have dwelt within the tents
Of Cedar o'er long.

43 And grant, O God, for Christ his sake,
That once deside of strife,
I may thy holy hill attaine,
To dwell in all my life.

44 With Cherubines and Seraphines,
And holy soundes of men:
To sing thy praise O Lord of hostes,
For ever and ever. Amen."

In his Preface to The Glass of Vaine Glory, Prid says this is a "Song of Solomon which I have here translated out of S. Augustine's Booke of Prayers, Chap. 24, into English metre. . . . I have as near as I could possibly, followed the varie words of mine Authour.

To this point the history is clear. It is certain that W. Prid translated direct from the work known to us as St. Augustine's Meditations; and it is highly probable that F. B. P. derived his directly from the same source, or
indirectly through the translation of another. It now remains for us to show how later writers have availed themselves of these materials.

iv. Additional forms of the Hymn. From this point we have a great variety of texts, the more important of which are as follows:

(1) The most noted of these is a broadside of the 18th cent., which was reprinted by Dr. H. Bonar in his work "The New Jerusalem; a Hymn of the Old Time," 1852. Dr. Bonar attributes this text to David Dickson, a Scottish Presbyterian Minister (1563-1663). It is in 448 lines, all of which, with the exception of II. 26-32, and 233-257, are altered either from F. B. P. or from W. Prid. From the following extract from Robert Wodrow's "Life of D. Dickson," 1726, it is evident that Wodrow gathered the production as an original poem by Dickson:

""Some short poems on pleasurable and serious subjects, such as the Christian Sacrifice," O Mother dear, Jerusalem," and (as somewhat larger, octavo 1649), "True Christian Love," to be sung with the common tunes of the Psalms...." This is all of this I have seen in print.

The opening stanza of this combined version of F. B. P. and W. Prid. is:

"O Mother dear, Jerusalem!
When shall I come to thee?
When shall my sorrows have an end,
Thy joys, when shall I see?
O happy harbour of God's saints!
O sweet and pleasant soil!
In thee no sorrow may be found
No grief, no care, no toil."

The full text is given in Dr. Bonar's work as above.

(2) Contemporary with this broadside in Scotland was another in England. It is in the Robinson Collection, 4to, 566, 167, and entitled "The true description of the everlasting joys of Heaven. To the Tune of, 'O man in desperation.'" It is undated, but "Printed for P. Coles, T. Vere, and J. Wright," who are known to have issued many broadsides, ranging from 1650 to 1670. This broadside is more plentiful from external evidence, circ. 1660, or a little later. The first six stanzas will be sufficient to show that it is merely F. B. P. more or less altered, and that it contains no trace whatever of W. Prid's version.

"1 Jerusalem, my happy home,
When shall I come to thee?
When shall my sorrows have an end?
Thy joys, when shall I see?
O happy harbour of God's saints!
O sweet and pleasant soil!
In thee no sorrow may be found
No grief, no care, no toil."

The last three stanzas (which we have given in italics to mark them off from the rest) are the familiar lines prefixed in an altered form to several editions of the English Bible in the early part of the 17th cent. and beginning —

"Here is the spring whence waters flow.
By a slight alteration in the opening line that and the eleven lines which follow are made to set forth the beauties and treasures of Holy Scripture instead of those of Heaven. (See Variants.) The concluding lines of the poem fix the date at a short time after the Restoration of Charles II. (1660): —

"God still preserve our Royal King,
Our Queen likewise defend,
And all their happy, joyful days good Lord, unto them send.
Then to conclude I end my song
wishing health, wealth, and peace;
And all that wish the Common wealth, good Lord their wis increase."

(v.) Another transformation of F. B. P.'s text appeared in "Psalms and Hymns..., by W. S., London," 1725. It is in 40 st. 4, and is superior to many arrangements of the poem. The following lines are fair specimens of the rest —

"There David sits with Harp in Hand
As Master of the Choir:
Most happy they who understand,
And may His Muse hear."
Jesus, thy joys divine. [The Heavenly Jerusalem.] This poem, in 27 st. of 8 l., and headed by 1 st. in 4 l., appeared in The Song of Mary the Mother of Christ, containing the story of his life and passion, the tears of Christ in the garden; with the description of the Heavenly Jerusalem, 1601. (See "Jerusalem, my happy home.") This poem was partially reprinted in the Parker Society's Select Poetry of the Reign of Queen Elizabeth, 1845, p. 427. It is from this poem that Kennedy, 1868, "Jerusalem, thy joys divine," is compiled. [W. T. B.]

Jervis, Thomas, a. of a Presbyterian minister of the same name, was b. at Ipswich in 1748, and educated for the ministry at Hoxton. In 1770 he was appointed classical and mathematical tutor at the Exeter Academy. From 1772 to 1783 he was tutor to the sons of the Earl of Shelburne, at Bowood, where Dr. Priestley was librarian. In the latter year Jervis succeeded Dr. A. Rees at St. Thomas's Southwark, moving in 1796, after the death of Dr. Kippis, to the Prince's St. Chapel, Westminster. From 1808 to 1818 he was minister at the Mill Hill Chapel, Leeds. After his retirement he lived in the neighbourhood of London, and d. there in 1833. Jervis was one of the four editors of A Coll. of Hymns & Ps. for Public & Private Worship, London, 1795. [See Unitarian Hymnody.] He contributed 17 hymns to the 1st ed., and 4 to its Supplement, 1807. Of these several are found in later Unitarian collections in G. Britain and America, including:—

2. Great God! the attributes divine. Confidence in God.
3. Lord of the world's majestic frame. Praise a Duty.
5. Sweet is the friendly voice which [that] speaks. Peace to the President.
6. Thou, Lord, in mercy will regard. Pardon.
7. With sacred joy we lift our eyes. Divine Worship.
8. This is given, laudes Domini, N.Y., 1844, am
9. "With joy we lift our eyes." These hymns all date from 1795, and the most popular are Nos. 4 and 6. [V. D. D.]
Jesaiä, dem Propheten, das geschah.  

M. Luther.  [The Sanctus.] This paraphrase of Isaiah vi. 1-4, was 1st pub. in Luther's Deutche Messe und ordnung Gotts Dienste, Wittenberg, 1526, repeated in the Erfurt G. B., 1527, the Geisthche Lieder, Wittenberg, 1:29 and 1534, etc., in 16 l., entitled "The German Sanctus." Thence in Wackenagel, iii. p. 18. Also in Schircks's ed. of Luther's Geist. Lieder, 1854, p. 58, the Unv. L. S., 1851, No. 191, etc.  

According to the ritual directions of the Deutche Messe, in the Holy Communion the bread was consecrated and received by the communicants, and then this Sanctus, or else Luther's "Gott selig lobest," or "Jesus Christus unser Herr Amsterdam," from Hesse was sung. The wine was then consecrated and received (see Blatter für Hymnologie, 1882, p. 89).  

Translation in C. U.:—  

Unto the seer Isaiah it was given. By A. T. Russell, for his Ps. & Hym., 1851, No. 13.  

Other trans. are, (1) "We read that to Isaiah it befell," by Miss Pry, 1845, p. 136. (2) "To Isaiah the angel spoke," by J. Anderson, 1846, p. 52. In his ed. 1897, p. 99. It begins, "sends, the angel of God." (3) "The Angel depicted to him," by Dr. J. Hunt, 1852, p. 165. (4) "Issaiah, filled with deep prophetic grace," by Dr. W. M. Roydhouse, in the Keen's Review, gettysburg, Oct. 1852. (5) "These things the seer Isaiah did behold," by R. W. W. 1854, p. 58, repeated in Harper's, 1854, p. 64. (6) "To Isaiah, the prophet, this was given," by Dr. G. MacDonald, in the Sunday Magazine, 1867, p. 411. In his Elogia, 1876, p. 111, it begins, "Unto the seer Isaiah it was given." [J. M.]

Jesu, accept the grateful songs.  

C. Wesley.  [Jesu All in All.] Pub. in Hym. & Sac. Poems, 1749, in 22 st. of 4 l., and headed "After Preaching in Church." (P. Works, 1862-79, vol. v. 110). From this one of the most popular cantos in use by the Methodist bodies was given in the Ws. H. Bk., 1780, No. 36, as "Jesus the Name, high over all." It is composed of st. ix, x, xii, xxii. and xxiii. This canto, with the omission of its st. i. and iv. was given as "Jesus, the Name to sinners dear." in Dr. Alexander's Augustinit H. Bk., 1849 and 1865. G. J. Stevenson's note on the Wes. H. Bk. cento in his Meth. H. Bk. Notes, 1865, p. 45, is long and interesting. The last stanza:—  

"Happy, if with my latest breath,  
I may but gasp His Name;  
Praise Him to all, and cry in death,  
"Behold, behold the Lamb,"  
as had a special charm for many Ministers of the Gospel. Several instances are given by Stevenson as above. [J. J.]

Jesu, at Whose supreme command.  

C. Wesley.  [Holy Communion.] Pub. in Hym. & Sac. Poems, 1742, and again in the Hsps. for the Lord's Supper, 1745, No. 30, in 8 st. of 4 l. (P. Works, 1868-72, vol. iii. p. 237). With slight alterations it was included in the Wes. H. Bk., as one of the "Additional Hymns," in 1840. It has passed into several collections in G. Britain and America. In addition two forms of the text are in C. U.:—  

1. Blest Jesu, to Thy gracious Board. This form, opening with st. ii., slightly altered, was given in the Statituary H. Bk., 1857, and is repeated in other hymnals.  
2. Jesu, by Thy supreme command. This text in the Hymnary, 1872, is Wesley's very much altered, together with the omission of st. iii., and the addition of a doxology. [J. J.]

Jesu Corona celisior.  [Common of Confessors.] This hymn is cited by Morel, p.179, as in a 14th cent. ms. at Einsiedeln. It is also in a ms. of, at the latest, 1415, in the British Museum (Add. 30014 f. 167 b), in the St. Gall ms., No. 526, of the 15th cent., in the Roman Breviary (Venice, 1478), the Ambrosian Breviary, 1539, etc. Daniel, I, No. 98, gives the older text and also the revised form in the Roman Breviary of 1532, "For Feasts of a Confessor and not a Bishop." Mone, No. 747, gives only Daniel's st. viii., beginning "Anni recurto tempore," from a 15th cent. ms. at Karlsruhe. He thinks that itsmetrical form proves it to have been composed in France in the 11th cent. The Roman Brev. text, 1632, is in Card. Newman's Hymni Eccleiae, 1838 and 1865. [J. M.]

Translation in C. U.:—  

Jesus, eternal Truth sublime. By E. Caswell, pub. in his Lyra Catholica, 1849, p. 219, in 8 st. of 4 l., and again in his H. & P. 1873, p. 115. It is found in a few collections, including Skinner's Daily Service Hymnal, 1864, etc., and the Marquess of Bute's Roman Breviary in English, 1879, vol. i. p. 981.  

Translations not in C. U.:—  

2. Jesus, surpassing happiness. J. Wallace. 1874. [J. J.]

Jesu Corona Virginum.  [Comman of Virgin.] This beautiful hymn, founded on Canticles ii. 16, Isaiah xxxvii. 5, and Rev. xiv. 4, has been ascribed to St. Ambrose, but is not adjudged to him by the Benedictine Editors. Thomao, ii. 492, gives it from a Vatican m. of the 8th cent. It is found in four hymnaries of the 11th cent. in the British Museum (Vesp. D. xii. f. 111 b; Jul. A. vii. f. 68; Harn. 2961, f. 239; Add. 30851, f. 155), and in the Lat. Hsps. of the Anglo-Saxon Ch., 1851, p. 140, is printed from an 11th cent. m. at Durham. (B. iii. 92 f. 41.) It is also in 3 mss. of the 11th cent. at St. Gall (Noa. 387, 113, 414). Among Breviaries are cited in the Roman (1478), Ambrosian of 1539, Sarum, York, Aberdeen, etc., the Sarum use being at London and Second Vespers on the festivals of Virgins and Martyrs. Daniel, i, No. 99, gives the text, and at iv. pp. 140, 368, cites it as in a 10th cent. Rheinma ms., and in a 9th cent. ms. at Bern. The Roman Brev. text is also in Card. Newman's Hymni Eccleiae, 1838 and 1865. [J. M.]

Translations in C. U.:—  

1. Thou Crown of all the Virgin choir. By E. Caswall, pub. in his Lyra Catholica, 1849, p. 221; and again in his H. & P. 1873, p. 116, but altered to "Dear Crown of all the Virgin choir." The original text is given in Roman Catholic hymn-books for missions and schools. It is also in other collections.  
2. Jesu, the Virgin's Crown, do Thou. By J. M. Neale in the 1838 ed. of the H. Noted. The most popular form of this text is its altered text by the compilers of H. A. & M., 1861 and 1875. It begins with the same first line, and is in several collections.  
4. O Jesu, Crown of Virgin, Thou. This in the Hymnary, 1872, is Dr. Neale's text, as above, altered by the Editors of the Hymnary,
Jesus dulcis memoria. St. Bernard.
[The Holy Name of Jesus.] This hymn has been generally (and there seems little reason to doubt correctly) ascribed to St. Bernard; and there are many parallels to it in his genuine prose works, especially that on the Canticles. It has been variously dated 1130, 1140 or 1153; but as positive proof is lacking that it is unquestionably the work of St. Bernard it is manifestly impossible to fix a date for its composition. The years 1130 and 1140 were very stormy times indeed with him, and have nothing in common with the hymn. [See Bernard of Clairvaux, p. 136, l.] Possibly it was written shortly after the Second Crusade which he preached (1146), and for the disasters of which he was blamed. The most probable moment of his life would then be about 1150, when he was residing in retirement and was weary with the world. Dr. Schaff in his Christ in Song justly styles the hymn as the "sacred and most evangelic hymn of the Middle Ages." It is, however, open to the charge of edifying round its subject, so that Abp. Trench says of it:

"With all the beauty of the stanzas in particular, the composition, as a whole, lags under the defect of a certain modernity and want of progress." It is best known as the Joyful (or Jubilee) Rhythm of St. Bernard on the name of Jesus; but sometimes by the title of In commemorationem dominicæ passionis. The title Cursus de aeterna sepulcriis was probably suggested by Ecclesiastical xxiv. (especially vv. 20, 21; see Dr. Edensheim in the Speaker's Commentary on the "Apocrypha"), the Eternal Wisdom being Our Lord Jesus Christ.

I. MS. forms of the Text.
The earliest form of the text now known (and it may be added the best, and most probably the original) is contained in a MS. of the end of the 12th. cent., now in the Balliol, Oxford, Laud Misc. 668 f. 101), in 42 st. of 4 i. The first lines of these stanzas are:

1. Dulcis Jesus memoria.
2. Nihil cantitur suavis.
3. Jesus spes penitentiarum.
4. Jesus dulcedo cordium.
5. Nec lingua potest dilectio.
7. Cum Maria dictu.
8. Tumblam profundum flexibus.
10. Mane nobiscum Domine.
11. Amor Jesu dulcisimnus.
13. Jesus ancitor clementiae
15. Tua Jesu dilecto.
16. Qui te gustans, estiam.
17. Quem ut in amor oblatum.
18. Jesum deus angelicum.
19. Deus doctus est a nobis.
20. Amor te continuas.
21. Jesum summi beatae

"Jesus, sweetest love of mine." J. Wallace, 1874.

[J. M.]
Practically the same form is found in a 13th cent. ms. in the Bollandist (Rasellinum, C., 510 f. 3 b; also beginning Dulcis Jesu); and in a ms. of 1288 at Einsiedeln. The text of the Einsiedeln ms. is printed by Morel, No. 106, though no important difference being that this ms. does not contain stanza 39. The hymn is also found in a ms. of the 15th cent. in the Bibli Nat., Paris (Fonds italics, 559 f. 106. This ms. contains the poems of Jacobus de Beneficetis, otherwise called Jacopone or Giacopone da Todi), in 43 st. From a collation kindly supplied by M. Leopold Delisle, the chief librarian, it appears that in this ms. stanza 27 is omitted and two stanzas added, viz.: 43. Jesu stringam vestigata. 44. Vent, vent, Rex optimus. A ms. of the 15th cent. at Mainz (see Morel, i. p. 332) contains in all 50 st., viz., 1-42, 44 as above, and:— 45. Ora nostrum quando visitas. 46. Hos probat ejus passio. 47. Hic amantem diligite. 48. Jesu mi bose, sentiam. 49. Te verum iunem patriae together with the following:— 50. Tuum dulcem sitio, quae semel redievo, In me qua desidio, Et periculis et castitatis, Ad te, Jesu, respicio. 51. Hic amore est suavitas Ine sanctas et puritas; Nam Deus est et charitas. Among the St. Gall ms. the hymn is found in No. 1894, in a hand of 13th cent.: in No. 519 cir. 1438, and No. 520 of 1436. Herr Iddonson, the librarian, has kindly informed me that these three ms. all contain st. 32; but that of the stanzas numbered 43-51 not one is found in No. 1894, and in Nos. 519, 520, only stanza 48. The variations of text are exceedingly numerous and very bewildering. The ms., moreover, not only disagree as to the order of the stanzas, but often as to the order of lines and words in the individual stanzas. As in the four earliest ms. none of the stanzas 43-51 are to be found (one, viz., st. 48 is in Morel's Frankfurt ms. of the 14th cent.; the rest have not been traced earlier than the 15th cent.) it is hardly likely that they are by St. Bernard; and st. 44 has not the quadruple rhyme. These stanzas are quite unnecessary to the hymn and break its course, though in themselves some of them are not at all unworthy of St. Bernard.

II. Printed forms of the Text.

A form in 48 stanzas (viz. 1-42, 44-49) is found in the Benedictine ed. of St. Bernard's *Opera*, Paris, 1719, and later editions. *Daniel*, i. No. 206, gives it in 48 st. (from Bernard's *Opera*, Paris, 1590, q. c. Fabricius's *Poetorum vet. eccles. opera Christiana*, Basel, 1584, and other sources), viz., st. 1-42, 44-49, adding in his notes st. 43 from Fabricius, and the readings of the *Roman Breviary*, 1722; while at iv. pp. 211-217 he gives further notes principally from *Mone*. [For order of stanzas see below.] St. 37 here begins "Coeli elvis oecurrite" (1, 2), and st. 49 "Tu fors misericordiae" (1, 2).) The *Lauds* (see above) affords much better text than that which *Daniel* gives, and it is hoped will not escape the notice of future editors of Latin hymns. *Mone*, No. 258, prints 24 st. with a doxology ("Aeterna sapientia," &c.) from a 14th cent. ms. at Frankfurt-am-Main (where the stanzas are in order 1, 2, 3, 9, 5, 20, 11, 18, 48, 15, 16, 19, 21-26, 32, 34, 13, 40, 39, 41); and also gives the readings of a 15th cent. ms. at Mainz (see above). *Waechtergel*, L. No. 183, gives 50 st. from Bernard's *Opera*, 1719, and *Fabricius*, 1564. The full text is also in J. M. Horst's *Paradisum anticanum Christianum*, 1668, and later editions. Centums will be found in Abp. Trench's *Sac. Lit. Poet., 1864* (15 st.); F. A. Marcili's *Latin Hymns*, 1865 (24 st.; Königsfeld, 1847 (11 st.); *Bässler*, 1858 (11 st.), and others.

III. Ritual use of the Rhythm.

The length of the hymn and the fact that it was not especially appropriate for any of the usual offices of the Church made its use for some time limited. In the *Frankfurt* ms., employed by *Mone*, of the 24 st. selected three are apportioned to each of the eight canonical hours of the day; and *Fabricius* arranges the 47 st. of his text according to a similar plan.

The text of *Mone* is the arrangement made by Heinrich Suso, otherwise called St. Amandus or Heinrich von Berg (b. at Constantz, March 21, 1306, became a Dominican 1318, d. in the Dominican convent (in Ulm, Jan. 25, 1365), who was one of the Medieval Mystics, and a member of the society of The Friends of God, along with Tauler (q.v.) and others. In his youth he had taken the Everlasting Wisdom in the Songbook as the object of his love, and in his later years founded a Brotherhood of the Everlasting Wisdom. For this brotherhood he compiled his *logiam sapientis*, or *Horae de aeterna sapientia*. In a ms. of the 14th cent. written in Germany and now in the Brit. Mus. (Add. 18318, f. 141) it is quoted as "Quicumque desiderat sapientiam aeternam familiarium sibi sponsum habebit, ade et haec coelitide desvovit legere." In the printed ed. which the British Museum catalogue dates Venice, 1493, it is marked as "Incipit cursus seu officium de eterna sapientia, compositum a beato Heinricho Suso ordinis praedicatorum." Of this office (meant, as it will be seen, for daily use by the brotherhood) there is a tr. which the British Museum catalogue dates Douay, 1560, and which is entitled *Certany sweete Prayers of the glorious name of Jesus, commonly called Jessat Mattens, with the hower thereto belonging: written in Latin above two hundre yeares ago, by H. Susiane.* This contains a series of 10 st. from St. Bernard which are earlier than any noted below, but are very poor. The first begins, "O Jesu maecle, y't sweetest thought."

The form in 50 st. seems to have been used as a Rosary, being arranged in five decades and answering to the 50 Ave Marias of the Rosary. When a separate office of the Holy Name of Jesus came into general use, apparently about 1500, centos from this poem were embodied in it. Such an office appears to have been added to the *Barnum Breviary* about 1595 (certainly in the Paris ed. 1499), and contains two centos. (i.) "Jesu dulcis memoris," for *Matins*, and (ii.) "Jesu, auctor Clementine," for *Lauds*; and the same centos are in the *Hereford Brev., 1505*; the *Aberdeen Brev., 1560-10*; and the *York Brev., 1526* (not in the *Barnum Brev.*). In the regular *Roman Breviary* the hymn does not appear in any form till the revision of 1568; and then only in the patchwork noted under "Lux alma, Jesu, mentitur," and appointed for the festival of the Transfiguration. An office of the Holy Name seems to have been authorized for use in the Franciscan Order by Clement VII. (Pope 1523-34), but was not authorized for general use before 1721, and by decree of Dec. 20, 1722, was allowed as a double of the second class. It appears in the *Antwerp, 1733*, and later ed. of the *Roman Breviary*, and includes three centos, (i.) "Jesu dulcis memoris," for *Vespers*; (ii.) "Jesu, Rex admirabilis," for *Matins*; (iii.) "Jesu decus angelicum," for *Lauds*. In the
IV. Translations into English.

After giving an account of the full tr. of the poem, we proceed only with those cantus which have been tr. into English, and most of which are in C. U. at the present time. As in annotating the tr., we follow the text of Danieli (which is itself the Benedictine text), a comparative table is here given to serve as a chart. The columns headed D represent the stanzas in the order in which Danieli gives them; and the columns headed M the order in which the corresponding stanzas are given in Section I of this article.

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V. Translations of the Full Form.

1. A full tr. was given by E. Caswall in his Musique of Mary, 1858, and again in his Hymns & Poems, 1873, p. 139. In this he repeated several stanzas of his earlier tr. from the Roman Brevary (see below), including four of the five stanzas which compose the Vesper hymn. This tr. has been broken up into the following cantus:

(l.) Jeux dulcis memoria = Jesus, the very thought of Thee. Usually the tr. of the Roman Brev. text is followed here.

(ii.) Jeux Rex admirabilis = 0 Jesus, King most wonderful. This is generally given from the tr. of the Roman Brev. text (see below). It is distinguished from that by st. ii., “Stay with us, Lord; and with Thy light.”

(iii.) Amor Jesus dulcisissimus = Jesus, Thy mercies are untold. Composed of st. xii., xiii., xv., vii. in H. A. & M., 1857.

(iv.) Jeux decus angelicum = 0 Jesus, Thou the beauty art. This is usually taken from the Roman Brev. text (see below). It is distinguished from this by st. ii., “For Thee I yearn, for Thee I sigh.”

2. In the tr. of J. M. Horst’s Paradise of the Christian Soul, edited by Dr. E. B. Fusey in 1847, The Pityrm hymn is tr. in five decades of varying metre, thus:

(l.) Jeux dulcis memoria = Jesus, who dost true joys impart.

(ii.) Mane nobis dominum. Domine = Stay with us, Lord, and lift Thy gracious light.

(iii.) Qui Te substant aurantium = They who of Thee have tasted hunger more.

(iv.) Jam quod sequivi video = Now what I sought do I behold.

(v.) Tu mea vita delectatio = Thou art the mind’s delight.

This tr. is not in C. U. It is vigorous and musical, and from it some excellent cantus might be compiled. The tr. used in the tr. of The Paradise of the Christian Soul, pub. by Burns, 1852, is E. Caswall’s as above, divided into five decades.

3. Jeux, how sweet those accents are. By W. J. Copeland, in his Hys. for the Week, &c., 1848, p. 137, reduced to 30 st. of 4 l. In Darling’s Hymns &c., 1887, the following hymns are said to be based on this tr.; but they have so little in common either with Copeland’s tr. or St. Bernard’s original that Mr. Darling may claim them as his own. The most that can be said is that they were suggested by Copeland’s tr.:

1. Lord Jesus, since the faith of Thee.

2. To Thee, O Christ, our thoughts aspire.

3. What name so full of melody.

4. Jeux, name of sweetest thought. By Dr. Eddershain, in his The Jubilee Rhythm of St. Bernard of Clairvaux, &c., 1867. This is a very spirited and musical tr., and from it some five or six cantus of great excellence might be compiled. It has been strangely overlooked. It is in 48 st. of 4 l.


6. O Jesus, Thy sweet memory. By Mrs. Charles in her Voice of Christian Life in Song, 1858, in 19 st. of 4 l. This tr. is rarely quoted in the collections.

VI. Translations from the Sarum Uses.

In the Sarum Brevary there are two cantos, and in the Sarum Gradual one, all of which have been rendered into English as follows:

(l.) Jesus dulcis memoria. This is applied for Matins on the Festival of the Holy Name in the Sarum Brev., 1499, and is composed of the following stanzas: 1, 2, 3, 5, 9, 10, as above. This has been tr. as:

1. Jesus, the very thought is sweet. By J. M. Nasle, in the H. Noted, 1852, No. 18, with added doxology. This tr. may be distinguished from Nasle’s tr. from the Sarum Gradual (below) through st. iv., which reads here “No tongue of mortal can express.” This tr. is found in a large number of hymn-books in G. Britain and America, the text, slightly altered, as in H. A. & M., being the most popular. In the Salisbury Bk., 1867, it begins “Jesus! memorial name so sweet;” and in the Sarum H., 1868, “Jesus, sweet memories of Thy Name.”


3. Jesus, how sweet Thy memory is! To every heart, &c. By J. D. Chambers, in his Laudis Sion, 1857, p. 244.

(ii.) Jesus, utor clementiae. In the Sarum Brev., 1499, this is the hymn for Laude at the Festival of the Holy Name. It consists of st. 16, 22, 33, 37, 25, 43, 45, and an additional stanza. Tr. as:

1. Jesus, Well-spring of all joy. By W. J. Blow, in his Church Hym. and Tune Bk., 1852–55, and again in Rice’s Sel., from the same author, 1870.

2. Jesus, Thou Fount of mercy, hall. By J. D. Chambers, in his Laudis Sion, 1857, p. 245, and again in the Hymnal, 1882, somewhat freely altered as “Jesus, of mercy Source alone.”

(iii.) Jesus dulcis memoria. This longer extract from the poem appears in the Sarum Gradual, 1532, as a Sequence (commonly called the Hymn Sequence) for the Festival of the Holy Name. It consists of st. 1–7, 47, 48. It is tr. as:
JESU DULCIS MEMORIA

Jesu, the very thought is sweet. By J. M. Neale, in the H. Noted, 1858, No. 72, and a few other collections, including the People's H., 1867. It is distinguished from Neale's tr. above by st. iv., which begins "Jesu, Thou sweetness pure and blest," which is also the opening of No. 1474 in Kennedy, 1863, and others. In the Sarum Hym., 1868, No. 67, Pt. I. is composed of st. i.-v. from this tr., and st. vi.-viii. from the tr. above, i. 1 also by Dr. Neale, and in both instances slightly altered; and Pt. II. from this tr. being at st. vii., vii. and ix. also altered.

VII. Translations from the Roman Use.

In the Roman Breviary, 1722, three centos were given for the 2nd S. after the Epiphany, being the Festival of the Holy Name of Jesus, as follows:

(1) Jesu dulcis memoria. This is appointed for Vespers, and is composed of st. 1, 2, 3, 5, and an added st., "Sis Jesu nostrum gaudio," Tr. as:

1. Jesu, the very thought of Thee. By E. Caswall, in his Lyra Catholica, 1849, p. 56; and again in his Hymns & Poems, 1873, p. 33. This tr. is the most widely used of any made from The Rhythm, and is usually given unaltered, except at times a slight change in st. iv. In Kennedy, 1863, it is slightly altered, and st. iii., iv. 5-8, are added from Caswall's tr. of "Jesu, Rex admirabilis."


Other trs. are:


(ii.) Jesu dulcis memoria. This is appointed for Matins at the same Festival, and is composed of st. 9, 11, 4, 14, and the added stanza, "Te not in Jesu's word," Tr. as:

1. O Jesu, King most wonderful. By E. Caswall, in his Lyra Catholica, 1849, p. 57; and his Hymns & Poems, 1873, p. 32. This tr. is widely used.

Other trs. are:

2. Jesu, King of all adored. R. Campbell, 1860.
3. Jesu, the King all wonderful. W. J. Bloom. 1852-55.

(iii.) Jesu, dulces angelicum. This is appointed for Lauds in the same Festival, and is composed of st. 22, 20, 27, 10, 35. Tr. as:

1. O Jesu, Thou the beauty art. By E. Caswall, in his Lyra Catholica, 1849, p. 58; and his Hymns & Poems, 1873, p. 33. This also is in extensive use.


VIII. Translations from the Paris Use.

In the Paris Breviary, 1736, the hymn for Lauds for the Festival of the Transfiguration is:

Jesu dulcescere cordium. This is composed of st. 4, 10, 11, 18, 21, 44, of The Rhythm, and is tr. as:

1. Jesu, the heart's own Sweetness and true Light. By J. Williams, in his Hymns tr. from the Parisian Breviary, 1839.

IX. Various Centos.

The following hymns are translations of stanzas compiled from The Rhythm. They vary much in length and character. Some are in C. U. and others are worthy of that distinction:

1. In Romanus's Hymns & Antics, 1851, there are two centos arranged by Dr. Romanus from various trs., with additions of his own, as:

1. "Jesu, how sweet the memories are."
2. "Jesu, the angels' Light and song."
3. "O Jesu, Thou the glory art."

3. In Dr. Kynaston's Occasional Hymns, 1862, there are two centos from The Rhythm, as:

1. "Source of recollection sweet."
2. "Jesu, Bridegroom, Saviour, Friend."

4. The Rev. R. C. Singleton's tr. in the Anglican H. Bk., 1868, No. 258, "Jesu, how sweet the thought of Thee," is from the Roman Breviary, with an additional stanza (v.) from The Rhythm (s.).

5. In the Roman Catholic Hymn, for the Year, 12 st. are given from The Rhythm, divided into three parts:

1. "Jesu, the very thought of Thee." The 2nd st. begins "No sound, no harmony so gay."
2. "Thou, then, I'll seek, retired apart."
3. "O King of love, Thy blessed fire."

6. The hymn given in the American College Hymn, N. Y., 1876, as, "O Thou in Whom our love doth find," is from E. Caswall's full tr., st. 41, 11, 14, 18, very slightly altered.

7. The hymn, "O Jesus, Lord of all below," in the American Hymn, for the Church of Christ, Boston, 1853, is composed of E. Caswall's tr. of the Roman Breviary form of "Jesu, Rex admirabilis," st. iii.-v. slightly altered.

8. The most popular cento in C. U. is, "Jesu, Thou joy of loving hearts," by Dr. Ray Palmer. It is composed of the tr. of st. 4, 3, 20, 28, 10, of Daniel's text, and appeared in the American Andover Sabbath H. Bk., 1858, No. 686. It is found in all the best English and American hymn-books now in C. U., and is usually given in an unaltered form. In the Hymnary, 1872, it is altered to "O Jesu, joy of loving hearts."

9. In the 1892 Appendix to the Hymnal N., there are two centos: (1) "Tu mentis deliciae," tr. by T. I. Ball as "Thou the spirit's pleasure," and (2) "Jesu, Tus dilecto," tr. as "Jesu! the soul hath in Thy love."

10. Another cento, tr. by Dr. J. W. Alexander, was pub. in Schaff's Kirchenfreund, N. Y., April, 1859; and in Schaff's Christ in Song, 1859 and 1870. It begins, "Jesu, how sweet Thy memory is! Thinking of Thee," &c.

11. In the Primers of 1848 and 1865, and in the Evening Office of 1725, there are the following centos:

1. "Thou, Jesus art the admired King." (1843.)
2. "Jesus the only thought of Thee." (1858.)
3. "If Jesus called to mind impart." (1725.)

These centos are printed in full in O. Shipley's Annus Sanctus, 1884; and the Primers, &c., are described in the Preface to the same [see also Primers.]
JESU DULCISSEME, E THRONO

12. In R. Beza's Church Hymns, 1849, there are 14 st. of 4 l. from The Rhythm, as: "Jesus, how sweet the thought of Thee."
13. Dr. J. Wallace gave 14 st. in 4 l. in his
Hymn of the Church, 1874, as "Jesus, to think of Thee."

This elaborate and extensive use of St. Bernard's Rhythm is almost not entirely unique in hymnody. A few hymns exceed it in number of their translations into English, as the "Adeste Fideles," the "Dies Irae," and the "En feste Burg," but no other poem in any language has furnished to English and American hymn-books so many hymns of sterling worth and well-deserved popularity. [J. J.]

X. TRANSLATIONS THROUGH THE GERMAN

The hymn has been frequently tr. into German.
Four of these versions have passed into English, viz.:

1. Ach Gott, wie manches Herrscheid (q. v.)
2. O Jesus nus, der dein ganzen (Wackernagel, v. p. 464, gives this in 1 st. of 4 l. from the 1612 ed. of Johann Arndt's Paradise-Gärtlein; and also gives a version in 52 st. from the 1711 ed. of the Paradise-Gärtlein. According to Krieger, p. 359, the 1st. of 1612 form part of a version in 48 st. in Conrad Vetser's Paradies-Gärtlein, 1613; Vetser in his preface stating that this version had been for some time in print. There does not appear to be any reason for assigning this tr. either to Arndt, or as has sometimes been done, to John Melchior. A selection of 16 st. is No. 732 in the Lnc. L., 1853. Tr. as:

When memory brings my Jesus to my sense.
A very free tr. in 8 st. of 4 l's. 1st pub. in A. W. Boeckmann's tr. of Arndt's True Christianity, vol. L., 1712, p. 597. This was revised by J. C. Jacoby, reduced to 8 st., and included in his Psalmodia Germanica, 1729, p. 35 (1727, p. 7), beginning "When thought brings Jesus to my sense." In the Moravian H. Bk., 1854, p. 1. No. 326, is a canto of 17 st. from Jacoby; to which are added 3 st. from Isaac Watts at v. of his "Far from my thoughts, vain world, he gone;" and st. iv., v. of his "Twas on that dark, that doleful night." In all 20 st. Centos, beginning with st. 1, from the text of 1754, are found in Montgomery's Christian Psalms, 1826; Surrey Chapel B. Bk., 1854, &c. Other more or less altered forms of Jacoby are:

1. Dear Jesus, when I think of Thee (Jacoby's st. i. altered). Morav. Bk., 1789 (1849, No. 415).
2. Of Him Who saved and Salvation bring (Jacoby's st. iii.) in Madan's Pr. & H_, 1780, and in various centos in the Amer. Meth. Eps. Hymns, 1849, Hymns & Songs of Praise, N. Y., 1874, &c.
3. Some all, an anthem of Jesus' love (Jacoby's st. xii. altered) in Dr. Hawker's Coll. Plymouth, 1847.

iii. An Jesusken odenk en viel. By M. Vinkart, in his Jesus Hertbäude. This work was completed in 1630, and first printed 1631. Only the 2nd ed., Leipzig, 1643, is now extant (Royal Library, Hannover), and there the tr. being broken up into sets of 3 st., begins at p. 41, and ends p. 121. The complete text, in 48 st., is in Dr. J. Linne's ed. of Rinkart's Geistl. Lieder, 1882, p. 352. In the Linneburg Stadt. B. G., 1866, No. 24-6, parts of st. 1, 2, 4, 12, 28, 38, and this form is in the Berlin G. L. S., ed. 1885. Tr. as:

Sweet meditation on the Lord. A tr. of st. 1, 2, 4, 12, 28, by H. L. Hasteins, 1879, included in his Hymnals, 1880, and Songs of Pilgrimage, 1886.


JESU DULCISSEME, E THRONO GLORIESE.

This is found in the Psalterium cantionum Catholicarum. Cologne 1722, p. 334; in the Hymnus Sacra, Münster 1732, p. 161; in Daniel, ii. 371. &c. It is probably not earlier than 1650, and is in 4 st. of 4 l.

[J. M.]

Transl. in C. U.:

2. O precious Saviour, from Thy throne. By R. C. Singleton, in 1867, and included in the Anglican H. Bk., 1868.

Another tr. is:

Jesus, most sweet! From Thy glorious throne. J. W. Hewett, 1859. [J. J.]

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JESU, IF STILL THOU

2. O precious Saviour, from Thy throne. By R. C. Singleton, in 1867, and included in the Anglican H. Bk., 1868.

Another tr. is:

Jesus, most sweet! From Thy glorious throne. J. W. Hewett, 1859. [J. J.]

JESU GOH' VORAN. N. L. von Zinnendorf.

[Folowing Christ.] 1st appeared as No. 525 in the Bieder G. B., 1778, in 4 st. of 6 l. It is a slightly altered cento (probably made by Christian Giger) from two hymns by Zinnendorf, on both which see notes. St. i. is st. x., iii. is st. iv., and iv. is st. xi. of "Scheidenbrüllgam, O du Gottes-Lamm"; and st. ii. is st. xi. of "Glanz der Ewigkeit." In the text of 1778 it has passed into many German hymn-books, e.g. the Berlin G. L. S., ed. 1866, No. 624, and has become a great favourite, especially as a children's hymn. Tr. as:

1. Jesus, still lead on. A very good but free tr. by Miss Borthwick, in the Free Church Mag., 1846, p. 14, repeated, slightly altered, in H. L. L., 1st Ser., 1854, p. 23 (1884, p. 26). From the H. L. L. it has passed into many recent hymnals, e.g. the People's, 1867; Church Hys., 1871; Thring's Coll., 1882; Bapt. Hys., 1879; N. Comp. Hys., 1887, &c.; and in America in the Sabbath B. Bk., 1858; Presb. Hys., 1874; &c.

2. Jesus' guide our way. A good and full tr. by A. T. Russell, written March 20, 1846, and pub. in his Ps. & Hys., 1851, No. 61. This, generally omitting st. iii., has been repeated in the Book of Praise Hys., 1867; American Presb. Hys., 1874; Jesus' Hys., 1880, &c. The versions in the Eng. Presb. Ps. & Hys., 1867, and John Robinson's [some time Chaplain of the Settle Union, Yorkshire, who died Jan. 1866] Coll., 1869, are partly from Mr. Russell and partly from Miss Borthwick.


Other trs. are: (1) "Jesus, lead the way," by J. D. Burns, in the Family Treasury, 1859, p. 1. 298, and his Memoir & Remains, 1849, p. 241. (2) "O Jesus, show the way," in Dr. J. F. Hurst's tr. of C. R. Hagenbach's Hist. of the Church in 19 Centuries, N. Y., 1869, p. 433. (3) "Jesus, day by day," partly from Miss Winkworth, as No. 1614 in Reid's "Practical Psalter," 1872. (4) "Jesus, day by day, Guide us on our way," as No. 468 in the Moravian B. Bk., 1866. [J. M.]

JESU, IF STILL THOU ART TO-DAY. C. Wedley. [For Pardon.] Pub. in Hys. & Sac. Poems, 1740, in 21 st. of 4 l., and headed,
These things were written for our Instruction (P. Works, 1868-72, vol. i. p. 262). It is a résumé of the miracles of our Lord, together with their spiritual teachings. In 1780 the poem was divided (with the omission of st. xii.) into two parts, and included in the Wes. H. Bk. as two hymns (Nos. 131, 132), the second part being, "While dead in trespasses and sins." Both parts have passed into other collections, Pt. i. sometimes being given as "Jesus, If Thou art still to-day," as in Spurgeon's O. O. H. Bk. 1869. Sometimes Pt. i. is used as a special hymn for the 3rd Sundays after the Epiphany, for which it is most suitable. In the Reformed Dutch Hymns of the Church, N. Y., 1869, st. vii.-x. of Pt. ii. in the Wes. H. Bk. are given as, "O Lord, impart Thyself to me."

Jesu, komm doch selbst zu mir. J. Scheffler. [Love to Christ.] A fine hymn of longing for spiritual union with Christ, 1st pub. as No. 3 in the H. Bk. 1869, of his Heilige Seelenlust (Werke, 1862, i. p. 29), in 9 st. of 4 l., entitled, "She [the Soul] longs after Jesus alone." It passed through Freylinghausen's G. B., 1794, into many later German collections, and is No. 761 in the U. S. L. S., 1831.

The tr. in C. U. are:—

1. Jesus, Jesus, visit me. A good and full tr. by Dr. R. P. Dunn, contributed to Sacred Lyrics from the German, Philadelphia, 1859, p. 125. Repeated, generally omitting st. vi., in Hattfield's C. H. Bk. 1872, Baptist Service of Song, 1871, Amer. Presb. Hym., 1874, Laudes Domini, N.Y., 1884, and others.


3. Jesu, Jesu, komm zu mir. A good tr. from the greatly altered text ("Jesus, Jesu, komm zu mir" of the Trier G. B. (R. C.), 1846, p. 121, in 7 st.; in Lyra Eucharistica, 1864, p. 29, signed "M."). Repeated as No. 94 in the Hymn for St. Etheldreda's, Lond., 1873.

Other trs. are: (1) "Dear Jesus, come to me," as No. 465 in the Metropolitan H. Bk. 1874 (i.e. No. 453), repeated in some eds. of Lady Huntington's C. (2) "Jesus, come to me," by Miss Huntington, 1864, p. 29. (3) "Jesus, Jesus, come to me! How I long," Acc., by Miss Huntington, in the British Herald, July, 1866, p. 109. (4) "Jesus, Jesus, come to me! Oh how," Acc., in the British Herald, April, 1867, p. 56, repeated as No. 243 in Reid's Praise Bk., 1872. (5) "Jesus, Saviour, come to me, Lo, I thirst," Acc., in the Family Treasury, 1877, p. 111. [J. M.]

Jesu, Lord, we look to Thee. C. Wesley. [Family Union desired.] Appeared in Hymns and Sacred Poems, 1749, vol. i. No. 146, in 8 st. of 4 l., and again in the Wes. H. Bk., 1780, No. 493. (P. Works, 1868-72, vol. v. p. 52.) The cento "Lord, we all look up to Thee," in T. Davies's Hym. Old and New, 1864, No. 231, and in Spurgeon's O. O. H. Bk. 1886, was adapted by Mr. Davis from this hymn. [J. J.]

Jesu, Lover of my soul. C. Wesley. [In time of Danger and Temptation.] 1st pub. in the Wesley Hymns and Sacred Poems, 1749, in 5 st. of 8 l., and, having "In Temptation" (P. Works, 1868-72, vol. i. p. 259). In 1800 it was added to the Wes. H. Bk., but before this it had been included in a few hymn-books of the Church of England, amongst which were M. Madan's Ps. & Hys., 1760; R. Cony's Ps. & Hys., 1774; A. M. Top- lady's Ps. & Hys., 1776, and others. During the past hundred years or so its use has been so extensively as to become a general practice. Its popularity increases with its age, and many collections are now found from which it is excluded. It is given in the hymn-books of all English-speaking countries, and has been translated into many languages.

The opening stanzas of this hymn have been, with its. four lines. The first difficulty is the term 'Lover' as applied to the Lord. From an early date this tender expression was felt by many to be beneath the solemn dignity of a hymn addressed to the Divine Being. Attempts have been made to increase the reverence of the opening line by the sacrifice of its pathos and poetry. The result was "Jesus, Refuge of my soul," a reading which is still widely adopted; "Jesus, Saviour of my soul," and 'Father, Refuge of my soul.' Wesley's reading, however, has high sanction. In the Wisdom of Solomon, xi. 26, we read: "But Thou art gentle, for they are Thine, O Lord, Thou Lover of souls."

The second difficulty was in ll. 3, 4:

"While the waters roll,
While the tempest still is high."

To a great number of hymn-book compilers, these words have been a stumbling-block and a rock of offence. Various attempts have been made to surmount the difficulty from the lat. ed. of Lady Huntington's Coll. of Hymns, 1764, to the S. P. C. K. Church Hymns, 1871. Wesley's opening lines are:

"Jesus, Lover of my soul,
Let me to Thy bosom fly,
While the waters roll,
While the tempest still is high."

Amongst the numerous attempts to improve these lines are the following:

1. "While the billows near me roll."

This is in Lady Huntington's Coll. 1764, as above, and more than a hundred years later in H. H. Paister & H. and W., 1776, besides several collections between the two dates.

3. "While the tempesting waters roll."

This appeared in Rippon's Ps. & Hys., 1787; Bickersteth's Cront. Psalmody, 1833, and others, and is widely used.

5. "While the threatening waters roll."

In Kemphorne's Ps. & Hys., 1810, and a few modern hymn-books.

7. "Jesus, Refuge of the soul.
To Thy sheltering arms we fly."

This is in Cotterill's Sel., 1816. In the 1819 ed. it was changed to:

9. "While the waters round us roll,
While the tempest still is high."

This appeared in W. Uwicke's Coll. Dublin, 1829, and has passed into a few collections.

11. "To Thy sheltering wings I fly."

This is Frake's reading altered, and was given in Frake's Cront Psalmody, Haddingfield, 1833.

3. "Jesus, Saviour of my soul.
Let me to Thy mercy fly."

In Basil Wood's Ps. & Hys., 1821.

7. "Jesus, Saviour of my soul.
We to Thee for safety fly."

This is in W. J. T. Wicke's Coll. Dublin, 1829, and has passed into a few collections.

9. "Jesus, Refuge of the soul.
We to Thee for safety fly."

This is in W. J. T. Wicke's Coll. Dublin, 1829.
by a pitiless storm. These charming stories must be laid aside until substantiated by direct evidence from the Wesley books; or from original manuscripts as yet unknown.

5. Mr. G. J. Stevenson's "associations" of this hymn in his Meth. H. Bk. Notes, 1889, are of more than usual interest and value.

6. This hymn has been tr. into several languages, including Latin, by R. Bingham in his Evangelium, Christi, Latin, 1871, as, "Mess amor Amator;" and H. M. Magill in his Songs of the Christian Creed & Life, 1876, as, "Jesu! Animae Amator." [J. J.]

Jesu, meek and gentle. G. R. Fry. [A Child's Prayer.] Written in 1856, and pub. in the author's Hymnal Suitied for the Services of the Church, &c., 1868, in 5 st. of 4 l. In 1861 it was given in H. A. & M., and subsequently in most collections published in G. Britain and America. The author has also republished it in his work The Soldier's Dying Visions, and Other Poems, 1881, and has added the following note:

"This little hymn has found its way into most English Hymn-books. It is commonly thought to have been written for children, and on this supposition I have been asked to simplify the fourth verse. The hymn was not, however, written specially for children. When it is used in collections of hymns for children, it might be well to alter the last two lines in the fourth verse thus —

"...Through earth's passing shades,
To heaven's endless day."

Usually the original text is given as in H. A. & M., 1875.

[J. J.]

Jesu meine Freude. J. Franck. [Love to Christ.] This beautiful hymn appears in C. Peter's Andachts-Zeitbucoh, Freyberg, 1655, No. 211, in 6 st. of 10 l., followed by a seventh stanza marked off "Vater aller Ehren," from Franck's Vaterunserharfe (i.e. one of his metrical versions of the Lord's Prayer). It is also in J. Cruiger's Praxis, Frankfurt, 1536, No. 383 (with the melody by Cruger still in German use); in Franck's Geistliche Stimmen, 1674, No. 85 (1846, p. 58), and in most later hymn-books generally in the original 6 st., as in the Unz. L. S., 1851, No 762.

It is modelled on a Song in H. Alberti's Arion, pt. 4, Königsberg, 1641, No. 34, which begins, "Freu' meine Freude; Meine Seele weint." When the hymn began to be extensively used many of the older Lutherans objected that its depth of spiritual experience unfitted it for use in public worship; just as in our days, according to Wordsworth, in the preface to his Holy Year, objected on similar grounds to the use of "Jesus, lover of my soul," by an ordinary congregation. Landmann, in Koch, viii. 279-286, relates many instances in which the use of this hymn was blessed. He adds that it was first given into Russian in 1734, by command of Peter the Great; and about the same time into Latin.

Translations in C. U.:

1. Jesus, my chief pleasure. A good tr., omitting st. iii., contributed by R. Massie, as No. 436, to the 1857 ed. of Mercer's C. P. & H. Bk. (Or. ed. 1844, No. 339, omitting the tr. of st. iv.). Mr. Massie included the tr. in his Lyra domestica, 1864, p. 132, and it is also in Reid's Praise Bk., 1872; Schaff's Christ in Song, &c.

2. Jesus, precious treasure. A good tr., omitting st. ii.i, by Miss Winkworth, as No. 151, in her C. B. for England, 1863, repeated, adding a tr. of st. iii.i, in her Christian Singers, 1899, p. 228. Included in the Ohio Luth. Hym., 1880, No. 280, with a tr. of st. iv. not by Miss Winkworth.

3. Jesus, Thou art nearest. A tr. of st. i., ii.,
Jesus, my God and King. C. Wesley. [Jesus The King.] 1st pub. in Hys. & Soc. Poems, 1799, in 5 st. of 8 l., and headed Ps. 139, 23, "Try me, O God, and seek the ground of my heart." In the revised ed., 1875, this arrangement, either in full or abbreviated, is given in several modern hymnals. The last stanza of the original is sometimes given as a short hymn beginning, "O sovereign Love [Lord], to Thee I cry." [J. J.]

Jesus, my Master and my Lord. C. Wesley. [Close of the Year — Temptation.] Appeared in Hys. & Soc. Poems, 1749, vol. ii. in 4 st. of 8 l., as No. 6 of "Hymns for the Watch Night." (P. Works, 1868-72, vol. v. p. 268.) In the Wes. H. Bk. 1780, st. ii.-iv. were given (No. 301) as "Into a world of ruffians sent"; but in the revised ed., 1875, the original first stanza was restored. In both forms the hymn is in C. U. [J. J.]

Jesus, my Saviour, Brother, Friend. C. Wesley. [Jesus All in All.] 1st pub. in Hys. & Soc. Poems, 1742, p. 214, in 15 st. of 4 l. headed "Watch in all things." (P. Works, 1868-72, vol. ii. p. 271.) In 1780 J. Wesley divided st. i.-xii. into two hymns, and gave them in the Wes. H. Bk. as (1) "Jesus, my Saviour, Brother, Friend" (No. 303); and (2) "Pierce, fill me with an humble fear." (No. 304). This arrangement is repeated in the revised ed., 1875, and other collections. In several American Unitarian hymn-books the first part is altered to "Great God, my Father, and my Friend"; and in some Presbyterian collections as "Great God, our Father, and our Friend"; but the use of these forms has not extended to G. Britain; neither has that in the American Meth. Episco. Hymns, 1849, No. 586, which is composed of st. vii., and begins "Jesus, I fain would walk in Thee." In the American Meth. Episco. Hymns, 1849, Pt. ii. begins "Lord, fill me with a humble fear." [J. J.]

Jesus, my Strength, my Hope. C. Wesley. [Self-Consolation.] Appeared in Hys. & Soc. Poems, 1742, p. 146, in 7 st. of 8 l., and headed "A Poor Sinner" (P. Works, 1868-72, vol. ii. p. 208.) In 1780 st. i.-vi. and vii. were given in the Wes. H. Bk. as No. 292 (ed. 1775, No. 301). This is repeated in several collections. There are also the following additional contexts from this hymn in C. U.: —

1. I rest upon Thy word. In the American Church Pastoral, Boston, 1864.
2. I want a heart to pray. In the American Dutch Reformed Hys. of the Church, 1868, &c.
3. Jesus, our strength, our hope. In the Cooke and Denton Hymnal, 1853, &c.
5. O God my Strength, my Hope. In Martineau's Hymns, 1848; the Bap. Ps. & Hys., 1856, and others. [J. J.]

Jesus nostrum redemptio, Amor et desiderium. [Ascension.] This fine hymn is probably of the 7th or 8th cent. It is found in three ms. of the 11th cent. in the British Museum, two of the English Church (Vesp. D. xii. f. 69; Jul. A. vi. f. 48 b.), and one of the ancient Spanish Church (Add. 30848, f. 133 b.); in the St. Gall ms. No. 387, of the 11th cent.; in a ms. cir. 1064, in Corpus Christi College, Cambridge (No. 391, page 247); and in the Latin Hys. of the Anglo-Saxon Ch., 1651, p. 83, is printed from an 11th cent. ms. at Durham (B. iii. 32, f. 24 b.). It is in the old Roman (Venice, 1478), Sarum, York, Aberdeen, and many Brevaries. The printed text is also in Daniel, i, No. 56; Mone, No. 173; J. Chandler's Hys. of the Prim. Church, 1837; and Card. Newman's Hymni Ecclesiæ, 1838 and 1865. The use of Sarum was at Compline from the vigil of the Ascension to Whit-nesday; that of York at Lauds; and the Roman at Vespers. In the revised Roman Breviary of 1632 it begins, Salutis humanæ sator. This is repeated in J. Chandler's Hys. of the Prim. Church, 1857, No. 71, and Card. Newman's Hymni Ecclesiæ, 1838 and 1865. [J. M.]

This hymn has been tr. in both its original and in the Roman Breviary forms, as follows: —

1. 0 Jesus nostrum redemptio. The tr. in C. U. are: —

1. O Christ, our hope, our heart's desire. By J. Chandler, in his Hys. of the Prim. Church, 1837, p. 83. This tr. is the most popular of any of this hymn. In addition to being in C. U. in the original tr. in some collections it was altered by the compilers of H. A. & M. in 1861 to "Jesus, our hope, our heart's desire" (again altered in ll. 2-4 of st. i. in 1875), and in the Hymnary, 1872, to "O Jesu, our Redemption, Love." The Hymnary text is rewritten in L. M., and is much altered throughout.

2. O Jesu, our Redemption. By E. Caswall in his Lyra Catholica, 1849, p. 290; and again in his Hys. and Poems, 1873, p. 146. This is repeated in several collections. In the Hymnary this is rewritten in L. M. as "O Jesu, our Redemption, Love."

3. Jesu, Redemption, all divine. By J. M. Neale, in the H. Noted, 1852, and one or two other hymn-books.

4. Our Redemption, our Salvation. By W. J. Blew, in his Hymn and Tune Bk., 1852-55; and again in Rice's Set. from the same, 1870.

JESU, NOW THY NEW-MADE

Translations not in C. U.:
1. Jesus, Thou who dost save. [J. D. Chambers] Pub. in his Verbes by a Country Curate, 1859, in 7 st. of 6 l., and entitled "A Hymn after Baptism." It is followed by a quotation from one of the author's sermons, and a dedication reads: "To Mr. and Mrs. T.—my faithful and consistent Church parishioners, for the baptism of whose grandson this Hymn was composed, I inscribe the same with affectionate regard.—The Country Curate. Whitsun Monday, 1859."

It was included in the S. P. C. K. Appendix, 1869; in the Hymnary, 1872; Thirty-third Edition, 1882; and also in several others, but usually somewhat abridged. [J. J.]

JESU REDEMPTOR OMNIIUM, Perpetua corona praeclarum. [Comm. of Confessors.] This hymn is found in four hymnaries of the 11th cent. in the British Museum, and entitled "A Hymn after Baptism." It was also published in the Sarum, York, Aberdeen, and a number of German Brevisaries (e.g. Hildesdorn, 1500, and Havellberg, 1518), and in Lent at Vesper or Lauda; sometimes from the 1st to the 3rd S., or, as in the Sarum, in the daily office at Lauda from the 3rd S. in Lent to Passion Sunday. The text is also in two MSS. of the 11th cent. in the British Museum (Cevp. D. xii. f. 53: Jul. A. vi. f. 46: in the Sarum, H. ii. 32 f. 9): and in the Lat. Hymn of the Anglo-Saxon Ch., 1851, p. 64, is printed from an 11th cent. ms. at Durham. (B. iii. 32 f. 19.) It is also found in two MSS. of the 11th cent. at St. Gall (Nos. 413, 414): in Daniel, i, No. 6, the Hymnarium Sarisinianum, 1851, p. 77, 
at Card. Newman's Hymni Ecclesiae, 1838 and 1863. [J. M.]

Translations in C. U.:
1. Jesus, Thou the Law and Pattern, whence. By J. M. Neale. Pub. in the H. Noted, 1852, No. 21, in 6 st. of 4 l. It has also been included in several collections, including the Hymner, 1882.


3. Jesus, our Lenten fast of Thee. By J. W. Hewett. Pub. in his Verbes by a Country Curate, 1859, p. 31, in 6 st. of 4 l. In H. A. & M., 1861 and 1875, it is given with alterations by the compilers.

4. In watch and prayer by Thee. By F. Pott. Made for and 1st pub. in his Hymn to the Order of Cem. Prayer, 1861, in 6 st. of 4 l. In 1871 it was revised by the compiler for the S. P. C. K. Church Hymn, and given therein as "In hunger, watch, and prayer."

5. Jesus, in fast for sinful man. This rendering in the Hymnary, 1872, is Dr. Neale's tr. as above, slightly altered by the Editors of the Hymnary.

Translation not in C. U.:
Jesus, Whose holy life displays, W. J. Blyer, 1852.

JESU, REDEMPTOR OMNIIUM

Translation not in C. U.:
Jesus, Redeemer of mankind. C. Wesley. [Lent. Holiness desired.] Appears in Hymn and Sec. Poems, 1742, p. 246, in 14 st. of 4 l., and based upon Titus ii. 14, "He gave Himself for us that He might redeem us from all iniquity" (Rom. 6:23, 64-72, vol. ii. p. 303). Six stanzas, beginning with st. ix., were given in the H. H. Bk., 1870, No. 384, as "What is our calling's glorious hope. This text has been repeated in several collections. [J. J.]

JESU Redemptor omnium, Perpetua corona praeclarum. [Comm. of Confessors.] This hymn is found in four hymnaries of the 11th cent. in the British Museum, and entitled "A Hymn after Baptism." It was also published in the Sarum, York, Aberdeen, and a number of German Brevisaries (e.g. Hildesdorn, 1500, and Havellberg, 1518), and in Lent at Vesper or Lauda; sometimes from the 1st to the 3rd S., or, as in the Sarum, in the daily office at Lauda from the 3rd S. in Lent to Passion Sunday. The text is also in two MSS. of the 11th cent. in the British Museum (Cevp. D. xii. f. 53: Jul. A. vi. f. 46: in the Sarum, H. ii. 32 f. 9): and in the Lat. Hymn of the Anglo-Saxon Ch., 1851, p. 64, is printed from an 11th cent. ms. at Durham. (B. iii. 32 f. 19.) It is also found in two MSS. of the 11th cent. at St. Gall (Nos. 413, 414): in Daniel, i, No. 6, the Hymnarium Sarisinianum, 1851, p. 77, at Card. Newman's Hymni Ecclesiae, 1838 and 1863. [J. M.]


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3. In watch and prayer by Thee. By F. Pott. Made for and 1st pub. in his Hymn to the Order of Cem. Prayer, 1861, in 6 st. of 4 l. In 1871 it was revised by the compiler for the S. P. C. K. Church Hymn, and given therein as "In hunger, watch, and prayer."

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Translation not in C. U.:
Jesus, Whose holy life displays, W. J. Blyer, 1852.
In the York Breviary of 1433, st. iii., iv., slightly altered and beginning Haec rite mundi gaudio. are given as the hymn for 1st Vespers and for Matins in the office of the Common of one Matron, usually called the Common of Holy Women. This form is found in the reprint of that Breviary, by the Surtees Society, ii. 77 (1849). The tr. from this text is:

"Jesu, Redeemer saeculi, qui tertiopost funera. C. Coffin. [Easter.]" This hymn, as given in the Paris Breviary, 1736, for Compline during the Octave of Easter and up to the Ascension, begins:

Jesu, Redemptor saeculi, qui tertiopost funera Redux ab interfert die Morte resurgentem necas.

The hymn was repeated in Coffin's Hymni Sacri, &c., 1736; in Card. Newman's Hymni Ecclesiæ, 1838 and 1845, and in J. Chandler's Hymns of the Primitive Church, 1837. Although several trs. of this hymn have been made, none are in C. U. They are:

2. Thou, Who to save the world, &c. J. Williams, in the British Mag., April, 1837; and again in his Hymns, tr. from the Parisian Brev., 1839.
3. Jesu, for all Thy blood was shed. R. Campbell, 1840.
4. Jesu Redeemer, Thee we praise. J. D. Chambers, 1857.
5. Jesu, the earth's Redeemer Thou. Another rendering slightly different from the former, by R. Campbell, c. 1833, printed from his ms. in Mr. Shipley's Annum Sanctum, 1854.

Jesu Redemptor saeculi, Verbum Patri aftisemii. [Easter.] This is found in two ms. of the 11th cent. in the British Museum, viz. in a hynarum (Harl. 2961, f. 220b), and in a Macarabic Breviary (Add. 30848, f. 666). In the later Breviaries, as in the Sarum, York, Paris (1433), &c., it begins, "Jesu Salvator saeculi." The text of the Harleian MS. (in 4 st. and a doxology) is printed in the Lat. Hymns of the Anglo-Saxon Ch., 1851, p. 163. Daniel, i. No. 218, only gives st. i.; and Mone, No. 291, st. i.-iii., and a doxology differing from the Harleian. In the Sarum use (see the Hymnarium Sarisb., 1851, p. 92) it is the hymn at Compline from the Saturday in Easter week to the Festival of the Ascension. It is also directed that st. v., vi. are to be said at the end of every hymn of the same metro, only excepting "Chorus novae Hierusalem," till the Ascension, p. 11. ii. In order the more accurately to distinguish this hymn from that by C. Coffin as above, we give the first stanza in full:

"Jesu Redemptor saeculi, Verbum Patri aftisemii, Lux lucis invisibili, Custod tuorum pervigil." [J. M.]

Translations in C. U.:

3. Jesu, the world's redeeming Lord. The Father's
JESUS, SOFT HARMONIOUS

This is usually confounded with R. Hill's arrangement of Hammond's text. It is, however, a distinct piece.

[J. J.]

Jesus, soft harmonious Name, C.
[Prayer for Unity.] Given in Hymns & Works, 1749, vol. ii. p. 243, in 4 st. of 8 l. and has been repeated in several collections, sometimes as "Jesus, best harmonious" as in the Lewis H. Bk. 1833. In this form it has appeared in several collections and named a hymn, 1840 and 1873. It is given in his Short Hymns, Select Passages, and St. S. Scriptures, 1762, as follows:

This is repeated in W. C. Wesley's Select Hymns, 1767. It is the best known in England.

Hymn, 1840, No. 175.

The form, however, as known in England, is so different from the original in M. Madison's Ps. & Hymns, that it has been translated into the liturgical arrangement of the Reformed Dutch Hymns of 1869, as "My dying Lord God." Pleased remembering the Holy, Bk. form of the hymn and benefits to many in the church, and being an original text in P. Works, 1806.

[J. J.]

The word of mercy give, C.
[Ember Days. For Ministers.] Composed by J. Grigg his Short Hymns, Select Passages, and St. S. Scriptures, 1762. It is repeated in W. C. Wesley's Select Hymns, 1767. It is the best known in England.

Hymn, 1840, No. 175. It is the most widely used in many English-speaking countries, and has been translated into the liturgical arrangement of the Reformed Dutch Hymns of 1869, as "My dying Lord God." Pleased remembering the Holy, Bk. form of the hymn and benefits to many in the church, and being an original text in P. Works, 1806.

[Col. vol. 3, p. 245.]

Jesus, and shall it ever be ever. C.
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Jesus, at Thy command. [Life a Voyage—Christ the Pilot.] This hymn is in an undated edition of Lady Huntington's Coll. of Hymns, pub. at Bath about 1774. It is No. 179, 7 st. of 6 l. It is also given in Coughlin's 1775 Appendix to J. Bazée's [q. v.] Select Collection of Ps. & Hys. No. 311, where it is entitled, "The Believer's Pilot." In 1776 it reappeared in A. M. Toplady's Ps. & Hys. No. 312, in De Courcy's Coll., 2nd ed., 1782, and again in later hymn-books. In modern collections it is sometimes attributed to Toplady, and again to De Courcy (q. v.), but in error. It is associated with the Lady Huntington Connection from the first, and is possibly by one of that denomination. A part of this hymn is given in the American Church Pastoral, Boston, 1864, as, "By faith, I see the land." It begins with st. v., and is taken from Toplady's Ps. & Hys., as above. [J. J.]

Jesus, behold the wise from far. [Hymn to Christ.] This hymn in its original form appeared in J. Austin's Devotions on the Antient Way of Offices, &c., 1698: again in Theophilus Dorrington's ed. of the same, 1698; and Lady Susanna Hopkin's ed., 1687. The form by which it is known to modern hymn-books was given to it by J. Wesley, and appeared in his Coll. of Ps. & Hys., pub. at Charles-Town, 1780-7, No. 17, as "Hymn to Christ," in 6 st. of 6 l. (P. Works, 1686-72, vol. i. p. 116). This form of the hymn is in C. U. in G. Britain and America, and sometimes in an abbreviated form. Its designation is "J. Austin, 1698; J. Wesley, 1798." [J. J.]

Jesus, Christ is risen to-day. Easter. This version of the anonymous Latin hymn, "Surrexit Christus Hodie," is first found in a scarce collection entitled:—

Lyra Davitica, or a Collection of Divine Songs and Hymns, partly new composed, partly translated from the High German and Latin Hymns; and set to easy and pleasant tunes. London: J. Walsh, 1706.

Of the history of this collection nothing is known, but the character of its contents may perhaps lead to the supposition that it was compiled by some Anglo-German of the Pietist school of thought. The text in Lyra Davitica, 1706, p. 11, is as follows:—

"Jesus Christ is risen to day, Hallel-Jah. Our triumphant Holyday Who so lately on the Cross Suffer'd to redeem our loss. Hast ye females from your fright Take to Galilee your flight To his sad disciples say Jesus Christ is risen to day. In our Paschal joy and feast Let the Lord of life be blest Let the Holy Tryste be prais'd And thankful hearts to heav'n be rais'd."

We subjoin the original Latin for the purpose of comparison:—
JESUS CHRIST IS Risen

De Resurrectione Domini.
1. "Surrexit Christus Hodie
Homo pro homine.
Alleluia.
2. "Mortem qui passus est
Mater regna coelestia.
Alleluia.
3. "Mulleres ad tumulum
Dona furunt aromatum.
(1. Querentia Jesum dominum,
uoce est salvator hominum.)
4. "Discipulis locutus dicit.
Quod surrexit rex gloria.
(2. Petri dehinc et cetera.
Apparuit apostolis.
5. A Paschali pleno gaudio
Benedicamus Domino.
6. [Gloria tibi domine,
Qui surrexit a morte.
[Laund stark, sancta Transits,
Deo dicamus gratias.
)
7. It is the 14th Mon. 8th cent.
(Psalmodist, 2nd ed., pl.
[Romano, 18, 8.
[Shall be found in the
[choral psalter. [See

This text is a popular hymn that celebrates the resurrection of Jesus Christ. It is known as the "Resurrection Hymn" and is one of the oldest hymns in the Western church. The text is traditionally attributed to the apostles, and it is found in various early manuscripts. The hymn text is typically set to a melody and is sung on Easter Sunday.

Variations of this text are found in several collections. The following is in Kempthorne's Select Portions, &c., 1810:

"Hymn LXXIII.
Christ's Resurrection to sinners.
A Rom., ex. 25.
Easter day.
"Jesus Christ is risen to day;
Hallelujah.
"Jesus Christ is risen to day;
Our triumphant holy day;
Who did once, upon the cross,
Suffer to redeem our lost.
Hallelujah.
"Hymn of praise, let us sing
Our heavenly King,
Let him be tasted to redemption
And save us.
Hallelujah.
"Praise, praise our heavenly King,
Who endured the cross and grave.
O sing his praises;
Hallelujah.
"Praise, praise our heavenly King,
Who endured the cross and grave.
O sing his praises;
Hallelujah.

This hymn is known by many names, including "Hymn of Praise," "To our Heavenly King," and "Resurrection Hymn." It is one of the oldest hymns in the Western church and is sung on Easter Sunday to commemorate the resurrection of Jesus Christ.
It has attained to great popularity, and is in extensive use in G. Britain and America. In some American hymnals, including Beecher's Plymouth Coll., 1855, ii. 3, 4 of st. ii.

"But the Lord was meek and lowly, Pure and spotless, free from sin, is added as a refrain to each stanza, with line 4 as "And was never known to sin." This reading of this line is repeated in some English collections, including Mrs. Brock's Children's H. Bk., 1881.

Jesu Christus, nostra salus. J. Hus [Holy Communion]. This hymn has been ascribed to Hus, and is included in the Monumentorum Joannis Hus altera pars, Nürnberg, 1538, but his authorship is at least doubtful. Wackernagel, vol. i., gives three forms, No. 367, in 10 st. from a Munich ms. of the 15th cent.; No. 368 from the 1538, as above, in 9 st.: No. 369 from Leisentrut's G. B. (R. C.), 1584, in 7 st. The last text is also in Daniel, ii. 370. In his Cantiones Bohemicæ, Leipzig, 1869, preface, pp. 32, 31, 43, &c., G. M. Drovos discusses the authorship, and cites it as in 10 st., in a ms. of 1410, belonging to the Abbey of Hohenfurth; in a Gradual, cir. 1420, in the Bohemian Museum at Prag, &c. The text of Leisentrut's G. B., 1584, is tr. as:

Jesus Christ our true salvation. By R. F. Little, in the 2nd ed. of Lyra Eucharistica, 1864, p. 354, and the People's H., 1867.

This hymn has also passed into English through the German, viz.:

Jesus Christ unser Heiland, Der von uns den Gottes Zorn wandst. This is by M. Luther, and 1st appeared in Eyn Enchiridion, Erfurt, 1524, in 10 st. of 4 l., entitled "The Hymn of St. John Huss improved." Thence in Wackernagel, iii. p. 9. Also in Schircks's ed. of Luther's Geistl. Lieder, 1854, p. 70; in the Univ. L. S., 1851, No. 279, &c. Only st. i. is at all directly taken from the Latin, so that if Luther "improved" the hymn he did so by superseding it. Tr. as:


Other trs. are: (1) "O Saviour Christ, King of grace," in the Gode and Godle Ballates, ed. 1565, f. 9 (1664, p. 153). (2) "Our Saviour Christ by His own death," as No. 276 in Pt. i. of the Moraviant H. Bk., 1764. (3) "To avert from men God's wrath," by C. J. Latrobe, as No. 547 in the Moraviant H. Bk., 1819 (1849, No. 937). In the ed. of 1865, No. 972, it begins, "That we never should forget," (st. ii.); (4) "Jesus Christ, our Saviour, Who," by J. Anderson, 1846, p. 72. In his ed. 1847, p. 105, altered to "Christ our Lord and Saviour"; (5) "Jesus the Christ—the Lamb of God," by Dr. J. Hunt, 1853, p. 106. (6) "Christ Who freed our souls from danger," by R. M. Martin, 1844, p. 75, and in Dr. Bacon, 1894, p. 30. (7) "Christ Jesus, our Redeemer born," by Dr. W. G. Macdonald in the Sunday Magazine, 1867, p. 460, and his Hymns, 1876, p. 103.

Jesu Christus, unser Heiland, Der von uns den Tod überwand. M. Luther. [Lent.] 1st pub. in Eyn Enchiridion, Erfurt, 1524, in 3 st. of 4 l., each stanza ending with "Kyrie eleison." Thence in Wackernagel, iii. p. 11. Appeared in Schwarck's ed. of Luther's Geistl. Lieder, 1854, p. 24, the Univ. L. S., 1851, No. 139, &c. Tr. as:

2. Jesus Christ, our great Redeemer. By A. T. Russell, as No. 105 in his Ps. & Hymns, 1851.
3. Jesus Christ to-day is risen. By R. Musse, in the M. Luther's Sain. Songs, 1854, p. 15, repeated in Reid's Praise Bk., 1872, the Ohio Luther. Hyl., 1880, &c.

Other trs. are: (1) "See! triumphant over death," by Miss Fry, 1849, p. 71. (2) "Christ the Lord today is risen," by Dr. J. Hunt, 1853, p. 43. (3) "Jesus Christ, our Saviour true," by Dr. G. Macdonald, in the Monthly Magazine, 1867, p. 322, repeated, altered, in his Exegete, 1876, p. 84. (4) "Christ the Saviour, our Prince exalted," by W. L. Proctor, 1876. (5) "Jesus Christ, who came to save," in Dr. Bacon, 1894.

Jesu, exalted far on high. T. Cotterill. [Circumcision. The Holy Name, Jesus.] Pub. in the Ulstersele Sel., 1868, and again in Cotterill's Sel. of Ps. & Hymns, 1st ed., 1810, in 5 st. of 4 l. It has attained to extensive use, and is usually given in an unaltered form, as in the Oxford ed. of Mercer's Ch. Psalter & H. Bk. In Kennedy, 1863, No. 605, "O Thou Who in the form of God," is an altered form of a part of this hymn, and begins with st. iii. [See Staffordhire Hymn-Books.] [J. J.]

Jesus, full of all compassion. D. Turner. [Lent.] Appeared in the Bristol Bap. Coll. of Asst. & Evans, 1769, No. 223, in 10 st. of 4 l., headed "The Supplication," and signed "D. T." It was repeated in full in Rippon's Sel., 1877, No. 295; and again in later collections. It is in a large number of modern hymn-books in G. Britain and America, but usually in an abridged form. It is justly regarded as Turner's finest hymn. [J. J.]

Jesus, gentlest [holy] Saviour, God of might, &c. F. W. Faber. [Holy Communion.] This hymn of "Thanksgiving after Communion" was pub. in his Oratory Hymns, N.D. (1854), No. 20, in 12 st. of 4 l. ; and again in his Hymns, 1862, No. 91. It is given in its full form in some Roman Catholic hymn-books for Missions and Schools, and altered and abbreviated in various collections, including (1) the S. C. K. Church Hymns, 1871, as "Jesus, Lord and Saviour"; (2) J. G. Gregory's Bonchurch H. Bk., 1868, as "Jesus, holy Saviour"; (3) Mrs. Brock's Children's H. Bk., 1881, as "Jesus, gentlest Saviour"; and (4) Martin's Hymns, 1873, as "Father, gracious Father." In Nicholson's Appendix Hyl., 1806, the hymn is divided into two parts, Pt. ii. beginning "Jesus, dear Redeemer." In these various forms its use is extensive. [J. J.]

Jesus, I love Thy charming Name. P. Dodridge. [Jesus precious to the Believer.] In the p. ms. this hymn is No. 56, is entitled "Christ precious to the Believer," and is dated "Oct. 23, 1717." It was given by J. Orton in his ed. of Dodridge's (posthumous) Hymns, &c., 1755, No. 335, with the same title, and in 5 st. of 4 l., and was repeated in J. D. Humphrey's edition of the same, 1839, No. 361. At an early date exception was taken to the opening line, "Jesus, I love Thy charming Name"; and in modern hymn-books the result seen in the text being changed to "Jesus, I love Thy sacred Name," and to "Jesus, I love Thy saving Name."
Jesus is our great salvation.

Adams. [Election.] Pub. in the Gospel of St. John, May, 1776, in 6 st. of 6 l. and a half.
[Note: J. Adams "in 1787 it was given in Rippon's Bap. Sel., No. 108, in 5 st., and with a signature. After J. Adams (q.v.) was expelled from the Baptist denomination, the hymn was continued in Rippon, but its name was withdrawn. The hymn found its way into several modern hymn-books, marked Calvinistic type, as Steeple's Song, & G. & G., 1872, &c. This other edition of Adams was identified by his son, the Rev. John Adams, sometime Vicar of Thornton, Leicestershire. (J. J.)]

Jesus, lead us with Thy power.

W. Williams. [In Temptation—Security.] Pub. in his Gloria in Excelsis, Hymn of Praise, &c., 1772, No. 35, in 8 l. In modern hymn-books it is usually given as "Jesus, lead us with Thy power." Original text in Lord Seabourne's Bk. of Praise, 1862.

Jesus lebt, mit ihm auch ich.

Gellert. [Easter.] 1st pub. in his Geistliche Oden und Lieder, Leipzig, 1757, p. 147, in 6 st. of 6 l., entitled "Jesus lebt, mit ihm auch ich." It was the key-note of Gellert's finest hymns, and is still a popular song in Berlin, B. G. 1765, and almost all later German hymn-books, and is No. 304 in the Berlin key-
note, and is found in many hymn-books, and is given in all the principal English-speaking countries without containing a version of it.

German translations:


In English:

(2) In 7.8.7.8.4 metre. This, the most popular form of the hymn, was given in Rorison's *Hymns & Anthems*, 1851, and repeated in Murray's *Hymnals*, 1852. The two last lines of each stanza were omitted, "Alleluia" was added to each stanza, and the text was considerably altered. Rorison gives in order st. I., II., III., IV., V., VI., while the 1852 nearly follows his text, but gives in order st. I., II., III., IV., V., VI., and adds a doxology. To follow out the variations of text and order in later books would be wearisome, the most usual form being that given in Murray's *Hymnals*, 1852, repeated (without the doxology) in *H. & M.*. The *H. & M.* text (with Dr. C. H.'s beautiful tune St. Albans) has passed into every English, American, and other hymn-books.

The principal forms in which the 7.8.7.8.4 metre do not begin with the original first line are:

(a) Jesus lives! Thy terrors now Can no longer, 
Death, appall us, in Christ's Hymn, 1871, &c. Otherwise this is the *H. & M.* text.

(b) Jesus lives! thy terrors now Can, O Death, no more appall us, in Thring's *Coll.*, 1886-92. Here st. 1., II., 2. was altered with Miss Cox's consent in order to avoid an apparent denial of the resurrection of Jesus which some musical settings of the opening line might produce. Otherwise (st. III. being omitted) the text and order of her 1884 version are nearly followed.

(c) Jesus lives! henceforth is death (st. II.) in Alfred's *Year of Praise*, 1887.

(d) Jesus lives! to Him the throne *(st. v.)*, in Rorison's *Coll.*, ed. 1860.

3. Jesus lives! I live with Him. A good and full tr. by Dr. J. Guthrie, in his Sacred Lyrics, 1869, p. 121, repeated in the *Izroth Hymn*, 1871.

The text not in C. U. are, (1) "My Saviour lives! I will rejoice," by Lady E. Fortescue, 1843 (1869, p. 187). (2) "Jesus lives! With Him shall I," by Miss Warner, 1849 (1777, p. 18). In Sir John Bowring's *Matins* and *Vespers*, 3rd ed., 1841, p. 231, there is a hymn in 3 st. of 4 l. beginning "Jesus lives, and we in Him," which is based on Gellier. This previously appeared as No. 150 in J. R. Beard's *Colls.*, 1837.

**[J. M.]**

Jesus, Lord of life and glory, Bend from, &c. J. J. Cummins. *[Lent.]* A sweet and musical Litany, which appeared in his *Poetical Meditations and Lyrics*, 1839, in 7 st. of 4 l., with the refrain, "By Thy mercy, O deliver us, Good Lord." In 1845, it was reprinted in his *Hymns, Meditations, and Other Poems*, Lon., Royton & Brown, pp. 26-27. It is in C. U. as:

(1) Orig. text, st. 1., III., VII., with "our Hope," for "our Lord" in *H. & M.*, 1860 and 1872.

(2) "Jesus, Lord of life and glory." As in *H. & M.*, with change to Jesus only in the Hymnary, 1872.

(3) "Jesus, Lord, we kneel before Thee." In the *Salisbury H. Bk.*, 1857, No. 74, with the alteration of the first line, the omission of st. V., and the addition of st. VII. The same text was repeated in *Kendrew*, 1863, the *Augsburg H. Bk.*, 1865, and in the 1868 Appendix to the *S. P. C. K.'s Ps. & Hymns*.

(4) The same first line, but composed of st. I., II., IV., VI., and VII., in *Hope's Hymn*, 1844, and *Thring's Colls.* 1882.


The sub-title of the *Hymns*, &c., of 1849, and by which the book is generally known, is *Lyra Evangelica*. Orig. text therein. **[J. J.]**

Jesus, Master, Whose I am. Frances R. Havergal. *[Servant of Christ.]* Written for her nephew, J. H. Shaw, in Dec., 1865, printed as a leaflet (Parlano's Series), and then pub. in her *Ministry of Song*, 1869, and the *Life Mosaic*, 1879. In the original ms. it is divided, st. I.-III. being "Jesus, Master, Whose I am," and st. IV. VI., "Jesus, Master, Whom I serve." The hymn is suitable for Confirmation, or for personal Consecration to Christ. **[J. J.]**

**Jesus, my Lord, my Lord.**

*Jesus, my all, to heaven is gone.* J. Cennick. *[Jesus the Way.]* Appeared in his *Sac. Hymns for the Use of Religious Societies, 1743*, No. 64, in 2 st. of 4 l. In 1760, M. Madan included 8 stanzas in his *Ps. & Hymns*, No. 17. This text in a more or less correct form has been handed down to modern hymn-books, including *Common Praise*, 1879, and others. Orig. text in *Lyra Brit.,* 1867, p. 133. **[J. J.]**

Jesus, my kind and gracious Friend. R. Burnham. *[Jesus the Sinners Friend.]* Appeared in the 4th ed. of his *Hymns Particularly designed for the Congregational Meeting in Greenstreet, Soko,* 1798, No. 202, 6 st. of 4 l., and headed "Praying for the Redeemer's mindfulness." In this form it is almost unknown, but as "Jesus, Thou art the sinners Friend," it is the most popular of Burnham's hymns. Its use in America especially is very extensive. It is sometimes attributed to "Richard Parkinson" in error. **[J. J.]**

Jesus, my Lord, how rich Thy grace. P. Doddridge. [Offertory.] This hymn is No. 94 in the *Miniature*, but is unmarked. The heading is, "On relieving Christ in the Poor." In 1755 it was pub. in Doddridge's (posthumous) *Hymns*, &c., No. 188, in 5 st. of 4 l.; and again in J. D. Humphreys's ed. of the same, 1839, No. 269. It is in C. U. in its original form; but the most popular forms are the following:

1. Feast of all good, to own Thy love. This is Doddridge's text rewritten by E. Osler, for *Ps. & Hymns*, No. 84, 1805, and repeated in the *Izroth Hymn*, 1871. It has been included in several collections.

2. Fountain of good, to own Thy love. This is Osler's text with slight alterations, and the addition of a doxology from Tate & Brady. It was given in Streton's *Church Hymns*, 1860, No. 64 (it is possibly older), *Johnston's English Hymnal*, 1872 and 1882; *Thring's Colls.*, 1882, and others. In Mercer, *Alford's Year of Praise*, 1867, the *C. Hymn.* and many others, the doxology is omitted. In addition there are other arrangements of Osler's text, as in Streton, including that in Port's *Hymns, &c.*, 1861, where st. I.-III. are slightly altered from Streton, and st. IV. V., VII. are new. This form of the text is repeated, with slight variations, in the *S. P. C. K. Church Hymns*, 1871.

3. High on a throne of radiant light. This begins with st. II. of the original, and is found in a few collections.

4. Jesus, our Lord, how rich Thy grace. In the American *Songs for the Sanctuary*, N. Y., 1845. All these arrangements from Doddridge's text, together with the original, are in C. U. in America and other English-speaking countries. The best arrangement is that in *Thring*, 1882, from *Streton*, 1850. **[J. J.]**

Jesus, my Lord, I cry to Thee. C. Wesley. [For Penitent.* This cento is from his *Short Hymns*, on *Selected Passages of the Scriptures*, 1762, as follows:

St. I., II., *Short Hymns*, &c., vol. II., No. 299, on *St. John* ix. 25.
St. V., VI., *Short Hymns*, &c., vol. I., No. 1004, on *Isaiah* xxix. 3.

In this form it appeared in the *West H. Bk.*, 1780, No. 397, and has passed into several collections (Orig. text, *P. Works*, 1868-72, vol. vi. and xii.). **[J. J.]**

Jesus, my Lord, my God, my all! How can I love Thee, &c. F. W. Faber. *[Holy Communion.]* Appeared in his *Jesus*
JESUS, MY SAVIOUR, AND

and Mary, &c., 1849, in 9 st. of 4 l., with the refrain,

"Sweet Sacrament! we Thee adore!
O, make us love Thee more and more!"

It is headed "Corpus Christi." In C. U. it is broken into parts, as: (1) "Jesus! my Lord," &c.; (2) "King joyously, ye solemn bells!" and (3) "Sound, sound His praises higher still!" Its tune is mainly confined to Roman Catholic hymnals.

[J. J.]

Jesus, my Saviour, and my King.
S. Browne. [Prayer for Unity.] 1st pub. in his Hymns and Spiritual Songs, 1729, &c., No. 147, in 4 st. of 4 l. and headed, "Prayer for brotherly love." In its original form it is not in C. U. The following stanzas are associated therewith:—

1. O God, our Saviour, and our King. This is No. 1163 in Kennedy, 1683, where st. ii., ii., are from this hymn, and st. iii., iv. are from J. Wesley's. "O Thou to Whose all searching sight" (see Seelenbrunetikum), st. ii. and iv. altered.

2. O Lord, my Saviour, and my King. No. 566 in the Bap. Ps. & Hymns, 1846, is from Browne's hymn, but somewhat altered.

[J. J.]

Jesus, my Saviour, bind me fast.
B. Beddoe. [Divine Drawings improved.] Pub. in his (posthumous) Hymns, &c., 1817, No. 557, in 4 st. of 4 l., and headed, "Draw me." In the 27th ed. of Rippon's Bap. Sel., 1827, st. ii.-iv. were given, together with a new opening stanza, as: "If Thou hast drawn a thousand times." This is repeated in Spurgeon's O. O. H. Bk., 1869, No. 483, and others; especially the American hymn-books.

[J. J.]

Jesus, my Shepherd is. J. Conder.
[Ps. xxxiii.] Pub. in Collyer's Coll., 1812, No. 887, in 6 st. of 6 l., headed, The Good Shepherd," and signed "C." In Conder's New in the East, &c., 1824, it was pub. in a new form, and began "The Lord my Shepherd is." This was repeated in the Cong. H. Bk., 1836, No. 401, and in Conder's (posthumous) Hymns of Praise, Prayer, &c., 1856, p. 8, and is the authorised form of the hymn.

[J. J.]

Jesus, our Lord, who tempted wast.
H. Alford. [Lent.] 1st pub. in his Ps. & Hymns, &c., 1844, No. 29, in 7 st. of 4 l. and again in his Year of Praise, 1867, No. 73, in 5 st., the second and third stanzas being omitted. The original text is repeated in full, but with slight alterations, in several collections.

[J. J.]

Jesus, our souls' delightful choice.
P. Doddridge. [Spiritual Conflict.] This hymn is No. 4 of the p. miss., is in 4 st. of 4 l., is headed, "On the Struggle between Faith and Unbelief," and is dated, "Sep. 7, 1733." J. Orton included it in his ed. of Doddridge's (posthumous) Hymns, &c., 1753, No. 197; and J. D. Humphreys in his ed. of the same, 1829, No. 229. It is in a few modern collections, including Spurgeon's O. O. H. Bk., 1866.

[J. J.]

Jesus setzt ein vor seinem End
(Holy Communion). Keilhein, in his Katholische Kirchenlieder, vol. i., 1859, p. 386, quotes the following:

1. A New Hymn for Corpus Christi. Repeated in the Bamberg G. B., 1670, p. 264; Münster G. B., 1677, p. 247; and other Roman Catholic collections. Tr. as:—

Before to His and death He went, a tr. of st. i.-viii. as No. 263 in the Ohio Luth. Hym. 1880. [J. M.]

Jesus shall reign wherever the sun.
I. Watts. [Foreign Missions.] This is one of the most popular hymns by Watts, and was given in his Psalms of David, 1719, as Pt. ii., of his version of Ps. lxxii., in 8 st. of 4 l. Although it has attained a high position in modern hymnals, it is rare found in the collections published before the present cent. It increased in popularity with the growth and development of Foreign Missions, and is now used most extensively in all English-speaking countries. One of the earliest to adopt it for congregational use was Rowland Hill. It is found in his Ps. & Hymns, 1st ed., 1783; but abbreviated to 6 st. This was followed by some compilers in the Church of England, including Cotterill in Ps. & Hymns, 1810-1820; Bickersteth, 1833, and others; by the Wesleyans in their Supplement, 1830; the Baptists, and other denominations, until at the present day it is given in almost every English hymn-book of any standing or merit. As an example of the way in which The Psalms of David were imitated in the language of the New Testament, by Watts, it is unusually good. It is also in his best style. In modern collections it is generally given in an abbreviated form, ranging from 4 st., as in H. A. & M., to 6 st., as in the Wes. H. Bk. Changes are also introduced in the text, but most of these date from the beginning of the present century. It has been rendered in full and in part in many languages, including "Dominus regnabit Deus," by the Rev. R. Bingham, in his Hymno. Christ. Lat., 1871, p. 103. In this rendering st. ii., iii., and vii. are omitted. [See Psalter, Eng. § xv.] Mr. G. J. Stevenson gives, in his Methodist H. Bk. Notes, 1883, p. 551, an account of the striking and historical use which was made of this hymn when various islands in the South Seas officially renounced heathenism and embraced Christianity:—

"Perhaps one of the most interesting occasions on which this hymn was used was that on which King George, the sable, of the South Sea Islands, being on his blessed memory, gave a new constitution to his people, exchanging a heathen for a Christian form of government. Under the spreading branches of the hauhana tree sat some thousand natives from Tonga, Fiji, and Samoa, on Whit Sunday, 1862, assembled for divine worship. Foremost amongst them all sat King George himself. Around him were seated old chiefs and warriors who had shared with him the dangers and fortunes of many a battle; men whose eyes were dim, and whose powerful frames were bowed down with the weight of years. But old and young alike rejoiced together in the joys of that day, their faces most of them radiant with Christian joy, love, and hope. It would be impossible to describe the deep feeling manifested when the solemn service began, by the entire audience singing Dr. Watts's hymn, "Jesus shall reign wherever the sun." To them it was so much as they could realise the full meaning of the poet's words; for they had been rescued from the darkness of heathendom and cannibalism, and they were not so long met for the first time under a Christian constitution, under a Christian king, and with Christ Himself reigning in the hearts of most of those present. That was indeed Christ's kingdom set up in the earth."

[J. J.]

Jesus, tender Shepherd, hear me.
Mary Dance, nee Landrie. [Child's Evening Hymn.] This beautiful little hymn was composed for her children in 1830, and 1st pub. in
Jesus, the Christ of God. H. Bonar. [Praise to Christ.] Appeared in his Hymns of Faith & Hope, 2nd series, 1864, in 7 st. of 4 l., and entitled "Praise to Christ." It is found in numerous collections in G. Britain and America. In some hymn books it begins with st. ii.:

"Jesus, the Lamb of God, Who us from hell to raise;"

but this form of the text is not so popular as the original. [J. J.]

Jesus, the needy sinner's Friend. C. Wesley. [Holy Communion.] This cento is composed of Nos. 306, 367, and 368 of "Hymns on the Four Gospels," pub. from the Wesley use by C. W. Cooper's "The Works of J. & C. Wesley, 1808-72," vol. x. p. 282. It appeared in No. 875 in the revised edition of the Wes. H. Bk., 1875, with the concluding lines changed from:

"We banquet on the heavenly Bread, When Christ Himself imparts, By ministerial hands conveyed To all believing hearts;"

in the following:

"We banquet on the heavenly Bread, When Christ Himself imparts, By His disciples' hands conveyed To all believing hearts." [J. J.]

Jesus, Thou all-redeeming Lord, Thy blessing, &c. C. Wesley. [General.] Appeared in Hymns & Sacred Poems, 1749, vol. i. p. 316, in 18 st. of 4 l., and entitled "Before Preaching to the Colliers in Leicester sheriff." (P. Works, 1808-72, vol. v. p. 212). In 1780 two hymns compiled, with slight alterations, therefrom, (1) "Jesus, Thou all-redeeming Lord," being st. i., ii., iv., v., vi.-ix. (2) "Lovers of pleasure more than God," being st. xii., xiii., xvii., xviii., were included in the Wes. H. Bk., Nos. 34, 35, and continued in subsequent editions. Also found in other collections. In addition to these, a cento beginning "Lover of souls, Thou well canst prize," is given in Kennedy, 1863, No. 327. It is compiled from the Wes. H. Bk., pt. 1., as above, st. iii.-viii., with slight alterations and a doxology. [J. J.]

Jesus, Thou needest me. H. Bonar. [Oneness with Christ Explained and Desired.] Pub. in his Hymns of Faith & Hope, 2nd series, 1864, in 8 st. of 4 l., and headed "The Lord needs thee." It has passed into a few collections, including Dale's English H. Bk., 1875, &c. [J. J.]

Jesus, Thou Soul of all our joys. C. Wesley. [Choral Festival.] Appeared in Hymns & Sacred Poems, 1749, vol. ii., No. 290, in 8 st. of 6 l., as the second of two hymns on "The True Use of Music." In the Wes. H. Bk., 1780, it was included as No. 196 (ed. 1875, No. 294). It has passed into several collections, sometimes abbreviated, as in Mercer: and again, in the altered form, "Jesus, in Thine arms reclined, as in the Cooke and Denton Hymnal, enlarged ed., 1855.

Whom Thy saints rejoice," as in the Cooke and Denton Hymnal, enlarged ed., 1855. [J. J.]

Jesus, Thou wast once a child. J. Gabb. [Holiness desired.] This hymn is found in three forms:

1. In the author's "Songs to the Throne," ed. 1844, in 8 st. of 4 l., and repeated in his Hymns and Songs, ed. 1871, with the title "Christ Incarnate." In this form it is a prayer for Holiness.
2. The above text was rewritten by the Rev. C. H. Spurgeon as a hymn for Mothers' Missions, and included in his O. H. Bk., 1866, No. 1012, from whence it passed into Snee's "Songs of G. & S.," 1872.
3. In 1876 the same hymn was written by the author in 6 st. of 4 l., and given, with his tune "Love-songs," in his "Wellborn Appendix," 1876, No. 49, as above.

Of these texts the first is by far the most beautiful and simple. [J. J.]

Jesus, Thy Church with longing eyes. W. H. Bathurst. [Second Advent.] 1st pub. in his Ps. & Hymns, 1831, No. 41, in 6 st. of 4 l., and headed "Second Coming of Christ." It has passed into a large number of hymn-books, both in G. Britain and America, and ranks as one of the most popular of Bathurst's hymns. It is a most suitable hymn on behalf of Foreign Missions. Orig. text in Thring's Coll., 1882. [J. J.]

Jesus, Thy name I love. J. G. Deck. [Jesus, All and in All.] Appeared in Ps., Hymns and Spiritual Songs, London, D. Walther, 1842, Pt. ii., No. 6, in 4 st. of 8 l. In A Few Hymns and Some Spiritual Songs selected for the Little Flock, No. 104, it is given in a rewritten form as "Jesus! that Name is love." Outside of the Plymouth Brethren hymn-books the original text is given sometimes with slight alterations, as in Hatfield's Church H. Bk. N. Y., 1872, No. 1003. [J. J.]

Jesus, when I fainting lie. H. Alford. [Death anticipated.] 1st pub. in his Year of Praise, 1867, No. 208, in 3 st. of 6 l., and appointed for the 16th Sun. after Trinity. It was one of two hymns which were sung at the author's funeral, the second being his "Ten thousand times ten thousand." [J. J.]

Jesus, where'er Thy people meet. W. Cooper. [Opening of a Place of Worship.] The Rev. J. Bull, in his John Newton of Olney and St. Mary Woolnoth, &c., gives the following account of this hymn:

"1769. In a letter to Mr. Cunliffe, April 6, 1769, Mr. Newton speaks of a journey to Kettering, and of his preaching there and says: 'I have been pretty full-handed in preaching lately. I trust the Lord was graciously with me in most or all of our opportunities. We are going to remove our prayer-meeting to the great room in the Great House. It is a noble place, with a parlour behind it, and holds about one hundred and thirty people conveniently. Pray for us, that the Lord may be in the midst of us there, and that as He has now given us a Rekboth, and has made room for us, that He may be pleased to add to our numbers, and make us fruitful in the land.'

"We were there this day that two of the hymns in the selec.
The first of these references is in st. iii.,

II. 1, 2;—

"Dear Shepherd of Thy chosen few,

Thy former mercies here renew,"

and the second to st. v., II. 3, 4;—

"some Thou and fill this wider space,

And bless us with a large increase."

The hymn was pub. in the Olney Hymns, 1779, bk. ii., no. 44, in 6 st. of 4 l. It is preceded, as stated above, by J. Newton's "O Lord, our languid souls inspire," which is headed "On opening a Place for Social Prayer, and is given as no. "XLIV. C. Another," meaning, another hymn on the same subject. It is given in modern hymn-books in its original form, and also as follows:—

1. The arrangement in the Salisbury Bk., 1857, is thus—St. I. ii., i., v., and vii. are slightly altered from Cooper: st. iii., vi., and ix. are by J. Keble, and the doxology by H. Cresap. This text was repeated, with the omission of the doxology, in the Sarum Hymnals, 1866. In the Anglican Bk., 1862, five stanzas are taken from the Salisbury Bk., and one from the original, and further altered as "O Jesus, where Thy people meet.

2. In Kennedy, 1858, the text is as in the Salisbury Bk., 1857.

3. In the S. P. C. K. Church Hymn., 1874, the arrangement is—st. i., ii., v., vi., and vii., Cooper: st. iii., Keble: st. iv., v., vi., and vii., Cooper: st. ii., it is as in Sarum Hymnal, 1866. In the Martineau's Hymns, &c., 1844 and 1873, Cooper's st. i., ii., and iv. are given as "O Lord, where Thy people meet.

The use of this hymn in its various forms is extensive in all English-speaking countries. It has also been translated into many languages, and is one of the most popular of Cooper's hymns. Orig. text in Lord Selborne's Book of Prayers, 1862, p. 150. [J. J.]

Jesus, while He dwelt below. J. Hart. [Passiontide.] A descriptive hymn of great power on The Passion of Our Lord. It was pub. in Hart's Hymns, &c., 1750, no. 75, in 23 st. of 6 l., and headed "Jesus oftentimes resorted thither with His disciples," John xviii. 2. The following cantos have been compiled therefrom:—

1. "Jesus, whilst He dwelt below." Pt. I.

"Full of love to man's last race," Pt. II.

"There my last act wrought, my last amazed,"

Pt. III.

These cantos were given in Steep's Songs of G. & G., 1773, no. 230.

2. "Jesus, while He dwelt below." Pt. I.

"Eden from every flowery bed," Pt. II.

"These were given in the Scottish Hymns, Union Hymnal, 1878, no. 34, and others.

3. "Comes once more the awful night." In the N. P. C. K. Church Hymn., 1871, this is very much altered from the original.

4. "Comes again the dreadful night." In Whitting's Hymn, for the Ch. Catholic, 1862. Also altered from Hart.

Through these various cantos great use is made of this hymn. [J. J.]

Jesus, while [whilst] this rough desert soil. H. Bonar. [Jesus' presence desired.] Pub. in his Faith and Hope, 1st ser., no. 1857, in 5 st. of 4 l., and headed "Strength by the way." In Kennedy, 1863, it reads, "Jesus whilst this rough desert soil." [J. J.]

Jevons, Mary Ann, née Roscoe. [Roscoe Family.]

Jewitt, William Henry, nephew of Mr. Orlando Jewitt, the engraver, was b. at Oxford, March 17, 1812. Mr. Jewitt is an architect and artist. He has written several hymns of more than usual merit. The earliest were pub. in Hymn on the Te Deum, Manchester, J. Anson, 1874. This little work contains 23 pieces. He also pub. in 1886 a vol. of tales in verse, entitled "The Romance of Love." His hymns in C. U. are:

1. "Chrift the Lion of royal Jaffa." St. Mark

2. "O Christ, the Father's guarded Light." All Saints


4. "O Father of the world supreme. God the Creator, or Flower services.


7. "We know that Thou shalt come." Advent.

8. "We know They, Lord, the eternal Way." SS. Philip and James.

Of these hymns Nos. 1, 5, 6, 7, are from the Hymn on the Te Deum, 1874. No. 1 was contributed to the Universals H. Bk., 1857; No. 2 appeared in the Manchester Diocesan Magazine; No. 8 in the Penny Post; and No. 5 in the Altar Hymnal, 1884. In addition to these Mr. Jewitt is the author of Nos. 24, 35, 42, 44, 45, 46, 47, 87, 88, 95 and 96, in Chope's Carols for Easter and other Christian seasons (London, Novello, 1884). [J. J.]

Jex-Blake, Thomas William, s. of Thomas Jex-Blake of Burnwell, was b. in 1832, and educated at Rugby, and University College, Oxford (n.a. in Ist class 1855; b.a. 1873). He was some time Fellow of Queen's College, Oxford; from 1858 to 1868 Assistant Master at Rugby; Principal of Cheltenham College, 1868 to 1871; Head Master of Rugby, 1874 to 1887; and Rector of Alvechurch, Redditch, 1887. Dr. Jex-Blake's well-known hymn, "Lord, we thank Thee for the pleasure," written at the request of Dr. Cotton (then Head Master of Marlborough), in September, 1855. It is in the Rugby and other Public Schools hymn-books, and several general collections. Dr. Jex-Blake's published works do not contain any original poetical compositions. [J. J.]

John Arkias. [Greek Hymnody, § xvi. 2, and John of Damascus.]
John of Damascus

Johns, John, b. at Plymouth, March 17, 1601, the son of an artist. Educated at the grammar school, and the Rev. Worsley, Unitarian minister at Plymouth, and after-wards spent two years at Edinburgh. In 1820 became minister of the Old Presbyterian chapel at Crediton, where he remained till his removal to Liverpool in 1836, as Minister to the Poor. He was a man of fine poetic temperament and retiring disposition, but his work among the people called out his great practical and organizing ability. He died a sacrifice to the fever which raged in the district where he laboured, June 23, 1847. Besides his reports to the Liverpool Domestic Mission Society, and frequent contributions to the Monthly Repository, Christian Reformer, and Christian Teacher, he published three volumes of poetry, Deeds of Castalia; a collection of Poems, 1829; The Valley of the Nymphs, 1829; and Geographies of Life, 1845. There are 35 of his hymns in Dr. Beards's Collection, 1837, and several of them are in other Unitarian books. The best known of his hymns are:

1. Come, Kingdom of our God. Prayer for the Kingdom of God.
2. Farewell, our blest treasure. Death of a Child.
5. O know ye not that ye? Purity. This is altered from "What, know ye not that ye?"
6. Thanks to God for these who came. Preachers of the Word. Altered from "Welcome, welcome who came."

These hymns were contributed to Beard's Coll., 1837, and passed thence into other collections.

[Pay D. D.]

Johnson, Samuel, M.A., was b. at Salem, Massachusetts, Oct. 10, 1822, and educated at Harvard, where he graduated in Arts in 1842, and in Theology in 1846. In 1853 he formed a Free Church in Lynn, Massachusetts, and remained its pastor to 1870. Although never directly connected with any religious denomination, he was mainly associated in the public mind with the Unitarians. He was joint editor with S. Longfellow (q.v.) of A Book of Hymns for Public and Private Devotion, Boston, 1846; the Supplement to the same, 1848; and Hymns of the Spirit, 1849. His contributions to these collections were less numerous than those by S. Longfellow, but not less meritorious. He d. at North Andover, Massachusetts, Feb. 19, 1882. His hymns were thus contributed:

1. To A Book of Hymns, 1846.
   b. Go, preach the gospel in my name. Ordination.
   c. Lord, once our faith in man no fear could move. Time of War.
   5. Onward, Christians, [onward] through the region. Conflict. In the Hymns of the Spirit, 1844, it was altered to "Onward, onward through the region."
   6. Thy servants' snares, Lord, are wet. Ordination.

ii. To the Supplement, 1848.

5. God of the earnest heart. Trust.

iii. To the Hymns of the Spirit, 1864.

6. City of God, how broad, how far. The Church
   a. The City of God.
   b. I bless Thee, Lord, for sorrow sent. Affliction—Perfect through suffering.
   c. Life of Ages, richly pour'd. Inspiration.
Johnston, James Aitken, was ordained by the Bishop of Jamaica in 1834, and was preferred to the Perpetual Curacy of St. John's, Waterloo Road, London, in 1848. He d. in 1872. He was the editor of


A new and thoroughly revised ed. was pub. in 1856. This was reprinted in 1861 as the 3rd ed. From a ms. supplied by Johnston to D. Sedgwick [s. ms.] we find that he was the author or translator of 34 hymns in the 3rd ed., but his list does not include "O Jesus, Lord, the Way, the Truth" (S. S. Philip and James), attributed to him in Thrng's Coll, 1882. In his lr. he is considerably indebted to others, and his original hymns display no special merit. [J. J.]

Join all the glorious Names. I. Watts. [Names and Titles of Jesus Christ.] Pub. in his Hym. & Sec. Songs, 1709, Bk. i., No. 150, in 12 st of 8 l., as the second of two hymns on "The Offices of Christ, from several Scripture." It has been freely altered, abbreviated, and divided from M. M. From and Hymns, 1760, to the present time. The line which has caused most trouble to the editors has been st. x, l. 1, "My dear, Almighty Lord," the term "dear," being very objectionable to many. The line has undergone the following amongst others:


A. B. "O my great, Almighty Lord." 1823.


To this list may be traced most of the changes found in modern hymn-books. There are others also of less importance. In addition to abbreviations which begin with the original first line, there are also the following cents:—

1. "Arrested in mortal flesh. This was given in R. Conyers's Cat., 1714, in 5 st., and in other hymn-books. 2. Great Prophet of my God. In Allford's Fear of Famine, 1867, &c.


The original hymn is justly regarded as one of Watts's finest efforts. In its various forms and editions, "Chorale style," "Englightenment" style, and in many similar adaptations, it has been inviolate, unaltered, and unmarred in form and content, and has become the established example for all English hymns. It has been translated into the principal languages of the world, and has become the widely accepted English hymn in use in all English-speaking countries. It has been translated, or paraphrased, in many languages, including Latin, in Bingham's Hymnas, Christ, Lat., 1870, as "Pange nomen omne mirum." [See English Hymnody, Early, §§ vi., xiii.] [J. J.]

Jones, Justus (Jobat, Just, Joch-cus), s. of Jonas Koch, burgomaster of Nordhausen, in Thuringia, was b. at Nordhausen, June 5, 1493. He studied at Erfurt (m. a. 1510), and Wittenberg (L.B.); returning to Erfurt in 1517, where, in 1518, he was appointed Canon of the St. Severus Church, Professor, and, in 1519, Rector of the University. In the festive ode on his rectorate (by his friend Eobain Hesse) he called the Just Jonas, and henceforth he adopted Jonas as his surname, and it is as Jonas that he is known. In 1521 he was appointed Probat of the Schlosskirche (All Saints) at Wittenberg, d.d., and Professor of Church Law in the University. Here he worked for twenty years as a true and devoted friend and helper of Luther and Melanchthon, and was then, from 1541 to 1546, superintendent and chief pastor at Halle. After Luther's death he passed through various troubled experiences, but became in 1553 superintendent and chief pastor at Eisfeld on the Werra, where he d. Oct. 9, 1555. He added two stanzas to Luther's "Erhalt uns Herr, bei deinem Wort" (q.v.). The only original hymn by him which has passed into English is:

Wes. d. Herr nicht bei uns halten. Pr. evang. 1st pub. in Eyn Eckmarks admon, Erfurt, 1824, and thence in Wucherer's, iii. p. 42, in st. In the Evang. L. S., 1851, No. 254. Tr. as, "If God were not upon our side," by Jasp. Winkworth, 1860, p. 117. [J. M.]

Jones, Edmund, s. of the Rev. Philip Jones, Cheltenham, was b. in 1722, and attended for a time the Baptist College at Bristol. At the age of 19 he began to preach for the Baptist Congregation at Exeter, and two years afterwards he became its pastor. In 1760 he pub. a volume of Sacred Poems. After a very useful ministry he d. April 13, 1765. From an old ms. record of the Exeter Baptist Church, it appears that it was under his ministry in the year 1759, that singing was first introduced into that Church as a part of worship. As a hymn-writer he is known chiefly through:

Come, humble sinner, in whose breast. This hymn appeared in Rippon's Sab. Sel., 1787, No. 332, in 13 st. of 4 l.; and headed, "The successful rescue of a soul. In unto the King, Esther iv. 16." It has undergone several changes, including:


2. "Come, trembling sinner, in whose breast." This is in a great number of American hymn-books.


Miller, in his Singers & Songs of the Church, 1869, p. 333, attributes this hymn to a Welsh Baptist hymn-writer of Trevecca, and of the same name. Rippon, however, says in the 1st ed. of his Sel. that Edmund Jones, the author of No. 333, was pastor of the Baptist Church at Exon, Devon. This decides the matter. [W. R. S.]

Jones, Griffith, of Llanddowror, was b. at Cilhrada, Carmarthenshire, of respectable parents, in 1683. He was ordained deacon by Bishop Bull in 1708. In 1711 he became Vicar of Llandeilo-Abercowyn, and Vicar of Llanddowror in 1716. In 1730, he first commenced his circulating schools in Wales, which were approved of invaluable blessings to thousands. He d. April 8, 1761, at the house of Mrs. Bevan, who had helped him with his schools.
and also bequeathed £10,000 towards its maintenance. He laboured in the parish of Llanddowror for 45 years. He published many books and some hymns, selected from the works of different authors. One of his books was called *Anogeth ffolianu Duce*, or *A admonition to praise God.* [W. G. T.]

**Jones, Samuel Flood, M.A., s. of William Jones, for many years the Secretary of the Religious Body Society, was b. in London in 1826, and educated at Pembroke College, Oxford (B.A. 1851). Taking Holy Orders he was Minister of St. Matthew's, Spring Gardens, London, 1854-76; Lecturer of Bow, London, 1858-76; Minor Canon, Westminster Abbey, 1859; Precentor, 1869; Vicar of St. Botolph, Aldersgate, London, 1876; and Priest in Ordinary to the Queen, 1869. In 1877 he pub. *Hymns of Prayer and Praise, Lond., Dalton & Lucy*. This book contained 100 hymns, of which the following were by Mr. Jones:—

1. Here all is strife and war. *The Present and the Future.*
2. Jesus, my Advocate in heaven. *Jesus the Advocate.* This is adapted from "Star of the Sea."
3. Lord of light, this day our Guardian be. *Morning.*
4. This is the day of light. When first the silvery dawn. *Sunday.* Written long before 1860.

Mr. Jones’s most popular hymn is:—


This was written about 1877, at the request of the late Dean Stanley for use at Marriages in Westminster Abbey. It has passed into several hymn-books. Mr. Jones’s brother, William Henry Rich-Jones, M.A., Vicar of Bradford-on-Avon, and Canon of Salisbury (b. 1817, d. 1885), contributed:—

1. It was my song, thy God adore. *God the Sustainer.*
2. Lord, Thy solemn Passion past. *Ascension.* (In W. J. Blew’s *Old, 1852-55, but not his.)
3. to his *Hymn, &c.*, as above; and his wife Catherine Flood Jones (b. 1826) also contributed:—

Pilgrim, bend thy footsteps on. *Onward.* to the same work. [J. J.]

**Jonson, Benjamin,** commonly known as Ben Jonson, the son of a clergyman, was b. at Westminster in 1573, and educated at Westminster School, and St. John’s, Cambridge. He d. in London, Aug. 6, 1637. His history and dramatic abilities are well known to all students of English literature. He is known in association with hymnody mainly through his carol, “I sing the birth—was born tonight,” which is still in use. It is given in his *Underwoods* in the 2nd vol. (folio) of his *Works, 1640,* and entitled “A Hymn on the Nativity of my Saviour.” Two additional hymns therein, “The sinner’s sacrifice” and “A Hymn to God the Father,” have much merit, but are unsuited for congregational use. His *Works* have been edited by Gifford, and more recently by Lient.-Col. Francis Cunningham. [See *English Hymnody, Early,* § v.; and for *Life, Enc. Brit., 9th ed.*] [J. J.]

**Jordanis oras praevia. C. Coffin. [Advent.] Pub. in his *Hymni Sacri,* 1736, p. 34: and again in the *Paris Breviary* the same year as the hymn for Sundays and Ferrial days in Advent at Lauds. It is also in the *Lyons* and other modern French Breviaries; Card. Newman’s *Hymni Ecclesiae,* 1838 and 1865; and J. Chandler’s *Hymns of the Primitive Church,* 1837, No. 37. It is tr. as:—

1. On Jordan’s bank the Baptist’s cry. *J. Chandler.* 1st pub. in his *Hymns of the Primitive Church,* 1837, p. 40, in 6th ed. It is one of the most popular of Chandler’s translations, and is given in a large number of hymn-books, those which contain the original tr., however, being in the minority, and include the *People’s H.* 1867, the *Westminster Abbey H. Bk., 1883,* and the *Universal H. Bk., 1885.* Of the numerous versions of the text, in most instances embodying slight alterations only, the best known are, Murray’s *Hymnal,* 1852; the Salisbury *H. Bk., 1857; Kennedy, 1865; Cooke, 1864, &c. The most popular arrangement is that by the *Hymnary,* 1872; T. Darling’s *Hymns,* &c., 1887, &c. The Rev. F. Pott’s version in his *Hymnary,* &c., 1861, and Prebendary Thring’s in his *Coll., 1882,* are specially good. In the *English Hymnal,* 1856, and 1861, Chandler’s text is altered to “On Jordan’s banks a herald-cry;” and in the *New Metre Hymnal,* 1875, No. 158, is a cento, st. i.-iii. being from Chandler’s tr., and st. iv. v. are Dr. Watts’s version (L. M.) of Ps. 117, pub. in his *Ps. of David, 1719,* and not from his *Hymns,* &c., 1709, as stated by the editor.

2. Lo! the desert-depths are stirred. By W. J. Blew. Printed for use in his *Church, 1850,* and pub. in *The Church H. & Tune Book, 1852* and 1855. It was repeated in *Rice’s Hymns,* 1870.


**Translations not in C. U.:—**

1. Lo, the Baptist’s herald cry. *J. Williams,* 1839.
2. Lo! the Prophet sent before. *G. Rixton,* 1851.

**Joseph of the Studium. [Joseph of Thessalonica.]*

**Joseph of Thessalonica.** This hymn-writer is known in Greek hymnody as Joseph of the Studium. He is not however the same person wrongly named by Dr. Neale in his *Hymns of the Eastern Church as Joseph of the Studium,* author of the great Canon for the Ascension. That Joseph is a Joseph the *Hymnographer (q.v.)*, Joseph of Thessalonica, younger brother of St. Theodora of the Studium, q.v. (see *Hymns of the Eastern Church,* was some time Bishop of Thessalonica, and died in prison, after great suffering inflicted by command of Theophillus. [Greek Hymnody, § xviii. 1.] He was probably the author of
JOSEPH THE HYMNOPHAGHER

the Triodia in the Triodia, and certainly of five Canons in the Pentecostaria to which his name is prefixed. His pieces have not been tr. into English. [H. L. B.]

Joseph, St., the Hymnographer. A native of Sicily, and of the Sicilian school of poets is called by Dr. Neale (in his Hys. of the Eastern Church), Joseph of the Studium, in error. He left Sicily in 830 for a monastic life at Thessalonica. Thence he went to Constantinople; but left it, during the Iconoclastic persecution, for Rome. He was for many years a slave in Crete, having been captured by pirates. After regaining his liberty, he returned to Constantinople. He established there a monastery, in connection with the Church of St. John Chrysostom, which was filled with inmates by his eloquence. He was banished to the Chersonese for defence of the Icons, but was recalled by the empress Theodora, and made See euphylax (keeper of the sacred vessels) in the Great Church of Constantinople, through the favour of the patriarch Ignatius. He stood high also in the favour of Phocius, the rival and successor of Ignatius, and accompanied him into banishment. He d. at an advanced age in 883. He is commemorated in the Calendars of the Greek Church on April 3rd. He is the most voluminous of the Greek hymn-writers. There are more than two hundred Canons under the aegis of his name, in the Menaca. Cardinal Pitra says he is reported to have composed a thousand. There is some difficulty in distinguishing his works from those of the brother of Theodore of the Studium, Joseph of Thessalonica. This latter poet, and not the more celebrated Joseph the Hymnographer, was named Joseph of the Studium. [Greek Hymnody. § xviii. 1. 3.] [H. L. B.]

Josephson, Ludwig Carl Leopold, was b. January 28, 1809, at Sande, Westphalia, and studied at the University of Bonn. In 1832 he became Pastor at Isenberg, Westphalia, and after other appointments became in 1863 Pastor and Superintendent at Barth, near Stralsund, in Western Pomerania. He d. at Barth on Jan. 22, 1877 (mr. from Superintendent Bartz, Barth, &c.). His hymns appeared in his Stimmen aus Zurm. Islerbohn 1841, and from this a number passed into Knapp’s Br. L. S., 1850 and 1865. One has been tr. into English.

First the name auf Erden. For the Sick. For one during a sleepless night. 1st pub. 1841 as above, p. 34, in 10 st. of 4 l., repeated in Aephr. 1846. No. 2405 (1865, No. 2738). Tr. as “Now darkness over all is spread,” by Mrs Winsborough, 1848, p. 83. [J. M.]

Joy to the followers of the Lord. Anna L. Barbauld. [Joy.] Written about 1820, and pub. by her sister in The Works of Anna Letitia Barbauld, with a Memoir. 1825, vol. i. p. 339, in 6 st. of 4 l. In Dr. Martineau’s Hymns, 1840, and again in the 1853 ed. It is given as “Joy to those that love the Lord.” This is also in other collections. In Ellen Clarke’s Ps. Hymns & Anthems, 1860, it begins with st. 3., “Tis a joy that, sweeted deep,” altered to “Joy there is, that, sweeted deep.” [J. J.]

Joy to the world, the Lord is come [nigh]. I. Watts. [Ps. xcviii] 1st pub. in his Psalms of David, &c., 1719, in 4 st. of 4 l., as the 2nd pt. of his version of Psalm 98. T. Cotterill gave, in the 1st ed. of his Set., 1810, a much altered version of text, which was repeated in the authorized ed. of 1820 with the repetition of st. 1. as st. v. This arrangement is known by st. ii., which reads: “Ye saints, rejoice, the Saviour reigns,” &c. Bickersteth’s arrangement in his Christian Psalmody, 1833, is also in 5 st.; but the added stanza (iii.) is from Watts’s version of the 1st part of the same Psalm. Both of these texts have been repeated in later collections. In addition there are also the following: (1) “The Lord is come: let heaven rejoice,” &c. Hall’s Mithre H. Bk. 1836; and (2) “Joy to the world, the Lord is nigh,” in the Irvingite Hymns, for the Use of the Churches, 1844. In its various forms, but principally in the original, it is in use in most English-speaking countries. It has also been translated into several languages, including Latin, in R. Bingham’s Hymno. Christ. Lat., 1870, “Lastitas in mundo! Dominus nam venit Iesus!” [J. J.]

Joyce, James, M.A., was born at Frome, Somersetshire, Nov. 2, 1781, and was for some years Vicar of Dorinking, and d. there Oct. 9, 1850. He pub. A Treatise on Love to God, &c., 1822; The Lays of Truth, a Poem, 1825; and Hymns with Notes, 1849. The last is a small work which he compiled for his parishioners. It is composed of passages of Holy Scripture, Meditations, and 20 Hymns. Of his hymns, the following are in C. U.:—

1. Disowned of Heaven, by man oppressed. (on behalf of the Jews.) It is appeared in the Christian observer, Nov., 1849, in 5 st. of 4 l., headed “Hymn applicable to the present condition of the Jews,” and signed “J.J.” The form in which it is known to modern collections is, “O why should Israel’s sons, once bless’d?” This appeared in Bickersteth’s Christian Psalmody, 1833, and is widely used. The cento, “Lord, visit Thy forsaken race—vine,” in use in America, is Bickersteth’s (1832) somewhat altered.

2. High on the bending willows hung. (on behalf of the Jews.) This hymn was given in the December number of the Christian observer, 1849, in 6 st. of 4 l., as “A second hymn applicable to the present condition of the Jews,” and signed “J.J.”

3. Israel bewails her freedom gone. (on behalf of the Jews.) This is his “Third Hymn applicable to the present condition of the Jews,” and was given in the Christian observer, Dec., 1859, with No. 2. It is in 6 st. of 4 l., and signed “J.J.”

Jubatus et in praeceptis aquis. C. Coffin. [Tuesday] Pub. in his Hymni Sacri, 1736, p. 15, and again in the Paris Breveycy of the same year, for Tuesdays at Matins. It is also in the Lyons and other modern French Breve. In Carl. Newman’s Hymni Eclectivae, 1838 and 1865; and in J. Chandler’s Hys. of the Primitive Church, 1837. Tr. as:—

1. He speaks the word; the floods obey. By J. Chandler, in his Hys of the Prim. Church, 1837, p. 17. It was repeated in Dr. Oldknow’s Hymns, &c., 1850; and as “God speaks the word; the floods obey,” in the “Additional set. Hymns,” given in the Scottish Episcopal Coll., 1858.

2. The word is given, the waters flow. By I. Williams. Appeared in the British Magazine, July, 1834; and again in his Hys. Tr. from the Parisian Breve., 1839, p. 18.

3. He spake and gathering into one. By J. D. Chambers, in his Laudis Sion, 1857, p. 16; and the Sidebury H. Bk., 1857.
Jubilate [Prayer, Book of Common]  

Jubilemus omnes una. [Adiect.]  
This sequence for the 4th S. in Advent is found in a 12th cent. English Gradual in the British Museum (Reg. 2, B. iv, f. 65, and a Serenissimi, cir. 1199 (Calig. fo. f. 44). Also in two 14th cent. Masses in the British Museum (Add. 16, f. 16 b; and Addd. 30, f. 16 b). The printed text is in the reprints of the Sarum, York, Hereford, and Lincoln Missals; in Nalos's Sequenae, 1582, p. 174 (from Nalos); Kehrein, No. 5.  

Honour and glory, thanksgiving and power. By E. A. Dayman, for the Hymnary, and pub. therein, 1872. It is repeated in the Lusses, 2.  

Jubilemus pliens mente. [For the Dying. In Time of Peculiar.] This only form of this sequence we have been able to find is in a 15th cent. Sarum Missal in the Bodleian (Liturg. Miss., f. 261 b). It is also found in the eds. of the Sarum Missal printed at Venice, 1491; London, 1498, &c.; and in the Burlesques reprinted by all of 887*—889*.  

This sequence occurs in a Mass, Pro missa bacakit evitanda (for escaping death by pestilence), which is introduced by a notice which states that Pope Clement, with all the Cardinals in concile, composed and arranged the Mass, and granted to all those who were truly penitent, and had made their confession, and had heard this Mass, 26 days of indulgence (i.e. remission of canonical penalties), and that all those who heard this Mass must carry in the hand a lighted candle while hearing Mass on the five days following; and should hold it in the hand, kneeling, throughout the whole Mass. And no sudden death could not hurt them. And this was certified and approved in Avignon and its neighbourhood. The Pope mentioned was Clement VI., elected Pope, May 7, 1342. The contagion alluded to was brought to Italy in 1347 by merchants from the Levant, and soon spread over Europe, causing a fearful amount of mortality. Clement, at Avignon, then the seat of the Papacy, distinguished himself by trying in various ways to alleviate and terminate this scourge, providing for the nursing and support of the sick, the burial of the dead, &c.  

Translation in C. U.:—  
Holy Trinity, before Thee. By Harriet Mary Chester, made for and pub. in the Hymnary, 1872, in 7 st. of 6 l., and signed "H. M. C."  

Another tr. is:—  
With this mind let us rejoice. C. B. Pearson, in the Sarum Missal in English, 1868.  

Jucundare plebs fidelis. Adam of St. Victor. [Common of Evangelists.] A fine sequence founded on Ezek. i. 4—28, x. 9—22, and Rev. 4. 8—8. The "living creatures" are made symbolic of the Evangelists, St. Matthew being represented by the man, St. Luke by the ox, St. Mark by the lion, and St. John by the eagle. Then under another figure the Evangelists are compared to the four rivers which watered Paradise (by later writers St. Matthew is represented by Gibbon, St. Mark by Tigris, St. Luke by Enprumadas, and St. John by Euphrates). The sequence has generally been ascribed to Adam of the St. Victor, and is included in L. Gauthier's ed. of Adam's Opera poeticae, vol. ii., 1858, p. 425; but in his ed. 1881, p. 223, Gauthier says that the rhythm is unlike Adam, and as he thinks Adam's authorship is doubtful, he does not print the text, but merely refers to it in his Gradual of St. Victor before 1299 (Bibli. Nat., Paris, No. 14448), a Paris Gradual of the 12th cent. (B.N., No. 15615), and other sources. F. W. E. Ritt, in his Liederstheorie der Mittelalter, 1887, No. 225, gives the readings of a Gradual of the end of the 12th cent. (now at Darmstadt, where it is given as a sequence for SS. Mark and Luke. It is in a York Missal, cir. 1380, now in the Bodleian, but belonging to University College, Oxford, in an early 14th cent. Paris Missal in the British Museum (Add. 18031, f. 298); in the Magdeburg Missal of 1480 and others. The printed text is also in Daniel, ii, p. 84; Trench, ed. 1894, No. 62; Kehrein, No. 47; Bangham's Liturgical Poetry of Adam of St. Victor, 1881, vol. iii. p. 163. Portions of the hymn are also included in "Come, pure hearts in sweetest measure" (p. 250, &c.). (See also "Sing to God," in Various.)  

Juddin, Thomas James, M.A., is, of a London tradesman, was b. at London, July 25, 1788, and was educated at Caius College, Cambridge (B.A. 1815, M.A. 1818), mainly at the expense of Sir William Curtis, an alderman of the City of London. After taking Holy Orders in 1816, he held various curacies, until 1828, when he was preferred as minister of Somers Chapel, St. Paul's, London. He d. Sept. 21, 1871. He pub. Twelve Signs of the Times; Papish Aggression; and other works, including a volume of sonnets by Bongra Moods. His hymns were published mainly for the use of his own congregation and appeared as:—  

(1) "Church and Home Psalmody; being a Collection of Psalms from the Old and New Versions, and original Hymns, for Congregational and Domestic Purposes, 1831. In 1834 this was enlarged and issued as: (2) "Church and Home Melodies, being a New Version of the more devotional parts of the Psalms, together with a Version of the Collects, and original Hymns, for Congregational and Domestic purposes. This was divided into (1) "Spirit of the Psalms," (2) "Collects in Verse," (3) "Hymns on the Gospel," and (4) "Original Hymns." (3) The ed. was pub. in 1837. At the end of the volume two little-pages were supplied, that the book, if so desired, might be divided into two, one as The Spirit of the Psalter; The Collects in Verse; together with Hymns suggested by the Gospel for the day throughout the year; and the other, Sacred Melodies; or Original Hymns for Congregational and Domestic Use."
From the 1st ed. of his Coll. the following hymns are in C. U.:

1. Embraced is Jesus now. Ascension.
4. We are journeying to a place. Heavenly Road.
5. When in the dark and cloudy day. Jesus, all in all.

[J. J.]

Judson, Adoniram, D.D., b. at Maldon, Massachusetts, Aug. 9, 1798, where his father was Pastor of Baptist Church. He graduated at Brown University, Providence, Rhode Island, 1807; and went in 1815, together with his first wife, as a Missionary to India. After encountering various hindrances from the East India Company, they began their mission in Burmah. On June 8, 1824, Rangoon having been taken by the British, Dr. Judson was imprisoned by the natives, and was kept in captivity until the Burmese capitulated to the British in 1826. His first wife dying on Oct. 21, 1826, he married the widow of his late colleague, G. D. Boardman (see Hull, below), April 10, 1834. He d. at sea, April 12, 1850, and was buried in the deep. He translated the Bible into Burmese, and wrote several tracts in that language. A Burmese-English Dictionary was compiled from his papers. His Memoirs, by Dr. Wayland, were published in 1853. His hymns include:

   The Lord's Prayer. This hymn is dated "Prison, Ava, March 1825," and was written during his imprisonment above referred to. It was given in his Memoirs, 1853, vol. i. p. 308. It is in C. U. in Great Britain and America.

2. Our Saviour bowed beneath the wave. Holy Baptism.
   This dates from 1829, or earlier, and is in 7 st.
   It is said to have been "sung at the Baptism of several soldiers at Mouluin, British Pegu." St. i.-iii. usually form the hymn.

   This is composed of st. vii., vi., vii of No. 2, and is found in Winchell's Coll., 1832.

[F. M. B.]

Judson, Sarah, née Hull, daughter of Ralph Hull, was b. at Alnwick, New Haven, Nov. 4, 1800, and married first to the Rev. George D. Boardman, and afterwards to Dr. Judson (see above). She d. at St. Helena, Sept. 1, 1845. Her first missionary hymn, "Proclaim the lofty praise," is in W. Urwick's Dublin Coll., 1829, No. 142, in 4 st. of 8 l. Its appearance in America prior to this has not been traced.

[F. M. B.]

Justus tyranni pro fide. Nicolas le Tourneaux. [St. John at the Latin Gate.]
   Appeared in the Cluniac Breviary, 1666, p. 188, and the Paris Breviary, 1736, as the hymn at Lauds for the Feast of St. John, Ante Portam Latinam. It is also in several modern French Breviaries: Carol. Newman's Hymni Ecclesiæ, 1838 and 1865; and J. Chandler's Hymns of the Primitive Church, 1857, No. 43. It is tr. as:

1. John, by a tyrant's stern command.
   By L. Williams. Pub. in his Hymn. Tr. from the Parisian Breviary, 1839, p. 203, in 5 st. of 4 l. It has been repeated in a few hymn-books, including the English Hymnal, 1852 and 1861, &c.

2. An exile for the faith.
   By F. Caswall. Pub. in his Lyra Catholica, 1849, p. 289, in 6 st. of 4 l. and again in his Hymns & Poems, 1873.

“K. [K—],” in Dr. Rippon's Bap. Selection. [Now a foundation, &c.]

Kn, in Dr. A. Fletcher's Collection. [Now a foundation, &c.]

Kämpff, Johann, was a native of Staffelstein in Franconia. After studying at the Universities of Wittenberg and Jena, he was appointed in 1694 deacon at St. Margaret's 2 R.
Keble, John, M.A., was b. at Oxford, in Gloucestershire, on St. Mark's Day, 1782. His father was Vicar of Coln St. Aldwin's, about three miles distant, but lived at Oxford in a house of his own, where he educated entirely his two sons, John and Thomas, at the time of their entrance at Oxford. In 1806 John Keble won a Scholarship at Corpus Christi College, and in 1810, a Double First Class, a distinction which up to that time had been gained by no one except Sir Robert Peel. In 1811 he was elected a Fellow of Oriel, a very great honour, especially for a boy under 19 years of age; and in 1811 he won the University Prizes both for the English and Latin Essays. It is somewhat remarkable that amid this brilliantly successful career, one competition in which the future poet was unsuccessful was that for English verse, in which he was defeated by Mr. Rolleston. After his election at Oriel, he resided in College, engaged in private tuition. At the close of 1813 he was appointed Examining Master in the Schools, and was an exceedingly popular and efficient examiner. On Trinity Sunday, 1815, he was ordained Deacon, and in 1816 Priest, by the Bishop of Oxford, and became Curate of East Leach and Burford, though he still continued to reside at Oxford. In 1818 he was appointed College Tutor at Oriel, which office he retained until 1828. On the death of his mother in the same year, he left Oxford, and returned to live with his father and two surviving sisters at Coln. In addition to East Leach and Burford, he also accepted the Curacy of Souton, and the two briefs, John and Thomas, undertook the duties between them, at the same time helping their father at Coln. It should be added, as an apology for Keble thus becoming a sort of pluralist among "the inferior clergy," that the population of all his little curies did not exceed 1000, nor the income £100 a year. In 1824 came the only offer of a dignity in the Church, and that a very humble one, which he ever received. The newly-appointed Bishop of Barbadoes (Coleridge) wished Keble to go out with him as Archdeacon, but for his father's delicate state of health, he would probably have accepted the offer. In 1825 he became Curate of Hurstle, on the recommendation of his old pupil, Sir William Heathcote; but in 1826, on the death of his sister, Mary Ann, he returned to Oxford, feeling that he ought not to separate himself from his father and only surviving sister. He supplied his father's place at Coln entirely 1827 was memorable for the publication of the Christian Year, and 1828 for the election to the Presidency of Oriel, which his friends, rather than himself, seem to have been anxious to secure for him. In 1829 the living of Hurstle was offered to him by Sir William Heathcote, but declined on the ground that he could not leave his father. In 1830 he published his admirable edition of Hooker's Works. In 1831 the Bishop of Exeter (Dr. Philpotts) offered him the valuable living of Tidworth, but it was declined for the same reason that Hurstle had been declined. In the same year he was also elected to the Poetry Professorship at Oxford. His Protezione in that capacity were much admired. In 1833 he preached his famous
Auntie Sermon at Oxford, which is said by Dr. Newman to have given the first start to the Oxford Movement. Very soon after the publication of this sermon the Tracts for the Times began to be issued. Of these Tracts Keble wrote Nos. 4, 13, 40, and 89. In 1835 his father died, and Keble and his sister retired from Faitford to Cother. In the same year he married Miss Clarke and the Vicarage of Hurley, again becoming vacant, was again offered to him. He accepted, and the reason for his previous refusal of it no longer existed, he accepted the offer, and in 1836 settled at Hurley for the remainder of his life. That life was simply the life of a devoted and indefatigable parish priest, varied by intellectual pursuits. In 1864 his health began to give way, and on March 29, 1866, he passed away, his dearly loved wife only surviving him six weeks. Both are buried side by side, in Hurley churchyard.

In his country vicarage he was not idle with his p. p. in 1839 he published his Metrical Version of the Psalms. The year before, he began to edit, in conjunction with Dr. Pusey and Dr. Newman, the Library of the Fathers. In 1846 he published the Lyra Innocentium, and in 1847 a volume of Ascendental and Devotional Sermons. His pen then seemed to have rested for ten years, when the agitation about the Divorce Bill called forth from him in 1857 an essay entitled, An Argument for not Proceeding in the Impropriety of the Royal Church. The same year the decision of Archbishop Sumner in the Denison Case elicited another essay, the full title of which is The Worship of Our Lord and Saviour in the Sacrament of the Holy Communion. In 1857 he published his last work, the Life of Bishop Wilton (of Sodor and Man). This cost him more pain than anything he wrote, but it was essentially a labour of love.

In the popular sense of the word "hymn," Keble can scarcely be called a hymn-writer at all. Very many of his verses have found their way into popular collections of Hymns for Public Worship, but these are mostly centos. Often they are violently detached from their context in a way which seriously damages their significance. Two glaring instances of this occur in the Morning and Evening hymns. In the former the verse "Only, O Lord, in Thy dear love, Fit us for perfect rest above," loses half its meaning when the preceding verse, ending "The secret this of rest below," is excised, as it generally is in collections for public worship, and the same may be said of that most familiar of all Keble's lines, "Sun of my soul, thou Saviour dear," which has of course considerable reference to the preceding verse, "Tis gone, that bright and everblaze," &c. The Lyra Innocentium has furnished but few verses which have been adopted into hymn collections; the Psalter has been more fortunate, but the translations from the Latin are almost unknown.

Taking, however, the word "hymn" in the wider sense in which Dr. Johnson defines it, "as a song of adoration to some superior being," Keble stands in the very first rank of hymn-writers. His uneventful life was the very ideal life for such a poet as Keble was, but not the sort of life which would be best adapted to win a popular hymn-writer. The Christian Year and the Lyra Innocentium reflect in a remarkable degree the surroundings of the writer. They are essentially the works of a refined and cultured mind, and require a refined and cultured mind to enter into their spirit. Keble, all his life long, and never more than in the earlier portion of it, before he wrote, and when he was writing The Christian Year, breathed an atmosphere of culture and refinement. He had imbibed neither the good nor the evil which the training of a public, or even of a private, school brings. It was not even the ordinary home education which he had received. He had been trained, up to the very time of his going to college, by his father, who was clearly a man of culture and refinement, and had been himself successively Scholar and Fellow of Corpus. When he went to Oxford, he can scarcely be said to have entered into the whirl of university life. The Corpus of those days has been admirably described by Keble's own biographer, Sir John Calverley, and by Dean Stanley in his Life of Dr. Arnold; and the impression which the two vivid pictures leave upon the mind is that of a home circle, on rather a large scale, composed of about twenty youths, all more or less scholarly and refined, and some of them clearly destined to become men of mark. When he removed across the road to Oriel, he found himself in the midst of a still more distinguished band. Whether at home or at college he had never come into contact with anything rude or coarse. And his career was just what one would expect from such a career. Exquisitely delicate and refined thoughts, expressed in the most delicate and refined language, are characteristic of it all. Even the occasional roughnesses of verbatim may not be altogether unconnected with the absence of a public school education, when public schools laid excessive stress upon the form of composition, especially in verse. The Christian Year again bears traces of the life which the writer led, in a clerical atmosphere, just at the eve of a great Church Revival, "enjus pars magna fuit." "You know," he writes to a friend, "the C. Y. as far as I remember it everywhere supposes the Church to be in a state of decay." Still more obviously is this the case in regard to the Lyra Innocentium. It was being composed during the time when the writer was stricken by what he always seems to have regarded as the great sorrow of his life. Not the death of his nearest relations—and he had several trials of that kind—not the greatest of his own personal troubles dealt to him so severe a blow as the accession of J. H. Newman to the Church of Rome. The whole circumstances of the fierce controversy connected with the Tract movement troubled and unsettled him; and one can well understand with what a sense of relief he turned to write, not for, but about, little children, a most important distinction, which has too often been unnoticed. If the Lyra had been written for children it would have been an almost ludicrous failure, for the obscurity which has been frequently complained of in The Christian Year, is still more conspicuous in the latter work. The title is somewhat misleading, and has caused it to be regarded as a suitable gift-book for the young, who are quite incapable of appreciating it. For the Lyra is written in a deeper tone, and expresses the more matured convictions of the author; and though it is a far less successful achievement as a whole, it rises in
success, and Keble did not expect it to be. "It
was undertaken," he tells us, "in the first
instance with a serious apprehension, which has
since grown into a full conviction, that the thing
attempted is, strictly speaking, impossible.
At the same time, if Keble did not achieve
what he owned to be impossible, he produced
a version which has the rare merit of never
offending against good taste; one which in
every line reflects the mind of the cultured
and elegant poet, who had been used to
the work of translating from other languages
into English. Hymn compilers have hitherto
strangely neglected this volume; but it is a
volume worth the attention of the hymn-
compiler of the future. There is scarcely a
verse in it which would do discredit to any
hymn-book; while there are parts which
would be an acquisition to any collection.
His translations from the Latin have not
recommended themselves to hymn compilers. Some
of his detached hymns have been more popular.
But it is after all as writer of The Christian
Year that Keble has established his claim to
be reckoned among the immortals. It would
be hardly too much to say that what the
Prayer Book is to prose, The Christian
Year is in poetry. They never pall upon one; they
realize Keble's own exquisite simile:—

"As for some dear familiar strain
Umted we ask, and ask again;
Ever in its melodious store
Finding a spell unshared before."

And it would hardly be too bold to prophesy
that The Christian Year will live as long as
the Prayer Book, whose spirit Keble had so
thoroughly imbibed, and whose "soothing
influence" it was his especial object to illustrate
and commend.

[J. H. O.]

Keble's hymns, poetical pieces, and trans-
lations appeared in the following works:—

(1) The Christian Year: Thoughts in Verse for the
Sundays and Holydays Throughout the Year. Oxford:
John Henry Parker, 1827. Preface dated "May 30th,
1827." The last poem, that on the "Communion," is
dated March 9, 1827. The poems on the "Forms of
Prayer to be used at Sea," "Expounder of Treason,"
"King Charles the Martyr," "The Restoration of the
were added to the 4th edition, 1847. The Messrs.
Parker have pub. a large number of editions to date, including a
fine-paper reprint of the first edition, and an edition with
the addition of the dates of composition of each poem.
A fac-simile of Keble's ms. as it existed in 1822 was also
lithographed in 1823, by Elliot Stock, but its publication
was suppressed by a legal injunction, and only a few
copies came into the hands of the public. Since the
expiration of the first copyright other publishers have
issued the work in various forms.

(2) Contributions to the British Magazine, which
were included in Lyra Apologetica, 1836, with the signa-
ture of "y."

(3) The Poets or Psalmists of David: In English
Verse, by a Member of the University of Oxford.
Adapted for the most part, to Tunes in Common Use;
dedicated by permission to the Lord Bishop of Ox-
ford, . . . Oxford: John Henry Parker, 1839,
London, MIDSUMMER. Preface dated "Ox-
ford, May 29, 1839."

(4) The Child's Christian Year: Hymns for
Sunday and Holy-Day. Compiled for the Use of
This was compiled by Mrs. Young. Keble wrote the
Preface, dated "Hursley, Nov. 4, 1841," and signed R
"J. K." To it he contributed the four poems noted
below.

(5) Lyra Innocentium: Thoughts in Verse on Christ-
ian Children, their Ways and their Privileges . . .
Oxford: John Henry Parker; P. & J. Rivington, Lon-
don, 1846. The Merton Address (in place of Preface)
"To all Friendly Readers," is dated "Feb. 3, 1844."

(6) Lays of the Sanctuary, and other Poems. Com-

The last cento from The Christian Year, 1827 and 1828.

Sunday, Saviour, strengthening Guide. (March 3, 1828.)

1. Creator, of Adams, what treasures of sweet thought, Church after God. (March 13, 1827.)
2. Holy Father, long suffering grace. 16th S. after Easter.
3. Lord's, mercy. (Jan. 31, 1827.)
4. Cæsar's from prayer, and mercy. (Feb. 21, 1827.)
5. Day, O who shall dare the heavens. (Aug. 22, 1827.)
6. In this frail scene. St. Mark's 12, 1827, Trinity. (March 29, 1827.)

The last cento from the setting sun. 23rd of the vernal skies. 16th S. after Easter. (June 29, 1827.)

The days of prayer are past. 4th S. after Pentecost.

When we hailed in vain, 8th S. of the fishers. (Aug. 23, 1827.)

Consecration of the Almighty's cloud. (Aug. 30, 1827.)

We will not go into Egypt. 22nd S. after Ascension.

Agais and ailing. 4th S. after Trinity.

For manhood's race. St. Matthew's 19, 1827.

Now press! St. Matthew's Day. 16th S. after Easter, Jerusalem. (1819.)

The editor of Keble's Miscellaneous Poems says regarding Nos. 53, 55, and 56:—

"The three hymns for Emigrants, for use at night, Morning, and evening, were written at 13, Whitehall, 1824, by order of the Secretary of the Board of Immigration. They were printed in the first edition of the 'Prayers for Emigrants,' which had been compiled, but were subsequently omitted, as being thought not sufficiently suitable for the class of people for whose use the Book of Prayers was intended," Preface, p. vi.

When, to the 56 centos and hymns above, are added those annotated elsewhere in this Dictionary, it is found that nearly 100 hymns (counting centos as such) by Keble are some in C. U. A. at the present time, and of these in the rank with the finest and most popular in the English language.

Keimann, Christian, s. of Zacharias Keimann, Lutheran pastor at Pankratz, Bohemia, and after 1816 at Ober-Uhersell, was b. at Pankratz, Feb. 27, 1607. In autumn of 1627 he entered the University of Wittenberg, where he graduated M. A., March 19, 1634; and in the next month was appointed by the Town Council of Zittau Conductor of their Gymnasia, of which he became Rector in 1638. He d. at Zittau Jan. 13, 1632 (Kneip, iii. 369; Allg. Deutscher Bilb. x. 335, &c.). Keimann was a distinguished teacher. He was the author of a...
number of scholastic publications, of a few Scriptural plays, and of some 13 hymns. Almost all of his hymns came into church use. They take high rank among those of the 17th cent., being of genuine poetic ring, fresh, strong, full of faith under manifold and heavy trials, and deeply spiritual. Two have passed into English:—

1. From each, the Christian Alle, Christmass. This beautiful hymn is included in 4 ed. of 1691 as No. 34 in pt. IV. of A. Hammereschmidt's Musikalisches Andachtsbuch, pub. at Leipzig in Saxon, 1661, and is set to a tune by Hammereschmidt introduced by Halbleib repeated twelve times in the C. L. S., 1851, No. 34. According to Koch, v. 23, 1846, it was composed as part of a piece written for him by Johann Libmann for his scholars to perform at Christmas-tide, 1644, and pub. as Der meckeln ge Jesus, oder in Christil, 1616. Stanza IV. may refer to the trace of 1646 between Saxony and Sweden.

O regale, ye Christians, lend me a good and full tr. by Miss Winkworth, as No. 33 in her C. B. for England, 1863, where it is set to the original melody.

ii. Meinem Jesum laß ich nicht, Wei die ich für mich gegeben, Low to Christ. 1st appeared in A. Hammereschmidt's Predigt und Bahr der Christenheit, Zittau and Leipzig, 1640 (engraved title, 1639), pt. III., No. 4, in 4 ed. of 44. It is an acrostic on the dying words of Jesus on Oct. 8, 1634, by the Director Johann Georg L. of Saxony: Meinem (L.) Jesum (S.) laß (M.) ich (W.) nicht (W.) in (L.) pf handing it in the initials of letters 1-4 (J. u. C. L. S.) the name, via Johann Georg Church first zu Sachsen, and then in time the motto in full. Founded on the words of Jesus in Gen. xxxii. 26, it has comforted and strengthened many in life and at the hour of death; and has served as the model of many later hymns. Included as No. 373 in the Berlin G. L. S., ed. 1848. Tr. as

[Missing text]

Keinen hat Gott verlassen. [Trust in God.] Wackernagel, v. p. 275, gives this hymn from the Geistliche Lieder, Erfurt, 1611, and the Christliches Gesangbüchlein, Hamburg, 1612, in 8 ed. of 81. Also in Mittel, 1855, No. 590, and the Berlin G. L. S., ed. 1863, No. 847. In the 1612 it is entitled "A hymn on the name of the serene right honourable princess and lady, Katharina, by birth and marriage Margarucine Electress of Brandenburg." As also on Sept. 30, 1602, the hymn probably dates from the 16th cent. The initials of the 8 ed. form the name Katarina. The common assumption to Andreas Kessler, who was only b. in 1505, is baseless. Tr. as:

(1) "Haste, Lord, within my worthless heart." A tr. of st. vi. by C. Linchen, as No. 33 in the Moraviana H. Bk., 1762. In 1759 and later edn. (1804, No. 440, ascribed without ground to Catharina Grossman) begins "O Lord, accept my worthless heart." (2) "Amen, this the conclusion," a tr. of st. viii., as No. 607, in the Moraviana H. Bk., 1801 (1804, No. 719).

[End of hymn number 245]

Keil, George. [Row firm a foundation.]

Kelly, John, was b. at Newcastle-on-Tyne, educated at Glasgow University, studied theology at Bonn, New College, Edinburgh, and the Theological College of the English Presbyterian Church (to which body he belonged) in London. He was ministered to congregations at Hoburn-on-Tyne and Statham, and is now (1887) Tract Editor of the Religious Tract Society. His translations of

Paul Gerhardt's Spiritual Songs were pub. in 1860. Every piece is given in full, and rendered in the metre of the originals. His Hymns of the Present Century from the German were pub. in 1886 by the R.T. S. In these trs. the metres of the originals have not always been followed, whilst some of the hymns have been abridged and others condensed. His translations lack poetic finish, but are faithful to the originals.

[End of hymn number 246]
KELLY, THOMAS

1. What is life? 'tis but a vapour. 
2. Prince of this world is cast down. 
3. Lord, the grace of God be with you. 
4. Praise the Lord; he is good. 
5. Such love! 
6. Without blood is no remission. 
7. We've no abiding city here. 
8. From the Hymns of V. Passages of Scripture, &c., ed. 1829 and 1826.: 
9. Behold the Lamb with glory crowned. 
10. God's love, His word has said it. 
11. Where shall I go? 
12. First, to the hymns named and others, 
13. On top of the mountain, 
14. Some things like these make you think. 
15. You shall see the Saviour's arm. 
16. Where is our Saviour? 
17. From the Hymns on V. Passages of Scripture, &c., 3rd ed., 1809.: 
18. Praise the Saviour, ye who know Him. 
19. The Morning Star. 
20. From the Hymns of V. Passages of Scripture, &c., ed. 1829 and 1826.: 
22. The silence of the night. 
23. Salve Regina. 
25. From the Hymns on V. Passages of Scripture, &c., ed. 1829 and 1826.: 
26. Meet Thy people, Saviour, meet us. 
27. O Lord, be hold us few and weak. 
28. From the Hymns of V. Passages of Scripture, &c., ed. 1829 and 1826.: 
29. Sing of Jesus, sing for ever. 
30. From the Hymns of V. Passages of Scripture, &c., ed. 1829 and 1826.: 
31. From the Hymns of V. Passages of Scripture, &c., ed. 1829 and 1826.: 
32. Fourteen hundred, now are issued. 
33. From the Hymns of V. Passages of Scripture, &c., ed. 1829 and 1826.: 
34. From the Hymns of V. Passages of Scripture, &c., ed. 1829 and 1826.: 
35. From the Hymns of V. Passages of Scripture, &c., ed. 1829 and 1826.: 
36. From the Hymns of V. Passages of Scripture, &c., ed. 1829 and 1826.: 
37. From the Hymns of V. Passages of Scripture, &c., ed. 1829 and 1826.: 
38. From the Hymns of V. Passages of Scripture, &c., ed. 1829 and 1826.: 
39. From the Hymns of V. Passages of Scripture, &c., ed. 1829 and 1826.: 
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45. From the Hymns of V. Passages of Scripture, &c., ed. 1829 and 1826.: 
46. From the Hymns of V. Passages of Scripture, &c., ed. 1829 and 1826.: 
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53. From the Hymns of V. Passages of Scripture, &c., ed. 1829 and 1826.: 
54. From the Hymns of V. Passages of Scripture, &c., ed. 1829 and 1826.: 
55. From the Hymns of V. Passages of Scripture, &c., ed. 1829 and 1826.:
Madeley, in Shropshire." They were reprinted, with a Preface, by D. Sedgwick, in 1861. Although most of these hymns are given in the older collections, only a few remain in modern hymn-books, and, including others, are:

1. O Lord, our God, our wandering past, Great God, to Thee our songs we raise, and Praise the Lord, ye heavens adore Him, which are usually ascribed to J. Kempthorne. These hymns, however, are not by Kempthorne, but are taken by him for his collection from the Foundling Hospital Ps. & Hymns, 1756 and 1801-9; and there is no evidence whatever that he had anything to do with that hymn-book. As that book is frequently quoted by hymnologists, we append the title-page of the 1801 ed., which is a reprint of that of 1797:

Psalm Hymns, and Anthems, sung in the Chapel of the Hospital for the Maintenance and Education of Foundling and Deserted Young Children. London, Printed in the Year 1801. At the end of each psalm of this edition there is pasted in a four-page sheet of hymns which include, with others, "Praise the Lord, ye heavens adore Him" (q.v.).

In the 1st ed. of his own Select Portions of Psalms &c., 1810, Kempthorne did not in any way indicate his own hymns, but in the 2nd ed. of 1813 (which is a reprint of the 1st ed., with an Appendix of 11 hymns) he says in his Preface:

"For Hymn 140 and Hymn 267, Appendix: for almost all of Ps. 43, 187, Ps. 54, 87 and 84; Ps. 84, 195; Ps. 87, 131; Ps. 115, 42; Hymn 127, and for a considerable part of Ps. 22, 184; Ps. 123, 165; Ps. 133, 141; Ps. 139, 38; Hymns 26, 13, 34, 81, 97, 161, 118, and several others, the Editor is responsible, and acknowledges his obligations to some kind friends."

Of these hymns and psalm versions, which Kempthorne claims as his own, only one or two are in C. U. [J. J.]

Kemp, Thomas. B.D. The bare details of Bp. Kemp's life, when summarised, produce these results:—Born at Bury St. Edmunds, July, 1637; Scholar of Winchester, 1651; Fellow of New College, Oxford, 1657; B.A., 1661; Rector of Little Easton, 1663; Fellow of Winchester, 1668; Rector of Brompton, 1661; Rector of Woodhay and Prebendary of Winchester, 1669; Chaplain to the Princess Mary at the Hague, 1679; returns to Winchester, 1680; Bp. of Bath and Wells, 1685; imprisoned in the Tower, 1688; deprived, 1691; died at Longleat, March 19, 1715.

The parents of Kemp both died during his childhood, and he grew up under the guardianship of Isaac Walton, who had married Kemp's elder sister, Ann. The dominant Presbyterianism of Winchester and Oxford did not shake the firm attachment to the Church of England, which such a home had instilled. His life until the removal of his connection with Winchester, through his fellowship, chaplaincy to Morely (Walton's staunch friend, then bishop of Winchester), and his prebend in the Cathedral, calls for no special remark here. But this second association with Winchester, there seems little doubt, originated his three well-known hymns. In 1674 he published A Manual of Prayers for the Use of the Scholars of Winchester College, and reference is made in this book to three hymns, "Morning," "Midnight," and "Evening," the scholars being recommended to use them. It can scarcely be questioned that the Morning, Evening, and Midnight hymns, pub. in the 1695 edition of The Manual, are the ones referred to. He used to sing these hymns to the violin or spinet, but the tunes he used are unknown.

He left Winchester for a short time to be chaplain to the Prince of Wales at the Hague, but was dismissed for his faithful remembrance against a case of immorality at the Court, and returned to Winchester. A similar act of faithfulness at Winchester singularly enough won him the bishopric. He stoutly refused Neil Gwynne's offer of his house, when Charles II. came to Winchester, and the easy king, either from humour or respect for his honesty, gave him not long afterwards the bishopric of Bath and Wells. Among the many acts of piety and munificence that characterised his tenure of the see, his ministration to the prisoners and sufferers after the battle of Sedgemoor and the Bloody Assizes are conspicuous. He attended Monmouth on the scaffold. James II. pronounced him the most eloquent preacher among the Protestants of his time, the judgment of Charles II. appears from his pithy saying that he would go and hear Ken "tell him of his faults." Among the faithful words of the bishops at Charles's death-bed, none were so, "... and we saw him die," as from his lips as his He was an English language. Several of his to rem. Of great merit still remain unknown were so many modern editors being appa-
At the accession of William III, after some doubt on the subject of oaths, and was at length (1689) his seer. His charities had left time only seven hundred pounds, as a means of subsistence; received hospitality for his retreat with his friend Lord Weymouth. The see of Bath and Wells offered him, but in vain, at the successor, Bp. Kidd. He was the deprived prebendary. His station as a nonjuror was remarkable for its effect. The sanctity of Ken's character is apparent in all his works, including the Catechism, entitled Divine Love. His poetic labours, after his death, in 4 vols. contents are, the Hymns for the middle of his life are said to have suggested the idea of The Christian Year; the English Hymnody. Early, § x. The best biography of Ken is The Life of Ken by a Layman, and, especially, Life, by the Very Rev. E. H. Plumptre, Dean of Wells, 1888.

[II. L.B.]

Bishop Ken is known to hymnology as the author of the Morning, Evening, and Midday, at least half the English collection of hymns known in the English language, and this collection is followed by most of the famous English writers, such as Lanier and Newton, and by many others.

For Winchester

A Manual of Prayers For the Use of the Scholars of Winchester College, and all other boys of the same age. London, printed for John Martyn, 1674, 12mo. 69. London.

In this work it may fairly be supposed that the author had already conceived the idea of the Manual. He says:—

"The Morning and Evening Hymn in the Manual, remembering that the Psalmist, assured you that it is a good thing to praise the Lord early in the morning, and to sing praises all the day long, and that the evening and midnight hymns, would be only used occasioned by the absence of the scholars, all the three hymns are added as a title, of the Manual—Help me, then, ye hosts of Heaven, to celebrate that unknown
sorrow, &c." was claimed in a Roman Catholic pamphlet as a passage which "taught the scholars of Winchester to invoke the whole Court of Heaven." This passage Ken altered "to prevent all future misinterpretations," and prefixed an Advertisement to the 1687 ed. of the Manual explaining why he had done so. In looking through the texts of the three hymns for 1693, and 1709, and especially at the doxologies, and at st. x. and xi. in the Evening Hymn, "O my Blest Guardian, whilst I sleep," \( \text{St. x.} \) (1693); and "O may my Guardian while I sleep," \( \text{St. x.} \) (1709), do we not see a good and sufficient reason to account for the revision of the hymn?

4. With regard to the text given in the Conference, Lord Seaborne observes that it is not improbable that alterations and various readings, originating with Ken himself, might have obtained private circulation among his friends, long before he had made up his own mind to give them to the public: a suggestion which may possibly help to explain the fact, that a writer, patronised by Dodwell, was misled into believing (for such a writer ought not lightly to be accused of a wilful fraud) that the text, pub. in the Conference in Ken's name was really from his hand. That Ken occasionally altered passages in his writings when for any reason he considered it necessary, is certain; and there can be little doubt that the text of the three Winchester hymns was more or less unsettled before 1695. At any rate, before their first appearance in that year in the Manual the Evening hymn had found its way into print. It was pub. in

"Harmonia Sacra; or Divine Hymns and Dialogues... Composed by the Best Masters... The Words by several Learned and Pious Persons, The Second Book." London, Henry Playford, 1693.

The first volume of this work appeared in 1698, and was dedicated to Ken. It is not improbable therefore that Playford, when collecting materials for his second volume, obtained the words of the Evening Hymn directly from the author. The text is here subjoined:

"An Evening Hymn.

The words by Bishop Ken.

"Set by Mr. Jeremiah Clarke.

"All praise to Thee my God this night
For all the blessings of the light;
Keep me, oh keep me, King of kings,
Under Thy own Almighty Wings.

"Forgive me, Lord, for Thy dear Son,
The ill that this day has done,
That with the world, myself and Thee,
I ere I sleep, at peace may be.

"Teach me to live, that I may dread
The Grave as little as my bed;
Teach me to die, so that I may
Triumphing rise at the last day.

"Oh may my Soul on Thee repose,
And with sweet sleep mine eyelids close,
Sleep that may me more vigorous make,
To praise my tired when I awake.

"When the night I sleepless lie,
My soul with heavy thoughts supply;
Let no ill dreams disturb my rest,
No powers of darkness me molest.

"My dear Lord, how am I griev'd
To lose so long of Thee so dear'd!
Dull sleep of slavery to deprive,
I am but half my days alive.

"But though sleep o'er my weakness reigns,
Let it not hold me long in chains,
But now and then let loose my heart,
Till it an Heav'rishaj dart;"
I wake, I wake, ye Heavenly Choir,
May your Devotion me inspire,
That I like you my Age may spend,
Like you may on my God attend.

May I like you in God's light,
Have all day long my God in sight,
Perform like you my Maker's Will,
O may I never more do ill.

Had I your Wings to Heaven I'd fly,
But God shall that Defect supply,
And my Soul wing'd with warm desire,
Shall all day long to Heaven aspire.

All Praise to Thee, who safe hast kept,
And hast refresh'd me whilst I slept,
Grant, Lord, when I from Death shall wake,
I may of endless Light partake.

I would not wake, nor rise again,
Even yet, I wish it self I
Wish I never was;
And in Hymns to be employed.

Heaven be, dear Lord, 0 were e'er Thou art,
Never then from me depart:
For to my Soul, 'is Hell to be,
Not for one Moment need I be.

Lord, I say, renew my Zone to Thee
Scatter my Sins as Morning dew,
Guard my first Sprins of thought and will,
And with thy self me

Direct, control, suggest this day,
All I design, or do,
That all my Power in thy holy might may
Celebrate this day,
All I design, or do,
That all my Power with all their Might,
In thy holy Glory may

Praise God, from whom all Blessings flow,
Praise him all Creatures great and small,
Praise Father, Son, and Holy Ghost,
Among the host of angels, and
The glories of the Sun,

*In the original misprinted as Night.*
"But though sleep o’er my frailty reigns,
Let it not hold me long in chains;
And now and then let me lose my heart,
Till it an Hallelujah dart.

"The faster sleep the sense does bind,
The more unutter’d is the mind;
O may my Soul from matter free,
Thy univ’d Goodness waking see!

"O when, shall I in endless Day,
For ever chase dark sleep away.
And endless praise with the Heavenly Choir,
Incessant sing, and never tire:

"You my best Guardian, while I sleep,
Close to my Bed his Vigils keep,
Divine Love into me instil,
Stop all the avenues of ill.

"Thought to thought with my Soul converses,
Celestial joys to me rehearse,
And in my stead all the night long,
Sing to my God a grateful song.

"Praise God from whom all blessings flow,
Praise him all Creatures here below,
Praise him above ye Heavenly Host,
Praise Father, Son, and Holy Ghost."

8. A reference to the text given in Harmonia Sacra shows that the change from "Glory" to "All praise" in I. 1. is only a restoration of the original rendering; and without being aware of this fact, Lord Selborne points out that the expression "All praise" is remarkably consistent with Ken’s frequent use of it in other writings. The same alteration was made in 1709 in the Morning Hymn, st. 3, and in the Midnight Hymn, st. 7. while at the same time "Glory" in the Morning Hymn, st. 4, is changed to "High Praise."

As in the case of "Awake my soul," this hymn has been divided, subdivided, and rearranged in a great many ways during the last 150 years. In one form or another it will be found in most hymnals pub. during that period.

My God, now I from Sleep awake. [Midnight.

The texts of 1695 and 1709 are subjoined:

1695.

"A Midnight Hymn.

"Lord, now my Sleep doth forsake,
The sole possession of me take,
Let no vain fancy me trouble,
No one impure desire intrude.

Blest Angels! while we sleep,
you Hallelujah sing on high,
You Hallelujah sing on high,

You Joyful Hymn the ever Blest.
Before the Throne and ever rest.

I now awake do with you joyn,
To praise our God in Hymns divine,
With you in Heav’n I hope to dwell,
And bid the night and world farewell.

My Soul when I shake off this dust,
Lord, in thy Arms I will entreat;
O make me Thy peculiar care,
Some heavenly Mansions me prepare.

Give me a place at th’ Saints feet,
Or some fallen Angell’s vacant seat,
I’ll strive to sing as loud as they,
Who sit above in brighter day.

O may I always be prepared,
With my Lamp burning in my hand,
May I in sight of Heav’n enjoy;
When o’er I hear the Bridegroom’s voice.

Glory to Thee in height array’d,
Who light thy dwelling place hast made,
An immense Ocean of bright beams,
From thy All-glorious Godhead streams.

The Sun, in its Meridian height,
Is very darkness in thy sight;
My Soul, O lighten, and inflame,
With Thought and Love of thy great Name.

Blest Jesu, Thou on Heav’n’s intant,
Whole nights hast in Devotion spent,
But I, frail Creature, soon am tird,
And all my zeal is soon expir’d.

My Soul, how canst thou weary grow,
Of anointing Heav’n below,
In sacred Hymns, and Divine Love,
Which will eternal be above?

Shine on me Lord, new life impart,
Fresh anchors kindle in my heart;
One ray of thy All-quickening Light,
Disparts the sloth and clouds of night.

Lord, lest the Tempter me surprise,
Watch over thine own Sacrifice,
All base, all idle thoughts cast out,
And make my very dreams devout.

Praise God from whom all blessings flow,
Praise him all Creatures here below;
KEN, THOMAS

Praise him above ye Son, and Heavenly Hosts, Praise Father, Son, and Holy Ghost.

Morning and Evening Hymns, this been divided and rearranged in
which I found in one form or
most hymnals published during the
years these are in C. U. In English-speaking coun-
tries are various centers from these hymns

1. All human sources now are flown.

2. I had one only thing to do. A New Creation.

3. O purify my soul from stain. 10th S. after

KEN, THOMAS

These are my drowsy days in vain
I do not wake to sleep again;
I wake that hour, when I shall never.
Sleep again, but wake for ever!

This is the dormant I take to bedward

other than this to make me sleep,
which I view mine eyes in security, content to
leave of the sun and sleep unto the resurrection.

The poet James Montgomery drew attention to
the striking similarity of thought and mode of
expression between this hymn and the Evening Hymn by Ken. In
his Select Christian Authors, 1827. This has
also been pointed out by Montgomery
in very few but to say that Ken deliberately stole
Brown's work is to me with all acquaintance with facts
and profound thinkers would venture to affirm.

The following is from sleep awake.

Awake my soul, awake mine eyes!
Awake my drowsy faculties;
Awake and see the new-born light
Springing from the darkness numb of night.

Look up and see the unclouded sun
Already has his race begun;
The very lark is soaring high,
And sings her matins in the sky.

Ari these soul, and thine, my soul;
In songs of praise early rise.
O great Creator, Heavenly King!
Thy praise let me ever sing.

Thy power has made me, Thy goodness kept
This fearless body while I sleep,
Yet one more have I been given
From all the powers of darkness free;
O keep my soul from sin secure,
My life unblamable and pure.

That when the last of all my days is come
Cheerful and fearless I may wait my doom.

Brooke suggests that this is the origin of Ken's Morning
Hymn. It is impossible to say that Ken never saw Platonian
hymns, but certainly if he had any little of it, the subject is the same, and a
significant expression of that thought the thought are essentially different.

Paraphrases (from the Latin. A writer in
Notes and Queries, 3rd S. 2, 327, MR. W. T.
In 1843 Sir Thomas Browne (it was pub. surreptitiously in
8. The title of Bp. Ken's hymn on
the Festivals of the Church, published post-
humously in 1721, is: Hymn for all the Festi-
val of the Year. They were republished
Pickering as: Bishop Ken's Christian Year
Hymns and Poems for the Holy Days
Festivals of the Church, London, 1808. From
this work the following extracts have come into
C. U.:

1. All human sources now are flown. Violation of

the sick

2. I had one only thing to do. A New Creation.

3. O purify my soul from stain. 10th S. after

Princed, of A Prayer for Purify.
1. O Lord, when near the appointed hour. Holy Communion.
2. Unction in the name implies Confirmation. [G. A. C.]

Kennedy, Benjamin Hall, D.D., b. of the Rev. Rann Kennedy, sometime incumbent of St. Paul's, Birmingham, and editor of A Church of England Psalm-Book, &c., 1821 (12th ed. 1848), was b. at Summer Hill, near Birmingham, Nov. 6, 1804, and educated at King Edward's School, Birmingham; Shrewsbury School; and St. John's College, Cambridge. He graduated B.A. in 1827 (First Class Classical Tripos and First Chancellor's Gold Medalist). He was Fellow of his College 1828-36; Head Master of Shrewsbury School, 1836-66; and Regius Professor of Greek in the University of Cambridge and Canon of Ely, 1857. Dr. Kennedy took Holy Orders in 1832, and was for some time Prebendary in Lichfield Cathedral and Rector of West Felton, Salop. He was elected Fellow of St. John's College, Cambridge, in 1880. Besides his Public School Latin Grammar, Paraphrase Latin, and Latin Grammar selected and arranged in the Order of the Christian Seasons (quoted in this Dictionary as Kennedy, 1863).

1. From these two works many psalms and hymns have passed into other collections. The following versions of the Psalms first appeared in The Psalter, 1860, and again in the Hymno Christ, 1863. In many instances they have undergone considerable alteration in the latter work, and those of great length are broken into parts:

1. All ye people, come and clap, &c. Ps. xlii.
2. Arise, O Lord, with healing rod. Ps. xxii.
3. As parts the bound for cooling streams. Ps. xlii.
4. As Thy mercy lasts for ever. Ps. cxv.
5. Be merciful to me, O God. Ps. lxv.
6. Be Thou my Judge, and I will strive. Ps. cxvi.
7. Bless ye the Lord, His solemn praise record. Ps. cxvii.
8. Bow down Thine ear, and hear my cry. Ps. lxxx.
11. Ever will I bless the Lord. Ps. lxxxiv.
12. Every king shall bow before Him. Ps. lxxvii.
13. Fill all my prayer's thoughts, &c. Ps. cxxxii.
14. God blessed with the zeal of the fire. Ps. cxviii.
15. God, in Judah's houses is known. Ps. cxviii.
17. Hear this prayer, O Lord. Ps. cxvii.
18. Help us, O Lord, the good decay. Ps. xiv.
19. How blest are they who hearken, &c. Ps. xiv.
20. How blest the man who fears the Lord. Ps. cxvii.
21. How blest the man whose sins are forgiven. Ps. cxxxii.
22. How good it is to praise the Lord. Ps. cxvi.
26. I lift mine eyes unto the hills. Ps. cxix.
27. I love the Lord, for He is nigh. Ps. cxv.
28. I praise Thee, O Lord, who are over me. Ps. cxv.
29. I trust the path of life, my strength. Ps. cxvi.
30. In trouble to the Lord I prayed. Ps. cxviii.
32. Judge me, O God; maintain my cause. Ps. cxxxii.
33. Lord, hear my prayer, and let my cry. Ps. cxvi.
34. Lord, I am not like the ungodly. Ps. cxvii.
35. Lord, I lift my soul to Thee. Ps. cxxii.
36. Lord, my Rock. I cry to Thee. Ps. cxxv.
37. Lord, save me from the fowler's snare. Ps. cxv.
38. Lord, Thou wilt guard with faithful love. Ps. cxvi.
39. Lord, Thy love and truth I praise. Ps. cxvii.
40. Lord, Thy love and truth I praise. Ps. cxvii.
41. My God, ye God, to Thee I cry, Al! why hast Thou. Ps. cxvii.
42. My heart is sick, O God, my heart. Ps. cxvii.
43. My portion in the living Lord. Ps. cxvii.
44. My Savour is the King of Lord. Ps. cxvii.
45. My Shepherd in the Lord, no care. Ps. cxvii.
46. My trust is in Thy holy Name. Ps. cxvii.
47. My voice to God ascends as high. Ps. cxvi.
48. Not in envy, not in anger. Ps. cxvii.
49. Not in thy sweaty, Lord, restore. Ps. cxvi.
50. O grant us, tied of love. Ps. cxvii.
51. O God, be merciful to me. Ps. cxvii.
52. O God of hosts, a vine. Ps. cxvii.
53. O God, enlarge the power of on man. Ps. cxvii.
54. O Lord, in Thine accepted day. Ps. cxvi.
55. O Lord, our King, how bright Thy face. Ps. cxvii.
56. O Lord, the God of my salvation. Ps. cxvii.
57. O praised ye the Lord. Praise Him in His stones. Ps. cxv.
58. O rejoice, ye righteous, in the Lord. Ps. cxvii.
59. O to scatter kings. Ps. cxvii.
60. Out of the depths to Thee I cry, Ps. cxvii.
61. Praise, O my soul, the Lord and all. Ps. cxvii.
62. Praise, O my soul, the Lord; how great. Ps. cxvii.
63. Praise the Lord, for good is He. Ps. cxvii.
64. Praise the Lord, for it is wise. Ps. cxvii.
65. Praise the Lord from heaven on high. Ps. cxvii.
66. Praise the Lord, His people raise Ps. cxvii.
67. Praise ye the Lord, all nations. Ps. cxvii.
68. Praise ye the Lord, for good is He. Ps. cxvii.
69. Praise ye the Lord, for very good. Ps. cxvii.
70. Praise the Lord, my Rock of might. Ps. cxvii.
71. Save me, O God, the dangerous. Ps. cxvii.
72. Save me through Thy name, O God. Ps. cxv.
73. Seek we Jehova's house, they said. Ps. cxxiv.
74. Sing a new song unto the Lord. Ps. cxxvi.
75. Sing the Lord, ye sons of heaven. Ps. cxxvi.
76. Sing unto the Lord with all his work. Ps. cxv.
77. Take with, O Lord, of all my fear. Ps. cxv.
78. The heavens declare Thy wondrous name. Ps. cxv.
79. The heavens, O God, Thy glory tell. Ps. cxv.
80. The king, O Lord, with hymns of praise. Ps. cxv.
81. The life of man is like the grass. Ps. cxv.
82. The Lord is in thy distressful day. Ps. cxv.
83. The Lord is King; glad earth, and ye. Ps. cxv.
84. There is no God, so saith the fool. Ps. cxv.
85. Then searcheth all my secret ways. Ps. cxv.
86. To Thee I call, O Lord, be swift. Ps. cxv.
87. Two dream-like, when the Lord's decree. Ps. cxv.
88. Unless the Lord with us hath wrought. Ps. cxv.
89. Unto my feet a lantern shineth Thy word. Ps. cxv.
90. Unto the Lord I make my way. Ps. cxv.
91. We eat and升降 by Babylons stream. Ps. cxv.
92. When Israel came from Egypt's exild. Ps. cxv.
93. When through the desert's waste. Ps. cxv.
95. Whose secret home hath made. Ps. cxv.
96. With every care brought low. Ps. cxv.
97. With my whole heart I will praise. Ps. cxv.
98. Within Thy tabernacle, Lord. Ps. cxv.

ii. The following also appears in The Psalter, 1860, and again in the Hymno Christ, 1863, mostly altered, and based on the corresponding Psalms by George Smith in his Paraphrase upon the Psalms of David, 1636:

100. Bless he whose timely mercies here. Ps. cxv.
102. I waited for a gentle word. Ps. cxv.
103. Israel of God, be Christ your God. Ps. cxv.
104. Who in the Lord securely lay. Ps. cxv.

iii. To the Rev. A. T. Russell's Hymno Christ, 1831, Dr. Kennedy was preparing his Paraphrase for publication in his Preface he says, Ps. cxv.

105. In his Paraphrase, he adopted the following Psalms, 110, 111, partially his work, with times, with the 1860 text, were given in defence, our a
KENT, JOHN

12. Salvation by grace, how charming the story.
Free Grace.
13. Saved from the damming power of sin.
Eternal Love.
Praise.
15. Saved of peace, redeemed by blood (1803).
16. Sovereign grace over sin abounding.
Praise.
17. To the Church triumphant singing (1803).
18. They were not to make Jehovah's love.
Election.
19. They with an everlasting love.
20. What a cheering word is these (1803).
21. With David's Lord, and ours (1803).

Kern, Christian Gottlob, was
b. Jan., 1372, at Stolzenfels, near Heich.
Würtemberg, where his father was.
After the completion of his theological
at Tübingen he was for two years a
assistant
at the Seminary in Tübingen, in
1817 he
Theological Tutor (intent) at Tübingen
and, in 1824, Preacher and Professor
in the Clergy School of Selajunga.
He came in 1823, as Pastor of Dürmenz-Müh.
and, in 1824, Preacher and Professor
of the Church School of Selajunga.
He came in 1823, as Pastor of Dürmenz-Müh.
and, in 1824, Preacher and Professor
in the Clergy School of Selajunga.
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and, in 1824, Preacher and Professor
in the Clergy School of Selajunga.
KING, ELIZABETH

at Eschenberg. He was then, in 1627, appointed Pastor at Ballstädt, d. there six days after his settlement. (Brückner’s Kirchen und Schulenstaat des Herzogthums Gotha, 1753, ii. pt. xii. p. 13; iii., pt. vii. p. 12, &c.) In 1721 some 60 of his hymns were extant in MS. The only one tr. into English is

Herr Gott, nun schéue den Kimmel auf. For the Praying. In J. M. Altingen's Kirchenreisen, and Haupts- tings, Erfurt, 1629, No. 6, in 3 st., entitled "On the Festival of the Purification of Mary:" and in the Par. L. S., 1851, No. 513, as "Lord God, we lift our eyes," by Miss Winship, 1858, p. 215.

Killinghall, John. The date of his birth is unknown. He was admitted pastor of a congregation at Beccles, Suffolk, Oct. 13, 1697. Through some indiscretion of conduct he retired from the ministry for a time. Subsequently, about 1702, he became the pastor of the Congregational Church, Southwark, then meeting in Deadman's Place (the Church of the Pilgrim Fathers). He d. Jan. 1740. His memoir is included in the Brief Records of the Independent Church at Beccles, 1836, by S. W. Rix. (Miller's Singers & Songs, 1869, p. 156.) His hymn:

In all my troubles, sharp and long (Joy in Affliction) appeared in the Life of Faith, reprinted and recommended in a letter found in the Study of the Rev. Joseph Beischer, late of Dedham, in New England, since his Inauguration. An Answer to this question, "How to Live in this World to Do Harm to Heaven?" which is added a few Verses by the late Rev. Killinghall, upon reading the Life. It is in 3 st. of 4 l., and is found in modern hymn-books in the following forms:—(1) "In all my troubles, sharp and strong," in Roed's H. Bk., 1842, and others; (2) "In every trouble, sharp and strong," in several collections, including the Enhanced London H. Bk., 1873, &c.; and (3) "In every trying hour," in several American books, as Songs for the Sanctuary, N. Y., 1866, &c. In several of the older collections this hymn is attributed to "Oudemans,"—why we know not.

Kimbalt, Harriet McEwan, a native and resident of Portsmouth, Newhaven, is the author of Hymns, Boston, 1866; Swallows Flight's of Song, 1874, &c. Her hymns include:

1. At times on Tabor's height. Faith and Joy.
2. Dear Lord, to Thee alone. Lent.
3. It is an easy thing to say. Humble Service.
4. We have no tears Thee wilt not dry. Affliction. Appeared in the Poets of Portsmouth, 1864, and the Unitarian Hymns of the Spirit, 1864, and others. In Miss Kimball's Hymns, 1866, this hymn begins with st. iii. of "Jesus the Ladder of my faith."

Several of Miss Kimball's poems were included in Bayne's Illustrated Book of Sacred Poetry, &c.

[F. M. B.]

KING, HARRIET McEWAN

KINDRED IN CHRIST, for His dear sake. J. Newton. [Welcome to Christian Friends] Pub. in the Olney Hymns, 1779, Bk. ii., No. 76, in 6 st. of 4 l., and headed, "A Welcome to Christian Friends." It is in C. U. in its original form, and also as: (1) "Kindred in Christ, to us 'tis given, adapted for Union and Home Missionary Meetings; and (2) "May He by Whose kind care we meet," also suitable for similar gatherings.

[F. J.]

King, Catherine. [Pensfather, G.]

King, Elizabeth. [Mills, Elizabeth.]
Kingsbury, William, was b. in 1744, an Independent academy in London, and teacher of the ancient Church, above 20. in Southampt-
he d. in 1818, after an honourable ministry of fifty-four years. He
was used and useful to the church of several published sermons
which he delivered, including:—1) A Sermon on
The Communion of Families, 1788: 2) The Manner
in which Dissenters perform Public
Tribute for the Rev. Mr. Klopstock, a minister, 1857.
Kingsbury was one of the
tribune under whose patronage Dobell pub-
chased, 1800, and that book con-
tains two hymns:—"Great God of all thy
heart!" No. 213 (Divine Worship),
and "Let us awake our joys!" No. 100 (J. S.
Both these hymns are in C. L.,
being specially popular in America.

Klopp, Samuel, was a native of Bre-
some time a physician there. He then en-
Bristol, and Court Physician, and d. at
Cheltenham, 1790, at the age of 65 (J. H.
Silas TopEGA, in his "Two
Hymn ascribed to him has been
Klopp, Andrew, B.D., was b. at Not-
ingham, March 28, 1725, and educated for the
in 1747-48. After a short residence with con-
lications at Boston, in 1758, an
Street Chapel, remained till his death in 1789,
attorney at the Exeter, for many years he was clas-
A. and afterwards
E. Clas. Mag., and the
hobiography Britannica, a
1778, and interrupted by
1795. His life of Captain
"In Memoriam," separately, and to his
Collection of Hymns and
Privy Worship, selected by
abridgment of the University of Edinburgh in 1767.
and edited five volumes of
Collection of Hymns and
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abridgment of the University of Edinburgh in 1767.
Klopfstock ranks among the classic poets of Germany. In his *Dichterliebe* (published at Weimar, 1772), he is seen at his best, his earlier compositions of this class being the finest modern examples for perfection of form, lyric grace, majesty, and purity of rhythm. His most famous work is his *Messias*, which, on its first performance, created an enthusiasm such as had not been awakened by any German work for centuries. It was suggested by Mozart's *Vorlacht Lass**, but Milten's calm majesty, firmness of touch, and unity of action were all foreign to Klopfstock's nature—his genius was lyric rather than epic. With all its defects of style and construction, it is still a noble work, and could only have been written by a true poet and a sincere Christian; though to its interest perhaps consists as much in its historical importance and results as in its intrinsic merits. (Books 1-3 written in prose at Jena, and then in hexameter verse at Leipzig, and pub. in the *Neue Bauhinger*, 1745-46. Books 4-6 added at Halle, 1151; 6-10 added in the *Copenhagen ed., 1758*; 11-16, Copenhagen, 1764; 16-20, Halle, 1783. Finally revised ed. in 4 vols., Leipzig, 1800.)

In his hymns Klopfstock is not seen at his best. He seems to have had little appreciation of the requirements which the writer of hymns for use in public worship has to meet. His hymns are emotional and subjective, little suited to congregational tunes, and not sufficiently simple or staid in style. In his first collection (1) *Geistliche Lieder*, Copenhagen, 1758, he included a number of indifferent recasts of earlier German hymns; his second collection (2) *Geistliche Lieder*, Copenhagen, 1764, consists entirely of original compositions. The only one of his hymns which is still much used in Germany is "Aufersteh'n, ja aufersteh'n, wirst du" (q.v.). The others which have passed into English C. U. are:


iii. *Nicht nur streiten, sondern verwinden*. *Christian Warfare*. 1st pub. in the *G. Ball.* No. 38; repeated in his *Geistliche Lieder*, 1769, p. 45, in 6 st. of 8's, entitled "The Victory of the Faith." The Berlin *C. L. S., ed. 1863; Tr. as *Labour over, late and early*, a full but rather free tr. by Dr. Kennedy, in his *Hymnico-Christico*, 1863.


Hymns not in English C. U.


viii. *Stärker, die zu dieser Zeit* 1768, p. 1, in 3 st. Tr. as "stronger, soul," by G. Mottart, in his *Hymn & Lyrical*, 1827 marked as an "octet for the departing in ernest..."

ix. *Um Eden wandeln Mensch*. In his *Dichter*, vol. II, 1768, written in 1769, and entitled "Psalm 30, 55 times, embodying and amplifying Song at his own funeral." Tr. as "their planets roll," by J. Sheppard, "Round their planets roll the moon's world's" (p. 308).

(x) *Wenn ich einen von Jesum sehne*. 1769, p. 57, in 5 st. In the *Wurttemberg* No. 562. The tr. are, (1) "When I" by W. Nind, in his *Odes of Klopfstock* (2) "When I wake from that silent" by Miss W. M. "in places..."

Besides the above consider Klopfstock's *Oden* are tr. by his *Foreign Sacred Lyric*, 1837 from the *Oden* with stock from 1747 to 1780. *Text German by William Nind*, London, 1848.

Knack, Gustav Friedr. a. of Christian F. L. Knack, sarius at Berlin, was b. at Saalfeld, 1868. He matriculated a theology at the University of 1828. In the autumn of 1 st in a private school at Halle, near Berlin, where fully for the sick and dying of year 1831. He returned to 1832, and served as one of the well-known *Geistlicher Lieder* in this Dictionary as the to which he contributed a full and for which he wrote the 11, 1832. In the autumn ordained pastor of Weinsburg, in Pomerania; and in was appointed Guassner's assistant of the Lutheran-Chemische Kirche in Berlin, visit to a married daughter Stolpmünde, he was taken d. there July 27, 1877; then moved to Berlin and laid to yard belonging to his house p. 266: *Allg. Deutsche Hymn..."
This was in 1860, when the Black Forest and the Eifel were still the heartland of German Romanticism. The songs of Propst, Schiller, and Brentano (among others) were sung throughout the Rhineland. The advent of the Romantic movement brought a new spirit of individualism and emotion to the expression of religion. This was reflected in the music of the times, with its emphasis on expressive harmony and melody. The songs of the time were often characterized by their simplicity and directness, as well as their emotional intensity. The conclusion of this favorite hymn, "O for a thousand tongues," is particularly moving. It expresses the desire for divine praise and the hope that one day all will sing of God's glory. The song was composed by John Hubert, and was intended to be sung at the inauguration of a new cathedral in Cologne. It was first performed in 1821, and has since become a favorite of Christians everywhere.
(2) Neuerer Gedichte, 2 vols., Basel, 1834, sometimes rank as No. i.
(3) Gedichte, Neuerer Folge, Stuttgart, 1843.
(4) Gedichte, Stuttgart, 1859. Those which have passed into English C. U. are:

i. Aus deiner Etern Armen, Holy Baptism. This No. iv. seems to have been written for the baptism of his own children. 1st pub. in his Christlicher Gedichte, 1850, p. 222, in 2 st. 4 l., entitled "Baptismal Hymn," and repeated in his Ev. L., S., 1850, No. 846 (1855, No. 875). The tr. in C. U. is:

Thy parents arms now yield thee.

In the original metre by Miss Winkworth in her Lyra Ger., 2nd Ser., 1858, p. 85; and there in Kennedey, 1863. Slightly altered formetrical reasons in her C. B. for England, 1863, No. 39.

ii. Blick aus diesem Erdenthal (p. 105 l.).

iii. Einli fahren wir vom Vaterlande (p. 392 l.).

iv. O Vaterherz, das Erd- und Himmel schuf, Holy Baptism. A beautiful hymn of supplication to (1) God the Creator; (2) God the Redeemer; (3) God the Sanctifier; for the child, ending with a prayer to the Holy Trinity for guidance and blessing throughout its life. 1st pub. in his Christlicher Gedichte, 1841, No. 89, in 4 st. 9 l., repeated in his Ev. L., S., 1850, No. 817 (1865, No. 876). The tr. in C. U. is:

O Father, Heart, Who hast created all.

A good and full tr. by Miss Winkworth in her Lyra Ger., 2nd Ser., 1858, p. 67, repeated in the Schaff-Gilman Ed. of Rev. Poetry, ed. 1863, p. 437.

v. Abend ist es, Herr, die Stunde, Evening. Written at Solm, June 18, 1828 (Koch, v. 224). 1st pub. in his Christliche Gedichte, 1829, p. 6, in 10 st. 8 l., Tr. as "It is evening, and the hour, Lord," by Miss Mansington, 1863, p. 139.

vi. Eine wünsch ich mir vor allem Andern, Love to Christ. 1st pub. in his Christliche Gedichte, 1829, p. 131, in 4 st., entitled "My Wish." Landmann, in Koch, v. 21, says it was written, April 23, 1828, while Knapp was at Glauburg, for the use of a young girl at Stuttgart who was about to be confirmed, Dr. Schaff classes it as the finest and most popular church hymn of its author. Tr. as "More than all, one thing my heart is craving," by T. C. Porter, April 13, 1868, for Schaff's Christ in Song, 1869, p. 233.

vii. Geh hin der Herr hat sich genannt, Burial of a child. Written, 1844, on the death of his son Manuel, 1st pub. in his Christlicher Gedichte, 1849, p. 129, in 4 st. 8 l., Tr. as "The hence the Lord hath called thee home," by Dr. J. Guthrie, in his Sacred Lyrics, 1863, p. 113.


xii. Ihr Kinder lernt von A Written 1839, and 1st pub. in his Ev. L., S., in 9 st. entitled "The 1 Commandment." Tr. as "Bring well," by Dr. G. Walker, 1860.


xiv. Schwebet sanft ihr we at Sea. 1st pub. in his Ev. L., S., Tr. as "Woe ye winds of time:" 5th edition in his CHRISTIAN CHURCH AT SEA, 1865, p. 4.

xv. Woh' mich vom sanftesten Schloß. The original of this "Breathes from the gentle South," 1878, No. 96. Knapp and is included in his Christlicher L., S., 1878, No. 734.

The text published, Basel, 1863, No. 39, altered to "O Herr, &c.

Mr. H. Massie was quite unvouched producing a hymn of Newton's translation. His verses are:

When from my bed swelling Day of Rest, 1877, p. 375.


Five additional hymns by Dr. H. Mills in his Horn and 1836. A version by Malan is noted under "mourir."

Knight, Joel Abel. Selection of 700 Evangelicals hymn on the death of a "Alas! how changed that name affixed being "Kn pear with the same sign Selection, 1857, and in set books. The writer was Rev. Joel Abel Knight, an who, in 1789, pub. a vol. of the author of a small vol. Knight was a man of some J. Newton, Greathead, R.

He was also the author of the Litany."

Knoll, Christoph, Bunzlau in Silesia, and versity of Frankfurt a. Od he was appointed assistant school at Sproatun in Siles in 1391, diaconal, and in at Sproatun. On Nov. 2? propelled by the Lichtenstei
allowed to become pastor at the
Birkfeld village of Wittendorf, where
S. J. Ehrhardt's 'Präbischadologie,'
1789—91, p. 386. 360, &c.)
known hymns.
A mangel verlassen. For the dying, as said
written during a pestilence in 1599, and
inserted at Galler's in 1605 (see Blatter für
K. M. My.

Rev. Knollis, Francis M., d. of the
Knollis, Vice of Penn, Bucks,
Oberherrn in 1816, and d. at Baurk.
He was educated at Magdeburg,
1809, p. 381, and took Holy
and College in 1839. He was for sometime Fellow
for some time in a place of
The sacred Altar, or A Garland for the School, or
Heavenly, verses for Sunday Scholars, 1851. His
hymn, 'There is no light in
Heaven and its blessedness,' appeared
in Ruth. Other Poet's Lambs of the World of the
1839, p. 134, in 10 st. of 4. II.
He named the Feast of St Michael and All Angels.

Knöpfel, Andreas (Chnophius) b. at Köstritz, Chnitz, about 1490. He was for
East Pomerania, under the
Reformation, they had to flee from the
Bungehagen, to Wittenberg, and Knöpfel's
At Riga. Knöpfel's
appointed by the Council and burgesses
Knöpfel's
church, who lived in 1522. He d. at Riga.
Three of Knöpfel's
were almost all Psalms versions,
as also the title of "Editie psalmorum
dedicated as an Appendix to B. einem reformierten Sänger, Riga, 1524.
Concerning the
in the Riga Kirchenordnung, 1524.
In his Knöpfel's
Knöpfel's
From the throned

Knöpfel's
hymn, 'Helf God,
tr. into English as
Das immer an.
Wurthing, 1855. p. 93—103.
Help (that, we get)
from in the Zecheri
versions, of the various
of this, in the

Knöpfel's

A hymn for
Knöpfel's

A heretic

Knöpfel's

Knöpfel's

Knöpfel's

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Knöpfel's
tr. contributed by R. Massie to the 1857 ed. of Mercer's C. P. & H. Bk., No. 502 (Ox. ed. 1864, No. 1), and in his own Lyra Domestica, 1864, p. 158. Repeated in R. Minton Taylor's Hymnal, 1872, No. 42; Marlborough College H. Bk., 1869; Rugby School H. Bk., 1876, and others.
6. Sun of heaven's eternal day. A good tr. contributed by Dr. John Ker to the United Presb. J. Miss. Mag., 1858, p. 73; repeated in the Psms Hym., 1871.
8. Daybreak of Eternity; Brightness of the Father's glory. A good but brief tr. by J. H. Hopkins, 1st pub. in Dr. Walter's Choruses & Hys., 1866, and then in his own Carols, Hys. & Songs, 1882, p. 145. Included in the Hys. & Songs of Praxis, N. Y., 1874.
10. Daybreak of eternal day. A good tr. by Edward Thring, contributed to the Uphamgham and Sherborne School H. Bk., 1874, No. 5.

Other trs. are: (1) "Day-dawn of Eternity," by H. J. Bachellor, 1842, p. 36. (2) "Daystar from eternity," in J. Sheppard's Sacred Songs, 1851, p. 64. (3) "Morning dawning," by Mrs. Manningham, 1841, p. 111. (4) "Brightness of Eternal Day," by Miss Burlington, in the Brit. Hymn., 1866, p. 244, and Reid's Praxis Bk., 1872, No. 404. [J. M.]

Knowles, James Davis, an American Baptist Minister, was b. at Providence, Rhode Island, 1798; educated at Columbia College; became pastor of the 2nd Baptist Church, Boston, 1829, and Professor at Newton Theological Institute, 1832. He d. in 1898. His hymn, "(And through countless worlds of light)" (Dedication of a Place of Worship), appeared in the Baptist Psalmist, 1843; the Meth. Episcop. Hymns, 1849, &c.

[F. M. B.]

Knox, William, b. at Firth, Lilliesleaf, Roxburgh, Aug. 17, 1789, and educated at the parish school, and the grammar school at Musselburgh. For some time he was engaged in farming at Wrae, near Langholm, Dumfriesshire; but not succeeding to his satisfaction, he left Wrae in 1817, and finally settled in Edinburgh in 1820, where he subsequently obtained employment as a contributor to the public journals. H. d. in Edinburgh, Nov. 12, 1825. His poetical works were: (1) The Lonely Heath, North Shields, 1818; (2) Songs of Israel, 1824; (3) The Harp of Zion, 1825; and (4), these three works, together with a short Memoir, as his Poems, &c., Lond., J. Johnson, 1847. The Songs and Harp are mainly paraphrases of portions of Holy Scripture. A few have come into use as congregational hymns, as, "A voice comes from Hamah," "A comrade there, O mortal," "O sweet as vernal dews that fall and others."

Koehl, Eduard Emil, 1809, at the Solitude, near the completion of his theological studies in Tübingen in 1836, he was a distant clergyman at Eutingen, and in 1837 became Aspach, near Marbach, on 1847 he was appointed to Heilbronn. In 1864 he retired as pastor at Erzhausen.

Kohtzsch, Christian, 13, 1671, at Meissum, wife leatherseller. He enters Leipzig in 1692, and then in theology to Halle, influence of Francke and came one of the first a. After he had finished his theologia, 1696, and in 1700 as Inspector, at Halle. In 1705 he lectured on the Gymnasium Elbing, Aug. 21, 1734.

Deutsche Bibl., xvi. 455, 1711, 1714. Of these the fol

1. Du bist ja, Jesu, meine F
KOLBE, FREDERICK W.

KOLBE, Frederick William, was born at Géttingen, Westphalia, and having been trained at the Mission College of the Religious Society at Barmer, was sent, in 1844, as a missionary to the Cape of Good Hope. There he laboured in the district of Damara, and, in 1849, he joined the London Missionary Society, and since then his sphere of work has again nearly 20 years at Luederitz. There he prepared an enlarged edition of the Dutch hymns of the Missionary Society, and translations of Mr. Kolbe are now in extensive use among the Church of England congregations in that country.

J. M.

Komm heiliger Geist, Herre M. Luther. [Wackerwald.] Wackerwald, 11 p. 748, gr. as No. 985; a double form from two pts. of st. of the 15th cent., at Munich, 1499, No. 987 is from the Basel Pernsteiner, 1514; and as No. 988 is from the successor, Ingolstadt, 1570. This stanza is in an antiphon, not earlier than the 17th cent., which reads "Veni Sancte Spiritus: tuum coram fideli, et tuos amaras igniem accendens: qui pellet diversitatem linguam et gentem genetrix in multitudinem congregantium." Alleluia. Alleluia." (see Daniel, ii. 36-37.)

Bunseker, i. p. 643, 644, says the Latin stanza is an antiphon sung in many discourses in Germany on Sundays before High Mass, and cites the German in the Cradle-hymn of 1569. Martin Luther adapted this old German stanza with alterations, and a double form from 3 st., of st., with "Alleluias," is in ed. of Wackerwald, 11 p. 11, in Schick's Luther's Gospel Lieder, 1584, p. 26, and the First Lieder, 1591, No. 174. The hymn soon became popular in Germany, and says it was sung by the German people at the battle of Frankenhausen, May 25, 1525, and on the 26th, was sung in the church at Passau, Aug. 16, 1527, and thence into England, into the last pulpit utterance of Dillihorn, in March, 1639. Tr. as —


Martin Luther, 1884, p. 27, altered to "Come, Holy Spirit, Lord our God, and pour."


Other trs. are—


Other trs. are—

(1) "Come, children, let us go," by Miss Winkworth, in her Lyra Germ., 1st Ser., 1855, p. 161. A cento in 6 st. of 4 l. from the tr. of st. 1, 3, xiv, xvi, is included in the Parish H. Bk., 1853 and 1873. Centos beginning with the tr. of st. 11, "Come, children, let us go," are in the Eng. Prefac. Ps. & Hymns, 1897, and the Cong. School Hymn., 1898.

Kapontov. [Greek Hymnody, § xii. 1—xiii. 3.]

Konmmt, Kinder, lasst uns gehen.

G. Tersteegen. [Christian Pilgrimage.] 1st pub. in the 3rd ed., 1788, of his Geistliche Blumenegleichen, Bk. 11, No. 62, in 19 of 8 l., entitled "Hymn of Encouragement for Pilgrims," Repeated in full in the Eur. L. S., 1851, No. 322; and, abridged, in many other German collections. Illustrating this hymn, Lauxmann, in Koek, viii. 364, says that Tersteegen "once said to some of his friends, who visited him on his birthday: My friends, if I should die to-morrow, I should only have three words to say to you as a last farewell. 1. Place your whole confidence on the grace of God in Christ Jesus. 2. Love one another. 3. Watch and pray." This is the quintessence of this noble travelling song for Christian pilgrims and strangers here below (1 St. Peter iii. 12, 13), whose course is a march through the Desert to Canaan. The whole life of Tersteegen is proof of the genuineness and sincerity of the spirit that breathes throughout this hymn.

Translators in C. U.:

1. Come, brother, let us go. A tr. of st. 1, 2, 3, viii, xiv, xvi, xvi, by Mrs. Findlater, in H. L. L., 1st Ser., 1854, p. 51 (1884, p. 52). The trs. of st. 1, 2, 3, xiv, xvi, were included in J. A. Johnson’s English Hymn. (ed. 1881, No. 192.)

2. Come, brethren, let us go. A good tr. of st. 1, 2, 3, vi, xi, xii, xiv, xvi, by Miss Winkworth, in her Lyra Germ., 1st Ser., 1855, p. 161. A cento in 6 st. of 4 l. from the trs. of st. 1, 2, xi, xvi, is included in the Parish H. Bk., 1863 and 1873. Centos beginning with the tr. of st. 11, "Come, children, let us go," are in the Eng. Prefac. Ps. & Hymns, 1897, and the Cong. School Hymn., 1898.

Other trs. are—


KONTAKION. [Greek Hymnody, § xii. 1—xiii. 3.]

Kopon to Kai Kao.

[Jesus.] In the 1st ed. of Dr. The Eastern Church he gives it "S. Stephen the Sabote, a d. 7 he calls it "idiomela in the We Ode Line Tone," and adds, "which strike me as very wide of the editions of the Okechus, the Odechus, Constantinopolitan book." The omission has caused much search for the text in the editions of the Odechus. The political book referred to by I. be found amongst Dr. Neale’s copy corresponding thereto covered.

The so-called translation of:

"Art thou weary, art thou accompanied in the 3rd ed. of Neale’s Hymns of the E. Church the Preface to this effect:

The Hymns at page 206 ['O grimmis'], 209 ['Sund night, &c.] contains no little that is from the Greek, and not to be included in this future Edition they shall appear as

In accordance with this Dr. Neale has these hymns in Appendix to the 4th ed. of Church, 1882, edited by the Hatherley. The most there said of these three hymns is based upon the few words qu. which he found in his exit have yet to be traced to their

"Art thou weary, art thou received in the 1st ed. of H Church, 1862, in 7 of 4 l. included in T. Darling’s H England, 1862; and the Ps and subsequently almost published in G. Britain and been set to a great number H. A. & M. being Christian Dykes, and Stephanos by harmonized by W. H. Monk. One in Church Hymns in the Contemporary Review is a rendering of "Art thou Latin by W. E. Gladstone with Dr. Neale’s text and given in the Times of Doc’s be assimil. "Quo te iassumis? etc.

Another rendering by H. Songs of the Christian Cross.

"Sine iassumis, aereinostis... An expanded version of it in 1887 under the following:

"Several years ago," says Br. N. B., "an anonymous correspondent," in print with the added st. he had been favoured with. Dr. N. the hymns, and not having Dr. N. correction, Dr. Boyd wrote a letter to this expanded form, and had it in number of Life and Work. A p. 73, as ‘A Retractable Ombrosthe The added stanzas are:

"- Is this all life brought to In my life below? Joy unspeakable and ;

Tom shall know.

[J. M.]
KOEGARTEN, LUDWIG G.

"6. All thy sins shall be forgiven—
All things work for good;
Thou shalt eat Bread of God from Heaven.
Thou shalt be fed.

"7. From the fountain of Salvation
Thou shalt draw life and holiness.
Sweet shall be thy mediation
In God's Law.

"8. Festal Psalms, and Crowns of Glory,
Robes in Blood washed white,
God in Christ His People's Temple—
There—no night."

The hymn as thus expanded into 11 st. has
teen printed as a leaflet, with the heading
"Complete Version of Hymn 163" in the
Scottish Hymnal, 1884.) That these additions
are neither by Dr. Neale nor
an from a Greek hymn, is evident to any one
acquainted with Dr. Neale's works and with
the Service Books of the Greek Church.

In King's Anglican Hymnology, 1885, p. 191,
there is a most striking account of Mr. King's
visit to the Monastery at Mar Saba,
one of the redeeming features of that most
unreliable and

Kosgarten, Ludwig Gotthard, was
b. Feb. 1, 1758, at Burg, and studied at the University of Ros
burg, and studied at the University of Rostock, 1758, and graduat
1772, pastor at Alten Kieken. A Rector of the school at
Greifswald, he became, in 1815, professor at
Köbin, where he held till the 21st S
after Trinity, though he had in 1806 been ap
pointed Professor of History at Greifswald.

He was in 1817 he became a Rector of the school at
Greifswald, and pastore at St. James's Church at Greifswald.
There his first appears at Greifswald, 1815-18, in 8
hymn books, and pub.

KREMMACHER, FRIEDRICH A.

He d. at Liegnitz, Dec. 13, 1742 (8, J.
ber's Prosopographiae Schlesius, 1780-1
p. 360, &c.) He edited the Liegnitz G.

The only hymn by Krause tr. into English

Halliehagh. Sabine Burgers, Sunday Morning,
Hymn, a great favourite in Southern Germany, 1st
appeared 1729 as above, p. 487, in 3 st. of 6 l, retitled
"Morning Hymn on Sunday." Repeated thus
in Liegnitz G. 1746, No. 1, but in recent collec
tions, Wurttemberg G. B., 1842, and the Core. S. S., 1851.
In 1745, it begins "Alleluia!"

Kresse, Elisabetha, [Kroniger.

Krishnabai, the first Hindoo who was
baptized in Bengal, was b. about 1764, and
baptized at Serampore by the celebrated
missionary, William Carey, on
1800. He became a useful Christian
and wrote several hymns in the
Bengali language. One of these was tr. into
English by his student in 1804 as "To the
soul, forget no more" (Christ the Friend).

It was included in the 27th ed. of Ripped's
Baptist Hymn, 1857, No. 170, 2, st. in 6 l.
b. Bickersteth's Christian Poems, 1831,
in 5
st., and again in later collections, includ
ing the Baptist Hymnal, 1873, and
Krishnabai d. at Serampore, Aug. 22, 1832.

Kruemmacher, Friedrich Adolf, nat
of Trecklenburg, Westphalia, who
was a

Krummacher, Friedrich Jacob, Kruemmacher
Burgomaster and Hoffmeister. He was born
there, July 22, 1755, and apparently
July 15, 1767. In 1784 he entered the
University of Liege (since 1819 named
University of Liège), and in 1800 he
was appointed Professor of Theology and
Faculty of the University of Liege.

In 1788, he became Professor of Theology and
and in 1790 of the University of Liege. In
1800 he became Professor of Theology and
and in 1800 he was appointed Professor of
Theology and

He was then for

He was then for

He was then for

He was then for

He was then for

He was then for
reason of growing infirmities he resigned his charge in June, 1843, and d. at Bremen, April 4, 1845 (O. Krause, 1879, p. 310; Blätter für Hymnologie, 1884, p. 80, &c.).

Krummacher is best known as a preacher; and as the author of the well-known Parable, first pub. 1840, which passed through many eds., and ranks as the standard German work of its class. His hymns are little suited for church use, being often alliterative and high-flown, and not for the most part sufficiently simple and direct, though in some cases he does write in a popular, natural style, and with a beauty of his own. His hymns mostly appeared in his Festbuechlein, a work consisting of alliterative narratives, conversations, &c., with interspersed hymns. Of this the 1st part, entitled über Demogogie, was pub. in 1840, 2nd ed. 1842, 3rd ed. 1844; 4th ed. 1845; pt. II., entitled Das Christlichen, in 1840 (2nd ed. 1844, 3rd ed. 1847); and pt. III., entitled Das Neujahrscfand, in 1848.

Those of Krummacher’s hymns tr. into English are:—

1. Allgemeine aus Dämmerung und Nacht. Adv. In his Festbuechlein, pt. I., 1840 (1841, p. 154), in 5 st. of 4 l., entitled “The Prophets of Nature”; and given after the conversation on Zacharias, the father of St. John the Baptist. Included as No. 34 in J. P. Lange’s Deutsches Kirchenliederbuch, Zürich, 1843. The unity of idea is violated by the concluding lines of st. v.

“Wie die heiml. Loge dem Propheten/ Erst auf Herodes’ Feierrepsis umgewandelt.”

And thus in his preface, p. vii., Dr. Lange suggests that st. v. should read thus:—

“Alpenschlaf und siegreich fort und fort/Bringt durch unser Fleisch das ew’ge Wort; 
Die Propheten geraten in durch Geschicht. 
Dann wird’s Nebenz und Armundliche Geschichte.”

Tr. as:

Slowly, slowly from the caves of night. A full and good tr. from Lange by Dr. Kennedy, as No. 42 in his Hymn. Christ., 1863.

2. Eine Haende und ein Hirn. Missions, 1st pub. in the 3rd ed., 1821, of pt. II. of his Festbuechlein, p. 153, in 6 st. of 6 l., at the close of the section on “Israel and the Stranger.” In the Berlin (f. L. E.), ed. 1863, No. 1365, and many other recent collections. The trs. are:

1. One, only One, shall be the fold. By Miss Dunn, in her Hymns from the German, 1857, p. 49.

2. One Shepherd and one fold to be. In Cantor’s Sanctuary, 1880, No. 98.

3. Ja fürwahr! uns führt mit sanfter Hand. Ps. xxix. In his Festbuechlein, p. 1 (3rd ed. 1843, p. 118), in 5 st. of 4 l., with Hallelujahs. It is given in the story of the thest rededication of a village church destroyed in time of war, as a choral hymn sung by boys and girls after the Holy Communion. In the Württemberg G. R., 1842, No. 72. Tr. as:

1. Yes! our Shepherd leads with gentle hand.

Through a good and full tr. by Miss Berthwick, in H. L. B., 1st Ser., 1854, p. 59 (1884, p. 60), repeated in Kennedy, 1863; Mrs. Brock’s Children’s H. R., 1881; the Christian H. R., Cincinnati, 1885, and others.

2. Yes! our Shepherd leads. by gentle hand. Along. In full by M. W. Stryker, as No. 164 in his Christian Chorale, 1885.

iv. Mag auch die Liebe weisen. Love, Faith and Hope, Festbuechlein, pt. I., 1868, p. 136, in 3 st. of 4 l., in the section entitled “The Setting Sun,” for Sunday evening. It is appended to a story in which the father has been speaking of the Resurrection of Christ the Sun of Righteousness, as celebrated on that day, the hymn being introduced as sung by the family and neighbors, as he is included in the Württemberg G. R.

Koch, 2nd ed., iv. p. 6

sung at the author’s funeral at Br. 1843, and that st. iii. is on the grave. He adds that st. i. ii. 17, 1850, at the funeral of Dr. A the church historian in Berlin; address by Krummacher’s son, helm (author of the well-known and other works). Tr. as:

Though love may weep with good and full tr. by Miss Warner, 1854, p. 390.

Weep when death prevails,” by tr. p. 87.

A number of other pieces are tr. in the Sacred Lyrics in Philadelphia, 1859; by C. T. by Mrs. Folk, 1854; and by Mrs. 1854; and by As they are poems rather than are not noted here.

Künst, Johann Sigismund, 3. 1710, at Liegnitz, Silesia, theology at the Universities; Pres. of the University of Breslau, and Leipzig. He was in fact at Pölitz and Breslau, by Count Henkel vo In 1737 he became chief p to Silesia, and in 1743 pastor at Baruth, near Jülich. He d. at Baruth, Sehrhardt’s Prolegomena Dr. p. 187, &c.). The only into English is

Es ist noch eine Ruh vorhanden. This fine hymn (found on Heb. 2: 29; 3: 6; viii. 1-3, Ps. cxix. 16, 11) appears in the Kühne’s Gesänge, 1822, No. 72, in 4 st. of 7 l. In it 1852, No. 135.

According to Richter (Sing. Le.) was written by Künst while on aberg to Silesia, c. 1725; and statement of Fischer (Supplement) that it appeared in the New Hymn. C. R., Leipzig, 1793. Koch, 2nd says it was written in 1731 or 1732, journeying with his pastor, Cour von Henkel, who was on his way to some property in Silesia. On 1 broke down, and this delay gave time to the well known line of thinking of the believer’s entry into heaven, and then rest, Koch adds that it comforted the d. Mirowski (q. v.), being read to him moments on earth.

The translations are:

(1) “Yes, there remaineth yet earth, 1855, p. 195. (2) “There st. the translation “Yet other the translation “Yet earth, by Mrs. Knight, 1854, p. 83, a rest remains,” by Miss Ann H. L. Goldschmidt’s German Hymn

Küster, Samuel Chr., of S. C. K. Küster, inspector at Havelberg, Brandenburg, Aug. 18, 1782. Att the University of Berlin (Oct. 18) third pastor of the Frieden at Berlin, in 1781; in 1787 and in 1787 chief pastor o
The page contains a historical text discussing the life and career of a prominent figure. The text is written in Latin and includes references to various locations and events. There are several mentions of names and dates, indicating biographical details. The content seems to be a form of obituary or memorial, given the context and the formal language used. The bottom of the page contains a citation or reference to a publication, which suggests that this text is part of a larger work or document.
again in his Hym. Tr. from the Parisian Breviary, 1839, p. 9, in 14 irregular lines. Rearranged as a hymn in 3 st. of 4 l. in 5 of L.M., it was given in the English Hymnal, 1852, No. 10, and repeated in 1856 and 1861.

2. As now the sun’s declining rays. By J. Chandler, in his Hym. of the Prim. Church, 1837, p. 9. It was then incorporated in several hymn-books as an afternoon hymn, and gradually grew in favour until few modern hymn-books of the first rank are found without it. Usually the text is given without alteration as in the People’s H., 1867. The text of H. A. & M., 1861 and 1875, is Chandler altered by the Compilers, the changes being in st. i. and the dactyly. This text is repeated in Thring’s Coll., 1882, and others. In Kennedy, 1863, Chandler’s tr. is revised by the Editor.


Translations not in C. U.:

1. And now the sinking orb of day. J. Chandler, L.M. version in his Hymns, &c., 1841.


3. The day to night is calling. W. J. Bliss, 1850, p. 55.

4. The sun hath downward turned his way. J. D. Chambers, 1867.

5. Now with rapid wheel inclining. D. T. Morgan, given in his Hymns and Other Poetry of the Latin Rk., 1868, under Giffen’s original first line. [J. J.]

Laetabundus exultet fidelis chorus; Alleluia. Begom regum. [St. Bernard of Clairvaux. Christmas.] The earliest form known of this Sequence is in a Gradual apparently written in England during the 12th cent. and now in the British Museum (Reg. 2 B. iv. f. 177), and another ms. in the B. M. containing a collection of Sequences, apparently written c. 1199. (Calig. A. iv. f. 50 b). It is in the St. Gall ms., No. 338, at p. 334, in a band of the 13th cent. Among Missals it is found in an early 14th cent. Paris, and a 14th cent. Senlis in the British Museum; in a Sarum, c. 1370; a Hereford, c. 1370; and a York, c. 1390, all now in the Bodleian; in the St. Andrews, the Magdelanar of 1480, and many French and German Missals. It was also used as a hymn in the Sarum Breviary, e.g. in a ms. of the 14th cent. in the British Museum (Reg. 2 A. iv. f. 187 b). The printed text is also in Daniel, ii. p. 61: Kehrlein, No. 13, and others.

Of this poem Dr. Neale says “This Sequence of Hymn 250 is of rare perfection in its kind, and perhaps as widely known as any hymn of the Church" (Med. Hymn. 1861, p. 49). As will be seen by the note above, its use was especially general in England and in France. In the Sarum Missal it was used as the Sequence on the Fourth Day in the octave of the Assumption of the B. V. M.; and in the Sarum Breviary as a hymn at the second Vespers of the Purgation and also of the Assumption of the B. V. M. In the Hereford Missal it is appointed for use within the octave of the Epiphany; and in the York Missal in the Mass at Baptism on Christmas Day. [J. M.]

Translations in C. U.:


2. With hallowed mirth, sing all ye faithful choirs on earth. By J. D. Chambers, in his Leada Sym., Pt. ii., 1866, p. 65. This was repeated with slight variations in the People’s H., 1867.

3. Come, ye faithful choirs on earth. This rendering in the Hymnary, 1872, is based upon the Hymnal N., as above.

4. Faithful choirs, Loud acclaim. Hymn, 1892, is based upon the 1 above.

Translations in C. U.:


Lamb of God for sinners

Thy mercy born again. By ford. [Hymn. Baptist.] Pub. &c., 1852, No. 55, in 4 st. of 4 l. in the Parish H. Bk., 1863 a Sarum, 1868; the 1873 Appt. C. K. Ps. & Hymn., No. 291, an Skinner’s Daily Service Hymn adapted for Holy Baptism, and in, and each such Skinner 1 to C. Wesley in error. The in error in giving the date of it as 1860.

Lamb of God for sinners

Thee I feebly pray. C. sings unto Jesus. J. Appeared in Poems, 1742, p. 49, in 4 st. of 1688-72, vol. ii. p. 308). In and vi. were included in Tc Hymn., No. 279, and thus came i Church of England. J. W. the Wes. H. Bk., 1700, No. 161, of st. i, iii, v, vi, vii. This is r ed. of 1873, and is in extensive

Lamb of God, that in

[Advent.] This cento appears Manchester Ps. & Hymn., 1789. In others, including Stowells’ Ps. & Hymn., 1831, p. 93, in 6 st. of v of The stanza is the “Chorus.” Stanzas from C. Wesley’s “Love excelling,” q.v., and the rest. This cento is in the 1877 ed. Ps. & Hymn., and several other Choirs’ Hymnal, 1864, No. opening stanza of this cento, but the 4 stanzas are from C. divine, all loves excelling.”

Lamb of God, Whose L. C. Wesley. [Hymn. Community] 20 of the Wesley Hymn., 1745, in 4 st. of 8 l. (P. Wor ti, p. 220). It was given in books of the Church of Eng Ps. & Hymn., 1760; Toplady’s, and others, and also in some collections, but was not incl. H. Bk., until the Supplem altered version of this hymn, b of God, Whose dying love,” a Mitre H. Bk., 1836, No. 243. That arrangement was by repealed, with slight changes King, March, 1857. A new hymn is, “Fleet Lamb of G love.” It is found in the Eng 1850; Kennedy, 1863, and ot.

Lampe, Friedrich A. Heinrich Lampe, pastor o
his father's business, he entered the service of Prince Waldemar of Prussia in 1827, becoming his household secretary in 1840.

Lange, Ernst, was b. at Danzig, Jan. 5, 1650, where his father, Matthias Lange, was in the service of the Senate. He was for some time secretary in Danzig, and then afterwards saw. In 1691 he was appointed judge in the Court of Danzig, and in 1694 a senator. At Danzig, Aug. 29, 1727 (Deutsche Biog., vii. 623, &c.), he died.

Lange's hymns which have passed into English are:

1. In the Abend blüht der Morgenstern. Epiphany, 1711, as above, p. 4, in 19 st. of 4 l., entitled "The Saviour Who appeared at Bethlehem to the Wise men from the East, set forth from Matt. ii. 1-12." A new st. was added a little later (probably from his hand), when the hymn included by Freylinghausen, 1714, No. 598, was repeated, abridged, in Knapp's Ec. L. S., 1846, No. 435 (1865, No. 414). The tr. in C. U., 1827.

The wonderous sages trace from far. A tr. of st. 15, x., x., by Miss Cox, in her Sacred H. from German, 1841, p. 220 (1864, p. 43). Repeated in Hedge & Huntington's American Hymn Book, 1853; Schall's Christ in America, 1859 and 1870, &c. Another tr. is that in which appears the Morning Star, by Lady E. Perceval, 1843, p. b.

in 10 st. of 14 l.; repeated in the Berlin G. L. S., ed. 1863. F. Schleiermacher called it "A masterpiece of sacred poetry." The tr. in C. U. is:

O God, Thou bottomless abyss.
A spirited tr., omitting st. vi., ix., in 8 st. of 12 l. by J. Wesley, in his Coll. of Ps. & Hymns, Charlestown, 1737, No. 18, and the Wesley Hymns and Sacred Ps.-ems, 1739 (P. Works, 1868-72, vol. i. p. 143). The lines:

"Thy heavenly wrath doth slowly move,
Thy willing mercy flies at once."

are adapted from the New Version of Ps. ciii. 8.

The hymn was passed into the Wes. H. Bk., 1780, in two parts, Nos. 231 and 232 (ed. 1875, Nos. 240, 241). In other hymn-books it has appeared in a variety of centos. In this form it is in the text of the Wes. H. Bk., more or less altered and transposed, it will suffice to give their first lines with references to the text of 1780. These centos include:

1. While Thee, Unsearchable, I set (I., 19 alt.).

Martinus's Hymns, 1740.

2. Unchangeable, all-perfect Lord (I., 9 alt.).

Longfellow & Johnson's Bk. of Hymns, Boston, U.S., 1848.

3. Thy parent-hand, Thy forming skill (III).

Amer. Meth. Epis. South Carol., 1847.

4. Thou, true and only God, light of all (v.).

Wes. H. Bk., 1780, No. 232.

5. Thine, Lord, in Wisdom, Thine alone (v. i.).

Scottish Kng. Union H. Bk., 1836.

6. Parent of good! Thy bounteous hand (vii.).

Martinus's Hymns, 1840.

7. Parent of good! Thy genial ray (vii. alt.).

Dr. Thomas's Augustine H. Bk., 1846.

These details show the extensive use of this hymn in English-speaking countries.

Another tr. is: "O God, Thou bottomless Abyss. How shall I competently know Thee," as No. 453 in p. 1 of the Moravian H. Bk., 1794. In the ed. 1838, No. 174, it begins, "O God, Thou fathomless abyss."

iii. Unter demn grossen Gittern.

Brotherly Love, u. Quinquagesima. A fine paraphrase of 1 Cor. xii. 1st pub. 1711, as above, p. 37, in 3 st. of 10 l., entitled, "The preeminence of Love. From 1 Cor. xii. 1, 2, 3, 13." When included as No. 427, in Freyninghausen, 1714, a new stanza was added as st. vi., and this form is No. 799 in the Urs. L. S., 1851. Tr. as:

Many a gift did Christ impart. A full and good tr. by Miss Winkworth, in her Lyra Ger., 1855, p. 50; repeated, abridged, in Kennedy, 1863.

In the American Unitarian Hymn of the Spirit, Boston, 1834, and in the Lieder Domini, N. Y. 1834, &c., it begins with the tr. of st. ii., 1. 5, "Though I speak with angel tongues." [J. M.]

Lange, Joachim, D.D., S. of Mauritius Lange, senior councillor at Gardelegen in the Altmark, was b. at Gardelegen, Oct. 26, 1670. He entered the University of Leipzig in the autumn of 1689, where he shared rooms with A. H. Francke; and in 1690 followed Francke to Erfurt, and in 1692 to Halle. By the recommendation of J. C. Schade he was appointed, in 1693, tutor to the only son of F. R. L. von Canitz, at Berlin. Subsequently he became, in 1696, rector of the school at Coslin in Pomornin; in 1698 rector of the Friedrichswerder Gymnasium at Berlin, and in 1699 pastor of the Friedrichstadt church; and in 1709, professor of theology at Halle (D.D. 1717), where he d. May 7, 1744 (Koch, iv. 343; Allg. Deutsche Bist., xvii. 694, &c.). In his day Lange was best known as a commentator on the whole Bible (Biblische Licht und Recht, &c., 7 folio vols., Halle, 1730-1738); as a defender of Pietism against the "Orthodox" Lutheran controversy 18th cent.; and as the author of theological works. Only tw known by him, one of which is:

O Jesu, susses Licht. Moravian the Geistreiches G. H. Halle, 1689 of 8 l. Repeated in Freyninghausen No. 608, and recently, as No. 4 L. S., 1863. Tr. as:

O Jesu, Thou light again, I view. 7 st. of 6 l., by J. Wesley, in Poems, 1739 (P. Works, 1868-72) repeated as No. 661 in pt. i. of H. Bk., 1754 (1866, No. 344). The form most used is that in the W. No. 419, where st. i. is omitted with st. ii., altered to "O God, shall I give." This form is in J. 1864, Kennedy, 1863, and others in the Meth. Epis. Hymns, 1849. Tom. H. Bk., 1882, &c., in the A. 1854, a cento from Wes. vii., is given as No. 117, beginning God, Thou hast my soul.

Other tr. are: (1) "O let me now, near," by J. S. W. of st. viii., Moravian H. Bk., 1738. In the 1 (1835, No. 307) it is altered, and always think Thee near." (2) "Lights," by H. E. Newcomb, 1864, p. Light most sweet." In the Penn. p. 239.

Lange, Johann Christian, of Leipzig, Dec. 23, 1669, of University of Leipzig M.A. he was appointed extraordinary in Philosophy, in 1698 professor in 1707 professor of Logic at the University of Giessen, came, in 1716, superintendent preceptor at Idstein, near Wiesing, in the same year; Saarbrück and Usingen wett, his care respectively in 1722 s. at Idstein, Dec. 16, 1756 C. K. His hymn, distinguished by his Christian, were written mostly in Lüneburg, 1691-94 house of J. W. Petersen (q.v. passed into English, viz.:

Losse Horos-Jeo, meine Lieu On the Names and Offices of Christ without his name, in J. H. Havel 1635, No. 64, in 16 st. of 7 l., repeated by B. Halle, 1897, p. 130, and others. With this hymn Lange caused death-bed. Tr. as: (1) "Sweet, faithful," in Lyra Davidea, 1700, my Heart's most joyful Feast." 1 Pfalzmusik, ed. 1746, p. 7, and &c. Ger. Psalm, Tranquilar, 1746, p., my Heart's pleaseing Feast." As No. H. Bk., 1741, (4) "Jesus, Thou art As No. 214 in the Moravians, 1744.

Lange, Johann Peter, D.D., born at Bies, near Soomho, b. at the Bies, April 10, 1; entered the University of Leipzig in 1722, and in 1728 he became assistant to Pa. at the Eberhard School of Langenburg; was appointed second pastor at Solingen; in 1729 successingly formed church at Langendorf.
LANGE, Johann P.

Duisburg. He was then ap-
propriate to Church History and
Utrecht, as successor to D. F.
physicist on his duties at Easter,
shortly thereafter d.d. from
1851, he was professor lec-
turer at Utrecht, and continued to lecture
before his death. He d. at
1884 (Koch, viii. 361; K. Kraus,
). Known as a theologian, and by such
works in the Field of Church His-
tory, which are common in
Zurich, 1863) and a professor of

tics of the whole Bible, which
were devoted to the study of
Deut. Kirchenrecht, and
an elaborate introduction and a com-
ments. He is the most important
of the German Reformed Church.
A thinker rather than a poet. His
maritally thoughtful, picturesque, ima-
gy spiritual poems for private read-
chop of the popular tone and style set-
ices of the times, the appearance
Biblische Dichtungen, vol. 1. Elber-
Elberfeld, 1834; (2) Gedichte, Essen,
Frankfurt-am-Main, 1832; and

y few of Lange's hymns are in
Those which have passed into

English C. U.

auferstanden. Easter. In his
niger, vol. 1, 1832, p. 555, in
his Von Oelpe, 1852, p. 29,
xiv. xvi., were retained, and
are in Dr. Schaff's Deutsches
r. an:
 LIFE IS RISEN. A good tr. of
H. Harbaugh, in the German
merc, April 1866, p. 106, repeated
German] Ref. Ch. in the United
874; also in Schaff's Christ in
780.

entitled, 'The Home Going.'
Evang. Liederzeiten, 1862, No.

departed. By Mrs. Finkler, vil., ix, in H. L. L., 2nd Ser.,
P. 95. Repeated, in full, in
The tr. of st. i., ii., vi., x.,
the same. The tr. of 'We mourn for
friends J. A. Johnston's English Hym-

same cento, varied, and begin-
ners for friends departed,' is in

Auge hat reichen. Eternal Life,
A fine hymn.

Auge hat reichen. Eternal Life,
Biblische Dichtungen, vol. ii., 1834, p. 92, in
7 st., in included in st. of 8.

Dr. Schaff's Deutsches
Che, 1874.

What shun an eye
omitting st. i., vii., xii., xiii.
H. L. L., 2nd Ser., 1855, p. 73 (1884, p. 130).
Reprinted, in full, in Holy Song, 1869, and
Kennedy, 1878, and abridged in the Meth. N. Comm.
H. L. L., 1883, and Flett's Coll., Paisley, 1871.

Auge hat reichen. Eternal Life,
B. W. C. U.

Auferstanden. Easter. In his
Bergen. Passionaltide. 1852,

v. Brockelmann.

LANGE, Urban

Langford, John. The time and place of
his birth is unknown. He is a
native of Schneeberg, in Saxony. He was for
some years a student, and then became
a member of the Methodist church in Magdeburg, Saxony, and thence to 1816, where he
published his first work. In 1854 he became
director of a school in Dresden. He died
in 1857.

Langhans, Urban, was a native
of Setten, in Saxony. He was for
some time a student, and then
became a member of the Metho-
Methodist church in Magdeburg,
set and held this position
for a number of years.

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of Setten, in Saxony. He was for
some time a student, and then
became a member of the Metho-
Methodist church in Magdeburg,
Lapsus est annus: reedit annus alter.

[New Year.] In the Sienea Breviary, 1713, and 1834, this is the hymn at compline after the first vesper of the festival of the Circumcision of Our Lord. This would of course be said as the last office on Dec. 31. There is a rubric directing that at Mass v. all kneel down. So also in the Poetiens Breviary (Pietarien), in which it probably originated. Neale, in his Hymen Ecclesiæ, 1851, p. 162, gives the text sexta Breviario Melitensi, i. e. the Sienea Breviary. It is also in the Le Mans Brevi. of 1718. Daniel, iv. 319, repeats the text from Neale. Also in L. C. Biggs's annotated H. A. & M., 1867.

[W. A. S.]

Translations in C. U.:

1. The year is gone beyond recall. By F. Pott. Appeared in L. M. in his Hym.合作共赢的Order of Common Prayer, 1801, No. 48, in 6 st. of 4 l., and was repeated, unaltered, in the People's H., 1867, and others; and abbreviated and altered, in the S. P. C. K. Church Hymns, 1871. In 1861 the compilers of H. A. & M. transposed Archdeacon Pott's L. M. tr. into c. m., thus necessitating many alterations. This text has been adopted by several hymnals, including Kennedy, 1885, Almon's Cong. Psal. Hymnal, 1886, and others. In these forms this tr. is extensively used.

2. The year is gone, another dawns. By W. Cooke, written for and pub. in the Hymnary, 1872.

Translation not in C. U.:

Past is the old year, now begins another. J. W. Hewitt. 1859.

[J. J.]

Lasset Klag und Trauern fahren. J. Hermann. [Eternal Life.] This hymn is not found in any of the works of Hermann now extant. It appeared, with his name, in the Köninger H. G., 1636, p. 702, in 9 st. of 8 l. Then in Mütziew, 1838, No. 136. In Bünnes's Allg. G. B., 1846, No. 422, is st. 1, II. 1-4, II. 5-8, IV. 7. vi., vii. ix. The ascription to Hermann may have arisen from confounding with his "Lasset ab, ihr meine Lieben," 1st pub. in his Devoti musica corde, Leipzig, 1636 (1644, p. 185), then in Mütziew, 1838, No. 98, in 12 st. of 8 l. The Lasset Klag has been called a version of "Sic morsa quisque querela," but has greater resemblance to "Ad perpetuam viam Fontem." Tr. as:

I go from grief and sighing. A good tr. from Bünnes by Mrs. Bevan, in her Songs of Eternal Life, 1856, p. 17, repeated, unaltered, in Spen's Songs of G. & G., 1872. In H. P. 822, it is altered to "We go from grief and sighing."

[J. M.]

Lathbury, Mary Ann, was b. in Manchester, Ontario County, New York, Aug. 10, 1841. Miss Lathbury writes somewhat extensively for the American religious periodical press, and is well and favourably known (see the Century Magazine, Jan., 1885, p. 342). Of her hymns which have come into C. U. we have:


2. Day is dying in the west. K at the request of the Rev. John H. VI summer of 1841. It was a "Vesper" frequently used in the request Chantala Literary and Scientific Union, 1844.

For these details we are indebted to Duffield's English Hys., &c., N.

Latin Hymnody.—A co of Latin Hymnody has never y. It would occupy a considerable dissertation therefore must be mere epitome of an extensive subjeet, which is, in fact, 
...
The conclusion is that the 'Hymn' and its equivalent in see Is. xii. 5; xv. 1, or Syriac, on use among the Jews at the Lord to signify a Song of Praise, or it passed to the whole Christ.

Matthew xxvii. 59 and Mark xv. 39, Christ and his disciples, literally "having hymned.

This hymn, it seems, was the s. exii.-exvii., beginning with The next notice of hymn in the 1st in the 10th ch. of the Acts, and Silas 'praying were hymning.*

St. James x. 13, says: "Is any man among you sick, let him call for the Cen. distinct, and the other with the other

Sancti, during the first

Expectis, by which also, as in long,

song, in song, 19. And as a separate

sung one another spiritual songs

in your spirit.

Whereas, I understand hymns a song of praise and song upon the salvation in the first

Sacrifice, 145 for your mouth odes and psalms and hymns as praise?

Hymns of the Early Church.

"We find testimony of the Younger Pliny (2nd cent., under Trajan, that the Christians in the day, and to sing a hymn to Christ meet before as God by turns one after another: " and to the same effect is Tertullian (Apolog. 2.), and

Epiphanius (Hist. Chir., i. 10, writing in the beginning of the third century against the Montanists, speaks of "psalms and odes: such as were from the beginning written

by the faithful, hymns to the Chrest, the God, calling Him God." (Routh, Sacer., ii. 127.) So that very early

the Jewish and Gentile Christian and not mere hymns must have been composed, which publicly sung in the congregations, and which were composed by the words used in Psalms and hymns were conducted by the means of several Psalms or Canticles. Lib. iv. c. 3; Socrates, Lib. v. Philo, in his "Vita Contemplativa," describes how the Ascetics in Egypt, then and his time (circa A.D. 40 to 68), "the hymns in various metres and rhythms in honour of the true God, in the trimeter; others newly composed.

Psalms usually begin, and the choirs follow in various modulations, with a chorus of all the two choirs of men and women, each its leader, but all equally joining at the end. The Christians of St. Mark there possibly followed this example. Eusebius (Lib. ii. c. 17, Histor.), quoting Philo, speaks of Therapeutes: "Not only do they sing the hymns, but they make new ones, assigning God, modulating them in metre and in a very excellent and sweet composition, which is also practiced in the Church and monasteries; and he subsequently adds: (Lib. v. c. 26) as "Canterbury," wherein "a primeris or cantilabrum, Edi, Odes, of Hymns, the Psalms, in his

issue, 1. 82, has done this. So confounds the Psalms of David composed by spiritual men, St. Paul and his companions, distinguishes between the divine praises, "Speaking one of the Psalms and hymns and spiritual praises (i.e. Odes or Canticula). Ephes., xvi. 5, "Teaching and administering with psalms and hymns and spiritual songs, singing with grace to the Lord." Col. iii. 16.

Bishop Beveridge, on psalms of David's composing: by them as was made up, chiefly Thanksgiving by whomever spiritual songs, all sorts of spiritual subject." And this accordance with that made by Hippolytus. (De Cons. sub fin.-Routh, Reliquiae, iii. 314.) "I have prepared, giving glory and praise, and What then, were these from the other two species of hymns?

iv. Influence of Greek Hymns.

That these Hymns to Christ, whether trial or non-trivial, had their origin in the East, and thence travelled to the West, u
evident historically. Eunapius (*Lib. v. 28*) speaks of the "Cantica frrorum a primordio a
tidelibus conscripta"; so also Tertullian. So
Sosipater (*Lib. vi. c. 25*) speaks of the
"Sacros hymnos qui in ecclesia cani volent."
St. Chrysostom speaks of the hymns after the
psalms in divine service; and the tradition
related by Socrates is that Ignatius (who first
came to Antioch A.D. 98) had learnt in a vision of
angels "how in antiphonal hymns to hymn
the Holy Trinity"; to whom may be added
Hieronymus, greatly commended by Dinnius
and Nothius (see *Gerbert*, l. 75); Hippolytus
and others of the second century. The rise
and growth of Greek hymns, and the use
made of the earliest by Latin writers on a
later date, are fully set forth in the articles on
Greek Hymnody, p. 486, 1.; *Doxologies*, p. 308, 1.;
*Oraia in Excelsa*, p. 505, 1., and the *Te Deum.
See also *Syria Hymnody*. If any proofs were
wanting that Latin Hymnody originated in,
and was derived from, the East, it may be
found in these articles; for, with a few excep-
tions, there are daily hymns for the Hours,
and for the Festivals, Easter, and Seasons in
each case; and the Apostles and Saints are
celebrated by hymns in a similar manner and
on the same occasions. Nor are the Spanish
and Mozarabic Christians any exception, who
originally received their hymnody partly from
Rome and the East, partly from the Greek-
speaking Christians of Africa. The very
ancient Irish Latin Hymn of the Apostles,
beginning *Precamur Patrem* (from the *Anti-
phonarium Beneventense*—Bangor in the county
of Down; and reprinted by *Daniel*, vol. iv.
p. 31), bears evident marks of a translation from
an Eastern original. These early hymns soon
made their way with Christianity itself, from
the East to Rome, Africa, Spain, and all other
parts of the Roman Empire; except, perhaps,
Northern Gaul, where, as *St. Jerome* com-
plains in his preface to the Second Book of
his Commentary on the Galatians, hymns
were unacceptable. They were very soon
introduced into public worship, but were not
originally sung in the Latin tongue; for, in
the first Christian times, Greek, or dialects
of it, continued to be spoken in Italy, the
South of Gaul, Germany, and Africa; and even
Latin had not yet come into common use;
nor was it possible to compress into classical
measures the fervid devotion of the earlier
converts.

v. Earliest Latin Hymns.

*Gerbert* (*De Canto et Musica Sacra*, vol. i.,
p. 80, pub. 1771), after examining all the
authorities, finds that no name can be con-
ected with any hymn in the Latin language
till we arrive at St. Hilary and Pope Damasus,
in the beginning of the 5th century. Isidore
of Seville, who d. 636 (*De Officiis*, Lib. i., c. 6)
says: "Hilary of Gaul, Bishop of Poitiers,
was the first who flourished in composing
hymns in verse," and St. Jerome, who d. 420,
makes a similar statement. It would appear,
from Hilary's own words, that he brought
some from the East (Ps. cxviii., 114). Those
beginning *Lucis largior splendide*; the
Lenten hymn, *Iam quaeram veni
dem Ilucis*, and *In manus tuae
ingenti, In matutinis surgimus, et jam meta
neces transit*, in the Mozarabic *Hymn
for Vespers in the Epiphany*, *A.
D. 399*; another for Compline
Pentecost, *Busta nobis quidem,*
ascribed to Hilary by Fabretta
Tommasi, and Daniel. To Hilary
ascribed by the *Antiphonarium*
[see *Hymnarium*] the noble mat
praise of Christ, *Hymnus de
Christo*; *hymnum cessantem
personae*, in 8 measures, which is by *Bede
decus sacrati nomini*, the other 2
short Latin hymns, one for
*Decus sacrati nomini*, the other
*Malgratana*.
The latter is the earliest hymn
Saint: it is in rhyme, and the
Latin metre are ignored.

vi. St. Ambrose and Ambrosi

We arrive in succession at
of St. Ambrose (b. at Trier,
the main founder of the or
dignified, objective school of
Hymnody, which for so many
without intermixture, prevails
over the Roman Empire, and before it
penetrated even into Spain.

St. Augustine,

St. Ambrose took care that, of the Eastern Fathers, psalms
should be sung by the people previously they had only been
sung at monasteries, and among the clerks only." St. Augustinian,

Ambrose at Milan, says, "The
psalms are sung after the mas-
ter's lead, lest the people be we
imitated by almost all the others in the world."

A fact which now strikes this: that in the 101 hymn
at the 20th century) printed by *Daniel*, vol. iv.
(a very few excepted) be
Ambrose or his contemporaries
had only one metre. The
ancient classical metres
by others, and there an Alex-
tetrameter, or pentameter
is mostly used in congregational singing. W
of and there an Alex-
tetrameter, or pentameter
is mostly used in congregational singing. W
of and there an Alex-
tetrameter, or pentameter
is mostly used in congregational singing. W
of and there an Alex-
tetrameter, or pentameter
is mostly used in congregational singing. W
The 11th century English Benedictine (c. 2961; Jul. A vi and c.) thc
16th century in other measures [See 566. XI.] The same may be
17th century in Germany, France, and Spain,
18th century noted to be down to the Refor-
19th century ments were undoubtedly made
20th century of the Sequences, and centur-
21st century y downwards, which will
22nd century The Early Ritual Use.
23rd century were very soon appropriated
24th century by the most Festivals and Fasts of
centuries seven days of the week, and the
12th century Prayer, as among the Easterns.
13th century It, however, whether the 14th century dr
14th century on first made by St. An-
15th century dr mainly by St. Benedict after
16th century the rule of the monastery at Lerins
17th century near to that of St. Cassina of
18th century Benevento (Bolland. ad dieum, January
19th century 31st, 1867); so in that of St. In-
20th century iat of St. Aurelian of Arles,
21st century expecting the rule of St. Bene-
22nd century unce, Benedict founded
23rd century and legislated his rule.
24th century The Get method, and course of
25th century the sixes in the beginning of the
26th century the spread rapidly over Europe,
27th century his Apostolatus Benedictus
28th century maintained that for many
29rd century years no other Order really
30th century Dotes these also the customs of this
31st century year be employed, great ins-
32nd century unce, and determine their
33rd century As these of the succeeding
34th century Benedict expressly adapted the
35th century En nee, composed either by him
36th century and imitators, to his Order
37th century (Bulla xviii.). Walrafra Strabo,
38th century the Rhein Ecclesiastic, c. 255,
39th century cier sainted Ewest Benedict ordi-
40th century nary, and said in the Canones
41st century where composed, or
42nd century or ion of him. "Which," says
43rd century book on the Trinity (867),
44th century the rule of St. Benedict,
45th century the Catholic faith is redolent;
46th centuryious prayers, and the com-
47th century poseable." (See Bercht de
48th century In, No. 391, C. C. C. Library.
49th century Liber Sanctae Martyris Wern
50th century Ambrosii Seraphetium, is a
51st century Benedictine Office book and
52nd century 1694, the title of the latter
53rd century hymn. Ambrosian canrper-
54th century nor is the second
55th century consecration of Patris
56th century singulars hons
57th century nostri Benedicti
58th century These allocate in the
59th century year 1556. Other
60th century us, English Hymns
61st century 12th
62nd century 13th
63rd century and 14th centuries,
64th century described in the 12th
65th century 13th
66th century 14th centuries, described in
67th century the hymns which they
68th century nately identify from 115 to 130 in number,
69th century contain, many of which
70th century same hymns may be found repeated in
71st century the English
72nd century and the addition of such as
73rd century were composed of
74th century Jesus and the Transfiguration,
75th century and the
76th century the Ambrosian and Ben-
77th century dictione scheme was thus adhered to, through
78th century out Europe, with local variations, in the remain-
79st century only in the
80th century Western Christendom.
81st century From the IV. to the XI Century.
82nd century With the Ambrosian must be grouped the
83rd century succeeding composers of Christian poesy,
84th century several of them laymen, for the next
85th century six hundred years, for they wrote mainly
86th century the same, with the
87th century same intention, mostly in the same metre.
88th century With the
89rd century Ambrosian also the
90th century Clement Prudentius, Sulpicius, Felix,
91st century Sidonius Apollinaris, Juvenal, Eutocius, Venan-
92nd century tius Fortunatus, St. Gregory Magnus
93rd century Columba, St. Isidore of Seville, Bein-
94th century rabilis, Paulinus Diaconus, Carolus Mag-
95th century nus, Theodulfus, Rambanus Maurus, St. Od.
96th century Cluny, St. Fulbert, St. Peter Damiani,
97th century a number of anonymous poems extending
98th century the same period, some of them most be-
99th century autiful, up to the epoch of St.
100th century Bernard.
101st century Among these must be reckoned the
102nd century Eruduit jam angelica turba coelorum (found
103rd century equinately in the old Roman, Gallieca,
104th century and Mozarabic rite, as well as in the Sarum
105th century such as Sarum), whose glorious strains at
106th century Benediction of the Paschal candle (prob.
107th century able to the same music from the beginning
108th century the Sarum Missal), and on the new lit-
109th century are probably, with a consensus of critics
110th century those of St. Augustine (Daniel, ii).
111st century As he was said to have been a deacon
112th century he composed it, it was always afterwards
113th century sung by the deacon.
114th century In the last half of the 4th and in the
115th century beginning of the 5th century lived Aureli-
116th century um Prudentius (q. v.). He was born
117th century at Saragossa or at Calahorra in Spain.
118th century About his fiftieth year he determined
119th century abandon his earthly pursuits and to
120th century the remainder of his days in promoting
121st century honour of God and the kingdom of Christ.
122nd century In his fifty-seventh year, according to
123rd century own preference, he published many of
124th century hymns, and continued to do up to
125th century year 465, about which time he went to Rome.
126th century (Hie mihi cum pereherh erum maximum
127th century Roma, &c.; Innumeros euvne Sacrae
128th century Romulae urbe Pulchrum, Peristephib. 16
129th century xi. 1), and afterwards took up his abode
130th century at Imola. He seems to have died about
131st century 413. He was a prolific author. His Chris-
132nd century tian Lyricns are his Catechismus, or twelve
133rd century hymns adapted to all the actions of the
134th century day: his Peristepheon, or fourteen hymns
135th century of the "Crown of the Martyrs"; and
136th century Apatheos of the Divinity of Christ. Among
137th century his hymns are the daily hymns Ave
138th century maria, Noli me tangere, and Lux eccle
139th century sacraaurua; for the Nativity, Carus matus
140th century x:
141st century for the Holy Innocents, Salve Flos
142nd century Martyrum; for the Epiphany, O sola met-
143rd century ram urbium; and for Lent there are above
144th century "Hymnis jejuniorum"; O Natura
crithos Balthersus, and Cultor Dei memores.
145th century That Sunday, at the lighting of the Pas-
146th century cal candle, Invenit rutili die bone hymn
147th century is still retained in many foreign hymnals,
148th century and in the Sarum for the procession
149th century Veepers on that day, along with four or
150th century others of less note. A hymn sometimes ac-
151st century 2 T 2
to Prudentius, but in error, and not found in his works, is:


This is in the Monumenta Hymnica, 1502. It may be observed, moreover, that in his sacred poetry Prudentius has made use of the Iambic trimetre and dimeter, the hendecasyllable, Alcaic, and Sapphic metres, the Trochaic tetrameter, Glycinean, and others.

To omit mention of Paulinus of Nola, Cecilia Sedulius comes in as a Christian lyrist in the first half of the 5th century, under Honorius and Theodosius II. Whether he was a layman or ecclesiastic is unknown: probably he was a Presbyter. He is said to have been a Greek, and again an Italian; and then again (confounding him with another Sedulius) an Irishman. He composed a hymn in acrostics (i.e. each verse beginning with consecutive letters of the alphabet), which is the beginning of his poem in Iambic dimeters on the Life of Christ: *A solis ortus cardine, a part of which is the Epiphany hymn, Hostis Herodes impie.* These were universally adopted into all Hymnaries. St. Magnus Felix Emodius (born in France 473, died 521), composed one or two excellent hymns; and Epiphanie, [See Epiphanie p. 511, 1.], that beginning *Aurea luce et decore roseo,* for the Festival of St. Peter and St. Paul.

Next, in order of time, we arrive at one of the noblest and most pleasing of the Christian lyrists, Venantius Honorius Clementianus Fortunatus (See p. 568, 4.). The time of his birth is unknown, but he himself tells us that he was born at a village called Duplabilis between Trevixo and Consula in Venetia. He was educated at Ravenna in grammar, rhetoric, and Roman law. He composed poetry as early as A.D. 555; he went to Tours to St. Martin's grave in 563, was at the wedding of Sigbert with Brunhilda; Rhadegunda, widow of Clothaire the First, was his friend. There he dwelt and became a priest, and was a friend of Gregory of Tours. In the year 597 he was made Bishop of Poitiers. The date of his death is not known, but it was probably about 609. He composed prose works, but his fame rests on his poetry. In the second book of his sacred poems we find the glorious ode, *Vexilla Regis prodeunt, Fugit Crux mysterium,* for Passiontide. It finds its place in most European Hymnaries, although sometimes (as in the present Roman) in a mutilated form; the penultimate stanza, for instance:

"Vexilla regis prodeunt, tua sancta spes,\nVide clemens gloria,\nCuncta hominis,\nFragilis triumpho nobilis."

is often omitted: but it has no worthy representative in our vernacular church hymn-books except perhaps in the Hymnary. Of equal complexity and fervour is his well-known Passion monody, mostly in trochaics, *Pange lingua gloriosi Præsidii certaminis,* which has been subjected to similar ignominious treatment in the Roman Br-viary. Then we have the Paschal Processional, in hexameters and pentameters, from his poem on the Resurrection, very universally adopted; the first verse of which, *Salsus festa dies fo.to venerabilis aero,* was in England generally prefixed to the processionals for the great feasts. The author, 600-650, is unknown.

In the Hymnary of Luttrell, one by Cyril, for St. Thyrse and that on the Day of *bit repetitis*, both praised trochaics; we notice a r

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Latin Hymnody

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Latin Hymnody

was in England generally prefixed to the processionals for the great feasts. To St. Gregory the Great we owe the best influence of Sundays and festal days, and for the Hours (in Sapphics speedily adopted into most by casual the early English). The morning especially, *Primo die,* found in all; but neither the Lenten or Passiontide has been in our vernacular choral to any appreciable extent. To appended the inscription of Holy Trinity at the end, which has been attributed to St. A new first, in various forms, to general use.

The Irish Hymnody must be noticed. A Liber Hymnorum College, Dublin, in old Irish eloquent Scholia in the same way in the Royal Irish Academy; the Franciscan College of Rome. Some hymns from the Hymnary of Colgan (Trion fan) by Ware, 1656, and by Ussher. Todd undertook to edit the Hymns for the Irish Archæological Society, but two parts only appear in 1802, the undertaking finished by his untimely death.

It is printed in Daniel, iv. J. Laur, Villanueva, in his Opus, Dublin, 1825. Then follows a translation of St. Columba, composition of the Creeds in 1501.

Another to St. Mary, also Cuchumine (700 to 750, sec. Cantemus in cantu die chrismatorio Conclamantes fr. dignum hymnus Bis per chorum hunc et inde coll.

Also a hymn of St. Currle, 861), in rhymed praise of it are named successively, votes to each:

"Caelo Juda festa Christi Apostolorum exaltatur"

Another to St. Mary, also Cuchumine (700 to 750, sec. Cantemus in cantu die chrismatorio Conclamantes fr. dignum hymnus Bis per chorum hunc et inde coll.

Also (amongst others) the praise of St. Bridget (died many ages the St. Mary begins:

"Christus, in nostra insula quae

The author, 600-650, is unknown.

To pass over the hymn isloore of Seville; one by Cyril, for St. Thyrse and that on the Day of *bit repetitis*, both praised trochaics; we notice a r
 Anonymous hymns not later than the 11th century include Janu Christi Sol justitiae, Auctor Salutis Uniu, in the early English, many French and German, and for the Festival of SS. Peter and Paul, per omnes, &c., in the Roman, Spanish, and pre-Reformation English ([c. Martini, Martyr Dei qui vivit in Christo centum hancilla], Confessors, 1st confessor Dominus, and Redemptor omnium; for Virginia, Virginitas), psalms; for St. Stephen, Sancta Dei pretiosa, in rhymed verse, and extensively used in England and Germany; but not in the Spanish, or Roman offices.

This list may be closed with the triumphant Urbe beata Jerusalem, a splendid psalm of the Apocalypse xxii., 19-21, appropriate to the dedication of a Church and the recitation, and sung throughout Europe, probably from the 8th century.

Anglo-Saxons used also Christus omnium dominator alicue of the 7th century, in many French hymns. The Gallican Breviary, and by Goelet and the other Gallican, was so-called restorers of Latin hymnody, but its main features have always been conserved. The Archbishop of Trier writes (Sacred Latin, p. 116): "This poem attests its own true origin in that it has proved the source of inspiration in circles beyond its own." It is in English and German. The fine hymn for the restoration of a church, O beatissima Jerusalem, is apparently an early Spanish hymn.

ix. Hymns of the XI. and XII. Centuries.

The period of the 11th and 12th centuries constitutes a marked epoch in the history of Latin Hymnody. By that time the primary usage of hymns in the various forms of the Western Church in different countries, dioceses, and religious communities, in their daily, weekly, and annual services and in the liturgy, had become fixed and settled, the Benedictines, as already intimated, settling the example; for, although Ambrosian hymns, it is not certain that the liturgical Offices of the Church. These have been considered the staple of the sacred song of the Missals, Breviaries, and other Offices of this date: such being from time to time added in each Country, Church, Diocese, or Conventional society as celebrated the founders and patrons of each, with peculiar solemnities, or in the prescribed responses in prose or verse, or after a time into poetry. Of this, the Spanish hymns are notable examples. By this time, however, with a few striking exceptions, the Clergy and Monks had become the principal poets. The comparative seclusiveness of the former, and the separation of the latter from all worldly affairs, exercised a marked influence on composition. They increased greatly in number; they became more specialized, subjective, devout and mystical, and were no longer confined to the direct worship and praise of the Creator, of Christ, Holy Ghost, to the honour of the Virgin, and of the Apostles and certain
adopting rhyme." To the 12th long (tragic tetrameter accent feet) and catalectic (or incom-  
An example of this last is the Damiani (Dan. i. 116).  
"As perennis vitae fontem mens et  
The composers of Sequences, as we  
made much use of these rhymes  
ances. Among the most remarked  
This is elaborate rhyming in the Hos  
rended for private use only. It  
ly hexameter catalectic, with  
ry ending, divided into the  
which a casus is inaudui  
A feminine leonine intercalation  
the two first clauses:  
"Hoc novissima | tempora pessima | esse  
Dr. Neale translated it into Eng.  
fourteen syllables each, three short  
without attempting the  
s. Mr. Moultrie (Lyra  
also rendered a considerable  
much success into a similar un-  
original. [See p. 333.] St. Thom-  
13th cent.) rhymed his sacrament  
most cases the quantitative  
vailed. Daniel prints several hymn  
later date (vol. i. pp. 298-306) of  
St. Agnes, St. Joseph, the Visite  
Magdalene, of Augustine, of  
Jesus, each stanza of three line  
catalecs of fifteen syllables  
ly rhymes. Rhymed hexameters  
hexameters and pentameters used.  
xi. Metre.

With rhyme is intimately  
subject of metre. The principal  
the Greeks and Latin hymns  
verse were eight in number:  
der, of two long syllables; 2.  
of two short; 3. The Jamb,  
and long; 4. The Trochee,  
short; 5. The Dactyl, of a long;  
6. The Anapaest, of two short  
7. The Molossian, of three long  
branch, of three short. Of these  
5th and 6th measure two in the  
rapid, the remainder three.  
tsometimes found in classical  
Amphibrach, a long between two  
Amphimacer, a short between tv  
Bacchic, a short followed by tv  
the Antibacchic, two long follo  
The first is a measure of two,  
in the middle, the remainder  
these feet, with their compur-  
vcal hymnists, as well as the  
use in composing their  
Schola of Adrian at Canterbury  
that "centena genera mo-  
studied, among which was the  
long and two short, and two  
Before this time, however,  
measures, Hexameters, Hexa-  
meters, Anacrusis, and the w  
found in Horace, although un-  
tained, were in process of cha-  
ment. Church Song was com-  
alterative and rhythmical in  
of the melody by the ear, a
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distribution of the accent and quantity of the syllable. Bede De Arte Metrica, says, "Rhythm formed composition of words, or arrangement (compositions), but a number of syllables according to the rule; or, as Ethelb. Bonifacii Epist. ix, Manessey elaborated by the measuring of eight syllables in the verse, fifteen under one and ten in equal paths of lines," ad before written that he had vyrms for a number of kinds; poetic measure of a dactylic hexameter rule, and adjusted into lines of one and half verse, fifteen under one and ten in equal paths of lines. The first verse of the hemistich of the Septemterarius was doubled, and correspondingly the

Thus was initiated the celebrated strophe of four, then of six, verses which were harmonious, and easy, and admitted of a number of syllables. The eight syllables might be tripled and quadrupled; and as many syllables added to each line as might be the case. To this measure the music was adapted. The tradition of the Prose of Sequences was that, differently from hymns, the melody should be varied from one end to the other, but that in them there be the same musical phrase for lines; the same number of syllables. The verse was varied throughout, but each musical period was chanted twice, or oftener, as need be. So far might be the case with the Prose of Notker. There was, however, one more wanted, and that was a verse by
to have an invariable number of syllables, for a clausula or period, both for the words and for the music. Yet this verse had to be developed so that the musical phrase might be prolonged when required, these phrases might be, and always were, of unequal length. Another verse of 15 syllables would not be sufficient for this; hence the first hemistich being doubled, the

neculatia was interposed, which thus admitted the enlargement of the melody required, as the two last verses of each clausula rhymed, Regem cum lactatia, the unity of the strophe was preserved. And thus, at last, sung of St. Victor, on St. Stephen:

"Hic mundus exstitavit, Et exsitans celebravit, Christi natalitia, Heri chorus angelorum, Procesus est colorum Regem cum lactatia."

Practical necessity, then, as much as created these brilliant and popular verses of the 12th and following century, the end of the 13th the mechanism and style were already becoming debased.

xii. Sequences.

In the 10th and 11th centuries a new description of Hymns denominated Proces, by the Germans Tropes or Sequences, were introduced into the celebration of the Mass. The Hymns having been previously usually fixed to the daily public Offices of prayer and praise; and in a general man by any verse or strophe introduced into the Mass for supplementary to, other ecclesiastical chants (Gerbert, de Cantuari, l. 340). According, however, to St. Cyril's life of Cæsarius of Arles (Gerbert, ibid., that Bishop ordained the laity to cling to sing, some in Greek, some in Latin, Proces and Antiphons in the Church of the later on, Proces came to mean kind of style of that composition: Sequences. Its place in the Service. In consequence of the destruction of Jumieges by the Normans in 851, some of its monks took refuge at St. Cind, bringing with them their Gregorian

In the next century we find correct rhymes: In Christe rectolet ecclesia Virorum saeculorum

Ad monem tuum, et hanc Christi reverentiam, Quadripartitam dam silvis contemplatoris gloriam.
nary. Therein the Gradual (the anthem preceding the Gospel) in all Festal days and Seasons ended with a long Alleluia, being a musical jubilation on a certain number of notes, called Neumes, without words, on the final A; also called the Sequences as following thence. These Neumes (which were very difficult to remember) owed their origin to two chanteri sent by Pope Adrian to Charlemagne; Peter, who opened a school at Metz, and Romanus, who, having been detained by illness at St. Gall, commenced a school of music there also. In this monastery of St. Gall was domiciled a young religious named Notker (called Balbulus from his stammer), of refined musical taste. He was delighted to find that the Jumieges book had alluded to these Neumes certain words corresponding to their number, a contrivance which enabled him to remember the cadences of these Neumes much more easily; especially as new ones were constantly being introduced. Under the advice of his master Yon, he forthwith set himself to compose some new words for these musical Sequences at the different Festivals of the year, and began with that for Eastertide—

"Laudes bos concintat orbis utique totus"
(see Daniel, x. 62), wherein every note of the melody should have an accompanying word. After other lessons as to the melody and words from his master, he composed another in like form for the Dedication of a Church—

"Pallat Ecclesia mater illibata"
(see Daniel, xi. 23; MT, 1. 323; Noale's Sequences, 247); and others followed.

In general these early Notkerian Proses (with a few conspicuous exceptions), were not rhymed or with assonances, except accidentally; hence the peculiar appellation. That the Nativity, Eia recolamus (for the Circumcision in the Sarum Missal); for the Holy Innocents, Laos tibi Christe; that for the same day in the Sarum Missal, Ceteri quiem conserpit; the Veni Sancte Spiritus Et emitte, attributed to Robert King of France; a grand anonymous prose on the Holy Trinity—

"Benedicta sit beata Triasitas,"
retained in the Sarum Missal for Trinity Sunday; the well-known Alleluia Prose for Septuagesima, Cantemus canemus; another for Christmas, Natio canunt canunt; and St. Bernard's Lactateus, are amongst the exceptions and are all either rhymed or assonant. This non-rhyming gave rise to the idea (partly adopted even by MT, 3. 49) that they were vague, incoherent compositions, without determinate metre or melodies. Such was not the case. Dr. Neale (Daniel, v. 1) and the Abbe Gautier (Preface cxviii.) have given a series of canons by which the notation of them was grulated, the main principle of which was that each of the clauses or lines of the Prose should be nearly of similar length, and every syllable be closely accommodated to the musical notes of the jubilant Neumes to which they were set. If, then, the individual clause was double or treble, or more, the same musical phrase would be repeated, twice or thrice, &c. If somewhat longer, it would be lengthened out; if shorter contracted, till another phrase was arrived at. The Prose at last often consisted of a series of clauses, two the same plan, although the introductory verses had a special

Preface—Hermanus Jesu Christi multum
1. Tu Eius amore carnalem
   2 clauses
   in nave parentemiquam
   3. Tu sine conjugal
      pectori respexit
      Ut Eius pectoris
      secus maternas

Into other phases of this ancient is not necessary to enter.

We are now arrived at the end of the 12th century, and to a Victor; to the second period of rhymed metrical Sequences, and change which, increasing in beauty and power, held on the mind of the Church Europe for centuries. Northern it observed, for it must be not Spain nor Italy nor France, seem ever to have well. About the year 1155 may be a new epoch in the history (hereafter to be called Sequences) of St. Victor at Paris, founded by Louis VI. Therein resided a sacred poet and musician named compositions were destined to improvement (even a revolution song). The learned Jose Clément 1554, in the fourth and last
dotorium Ecclesiasticum (who, however, particularly happy in the ex
Prose), writes thus of him and of the Proses of this second epoch:

"This form of Prose in the Church celebrated and of all that which is a
illuminate author, renowned no less for
learning, Adam of St. Victor, was in a
capable and ready in the rhythmic alley
Proses, as very many of those composed certain occasions very plainly declare.

By this time, in the North
least, a considerable proportion
hymn Proses and those of inferior
were so marked in choirs: and
clers had themselves to the
of a more melodious and popular
These did not confine themselves
Neumes of Alleluia, repeating
clauses or verses of an equal
stables, but adopted an entire
original system both of verse
music, derived from popular a
more grateful to the ear. W
of great regularity constructed
the system explained above,
with rhymes of great number
beauty, having penultimates as
sometimes short. Of these
was the principal author (all
the imitators), and the Abbe
done signal service to Church
publishing 103 of them, with
which may perhaps be his, at
his hymns, together with an ex-
tution and notes exhibiting
(Œuvres Poétiques d'Adam
Paris, 1838; 2nd ed. 1881).
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v. 258), beginning Celebremus in hac die, which has this strophe—

Visseiin in montanis,
Visseia in his plantis,
Non mutans elocutione,

which seems to have been written after the removal of the cathedral to its present site. MS. Troparium, formerly belonging to Christ Church, Dublin, of the latter half of the 15th century, is in the University Library, Cambridge. It contains a series of these Sarum Sequences with the musical notation of the period attached to each.

The number of these compositions, increased almost indefinitely during the 13th and 14th centuries in every country, is one of the best manners of Adam, and fully exemplifies his style, to which may be added the imitation, Henrici Sacroii Cantorum.

"Praise of the Cross," by St. Bonaventura, contemporary, Recurvare Sanctae Crucis, is excellently done. Especially to be noted is the Sequence Deus sit laus, laus illa, for All Souls. This last is almost the only Sequence which Italy has produced, and, says Daniel (ii. ii. 112), "Omnium consentio sacros aures summae devotionis ex seculum aetatis sui per medium praebitionum." The inimitable Stabat Mater, Mysteriium, Monday of Jacobus de Benedictis (as it seems), on the Seven Dolours or Of Compassion of the Blessed Virgin, in the style of Adam, and probably composed in 1225, has been accepted by the whole Latin Church. In the unformed note Antiphonary this is placed as a Prose in the Passion, with the original simple and mournful melody which Rossetti adopted and enlarged. A noble Sequence for the Epiphany, Prompto genere animo, not found in the books, is in that Antiphonary.

By the beginning of the 14th century the composition of Proses and Sequences, that of Latin sacred poems in general, was regarded as having culminated. These were of course indefinitely in number, but not in excellence, and sometimes became, in the North, almost incunabula to the Divine Office. Many on various subjects were even composed in translated into the vulgar tongue, and sung by the people, often to secular tunes, on every possible occasion. There was almost a sense of relief in the Western Church when, in the 16th century, Pope V. and the Council of Trent reduced those to be used as part of the Missa to four, the Veni, Sancte Spiritus; Laudes Salvatorum, and the Ipsa quae, to which was added the Stabat Mater in 1727. Fuller details concerning Sequences, together with the first lines of more than seven hundred, and an account of over thirty missals and printed service books in which they are found, are given in the special article on Sequences.

xmb. The XIV. and XV. Centuries.

At the beginning of the 14th century the golden age of Latin hymnody may be said to have expired, and its sun to have gone down.
in glory. Among the latest gems were the Hymns and Sequences of St. Thomas of Aquino, the Dominican, renowned as one of the few Italian sacred poets. His hymns include the Adoro te devotionem; Pange lingua gloriosi Corporis; Laudate Sion; Sacris Sollemniis, and the Verbum supernum, all of which have been in extensive use either in their original or their translated forms from his day to the present time. Other fine hymns before the end of the 14th century are: Speratus Christus hostis, and Ecce tempus est eum salutari, both for Easter; and the O beata beatorum, for Martyrs. The grand and pathetic Salve Mater dolorosa, Juva crucem, although often associated with this period, is of a later date. It is found in the Paris Missal, 1481, and the Belgica Missal, 1483. [See Sequences.]

The sacred lyrical Latin poetry subsequent to the 13th century, of which there is an extraordinary quantity in every possible variety of metre, may be divided into four classes:

1. Hymns to God and the several Persons of the Holy Trinity.
2. For Festivals and Seasons, and to the Cross.
3. Of Saints and Angels.
4. Of the Blessed Virgin.

Of all these the authors are for the most part unknown. As to the first head, it would seem as if former Christian poets had exhausted these great subjects, and the praises became febler and less original. The old Hymns and Sequences keep their places, and to them are subjoined many variations and additions peculiar to each Country, Diocese, Church, and Conventual Order; but the new hymnody attains not to the grandeur and excellence of the more ancient. This may easily be verified in the volumes of Mone. The former spirit of Christian poetry, however, still partially survived, although the style is inferior and different. There are several hymns to the Holy Trinity of the 14th and 15th centuries, especially in Germany — Deus amor, paz, veritas; Summa Pater sancte Deus; Trinitatis altissimae, &c., most of them condensations or expansions of the Nicene and Athanasian Creeds. We find too "Hours of the Holy Trinity." The three Hymns and Sequences for the Transfiguration in the English Officebooks are fine. They begin Caelis formam gloriae; O nata rerum, reparator arci; and Omnata lux de lumine. There are rhymed summaries of the Life of Christ, besides such as were in use in the 11th and 12th centuries. There is an excellent rhymed hymn for Advent, with a melody, Veni, Veni, Exs. No.升级: A number of rhymed and assonant or acrostic Songs and Hymns for the Nativity: Dies es tactum: Apparuit benedictus, &c., precursors of Christmas and Epiphany Carols. We find many for the Passion, as Plange Sion Felix; Deus Jesu spec panopilis; Patris Sapientiae; Ad matutinum geminam, and several versions of the Hours of the Passion, mostly in rhyme, a method of devotion which began and spread widely in this age. There is also a devotion of the Holy Cross, Cruce tua, Christe, salve hominem; one for the Exaltation or Invention of the Cross, Salve Crucem sancta, Salve mundi gloria, in lusit acrostics Monoculum; and a Lament for Jesus, for private recitation, in eighty verses, each verse beginning with His Name. There are also "of the Face of Jesus," and salu- several members: Salve ora O; a double-rhymed hymn of the several Graces after Meals. Sac- tional Hymns and Sequences: Pentecost and the Holy Ghost.

of Aquino had many imitators: the Sacrament, in process, in vena- nantiments to the actions of the Holy Sacraments or hymned, such as: Lux indulgentis; O Pater in corde Christi caru; Tu es certe Quod in aera corinatur; Salve baptismus fulcrum; all of whom features of hymnody, were not in the churches, and also us.

There are also "Salutations of life beginning with Ave or Salve of Christ, the Pater of Jesus, Deus ducis Medietamen, with pre- the Goodness and spiritual be Angelorum et habemus, &c.: hy- rals, penitential hymns; many of life; in time of tribula- temp of the World, &c. Man- trays the mind of the cloister, a songs, and rather meant for pi- tion than for worship. Seven: glories of the Heavenly Jesus, Jerusalem summa, hymn music: In domo Patriae; Jesu- after the manner of the Ad pere- tem, and the Urba beata. Son Holy Angels, and to St. Michael the Mysterium Signifer, those: Angelic Orders, Summo Deus agi: Thy proper Angel," Salve mi Mone, vol. 1.)

xiv. Hymns to the B.

The greatest change, however, place at this period in Chur- relation to the Blessed Virgin; 14th century several hymns; some of them in the subjective used in the Latin Church, such as: Stella; Cantemus in omni die pustus, scria; O quam gloriosum Domini (Nativity and Salve Regina; Alma Redempto Regina Coelorum, &c. The 11 honour were the Conception, annunciation, Annunciation, the N. tuated 1389, the Purification, a For each of these a vast va- poems were composed, which sung (but concerning this we- nation) at these Festivals, by: France and Germany, and Italy, for most of them, as des, and Mone, have Nativem, or attached themo. There are rable on the Angelic Saluta- 100 beginning with Ave and the Canticle Magnificat. Mary have a large number however, equaling in part Matur; and there are an in- of Mary after the Recurre- Assumption. They are all n and, with few exceptions, Sapientia (Daniel, iv. 283).
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We have arrived at the


valuable and over-sensitive

linguistic life, and the

that excel.

On this latter part of the later regard

powers and attributes of her

more evident when we look

which must have been used

as public devotion. We

transferred Marletism to Mary only; the

“Prayers and Praises of

and Salve Virginis.

An English note, beginning

"Flos purificat," &c.,

and "Salve Virgenis Viva"

It is remarked, are but a small

which, as More remarks, be

duced. This last editor bas

from Greek, Italian, and

of the like nature. We may

or our English Use was, & c.

from this deterioration.

n. Saints, Martyrs, &c.

ange and revolution took place

the 15th century in the Wester

the hymnody which related to

Saints, Martyrs, Confessors, and

number of Hymns and Sequences

particularly in Germany

dalso in Spain. Every Church

or hymnody. Those of All

ly metrical Litanies. Fine Se-

litas name, c., all the

and in "a." Another is Ode

in Adrian's metre. Several

the Apostles singly, and

narratives of their lives and

among these may be noticed a

eter of 36 verses all rhymed,

y word ends with "a." (as

etatis). Several are of Peter

two or three of which are

books. There are many

dist., SS. Andrew, Mark, and

ely, one of which is,

O Beata beatarum. So

and Virgins. Among the

last St. Arm.

of the Irish

and Columb.: St. Gall and

7th and 8th cent.

Several were

others a Prayer

with every Pe.

St. Nicholas,

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The example was contagious. Before

year 1737 a large proportion of the ancient

Hymns and Sequences were removed from the

French Antiphonaries and Breviaries, particularly

those of Paris and Rome, and thus

the compositions of the brothers Sancti,

Le Tourneaux, Habert, Besnault,

Muret, De la Brucetiere, Coffin, Guyet, and

others, were substituted or interpolated.

vii, who did his best to accomplish the
task with the Spanish Hymnody (Hymnodia Hispanica, 1786) in his Dissertation on Ecclesiastical Hymnus in the same volume, gives a history of all these proceedings, and warmly approves of them; as does Guyot, a Jesuit, in his Hymnodia, Paris, 1657 (Venice, 1729). The outcome was a parti-coloured mixture of doubtful character, in parts of which the old classical metres are again revived. It must, however, be admitted that among the later compositions are many of great beauty, power and devotional fervour, especially those of the brothers Santeuil. Those in the Paris Breviary of 1736 for ordinary Sundays at Matins and Vespers, and in Advent, for Matins at Christmas, and St. Stephen's Day, for the Epiphany, Quae Stelae sole palmarior at First Vespers, and Linguae Christi Magi at Lauds; those for the Five Wounds, Proce vocau, Quae te pro populi; those for Easter, and the Ascension, for Virgin Martyrs, for the Annunciation, are excellent. It is much to be lamented that Isaac Williams (Hymnus et from the Parisian Breviary, 1839), who fully appreciated their beauty, has rendered them for the most part into such crabbed and incomprehensible measures. The Roman hymnody is known to be few, yet the Proce for Christmas, Verum lumen de lumine; for the Epiphany, Prompata gentes anteri (already mentioned); that for the Ascension, Solum quae festivitas (Narbonne Breviary, 1769, and Daniel, ii. 367) are worthy of notice. Besides these there are some fifteen original hymns of much merit.

All these and many more in Germany and elsewhere are now, in fact, swept away, to the infinite regret of the Churchers to which they were appropriated, and the Latin Hymnody of the Western Church has thus been narrowed to the few, and in great part curtailed and formalized, compositions included in the modernized Roman Breviary, and the five Sequences in the Roman Missal. This is a conclusion must be deplored to so glorious a career; and our grief is increased when we find, as is the fact, that the ancient music for the same has undergone a similar transformation and reduction.

xviii. Expositions.

Notice must here be taken of the numerous Expositiones Hymnorum et Sequentiarii, which, commencing even before this epoch, continued to be produced till late in the 17th century. In the Liber Hymnorum of the ancient Irish Church, edited by Dr. Tohill, in the old Irish characters, for the Archaeological and Celtic Society, Dublin, 1835 and 1869, there are elaborate scholia and explanations of all the hymns, some of them in the original Irish language. In the British Museum are two English hymn-books of the 11th century (Jut. A. vi. and Egypt. D. xii.), which are examples of expositions. Both are apparently Benedictine, and the latter is headed:—

"Incepit hievs quod nobiscus atque diximus
Faciant irae et mors nostrae stabiat,
His animus concludat eorumque diem
Aestimamus melius cogitans hie modus."

It contains an interlinear paraphrase in ordinary Latin prose of each verse of the hymn, thus:—

"Splendor et immortalitas Deorum
O. Lux beate Trinitatis
Et principalia Unitas:"

And there is also an interlinear paraphrase in Anglo-Saxon A. vi., the hymns themselves length, but only the first few there follows, as in the expansion of the hymn in ordinary Latin between the lines of this version with the translation into Anglo-Saxon:

"O Lux et O beata Trinitas
Et O principalia Unitas
Infunde lumen in nostris
Qua jam recedit igneux Sa.

with the translation into Anglo-Saxon:

"O Lux et O beata Trinitas
Et O principalia Unitas
Infunde lumen in nostris
Qua jam recedit igneux Sa.

These Expositiones became 1 century forward, plentiful on v and as soon as printing they multiplied everywhere.

Mr. Dickinson's catalogue, of twenty-seven editions were prand between 1691 and the 17th century, besides others in many, and France. Copies of the British Museum, Bodleian, Libraries, and elsewhere. The Liber Hymnorum, by Hilarinus, was 1485. It had already been the more ancient hymns, and Sequences of Adam of St. Victor, a profound and various know, of its minutest factu- cal and typical interpretation and martyrdoms of the Apostles; so that it is not wonderful when copies of the Holy Scripture books were rare and chief to the monasteries, where few could understand interpretations of the full massed songs should eagerly be commentaries of Wimpeling, 1492-1501; of Hermannus To 1388; the copious dissertation datorium Ecclesiasticum of Ciles, 1516; Rula, 1517-19, and in the Preface to Daniel's Thesaurus, show the continued receptacles. That the moderns rely easily proved by the Liber Hymnorum of Kohrel (Frankfurt, 1846) notes of Daniel, especially in fifth volumes; the lengthy, Moxe in his three volumes; a Abbe Gantier in his 1st edit 1828.

The earlier of these Expos
rally in what may be called
Latin of the time. They w doubt for the instruction of cl
of the Clergy, and for the
Latin Hymnody

The way "sing with the understand the meaning might be sung by all scholars and ecclesiastics," by accountitc comment which sets forth the Scripture and most remarkable places of Holy Scripture, and of those saints whose histories are sung.

xii. Music.

With regard to the melodies to which Sequences were sung up to the beginning of the 16th century, the musical notation thereof, the general practice of all the Greek, the system of the Church, which, although originally derived from the music of the Greeks, they factoredly treated of in this.

Both are extensively dicit, Abbot of the Congregation in the Minster, De Gratia et Musica Sacra; melodia Gregoriae of Denney, of the Abbey of Soissons des Leferne & Cie., 1844. It is to be noted that these notes were an ancient and popular, and that, probably considered in all the Hymns of the Church remaining unsaved, without signs, the 6th century throughout.

When Psalms and Sequences were introduced into the Divine Office in the Reform at the manner above stated, either newly composed or others for them. Pothier (14) has published a book on the subject, and it is published a book on the subject, and it is published a book on the subject, and it is published a book on the subject, and it is published a book on the subject, and it is published a book on the subject.

The irregular key of C with the exception of the Neumes for the notes in the Sixtus B flat. It is necessary to mention the Neumes for the notes in the Sixtus B flat. It is necessary to mention the Neumes for the notes in the Sixtus B flat. It is necessary to mention the Neumes for the notes in the Sixtus B flat. It is necessary to mention the Neumes for the notes in the Sixtus B flat.

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Simultaneously the Benedictine Père Dom Joseph Pothier, of the Abbey of Solesmes, published similar inquiries elsewhere, and in 1880 published at Tournay Les Méthodes Grégoriennes d'après la tradition. Both of them have given plentiful examples of Neumes, and in tables and engravings have shown how they gradually became transformed into the more modern notation. It is not too much to say that they have established the true identity of the Hymnal melodies of the later age with those of the earliest period known.

The manner of chanting these hymns (p. 653, ii), was generally by the people, not by the clergy only, who nevertheless led them, singing one verse and the generation responding with the next verse, all of them last ascription of praise. The cantic Propers or Sequences are chanted in different places. According to the Benedictines (p. 270, Tit Cantora) with their assistant vanced and seated themselves on a desk (Lectirium) wherein the Gospel was to be sung, the clergy in their places. Having their strophe, the strain was a division and people, with organ ad join and so on with each strophe was finished.

1
Signes neumatiques avec leurs principales variantes

Notation Guidonienne.

2
Manuscrit de Montpellier

3
Christe quem sedes

4
Ecce omnis hominum sembra

5
Creator alme siste

6
Stabat Mater Dolorosa

lacerans Dum pendit
Latin, Translations from the

large proportion of the translations of Latin hymns into English are found at the pre-arranged time in the various hymnals in use in Public Worship. These hymns are annotated in the works under their respective Latin first line. A great number of recent translations remain, of which no use has been made, although many are of great merit, and insignificantly number are of higher excellence, and are better adapted for congregational use, than many of those now in hymn-books. The object of this article is to gather these translations together in such a manner as will enable the student to find what he needs with comparative ease.

i. In the first column the Author's Name is given, the opening line of each hymn, or portion of a hymn, which has been translated, is given in full.

ii. In the second column the Author's Name, when known, are indicated by Capital Letters, as follows:

A. Abbe. A.

iii. In the third column one or more of the most accessible works in which the Latin text as given is indicated by letters and figures, as follows:

1. English Collections and Reprints.


By XII. J. H. Hymn Books of the Primitive Church, translated by W. S. S. W. Parker, 1842 and 1843.
LATIN, TRANSLATIONS FROM THE


2. Beste, J. R., in his Church Shipley's Annae Sanctae, 1884.


5. Caswell, E., in his various works 1660.


11. Dix, W. C., in Church Times 1889.


17. Morgan, A. W., in his Hymn. & Shipley's Annae Sanctae, 1884.


21. Lyra Eucharistica, 1861. E


23. Trend, H.


25. Lyra Musica, 1864.

26. Lyra Mystica, 1865.


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<td>En Evangeliis ade et</td>
<td>XIV. c.</td>
<td>Mai. Brev.</td>
<td>3. 4.</td>
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<td>En un superbia crimina</td>
<td>XIX. c.</td>
<td>f. 9.</td>
<td>5. 3. 21. 29.</td>
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<td>Erumpit tamquam justus dolor</td>
<td>XVII. c.</td>
<td>1.</td>
<td>12.</td>
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<td>Ex radice carpita</td>
<td>A. V.</td>
<td>f.</td>
<td>27. 30.</td>
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<td>Exit cumis penea inane</td>
<td>C.</td>
<td>b. q. 11.</td>
<td>24. 25.</td>
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<td>Exitus in filiae, Vides super terrae</td>
<td>XVII. c.</td>
<td>9. 1. 5. 6.</td>
<td>6. 19. 26.</td>
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<tr>
<td>Exultat et laetetur</td>
<td>A. V.</td>
<td>f. 7.</td>
<td>21. 30.</td>
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<tr>
<td>Fac Christe, rostri gratiae</td>
<td>S.</td>
<td>b. 9. 11.</td>
<td>4. 24.</td>
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<td>Fando quia audite</td>
<td>Del.</td>
<td>c. b. q. 11.</td>
<td>3. 6. 24.</td>
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<td>Felix per omnes festum meridi cardines</td>
<td>XI. c.</td>
<td>b. d. 6. 1.</td>
<td>6.</td>
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<td>Felix sedes gratiae. Part of &quot;Trium</td>
<td>A. V.</td>
<td>f.</td>
<td>27.</td>
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<td>tern simplicium.</td>
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<td>Ferumt vagrantes daemonas. Part of</td>
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<td>&quot;Alas diei mut uit.&quot;</td>
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<td>Festivis resonant cantica planitibus</td>
<td>XIV. c.</td>
<td>f. 9.</td>
<td>20. 35.</td>
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<td>Festum Christi Rex per orbem</td>
<td>XIV. c.</td>
<td>f.</td>
<td>35. 12.</td>
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<td>Fiat porta Christi pervia</td>
<td>Amb.</td>
<td>2. 1. 5.</td>
<td>9. 22. (1839)</td>
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<td>Flore spina coronaevit</td>
<td>XVII. c.</td>
<td>1. 7.</td>
<td>23. 32.</td>
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<td>Frater Adam interdictum</td>
<td>XII. c.</td>
<td>2.</td>
<td>16. 24.</td>
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<td>Fundero process tempus est</td>
<td>XI. c.</td>
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<td>Gaude prole, Graecia</td>
<td>A. V.</td>
<td>f. 1. 2. 5.</td>
<td>27. 30.</td>
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<td>Gaude, Romae, capit mundi</td>
<td>A. V.</td>
<td>f.</td>
<td>27. 30.</td>
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<td>Gaude, Sicia, et facere</td>
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<td>Gauss, 4ae d. percolis</td>
<td>A. V.</td>
<td>f.</td>
<td>27. 30.</td>
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<td>Gaude, Sicia, quae d. percolis</td>
<td>A. V.</td>
<td>f.</td>
<td>27. 30.</td>
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<td>Gaude, superna civitas</td>
<td>A. V.</td>
<td>f.</td>
<td>27. 30.</td>
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<td>Germaniae sollemnitatis</td>
<td>A. V.</td>
<td>f. 1. 4. 7.</td>
<td>27. 30.</td>
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<td>Gentia Poloniae Gloria</td>
<td>VII. c.</td>
<td>f.</td>
<td>6. 29.</td>
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<td>Gloriam sacrae celebremus omne</td>
<td>VIII. c.</td>
<td>f.</td>
<td>6. 29.</td>
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<td>Gratiae gratias sollemnitatis</td>
<td>A. V.</td>
<td>f. 1. 7.</td>
<td>23. 32.</td>
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<td>Gratulare mi ad festivum</td>
<td>A. V.</td>
<td>f.</td>
<td>27. 30.</td>
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<td>Gratulare mi in hac die</td>
<td>A. V.</td>
<td>f.</td>
<td>27. 30.</td>
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<td>Hac est dies qua candidae</td>
<td>U.</td>
<td>9. 11.</td>
<td>5. 29. 32.</td>
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<td>Hac est dies summe grata</td>
<td>XIV. c.</td>
<td>f. 7. 5.</td>
<td>23. 32.</td>
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<td>Hac est dies orthodoxa</td>
<td>XVII. c.</td>
<td>c. 3.</td>
<td>29. 32.</td>
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<td>Hac est dies sancta sollemnitatis</td>
<td>c.</td>
<td>f.</td>
<td>27. 30.</td>
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<td>Hac est dies sanae frae</td>
<td>XI. c.</td>
<td>f. 1. 3.</td>
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<td>Hac est dies venus diei</td>
<td>Amb.</td>
<td>e. m. 4. 1. 9.</td>
<td>3. 9. 25. 32.</td>
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<td>Hic salus aegris medicina fesse. Part</td>
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<td>of &quot;Christe curiterum.&quot;</td>
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<td>Hierusalem et Syn. See &quot;Jerusalem.&quot;</td>
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<td>Hoc quae quas quamquam rumpimus</td>
<td>S.</td>
<td>b. q. 11.</td>
<td>24. 25.</td>
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<td>Hodleriae lux diei Sacramenti</td>
<td>XVII. c.</td>
<td>1. 7.</td>
<td>17. 22. 32.</td>
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<td>Hodleriae lux diei Sacramenti su</td>
<td>A. V.</td>
<td>f. 1. 2. 5.</td>
<td>17. 22. 32.</td>
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<td>Horae peracta circuibus. Part of &quot;Jas</td>
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<td>mor.&quot;</td>
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<td>Huc cum domo advenisti</td>
<td>XI. c.</td>
<td>f.</td>
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<td>Huc veni e miseria, sumus reliefique.</td>
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<td>Hymnus dum resonat cura coelitum</td>
<td>S.</td>
<td>b. q. 11.</td>
<td>24.</td>
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<td>Hymnus dicamus Domino</td>
<td>VIII. c.</td>
<td>f. 1. 2. 3. 4.</td>
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<td>Illacque te spera</td>
<td>Huxb.</td>
<td>b. q. 11.</td>
<td>24.</td>
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<td>Illuminae Arethusa</td>
<td>Amb.</td>
<td>e. m. 1. 2. 3. 4. 9.</td>
<td>9. 11. 24. 32.</td>
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<td>Illuminae Arethusa</td>
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<td>Illuc wis tuo lumine</td>
<td>Aug.</td>
<td>g. 9.</td>
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<td>Imperio saxo, lactantis repente</td>
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<td>Imperius vixit non evertim</td>
<td>X. c. 2.</td>
<td>b. q. 11.</td>
<td>24. 25.</td>
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<td>In diaebus celationibus</td>
<td>A. V.</td>
<td>f.</td>
<td>27. 30.</td>
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<td>In eadem specie visum</td>
<td>A. V.</td>
<td>f.</td>
<td>27. 30.</td>
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<td>In excelsum canitorem</td>
<td>A. V.</td>
<td>f.</td>
<td>27. 30.</td>
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<td>In hac vo te laehymarum</td>
<td>A. V.</td>
<td>f. 1. 7.</td>
<td>21. 32.</td>
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<td>In natali Salvatoris</td>
<td>XVII. c.</td>
<td>f. 1. 7.</td>
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<td>In profunda noctis umbra</td>
<td>XVII. c.</td>
<td>f.</td>
<td>11. 19. 23.</td>
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<td>In sapientia dispositione omnium</td>
<td>XII. c.</td>
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<td>16. 22.</td>
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<td>In terra adhuc postasam</td>
<td>A. V.</td>
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<td>In triumphum mortem mutatur</td>
<td>VII. c.</td>
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<td>11. 19. 23.</td>
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<td>Inuita Patres, Domine, nesciit mundi</td>
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<td>Inundat quod omnes creditamus. Part of</td>
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<td>&quot;Alas diei mut uit.&quot;</td>
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<td>&quot;Homo creatus innocens.&quot;</td>
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<td>&quot;Homo creatus innocens.&quot;</td>
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<td>St. Augustine</td>
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<td>H. Innocens</td>
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| ... | ... | ... | S. Emeritians and Seventh 

| F. | ... | ... | S. Peter |
| ... | ... | ... | The Crown of Thorns |
| ... | ... | ... | Martyrdom of St. Lawrence |
| ... | ... | ... | Altar of the Cross |
| ... | ... | ... | Tree of Life |
| ... | ... | ... | Whit妥tide |
| ... | ... | ... | Transfiguration |
| ... | ... | ... | Whit妥tide |
| ... | ... | ... | Christmas |
| ... | ... | ... | Purification of B. V. M. |
| ... | ... | ... | St. Paul |
| ... | ... | ... | St. Catherine of Genoa |
| ... | ... | ... | Circumcision |
| ... | ... | ... | Midnight |
| ... | ... | ... | Easter |

| ... | ... | ... | Advent |
| ... | ... | ... | St. John Canitula |
| ... | ... | ... | St. Joseph |
| ... | ... | ... | Maternity of B. V. M. |
| ... | ... | ... | Tuesday, Lauds |
| ... | ... | ... | Easter |
| ... | ... | ... | Love to Christ |
| ... | ... | ... | Purification of B. V. M. |
| ... | ... | ... | Faith |
| ... | ... | ... | Epiphany |
| ... | ... | ... | Liptams |
| ... | ... | ... | St. John Evangelist |
| ... | ... | ... | Holy Trinity |
| ... | ... | ... | St. Vincent |
| ... | ... | ... | H. Communion |
| ... | ... | ... | St. Marina |
| ... | ... | ... | St. John Evangelist |
| ... | ... | ... | St. Margaret |
| ... | ... | ... | St. Cuthbert of Canterbury |
| ... | ... | ... | St. Vincent of Paul |
| ... | ... | ... | Exception B V. M. |
In the foregoing list the trs. marked a*, b*, c*, d, &c., are as follows:—
a*, In the Rom. Brev. in English, by the Marquess of Douro, 1879.
b*, In O. Shipley’s Annales Sancti, 1884, by T. J. Potter.
c*, In the Rom. Brev. in English, 1879.
d*, In the same.
e*, In the Church Times, Jan. 20, 1887, by W. C. Dies.
f*, In Neale and Littledale’s Commentary on the Psalter vol. II, 1874, Ps. cxv. 12.
g*, In Dr. Schaff’s Christ in Aug., 1855, by Dr. E. A. Washburn of New York, June 1855.
h*, In the Church Times, May 28, 1856, by Dr. Littledale.
i*, In the Church Times, April 3, 1856, by Dr. Littledale.
j*, In O. Shipley’s Annales Sancti, by H. I. D. Ryder.
k*, In Loeb’s Latin Year, 1873, p. 327.
l*, In Loeb’s Latin Year, 1873, p. 327.
m*, In Loeb’s Latin Year, 1873, p. 327.
n*, In Loeb’s Latin Year, 1873, p. 327.

We have also to note that—

1. The three trs. from St. Augustine (Aug.) in the foregoing list are musical paraphrases of portions of his prose works.

2. Those lines which are given thus: “De ascensione Domini,” are not the first lines of Latin hymns, but are Latin titles which preface English hymns in a few works. Those titles are retained in this list as the origin of the hymns prefixed may be clearly defined.

3. Those hymns marked A. V. (f) are noted by M. Lecan Carlier in his 2nd ed. of the Oeuvres Poétiques d’Adam de St. Victor, 1881, as falsely attributed to that author.

In addition to searching this first list for translations, the Index to Latin first lines should also be consulted, as numerous hymns (as known to the general reader) are either taken from longer hymns, or are altered forms of the authors’ texts. The following list of recent collections of Latin Hymns and Sequences, which are not indexed on p. 635, is added here for the convenience of students:—


Lauda Sion Salvatorem. [Holy Communion.] of Aquino. of the four Sequences which are in the revised Roman Missal, 15th edition. It seems to have been in 1269 for the Mass of the feast of Christ. For this festival St. Thos. request of Pope Urban IV., drew the title in the Roman Breviii. probably also that in the Roman form this Sequence is an imitation of Laudes crucis atolemmum” (q. s. of 3 stanzas of 6 lines, follow and then 1 of 10 lines. Among it is found in a French manuscript of the 13th cent. (Aodd. 239935 f. 18th cent. Sens (Add. 30038 f. British Museum: in a Sarum, c. 1356 p. 256); a Hereford, c. 1 c. 1859, and a Roman of the 13th cent. (Litur. Misc. 351 f. 58 b. the Bodleian: in the St. Ann’s printed ed. 1856, p. 293) in 1 of 1840, and many other German Ita’s use was primarily for Corpus in the Sarum use st. xi., xii., xiii. angelorum”) might be used during the York use the complete f on Corpus Christi, and during was divided into three parts said days, viz. (1) at L.; (2) v. vii. a. Corpus Christi gæstil”, and (“Summam beni, summam mari”). been used as a Processional; at
LAUDA SION SALVATOREM

3. Praise high the Saviour, Sion, praise.

6. Sion, let thy voice, and sing.
By E. O. In his Lyra Catholica, 1844, p. 236; and in the Hymn and Poems, 1874, p. 124. A literal tr.

Praise, O Sion, praise thy Pastor.
By Beste, in his Church Hymns, 1849, p. 17. Literal tr.


Praise, O Sion, praise thy Pastor. In the
1863 Appendix to the Hymn & Note, No. 3. It is based upon the Wackerbarth's, and Chamber's tr. mostly written. This, slightly altered, is in
Hymnals, 1863.

Praise, O Sion, thy Salvation. By J. D. Chamber.
In his Hymnals, 1857, p. 222. Slightly modified.

Praise, O Sion, thy Salvation. A cento in O. Shipley's Divine Liturgy, 1863; again, in different form, in the Alber Manual, by Littledale and Vaux, 1863, and again in the People's H., 1867. This cento is mainly from Dr. Pusey's Wackerbarth's, and Chamber's trs. mostly written. This, slightly altered, is in
Hymnals, 1863.

Praise, O Sion, thy Salvation. A cento in
the Hymnary, rewritten mainly from Wackerbarth, Chambers, and the People's H. trs., given in two parts, Part ii. being "O, bread which angels feedeth." Another tr. of st. xiii. in 7's metre, is given as Pt. ii., "Earthly pilgrim, joyful see."

Praise, O Sion, praise Him. In the Hymnals, 1863, and again, in two parts, in Lieder Dommis, 1864; Pt. ii. beginning, "Here the King hath spread his table."

Praise, O Sion, sweetly sing. By J. D. Aylward in O. Shipley's Annual Hymnals, 1864.

Praise, O Sion, thy Saviour King. By J. Wallace, in his Hymn of the Church, 1874. A literal translation.

Three versions from the older translators must be mentioned here:

16. Praise, O Sion! praise thy Saviour.
E. Southall, in his Hymnals, or Certain Excellent Poems and Spiritual Hymnals, &c., 1556.


18. Rise, royal Sion, rise and sing. By R. Crawford, in the 2nd ed. of his Step to the Temple, &c., 1848, and again in an altered form into the Belfagramme and His tr. editions of John Austin's

From the foregoing trs. and centos, st. xi.
and xii., beginning. Eos, panis Angelorum, are often used as a separate hymn. The following are the opening lines:

1. See for food to pilgrims given. E. B. Pusey.
   (No. 2.)
2. The Bread of angels, lo, is sent. Canon Oakley. (No. 3.)
3. Lo, upon the Altar lies. E. Caswall. (No. 4.)
   This is in use as tr. by Caswall, and also altered to "Lo, before our longing eyes," in the
   Dutch Reformed Hymn. of the Church, N. Y., 1869.
4. See the bread of angels lying. J. R. Best. (No. 5.)
5. Bread that angels eat in heaven. A. D. Wackerbarth. (No. 6.)
6. Lo, the Bread which angels feedeth. Hymn
   N. (No. 7), and the Hymnary, 1872.
7. Lo, the angels' Food is given. In the Psalms
   prefixed to some eds. of H. A. & M., S. D., and
   again in the People's H., 1867. This was repeated
   in the Appendix to H. A. & M., 1868;
   the Hymnary (with slight alterations), 1872;
   the Altar Hymnal, 1884. In H. A. & M., 1875,
   it is claimed on behalf of "The Compilers."
8. Lo, the Bread which angels feedeth. J. D.
   Chambers. (No. 9.)
   (No. 13.)
10. Behold, the Bread of angels, sent. J. D.
    Ayleward. (No. 14.)

Although the renderings in part and in whole of the "Lauda Sion" are thus numerous, the use of any of these trs. in public worship is very limited. [J. J.]

Laudes Christi redempti voce modularum supplici. St. Nokker. [Easter.] This is found in an Einsiedeln ms. of the 10th cent., 121, p. 556. It is also in the Prüm Gradual, written c. 1000 (Hdb. Nat. Paris Lat. 9448), and the Ecclermach Gradual of the 11th cent. (B. N. Lat. 10510); in the St. Gall
   mss., No. 376, 381, of the 11th cent.; in a ms. c. 1200, in the Bodleian (Litur. Misc. 340 f. 149 b); in a Gradual of the 11th or 12th cent.
   in the British Museum (Reg. C xiii. f. 12); and others. The printed text is in the Maplebry Missal, 1480, and other later German Missals; in Daniel, ii. p. 178, and Kehrlein, No. 92. Tr. as:

Praise to Christ with suppliant voice. By R. F. Litichowski, in Lyra Hymnica, 1864, p. 331; and again in the People's H., 1867, No. 119. [J. M.]

Laudes crucis attollamus. Adam of
   St. Victor. [Passiontide. Holy Cross.] This
   Sequence has been generally ascribed to Adam of
   St. Victor, and is given by L. Gaultier in his edition of Adam's Oeuvres poétiques, 1881,
   p. 224, as probably by him, and is there quoted
   from a Limoges Sequentiarum of the 12th or
   13th cent. (Hdb. Nat. Paris, No. 1138), and other
   sources. It is found in a Gradual
   apparently written in England during the
   12th cent., and now in the British Museum
   (Reg. 2 B. iv. f. 17b); in a ms. of the end of
   the 12th cent. now in the Bodleian (Litur. Misc. 341 f. 51 b); while Morel, p. 36, cites it
   as in a Fischingen ms. of the 11th cent., an
   Einsiedeln ms. of the 12th cent., &c. In a
   Missal in the British Museum; as also in the
   Sarum, York, Hereford, St. Andrews, and
   many other Missals (e.g. the Maplebury Missal, 1490); it is the 4th
   of the Invention of the Cross. The printed text
   p. 78; Kehrlein, No. 60 of
   46, and others. Dr. N.
   Hymnen, speaks of it as
   a piece of Adam of St.
   greatly to overrate it:
   qualities. It is a piece
   which the types in the
   drawn out at length.
   to give an adequate v.
   English. Tr. as:

Be the Cross our theme
   Neale, in his Medieval H
   12 st. of unequal lines,
   given in Skinner's Daily
   and in 1882, 9 st. in the J.

   Other trs. are:

1. To the Cross its due land.
   H. 1881.
2. Come, let us with glad n
   O. Shalby's Amen Sanctus.


the St. Gall mss. this &
   No. 340 of the 10th cent.
   381 of the 11th cent., 
   a Bodleian ms. written c.
   1881, as a Sequence on the
   12th cent. in the British M
   f. 50; Calig. A. xiv. f. 56
   b), &c. Also in the Sar
   and St. Andrews Missal:
   Missal of 1480, and many c
   text is also in Daniel, ii. p.
   Kehrlein, No. 181, &c.

The poem is entitled Fr
to a melody made up of the

Greeks under the Frigione,
   Essays on Liturgiology, p. 3
   the verty, so essential to
   these days, and so tersely
   Ludlow (Bampton Lecture
   miraculous is the whole life of Christ." that it was adopted in all:
   Missals—on the Sunday of
   Sunday and the Hereford,
   and Easter Week in the York,
   commenting on the words
   us a child is born; unto us
   and expounding them accord
   Fathers of the Council
   the Child impacts His hu
   divine power," adds words a

Praise to Christ with suppliant voice. By R. F. Litichowski, in Lyra Hymnica, 1864, p. 331; and again in the People's H., 1867, No. 119. [J. M.]

Praise to our Lord and Saviour
   Plumptre, made for and first p
   nary, 1872, No. 375, in two pa
   "So wrought He all H;

Another tr. is:

Let us with holy voice. C. R. Po
Laudibus Cives Resonant

[Ms. C.]

Laudibus cives resonant canoris.

In the Palmaea Manuscripts, f. 232 b, this is the hymn for St. Benedict. It also appears as a Benedictine Breviary liturgical book on the first Sunday after Pentecost.

The text can be found in the Roman Cathedrae.

J. M.

Laurentius, s. of Herni, a burgess of Huisum, in Lorraine, was born and died on October 23, 1831.

Laurentius was one of the leading figures in the Peculiar school of the Church in the 1860s, and his hymns are still popular in Catholic circles.

The following hymns are found in the English hymnal:

1. Awake, my heart, the night has come.
2. Flow my tears, flow still faster.

Lauda devota mente.


Lauds, said in the Mass of the

M. B.
LAVATER, Johann Caspar, s. of Johann Heinrich Lavater, physician in Zürich, was b. at Zürich, Nov. 15, 1741. He entered the Aeademische Gymnasium at Zürich in 1758, and in the end of 1759 began his studies in its theological department. After completing his course he was ordained in the spring of 1762, but did not undertake any regular clerical work till April 1768, when he was appointed deacon of the Orphanage church at Zürich, where he became pastor in 1775. In July 1778 he was appointed deacon of St. Peter's church, and in Dec. 1796 pastor there. When, during the Revolutionary period, the French laid the Swiss Cantons under contribution, and then in April 1799 deported ten of the principal citizens of Zürich, Lavater felt compelled to protest in the pulpit and in print. Consequently, while on a visit to Bœun, near Zürich, he was seized by French dragoons, May 14, 1799, and taken to Basle, but was allowed to return to Zürich, Aug. 16, 1799. When on Sept. 23, 1799, the French under Masséna entered Zürich, Lavater was treacherously shot through the body by a French grenadier, who had just before thanked him for his charity, and from this wound he never entirely recovered. He resigned his charges in January 1800, and d. at Zürich, Jan. 2, 1801. (Koekh. vi. 499; Allg. Deutsche Biog., xivi. 783, &c.)

Lavater was one of the most celebrated and influential literary characters of his time; a most popular and striking preacher; and a learned, genuine, frank-hearted man, who was the object of an almost incredible veneration. His devotional writings (Ansatzen in die Erweiterung, 4 vols., Zürich, 1769-79, &c.), and his works on Physiology (Von der Physiognomie, Leipzig, 1772; Physiognomische Fragmente, 4 vols., Zürich, 1773-78), were eagerly read and admired all over Europe, but were very soon forgotten. He was a theologian, and his warm heart and fertile imagination led him into many untenable positions. His works on Physiology are without order or philosophical principles of connexion, and their permanent interest is mainly in the very numerous and often well-executed engravings. Of his poems the Schaeferlieder (Bern, 1761, 4th enlarged ed., 1778), are the utterances of a true-patriot, and are the most natural and popular of his productions. His Epic poems (1) Jesus Messiah, oder die Durchführung des Herrn, n. M., Zürich, 1770, a poetical version of the Apocalypse; (2) Jesus Messiah, oder die Evangelien und Apostelgeschichte in Genesis, 4 vols. Winterthur, 1764-66; (3) Jesus von Arnthath, Hamburg, 1786) have little abiding value.

As a hymn-writer Lavater was in his day most popular. His hymns are well adapted for private or family use. Many of them are simple, fresh, and popular in style, and evangelical earnest and devout in substance. But for church use he is too verbose, pious, and rhetorical. Of his hymns (some 700) a considerable number survive in German collections compiled before 1800, e.g., the Berlin cl. L. S., ed. 1840, has 13, the Wittweinburg G. R., 1802, has 15, the Hamburg G. S. 1842, has 23, &c.


**Lead, Kindly Light**

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Through their ambiguity, have led to several ingenious interpretations, some of which appeared in *Notes and Queries* in 1880. The answer to each of these statements must be given, as far as possible, in Cardinal Newman's own words.

1. Cardinal Newman, in his *Apologia Pro Vita Sua*, 1884, pp. 94-100, notes how the

Lead kindly Light, amid the

circling gloom,

**Carol, J. H. Newman**

[Evening. Divine Guidance Desired.] This exquisite lyric has been the cause of much controversy, arising from the fact that, first, the statement has been made that it was the

When perplexed with doubts, regard as to my duty;

And with the mournful, angel face smiling,

And at the second, that the

Which have loved long since and lost awhile.
taking three days for the journey. Before starting from
my inn in the morning of May 26th or 27th, I sat down
on my bed, and began to subliterate. My servant, who
acted as my nurse, asked what ailed me. I could only
answer, "I have a work to do in England." I was asking
to go home; yet for want of a vessel I was kept at
Palermo for three weeks. I began to visit the Churches,
and they calmed my impatience, though I did not attend
any services. I knew nothing of the Presence of the
Blessed Sacrament then. At last I got off in an orange
boat bound for Marseilles. We were belated a whole
week in the Straits of Bonifacio. Then it was that I
wrote the lines "Lead, kindly light" (June 16, 1833),
which have since become well known. I was writing
verses the whole time of my passage. At length I got
to Marseilles, and set off for England. The fatigue of
travelling was too much for me, and I was laid up for
several days at Lyons. At last I got off again and did
not stop night or day till I reached England, and my
mother's house. My brother had arrived from Persia
only a few hours before. This was Tuesday. The fol-
lowing Sunday, July 14th, Mr. Kohl preached the
Angel Sermon in the University Church. It was pub-
lished under the title of "National Apostasy." I have
ever considered and kept the day as the start of the
religious movement of 1833."

In writing of further changes of thought
which he underwent during the succeeding
six years, Cardinal Newman says, Apologia,
p. 211:

"Now to trace the succession of thoughts, and the
conclusions, and the consequent innovations on my pre-
vious beliefs, and the general conduct, to which I was led,
upon this sudden visitation, stated on the previous page.
And first, I will say, whatever comes of saying it, for I
leave inferences to others, that for years I must have
had something of an habitual motion, though it was
latent, and had never led me to distrust my own con-
clusions, that my mind had not found its minimal rest,
and that in some sense or other I was on journey.
During the same passage across the Mediterranean in which
I wrote "Lead, kindly light," I also wrote verses, which
are found in the Lyra under the head of 'Preservation',
begun thus: "When I took back." This was in 1833; and,
since I have begun this narrative, I have found a memo-
randum under the date of September 7, 1829, in which I
read myself, as now in my room in Oriel College,
slowly advancing, &c., and held on by God's hand blindly,
not knowing a object. He is taking me." 

This, then, is the author's account of the
state of his personal feelings, and the circum-
stances which surrounded him at the time
that he wrote what must be regarded as one of the
finest lyrics of the nineteenth century.

Angry at the state of disunion and supineness
in the Church he still loved and in which he
still believed; confident that he had "a
mission," "a work to do in England;"
passionately longing for home and the con-
verse of friends; sick in body to prostration;
and, as some around him feared, even unto
death: feeling that he should not die but live,
and that he must work, but knowing not
what that work was to be, how it was to be
done, or to what it might tend, he breathed
forth the impassioned and pathetic prayer
of one of the birth-pangs, it might be called, of
the Oxford movement of 1833:

"Lead, kindly light, amid the encircling gloom,
Lead Thou me on;
The night is dark, and I am far from home,
Lead Thou me on.
Keep Thou my feet, I do not ask to see
The distant scene; one step enough for me.
I was not ever thus, nor prayed that Thou
shouldst lead me so;
I loved to choose and see my path; but now
Lead Thou me on.
I loved the garish day, and, spite of tears,
Pride ruled my will: remember not past years.
So long Thy power hath blest me, sure it still
Will lead me on.
Over moor and fen, over crag and torrent, till
The night is gone,
And with the morn those angel faces smile,
Which I have loved long since, and lost awhile."
LEESON, JANE E.

Leeson, Jane E. The earliest work by Miss Leeson with which we are acquainted is "Leads Us, Heavenly Father, lead us.

J. Edmonson. (Holy Trinity-Inscription of.)

Appeared in his Sacred Lyrics, set tooo, 1821; in 3rd ed. of 1831, and entitled "Hymns for the Children of the London Orphan Asylum (Air Lewes)." In 1858 it was included in the Bap. Ps. & Hys., No. 564, and from that date it has grown gradually in favour until it has attained to a foremost place among modern hymns in all English-speaking countries. It is generally given in a correct and complete form in Wright's Coll. of 1842. It has been rendered into several languages, including Latin. The Rev. R. Bingham, in his Hymno. Christ. Lat. 1871, has tr. it as "Duc nos, Genitor Coelestis." [J. J.]

Leader of faithful souls, and guide,
C. Wesley. [The Christian Race]. Appeared in Hys. for those that seek, and those that have rededicated life, 1747, No. 41, in 8th ed. of 61, and entitled The Christian Traveller" (P. Works, 1806-72, vol. II, p. 262). In 1776, Toplady included it, and in 1787, in his Psalms & Hys., No. 269, and of the Church of England, including Bicker. As found in the Wes. Hb. 1790, No. 6, and in the collections of other Methodists, st. v. and vii. are omitted. Its American use is great. [J. J.]

Leaston-Blenkinsopp, Edwin Clennell, M.A., D. of G. Leaston-Blenkinsopp, was b. Jan. 1, 1819, and educated at University College, Durham (b. 1833, M.A. 1842). Taking Holy Orders, he was, in 1844, Curate of Darley, and in 1851, Incumbent of St. James's, Lathom; in 1853 Chaplain to the English Army in Turkey, at Algiers in 1859, and in the Fortifications of Portsmouth in 1862. In 1863 he became Rector of Springthorpe, Lincolnshire. Mr Leaston-Blenkinsopp pub. The Doctrine of Development in 1867, and in the Church, 1869, and has contributed numerous papers to periodical literature. His original hymns, together with those from the Latin, appeared in Lyra Mystica, 1864; Lyra Mystica, 1865; and The People's Hymns, 1863. The four are annotated under their respective headings. His original hymns include:

1. O noble martyr, thee we sing. St. George.
2. The Tree of Life in Eden stood. The Tree of Life.
3. When Israel came from Egypt's land. Whitsun.
4. In Lyra Mystica, 1864.

His signature is "E. L. B."

Lebter Christen, so allhier auf Erden. [Following Christ.] Founded on 2 Tim. iv. 7, 8, and included in No. 552 in G. B., Berlin, Freylinghausen's Novo geistreiches, 1714, and repeated as No. 635 in the G. L. S., ed. 1863.

Tr. as: "The Psalter, that rough path to tread," by Miss Cox, in Lyra Anglo-Saxon, 1864, p. 301, and her B. from the Germ., 1864, p. 97.

Lees, Jonathan, sprung from a Nonconformist family in Lancashire, was educated at Ouseby College and the Lancashire Independent College, and in 1861 went as Congregationalist Missionary to Tientsin, in North China, where he has since laboured.

Mr. Lees was one of the band of young men who, about the year 1852, began the first Sunday Evening School in England, in Sharp Street, Angel, Manchester. For use in this school, he made a collection of hymns, which after a time was published as Songs for Home & School (Bremen, Manchester). Nine or ten of these hymns were compiled by Mr. Lees. During his residence in China he has pub. several collections of Temperance Hymns, the largest and most recent being entitled Original & Selected Temperance Songs, together with Select & Hymns, intended mainly for the use of sailors in the Far East. Without them, the subject of hymns and songs is not complete, as other hymn-books have appeared on leaves or in pamphlets.

One, a missionary hymn commencing "The coming, they are coming," is in W. R. Stevenson's Hymns, where by mistake it is attributed to another author.

One of the most widely used of Christian Hymns in the Chinese language was compiled by Mr. Lees in 1872 (London Missionary Society), and more recently he has prepared a smaller volume, consisting chiefly of translations of the more popular hymns in Sankey's collection. For particular concern regarding these books see Article on Missions, Foreign.

[W. R. S.]

Leeson, Jane E. The earliest work by
is her Infant Hymnals. Then followed
Hymna and Scenes of Childhood, or A Sponsor’s
Gift (London, James Burns; Nottingham,
Dearden), 1842, in which the Infant Hymnals
were incorporated. Concerning Pt. ii. of the
Hymn and Scenes, &c., Miss Leeson says, "For
the best of the Poems in the second part,
the Writer is indebted to a friend." In the Rev.
Henry Fornaby’s Catholic Hymns arranged in
order of the principal Festivals, Feasts of
Saints, and other occasions of Devotion through-
out the Year, Lond., Burns and Lambert, s.d.
(1850), "Imaginatur, N Carolinis Wiseman,
May 3rd, 1855," her tr. of Eutychius Paschalii
("Christ the Lord is risen to-day") and her
"Loving Shepherd of Thy Sheep" (also in
Hym. & Scene, 1842), were given under the
signature "M. I." Her Paraphrases and
Hymns for Congregational Singing (most of
which were re-written from the Scottish
Translations and Paraphrases, &c., 1781)
were pub. by Wertheimer & Cie., Lond.,
in 1853. In the Iringite Hymns for the Use of the
Churches, 1854, there are five of her original
lyric and four of her trs. from the Latin under
the signature of "J. E. L.;" and most of the
were repeated in the 2nd ed. 1871. In
addition Miss Leeson is the author of several
other works, including The Christian Child’s
Book, 1848, The Child’s Book of Ballads, 1849,
Songs of Christian Chivalry, 1848, Margaret,
a Poem, 1850, The Seven Spiritual Works of
Mercy, and others. Her hymns in C. U.
include:—

1. A little child may know. God’s love of little
Children. In Hymns & S. of Childhood, 1842, No. 30, in
5 st. of 4 l.
2. Dear Saviour, to Thy little lambs. For Parity.
In Hymns & S. of Childhood, 1842, No. 19, in 4 st. of 4 l.
3. Father, I (we) love Thy house of prayer. Public
Worship. In Hymns & S. of Childhood, 1842, No. 76, in
3 st. of 12 l. It is usually abbreviated.
In Songs of Christian Chivalry, 1848, 8. 9, in 10 st. of
9 l. Usually abbreviated as in the Expanded London H. B.
H., 1875.
5. In the dark and silent night. Confidence. In
The Christian Child’s Book, 1846, in 3 st. of 3 l. with
the refrain, "Hallelujah." It is in the Irish Church
Hymnal, 1872, and other collections.
6. Jesus Christ, my Lord and King. Child’s Praise
of Christ. In Hymns and Songs of Childhood, 1842, No. 14,
in 5 st. of 4 l.
7. King of Saints and King of glory. All Saints.
In her Paraphrases & Hymns, 1853, p. 4, in 7 st. of 9 l.
8. Saviour, teach me day by day. Devotion. In
Hymns & S. of Childhood, 1842, No. 89, in 4 st. of 9 l.
9. Songs of glory fill the sky. Christmas. In
the Irvingite Hymns for the Use of the Churches, 1844,
in 3 st. of 1 l. with the refrain "Hail! Lord Jesus.
10. Stand we prepared to see and hear. Advent.
In the Irvingite Hymns for the Use of the Churches, 1844,
No. 172, in 4 st. of 9 l. Written in 1460.
11. Sweet the lesson Jesus taught. Christ
blessing little Children. In Hymns & S. of Childhood,
1842, No. 1, in 5 st. of 4 l.
12. Wake, ye saints, the song of triumph. Ascension.
Written in 1641, and pub. in the Irvingite Hymns for
the Use of the Churches, 1844, No. 60, in 4 st. of 1 l.,
with the refrain "Hallelujah." In st. 1, 2, 3, 4, and 6 are
from C. Wesley’s "Hail, the day that sees Him rise."

Miss Leeson’s most popular hymn, “Loving
Shepherd of Thy Sheep,” and her trs. from
the Latin are noted elsewhere in this work.
Of Miss Leeson’s personal history we can
gather nothing.

[J. J.]

Lehr, Leopold Franz Friedrich, a of
Johann Jakob Lehr, Hofrat at Cronenburg
(Cronberg, Kronberg), near
Main, was b. at Cronenburg
and entered the University
in 1730, he went to Halle to
Rambach and G. A. Frerck
also acted as tutor to the episcopates
at Freylingenhausen, and condu-
ing meetings at the Orphanage.
He became a tutor at Cöthen (c.
princesses of Anhalt-Cöthen,
post till 1740, when he was a
professor of the Lutheran church at Cö
a visit to his father-in-law a
was seized with fever, and d.
1744. (Koch, vi. 416, &c.)

Lehr’s hymns are full of love and
wonders of the redeeming grace:
all to those of Allender’s (p. v.), a
contributed to the Gesamte Lied,
which he was joint editor. In 1779
(worship) and his other poetical work
Verderinent in Gott und Christi, Hi-
aneous Library) by Samuel Heinrich,
at Gluckstadt, Holstein, who had
Those which have passed into English
1. Mein Heiland nimmt die stille
Friend of Sinners. Written in 1781.
(see Neumbusch). 1st pub. in the
Leider, Cöthen, 1783, No. 9, in 11
“Luke x. 12. This Jesus received
with them.” Included in J. J. Rankin,
1785, No. 264, the Berlin G. L. S., et
The trs. are:

(1) "My Saviour sinners dethroned
This is No. 317 in the New
in the ed. of 1846, No. 396 begins w
all that heavy laden are.”
(2) "Doch recht, Werch under band
in the United Press. Journal
May, 1846.

2. O hebbich nun dem Feind erwirk
Ages. 1723 as above, No. 4, in 6
In xxxvi. 4. The Lord is a rock for
version), in Rambach’s Huns G.
the Berlin G. L. S., ed. 1865.
(1) "I now have found the Rock.
H. Müll, 1848 (1846, p. 84),
attained the Rock,” by Miss Warner
III. Was bleiben ihr, betrügliche Seele!
An exhortation to truth and whole-
1 Kings xvi. 21. 1732
13 st. of 6 l., and the refrain
H. Rambach’s Huns G., 1734, No. 35
1831, No. 345. Tr. as:
Why haste thus, deformed soul, 1866,
p. 142 (1866, p. 142, b
thus, O deformed heart.”

Leland, John, an Ameri-
was b. at Grafton, M
May 13th, 1754, and
age of 20. From 1776 to
Virginia, and thereafter
ously at Cheshire. He d
His Sermons, Addresses, E
biography were pub. by his
Greene, at Laneboro, Massa
His influence seems to have
his peculiarities. We hear
activity and rising dispositions
devotion to politics," where
local and temporary weight and
endless eccentricities."; a
character. Of the hymns
scribed to him, some on de
the following are the most i

1. The day is past and gone
Evening. This is in universal
Leland’s claim to the authorship
}

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LEON, JOHANNES

by the invaluable Hartford Selection (Congregational) of 1798. Its first appearance, so far as known, was in Philomela, or, A Selection of Spiritual Songs, by George Roberts, Potsdam, 1792, No. 82.

2. When shall I see Jesus? The Christian Riser. This vigorous lyric is ascribed to Dr. Hitchcock, in Hymns and Songs of Praise, 1784, to Leland. It has generally been regarded as anonymous, and of uncertain date, cir. 1807, or probably earlier.

3. Christians, if your hearts are warm. Holy Baptism. Adult. The only hymn by Leland which can be authenticated by date and circumstances in this familiar doggerel:

"Christians, if your hearts are warm, ice and snow can do no harm."

Dr. Belcher says, in his Historical Sketches of Hymns, &c., 1850, that it was written for one of Leland's large baptisms in Virginia, 1779.

[F. M. B.]

Leon, Johannes, was a native of Ohrdruf, near Goslar. He was for some time an army chaplain, then in 1557 pastor at Königsee (Schwarzburg-Rudolstadt), in 1560 at Gross-Mühlhausen, and in 1573 at Wölfis, near Ohrdruf. He d. at Wölfa, about Easter, 1597 (Augs. Deutsch. Bl., 1597; Wackernagel, p. 465, 654; v. p. 490, &c.). Leon's hymns appeared principally in his: (1) Handbuch, Frankfurt-am-Main, 1566, and (2) Trostbüchlein. The ed. printed at Nürnberg, 1611, has a preface of Dec. 9, 1588, so that the first ed. was probably 1589. His hymns are reprinted in Wackernagel, iv., Nos. 671-718. The only hymn ascribed to him which has passed into English is:

Ich hab mein Sach Gott hingestellt. For the Dying. Wackernagel, iv. p. 518, gives this, in 18 st. of 5 l., from the Paulinen, geistliche Lieder und Kirchenfeiertagen, Nürnberg, 1589; with a long note, in which he traces all the st. save xi., xiv., xv., to Leon's Trostbüchlein, and to his Leich-Predigten [i.e., Funeral Sermons], 1587-92. Netzeß, No. 347, cites it as in the Paulinen, geistliche Lieder und Lobeshymnen, Strasbourg, v., but apparently before 1587. In the Berlin G. L. S., ed. 1863, No. 1460.

This hymn has been frequently ascribed to Dr. Johann Pappus (Feb. 16, 1449, at Linz) on the Lake of Constance; d. at Strasbourg, July 11, 1610; but this ascription has not been traced earlier than about 1640, e.g., in the Cantionale sacrum, Gota, pt. ii, 1644, No. 16, and the Königsberg G. R., 1680, p. 330. Leuckmann, in Eikl, vii., 409, thinks that Pappus may have inspired the hymn in its present form. It was probably suggested by a song beginning:

"Ich hab mein Sach gut gestellt." which Wackernagel, lit. No. 1342, 1343, quotes from a Leipzig broadsheet of 1553, and other sources.

This hymn has been tr. as:


LET EARTH AND HEAVEN 671

repeated, abridged, in Dr. Pagenstecher's Coll., 1864, and Kennedy, 1863, No. 156. Dr. Kennedy, also gives a ceuto, beginning with the tr. of st. x., "Few are our days and sad below."

3. My name is God's, and I am still. A good tr. of st. i., ii., iv., vii., x., xii., by Miss Winkworth, in her B. G. for England, 1863, No. 127. [J. M.]

Leslie, Emma. [Take, Emma.]

Leslie, Mary Eliza, is daughter of Andrew Leslie, for many years Baptist missionary in Calcutta, was b. at Mungghur, Jan. 13, 1834, became a member of her father's church, and having received a superior education, was for eight years Superintendent of an Institution for the education of Hindu young ladies. Since 1877 Miss Leslie has been engaged in various kinds of philanthropic work in Calcutta. Her publications include:


In the Heart Echoes from the East is a lyric beginning "They are gathering homeward from every land (Death contemplated), which has been exceedingly popular, and has been reprinted in many forms. It is in W. R. Stevenson's School Hymnal, 1880. Several of Miss Leslie's lyrics and sonnets are very good, and worthy of the attention of hymn-book compilers.

[W. R. B.]

Let all the world in every corner sing. G. Herbert. [Praise to God, the King.]

First pub. posthumously in his Temple, in 1633, p. 45, in the following form:

"ANTIPHON.

"Cha. Let all the world in every corner sing.
My God and King.
"First. The heavens are not too high,
His praise may thither rise.
The earth is not too low,
His praise there may grow.
"Cha. Let all the world in every corner sing.
My God and King.

"Second. The church with psalms must shout,
No dove can keep them out.
But above all, the heart
Must bear the longest part.

"Cha. Let all the world in every corner sing.
My God and King.

Although admirably adapted for musical treatment, the original form of the text is not popular with modern editors. We have the original in Thring's Coll., 1882; and in the Hymnary, 1872, the same, with the addition of a doxology. Usually the text is re-arranged, sometimes, as in the S. P. C. K. Church Hymn., 1871; Horner's Cony. Hymn., 1884, &c., and again, in other collections in a different manner. This hymn is also in C. U. in America.

[J. J.]

Let earth and heaven agree, Angels and men, &c. C. Wesley. [Praise of Jesus as the Redeemer.] Appeared in the Hymns on God's Everlasting Love. London, 1741, No. 11, in 10 st. of 6 l. (P. Works, 1888-92, vol. iii. p. 71). In whole or in part, it soon came into general use not only by the followers of the Wesleyan, but also by many who, on Calvinistic grounds, opposed them, and against,

[Image]
whom the Hymn on God's Everlasting Love were written. M. Madan included st. i.-iv. in his Ps. & Hymns, 1760, No. 90, and this form of the hymn was repeated by A. M. Toplady in his Ps. & Hymns, 1776; and again by others to modern hymn-books in the Church of England. Noneconformists also copied this form of the hymn. In the Wes. H. Bk., 1780, st. i.-v. vii. and ix. were given as No. 33. This is the form of the hymn most popular in Great Britain and America. The following verses are also in C. U.:

1. Jesus, harmonious Name. Composed in st. iii. iv. vii. and ix. in the American Andover Sabbath H. Bk., 1856, and others.

2. Jesus, transcendent sound. In the Hymnary, 1872, this is composed of st. ii.-iv. vi.-ix. and others.

In G. J. Stevenson's Methodist H. Bk., Notes, 1885, p. 42, several interesting reminiscences of this hymn are recorded, mainly from Wesleyan sources. [J. J.]

Let Jacob to his Maker sing. P. Doddridge. [God the Guide of Israel.] First pub. in Job Orton's edition of Doddridge's (posthumous) Hymns, &c., 1755, No. 102, in 5 st. of 4 l, and again in J. D. Humphrey's edition of the same, 1839, No. 118. It is in C. U. in its full form in America, and also beginning with st. ii. as "God knows our souls in all their fears," in the Boston Church Pastoral, 1864. [J. J.]

Let me alone another this only year. C. Wesley. [Death Anticipated.] Pub. in Preparation for Death in Several Hymns, 1774, No. 48, in 4 st. of 8 l. (P. Works, 1866-72, vol. vii. p. 396). In 1800 it was given in the supplement to the Wes. H. Bk. as "Let me alone another year"; and this has been repeated in a few collections. The hymn "Because for me the Saviour prays," in the American Meth. Episc. Hymns, 1840, No. 381, is from this hymn, and begins with the second half of st. i. with the lines transposed. [J. J.]

Let me be with Thee where Thou art. Charlotte Elliott. [Heaven Anticipated and Desired.] This hymn, which is usually attributed to the 1st ed. of Miss Elliott's Hours of Sorrow, &c., 1836, really appeared in her brother's Brighton Ps. & Hymns, 3rd thousand, 1839, No. 412, in 4 st. of 4 l, and signed "C. E." It was repeated, with slight alterations, in her Hymns for a Week, 1842; and again, slightly altered, in late editions of the Universal H. Bk. The text usually followed by modern editors is that of 1842, as in Lord Selborne's Bk. of Pray'r, 1872, where it is given with the change in st. iv., i. 3, of "life or death," to "death or life." The S. P. C. K. Church Hymns, 1871, is an exception in favour of several changes in the text, and Kennedy's, 1863, is the greatest departure from the original. The American books vary in their texts in common with those of G. Britain. [J. J.]

Let not your hearts with anxious thoughts. William Robertson. [Ascension.] First appeared as No. 14 in the Draft Scottish Translations and Paraphrases, 1745, as a version of John xiv. 1-5, in 5 st. of 4 l. In the Draft of 1781, No. 42, st. vii. was omitted; st. iv. rewritten; and st. i. slightly altered.

Thence, unaltered, in the pub. issued in that year by the Church and still in use. In the sonnet of William Cameron (p. 300) it is ascribed to Robertson, and in the 1781 text to Cameron. Text of 1781 is included in the Ps. & Hymns, 1857, and a few others. In Porter's Selection, it is altered to "Let not your heart sorrow, and in the G. Song Coll., 1815, p. 60, to "Let not your heart be burdened now."

Let party names no mor [For Unity.] First pub. in the Col. of Anti. and Evans, 1764, 4 st. of 4 l, entituled "Christ signed B. B." It was also added in the (posthumous) Hymns, 1838, but with the title communion of Saints. In some collections with st. ii. "Among earth," and in others the st. changed to "Let another this only year". In its various forms it is it amongst Nonconformists, America.

Let saints on earth ti [voices] raise. J. Evans. [as the Prince of Peace.] Pub. in Burder's Col. of Hymns, 1845, 4 st. of 4 l, and headed "P. It is found in several modes as Spurgeon's O. O. H. Bk., Songs of G. & J., 1872, and others.

Let songs of praises fi Cotterill. [Whitsuntide.] P. in his Selection, 8th ed., 1819, of 6 l; and again, with his homely's Christian Psalms It is in C. U. in most English tracts, and sometimes reduced New Cong., 1859 and 1874.

Let such as would dwell. William Cameron. First appeared as No. 14 in the Draft Scottish Translations and Paraphrases, 1745, as a version of Eccles. vii. 2-6. In the public worship ed. in by the Church of Scotland st. i. was reversed. II. 1, 2 and II. 3, 4; and II. 3, 4 were begun "While others crow mirth, " II. 1, 2 of st. ii. being and II. 1, 3 of st. iii. altered. of the Text of Paraphrases, by W. Cameron (p. 300) Cameron. The revised text included in the United Pre-Porter's Selection, Glasgow other collcctions.

Let the world lume C. Wesley. [Burial.] Ap] Sac. Poems, 1742, in 6 st. vol. ii. p. 186). In the II st. iv.-vi. were given as faithful to His word;" and the form of the hymn has been another collections, and is still in C

Let there be light! 't Word. J. Montgomery.
Let us ask the important question.
J. Hart. [Pious].—Pub. in his Hymns, &c., 1790, No. 56, in two parts, the second being—Great High Priest, we view Thee stooping—and headed Faith and Repentance. Pt. 1, in 6 st. of 8 l., asks and answers the important question, "What is it to be a Christian?" And Pt. 2, in 3 st. of 8 l., is a Prayer based upon the answer given in Pt. 1. Both parts are in C. U., but the second ("Great High Priest, &c.") is by far the finer of the two, and is by far the more popular. It is in several collections in G. Britain and America. [J. J.]

Let us love, and sing, and wonder.
J. Newton. [Praise for Redeeming Love.]—Appeared in his Twenty Six Letters on Religious Subjects, by Omeron, 1774, in 6 st. of 6 l., and headed, "Praise for Redeeming Love." It was also given in the Gospel Magazine, May, 1774, and in the Olney Hymns, 1779, Bk. iii., No. 82. It is in C. U., in G. Britain and America, and sometimes in an abbreviated form. [J. J.]

Let us praise God this day. [The Annunciation.]—Included anonymously in Hymns for the Festivals and Saints' Days of the Church of England, Oxford, 1846. It was repeated, with the addition of a doxology, in Newton's Church Hymns, 1850, in Johnston's English Hymns, 1852, and other collections. The text of H. A. & M., 1875, is from Fawcett's Sel., 1847. In addition to the original, two altered forms of the text are in C. U.:—

1. Praise we the Lord this day. This slightly altered text was given in Murray's Hymnal, 1862; in the Salisbury H. Bk., 1871; in Kennedy's (with new doxology, 1843); the S. P. C. K. Church Hymns, 1871, &c. The last-named has Murray's text with the omission of st. 10.

2. O praise we the Lord this day. This text in the Hymnal, 1872, is somewhat freely altered, and is in limited use. [J. J.]

Let us sing the King Messiah. J. Ryland. [Praise to Christ as King.]—This fine paraphrase of Ps. xvi., in 7 st. of 6 l., is dated by Dr. Ryland's son "July 31st, 1790." [A. M.]

It appeared in Hymns Included for the Use of the United Congregations of Bristol at their Monthly Prayer Meetings for the Success of the Gospel at Home and Abroad, begun in 1797, Bristol, 1798. The Preface is dated Feb. 20, 1798, and signed by eight ministers of whom Dr. Ryland is first on the list. This hymn was given, with omissions, in the Bap.
Let Zion's Watchman all awake,

L. Peddle, in The Christian Observer, Oct. 21, 1738. This is frequently given as an original hymn, but from Peddle's own account, it is evidently a translation from another source. It is given in 5th ed. of 4th. W. C. M. S. 1740. This is a popular version, and the hymn was written for that purpose. It was first published in the Christian Observer, Oct. 21, 1738. It was also published in several other periodicals, and is found in several modern hymn-books.


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very greatly altered form of st. xii. 6., as No. 856, in the Berlin G. B., 1829; retaining little either from Liebich or Diterich. It is repeated in Bunsen's Versuch, 1833, No. 606, and the Württemberg G. B., 1842, No. 543. The tr. in C. U. from this form is:—

We, some, our hearts with gladness glowing.
A good tr. from the text of 1629, by Miss Cox, in her Sacred Hymns from the German, 1841, p. 199; repeated, abridged, in the American Unitarian
Hymn. for the Ch. of Christ, Boston, 1853, and in Archdeacon Potter's Cat., 1861.

Another tr. is:—"O Lord, Thy goodness we adore," by Lady E. Fortescue, 1843, p. 29.

4. Gott ist getreu! Sein Herz, sein Vaterland. Trust in God. 1768, p. 161, in 9 st. of 9 l., entitled, "The faithful God, 1 Cor. x. 13." It is a beautiful hymn, and has been specially appreciated in Württemberg, where it is found in the Württemberg G. B., 1791, No. 24 (1842, No. 45). Landmann, in Kold, viii. 416, says it was the favourite hymn of J. C. F. Steudel, Professor of Theology at Tübingen, who d. 1837; was sung by the Württemberg contingent at a field service near Toli, in August 1870, during the Franco-German War, &c. The trs. are:—

1. Our God is true! These He will ever foreseal.

2. My God is true! His heart, a Father's heart.
A good and full tr. by R. Maister, in his Lyra Domestica, 2nd Ser., 1864, p. 119; repeated, in full, in Reid's Prize Bk., 1872; and abridged in the Irl. Hym., 1871.

Self-surrender to God. 1768, p. 79, in 9 st. of 9 l. (11, 9 of each st. being "Hier ist mein Herr"), entitled, "Surrender of the heart to God," and suggested by Proverbs xxii. 26. Included, as No. 263, in the Berlin G. L. S., ed. 1863. Tr. as:

Here is my heart! my God I give it Thee.
A good tr., omitting st. iv., by Mrs. Findlater, in H. L. L., 1st Ser., 1854, p. 16 (1864, p. 21). Included, in full, in Boardman's Cdl., Philadelphia, U. S., 1861; Lyra Eucharistica, 1863 and 1864, &c. The trs. of st. i., ii., iii., reduced to 6 st., and beginning, "Here is my heart, I give it Thee," were included in the American Sabbath H. Bk., 1858; and, repeated, omitting st. iv., in the Christian H. Bk., Cincinnati, 1865.

1774, p. 204, in 12 st., entitled, "At the burial of a corpse." In the Bavarian G. B., 1854, No. 229, beginning "Nun bringen wir," Tr. as,

"This body, weary and distressed," by Dr. H. Harbaugh, in the German Reformed Churchin, June, 1863, p. 187.


Dearest Immanuel, Prince of the lowly.
A tr. of st. i.–iv., by M. W. Stryker, as No. 183 in his Christian Chorals, 1885.

LIEBSTER JESU du wirst kommen. [Advent.] Included in the Geistreiches G. B., Halle, 1697, p. 257, in 10 st. of 5 l. Repeated in Pforst's G. B., 1713 (ed. 1835, No. 561, ascribed to Christoph Pfeiffer, who was only born in 1880). The tr. in C. U. is:—

Jesus, Saviour, once again.
A good but rather free tr. of st. i.–iv., by Miss Dunn in her H. from the Ger., 1857, p. 47. Repeated in full in Dr. Pagenstecher's Cdl., 1864; and, omitting st. iii., in Curwen's Sabbath H. Bk., 1859.

Another tr. is:—"Precious Jesus: Thy returning," in the British Hymn, Oct. 1846, p. 344, and Bly's Prayer Bk., 1872, No. 228.

LIEBSTER JESU wir sind hier Deinem Worte nachzuleben. B. SCHMIDT. [Holy Baptism.] 1st pub. in his Heilige Flammen (ed. 1739, No. 115, p. 180, apparently first in the 3rd ed., 1706), in 7 st. of 6 l., entitled "Reasonable Reflections of the sponsors on their way with the child to Baptism." Included in many German collections, and recently as No. 462 in the Berlin G. L. S., ed. 1863. Tr. as:—

1. Jesus, Lord, Thy servants see.

2. Blessed Jesus, here we stand.
A good tr., omitting st. iv., by Miss Winkworth in her Sacred Hymns from the Ger., 1841, p. 63 (1844, p. 73). This version was sung, April 27, 1863, at the baptism of the Princess Victoria of Hesse at Windsor Castle.

3. Blessed Jesus, we are here.
A good tr., omitting st. iv., by Dr. Kennedy, as No. 294 in his Hymn. Christians., 1863.

4. Blessed Lord, Thy servants see.
This is No. 196 in Dr. Alton's Suppl. Hymns, 1868, and consists of trs. of st. i., ii., altered from Miss Cox, and of st. vii., altered from Miss Winkworth. Repeated in Dr. Dale's Eng. H. Bk., 1875; Horder's Cong. Hym. 1884, &c.

5. Dearest Jesus! we are here.
On Thy tender grace relying.
In full, by Dr. M. Levy, as No. 222 in the Ohio Lutheran Hym., 1889.

Other trs. are:—(1) "O blessed Saviour! here we meet," by Lady E. Fortescue, 1843, p. 29. 2) "According to Thy Gospel, we," by Dr. G. Walker, 1860, p. 34. (3) "Following Thy words of grace," as No. 94 in the Moravian H. Bk., 1866.

LIFE IS THE TIME 675

Life is the time to serve the Lord.
I. Watts. [Life for God.] 1st pub. in his Hym. & S. Songs, 1st ed., 1707, and again in the 2nd ed., 1709, Bk. I, No. 86, in 6 st. of 4 l., and headed "Life the Day of Grace and Hope." It is found in a few modern collections. In the authorized issue of the Scottish

2 X 2
The dedication of a bell
Written by J. M. Neale.

The strain of high thanksgiving
Written by J. Ellerton.

Lift up your heads, ye gates of brass
Written by J. Montgomery.

Light of life, seraphic Fire
Written by C. Wesley.

Light of life so softly at Bonar.

Light of the lonely pilgrim
Written by Sir E. Denny.

Light of the world that blesses
Written by Cecil F. Alexander.

Light of those whose dying
Written by C. Wesley.

Like the first disciples strange, glad hour
Written by G. I. Communion.

Lindemann, Johann
Born in 1550. He attended the University of Wittenberg and graduated M.A. at Jena. He
LINQUENT TECTA MAGI

become cantor at Gotha in 1571 or 1572, and
retired from this post, on a pension, in 1631.
In 1634 he was a member of the new Council
at Gotha. The date of his death is unknown.
(Musik des Schönen, 1878, p. 73; Ms. from Superintend. Dr. Otto Dreyer, of
Gotha, &c. The extant register of births at
Gotha only goes back to 1590, that of deaths
only to 1628.)

Lindemann's Erfahrungen aus dem Leben Gott. are said to have been pub. at Erfurt, 1804 and 1806. The ed. of 1808
(Royal Library, Berlin) is entitled Anmerkungen zu den Erfahrungen; das ist, in 2 volumes, and goes
under the title of Lebensweisheiten, and the
second volume, 1794, is a new edition.

He is there described as a
Cantor and musician to the churches and schools
at Gotha. Whether he is the author of the words of any
of these pieces is not certain. Nor is it even clear that
he was the composer of the melodies; but it is evident
that he must have arranged and harmonised them. The
two best known of these pieces are "Jesu, wach et um
weinend" (Jn. 3, in 3 st. et), and "Unser
Schatz, der auf dem
tod" (Jn. 3, in 4 st. et), and last, "In
unsrer
tod" (Jn. 3, in 5 st. et), and last, "In

ENTITIES:
- Gotha
- Erfurt
- Jn. 3
- Unser Schatz
- Unser Tod

LITANIES, METRICAL

1. The form in
which Metrical Litanies are given in
the hymn-books now in use, is of modern
growth. Several hymns with refrains are found in some
of the older collections, as "in the hour of my
distress," by Herrick; "Lord of mercy
and of might," by Bp. Heber; "Saviour,
when in dust to Thee," by Sir R. Grant; "By
Thy birth, o Lord of all," by Mrs. Harriet
Mozley; "Jesus, Lord of life and glory," by
J. C. Furniss, and a few others. These
however, were usually iterated not as Metrical
Litanies, but as hymns, and as such were
embodied in the collections.

2. The Metrical Litanies of the modern
hymn-books began in 1834 with one or two
in rhytmical prose on the Childhood and
Passion of Jesus, one of the first, if not the
first, being No. 63 below. By slow degrees
these have been increased, written mainly in
rhythm in metre, the first being No. 21 below,
until provision has been made for most of the
Fasts and Festivals of the Church. In a few
instances, as noted hereafter, they are
published as separate works from the hymn-books.
The usual practice, however, is to give them
as a separate division or section of the hymnal.

3. Amongst the earliest writers of Metrical
Litanies were Dr. P. G. Larke, Dr. Littledale,
and G. Moult; and amongst the later Bp.
H. E. Bickersteth, Sir W. H. Baker, and
T. R. Pulford.

4. In arranging the Metrical Litanies for
reference great difficulty is presented in their
sameness, and the habit which some authors
and compilers have of beginning several
Litanies with the same stanza. Another difficulty
is created by compilers of hymnals breaking the Litany into parts which differ from those adopted by the authors. In the following list of Metrical Litanyes these difficulties have been kept in view:—

1. All our sins and their wages. Lent. By E. V. in Mrs. Brock’s Children’s H. Bk., 1861.
2. Bread of Life, the angels’ Food. Holy Communion. By B. G. Littlebridge in the People’s H., 1847, No. 250.
3. By the word to Mary given. The Birth of Jesus. In the Hymnary, 1832, this is given as “By the angel’s word of love.”
4. By the name which Thou didst take. The Childhood of Jesus.
5. By the blood that flow’d from Thee. The Passion of Jesus.
6. By the first bright Easter-day. The Resurrection of Jesus. Nos. 3-6 are by F. W. Faber in his Hymns, 1867, and the Roman Catholic Hymn, for the Year, &c.
7. By the prayer that Jesus made. For Unity. In the Eucharistic Hymnal, 1877.
12. Father, from Thy throne on high. For Little Children. By Mrs. Sarah A. Brock in Mrs. Carey Brock’s Children’s H. Bk., 1861.
17. God the Father, hear our cry. Lent. In the Eucharistic Hymnal, 1877.
24. Great, mysterious Trinity. For all Times. T. B. Pollock.
33. Jesus, dwelling here below, Life of our Lord. T. B. Pollock.
34. Jesus, from a throne on high. For Children. T. B. Pollock.
40. Jesus, Saviour, over all. For His Life. By R. F. Littlebridge, in H. A. & M., 1875, in People’s H., No. 593.
41. Jesus, Saviour, hear me call. Scottish Hymnal, 1844.
43. Jesus, Son of the living God. In the Ch. Extension Association’s Hymn.
44. Jesus, we are far away. Lent. Ti. Jesus. T. B. Pollock in H. A. & M.
47. Jesus, with Thy Church abide. By T. B. Pollock and others in H. A. & M.
49. Light that from the dark abyss Light of the World. By E. B. Birks, Camp, 1874.
50. Lord have mercy, Pity take. Ti. Jesus. T. B. Pollock.
51. My sins have taken such an hold. By J. S. B. Morrell.
52. My sin, my sin, O God, my sin. B. Morrell.
55. Pity us, heaven Father. J. S. B. Morrell.
56. Raise, Jesus, Thee we greet. Lent. And Ascension. By V. Hutton in Mrs. Brock’s Children’s H. Bk., 1861. Sometimes Lord, enthroned on high.”
57. Raise, Lord, enthroned on high. G. Moutrier, in his Primer, 1864, I.
59. Son of God, for man decreed. Word. By T. B. Pollock in H. A. & M.
60. Spirit blest, who art adored. T. B. Pollock.
63. Word Eternal, Uncreate. As printed in R. Collins’s Hymns for Music and again in the 1842 Appendix to the Bp.
64. Word made Flesh, Emmanuel. Eucharistic Hymnal, 1877.
65. When my feet have wandered. B. Morrell.

3. In many instances the order in this list is those of the several Litanyes. This was the main great majority of the Litanyes hymn-books with the Innocent Trinity. “God the Father, God the Son, God the Holy Ghost.” For the listing of the parts of Litanyes elided, nor are the first lines of the “Seven Words on the Cross” of parts 2-4 of the “Four (see No. 37).”

6. The Litanyes attributed to Baker appeared in H. A. & M. Hutton, in a Supplement to the old, pub. by him in 1875: W. P. & Hymn, for the Church, 13, first on broadsheets, then in the People’s H., 1867;
LITTLE CHILDREN, DWELL

Little children, dwell in love. H. Alfred. [St. John the Evangelist.] First appeared in his Hymns for the Sundays and Festivals throughout the Year, 1836 (see: The Life) in 4 st. of 4 l. In 1844 it was included in his Ps. & Hymns, No. 15, and marked, in error, as published therein for the first time. It is found in his Year of Praise, 1867; and in his Poetical Works, in the 8th ed. of which, 1868, it is dated 1855. It has passed into a few hymnals only.

[4. J.]

Little drops of water. [Importance of Little Things.] The original of this hymn, by Dr. C. Brewer, was first pub. in Reading and Spelling, 1848, in 8 st. of 4 l. Subsequently it reappeared in a very much altered and improved form in the American Journal of Missionary Magazine, also in 8 st. From that magazine it was copied into Hymns and Sacred Songs, pub. at Manchester by Fletcher and Tubbs, 1855, and from that collection it has passed into numerous children's hymnals in the United Kingdom. Where the version found in the greatest number of collections is compared with the original it is found that the leading thought of the hymn and the first stanza are all that remain of that first published by Dr. Brewer, thus:

Dr. Brewer, 1848.

1. Little drops of water,
Little grains of sand,
Make the mighty ocean,
Make the beautiful land.

2. Strain by strain the wavy stream,
Pours its easy west,
Leaf by leaf the forest stands in verdure.

3. Letter after letter,
Words and books are made;
Little and by little
Mountains level laid.

4. Drop by drop is iron
Worn in time away,
Perseverance, patience,
Ever win their way.

5. Every finished labour
Once did but begin;
Try and go on trying,
That's the way to win.

The somewhat unfinished American text was extensively adopted to 1876, when H. Bickersteth, in the revised edition of his Hymns, comp. made it more complete by adding:

6. Little ones in glory
Swell the angels' song,
Make us meet, dear parents,
For their holy throng.

This last thought was taken up by Prebendary Thring, and in his Collection, 1880-92, was thus elaborated:

Little children's angels,
Happy in the sky,
See their Heavenly Father
On his throne in high.

Glory then for ever
Be to Father, Son
With the Holy Spirit
Blessed Three in One.

In this manner has been built up a very pleasing and popular children's hymn out of a short poem of no interest or merit save its one idea of the power of little things. [J. J.]

Littledale, Richard Frederick, L.L.D., D.C.L., F.S.A., of John Richard Littledale, merchant, was b. at Dublin on the 16th of Sept., 1838, and was educated at Belvedere House Seminary, and Trinity College, Dublin. His University career was distinguished. In 1852 he became an University Scholar; in 1854 he was First Class in Classics and Gold Medallist; in 1856 he won the Berkeley gold medal (for Greek), and other honours. He graduated B.A., 1855, M.A., 1858, L.L.D., 1859, and D.C.L. at Oxford, 1862. Taking Holy Orders in 1856, he was Curate of St. Matthew's, in Thorpe Hamlet, Norwich, from 1836 to 1857, and of St. Mary the Virgin, St. John's Hall, London, from 1857 to 1861. Through ill-health he retired from parochial work in 1861, and devoted himself to literature. Dr. Littledale's publications amount to about fifty in all, and embrace Theological, Historical, Liturgical, and Hymnological subjects chiefly. His prose works include:

1. Application of Colour to the Decoration of Churches, 1857;
2. Religious Communion of Women in the Early Church, 1863;
3. Orthodox Ritual in the Church of England, 1861;
5. Commentary on the Song of Songs, 1860;
6. The Psalter of the Church of Rome, 1870-84;
7. Plain Hymns and Psalms, against joining the Church of Rome, 1869, (a) Short History of the Council of Trent; and several articles in the Encyclopaedia Brit., 1852-90. His contributions to periodical literature have been also extensive and valuable.

Dr. Littledale's Liturgical, Devotional, and Hymnological works include:

1. Services of the Holy Eastern Church, in the original Greek, with translation into English, Notes, &c., 1853;
2. Orders for Christmas and Other Services, 1863;
3. The Priest's Prayer Book, with hymns, 1864, and with Bishop's Litany, 1878;
4. The People's Hymnal, 1861; (a) The Children's Catechism;
5. A Doctrinal Hymnary, 1856;
6. The Holy Orders and Translations, 1860-80;
7. Children of the Church: being The Stations of the Cross in metre for Singing, 1872;
8. The Christian Psalms, 1871;
9. The Silver Manual, 1865-77. He was joint Editor of Nos. 3, 4, 5, 6, 7, with the Rev. J. E. Vaux, and of No. 8, with Dr. Nott.

In addition to a large number of hymns, original and translated, in the above works, Dr. Littledale has also directly contributed original and translated hymns to:

1. Lyra Exegetica, 1863;
2. Lyra Mysica, 1844;
3. Lyra Mystica, 1861;
4. The Exegetical Hymnal, 1872;
5. The Roman Hymnary in English, 1878;
6. The Holy Hymnary, 1861;
7. The Catechis of the Church; (b) to the Night Hours of the Church; (c) to the The Holy Hymnal (Kent's Scottish), 1878; and (d) to The Church Times, The Guardian, &c., &c.

Dr. Littledale's Hymnological works in verse consist of translations of Danish, Swedish, Greek, Latin, Syrian, German, and Italian hymns, together with original Carol, Hymnus, and Metrical Litanies. His translations are annotated elsewhere in this Dictionary (see Index to Authors and Translators); his Carol under
Carols; and his Metrical Litany under Litanies. Metrical. His original hymns remain to be noted. These include the following:—

i. In the Priest's Prayer Book, 1861:—
2. Christ, on Whose Face the soldiers. Passiontide.
3. Christ, Who has for sinners suffered Passiontide.
4. God the Father, from on high. For the Sick.
8. O Lord, to Whom the spirits live. All Souls.
9. The clouds of sorrow hang upon mine eyes. For the Mourning.

ii. In the People's Hymnal, 1867:—
10. Christ, our song a lift to Thee. R.V.M.
14. Eternal Shepherd, God most high. Fugacity of a See or Parish.
18. I believe in God the Father. The Creed.
In the Church Times, May 16, 1863.
22. Lord, Whose goodness is ever sure. In time of Plague.
23. Now the sun is in the skies. Morning. In the Church Times, Jan. 27, 1866.
24. O God, of mercy, God of love. For Rain.
25. O God, Whose Saviour is in Thee. For Rain.
27. O sing to the Lord, Whose bountiful hand.
Thanksgiving for Rain.
28. Set upon Sion's wall. Sabbath Day.
30. The flight is over, the crown is won. Burial of a Sister of Mercy.
31. The wintry time hath ended. Thanksgiving for Fair Weather.
32. We are marching through the desert. Processional.
33. When the day hath come at last. The Judgment.

In addition to these, a few of the more widely used of Dr. Littledale's original hymns, as "From hidden source arising," and others, are annotated under their respective first lines. In the People's H., 1867, Dr. Littledale adopted the following signatures:—

A. L. P., i.e., A London Priest.
B. i.e., An initial of a former address.
C. i.e., The initials of a former address.
D. i.e., Dr. Littledale.
E. i.e., Frederick.
F. i.e., Frederick Richard.
G. i.e., Littledale.
P. i.e., Priest of the Church of England.
P. i.e., Priest's Prayer Book.

Taken as a whole, Dr. Littledale's trio from the seven languages named above are characterized by general faithfulness to the original, great simplicity of diction, good metre, smooth rhythm, and deep earnestness. His original compositions are usually on special subjects, for which, at the time they were written, there were few hymns, and are marked by the same excellent features of a good hymn as his translations. His main object throughout is to teach through Praise and Prayer. [J. J.]

Live, our Eternal Priest [Holy Communion.] 1st pub. in
Lord's Supper by J. & C. W. at 6 l. (P. Works, 1858–72, v)
In its original form it is not in but as altered to "Hail, Thou E.
it was given in the Hymnary
at, st. ii. being omitted, an
changed as to constitute almost

Livermore, Abiel Abbot.
graduated at Harvard in Arts.
D. vity, 1836. The latter are
dained as a Unitarian Ministe.
 Pastor at Keene, New Hampshi.
renvi, 1860; Yonkers, New Y.
1863 he removed to Meadville,
as the President of the Theol.
Dr. Livermore is the author of
and was the chief editor of the
oral Association's Christian
one of the most widely circu.
able of American Unitarian e.
that collection he contributed
breathing round" (Holy Comm
has passed into several collect
Martineau's Hymns, &c., 1873.

Livermore, Sarah Whit.
A. Livermore (q. v.) was b. at
Hampshire, July 20, 1789, and
3, 1874, having spent most of
Teacher. Two hymns were e.
to the Cheshire P. A.'s Ch
44. —(1) Glory to God! and
Christmas. (2) Our pilgrim e.
Missions. She wrote m
which two are given in Pattn
Songs of the Liberal Faith, 187

Lloyd, William Freem
Uley, Gloucestershire, Dec. 22,
grew up he took great int
school work, and was engage
both at Oxford and at London
was appointed one of the Sec
Sunday School Union. He as
nected with the Religious T
1846. Miller (to whom we at
these details) says in his Sing
the Church, 1865, p. 419:—

"He commenced the Sunday Schol
was conducted for years the Ch
the Weekly Reader, and suggested t
large number of books for children an
literary productions were vario
useful books for Sunday School use;
and numerous tracts. He was als
composition and revision."
LO! AT NOON TIS SUDDEN

3. My [our] times are in Thine hand. My God, I wish them there. Resignation. (182.)
4. When is the time of spring? Spring.
5. Wait, my soul, upon the Lord. In Affliction.

(182.)

The date given above, 1835, is from Spurgeon's "O. O. H. Bk., 1886," and was supplied by D. Sedgwick. We have no other authority for that date. The earliest we can find is No. 3, which is in Hymns for the Poor of the Flock, 1838. That hymn is very popular.

[J. J.]

LO! at noon 'tis sudden night. Ann Gilbert, née Taylor. [Good Friday.] From Hymns for Infant Minds, 1819, No. 25, in 6 st. of 6 L., and entitled "Jesus Christ came into the world to save sinners" (ed. 1863, p. 53). This is a kindred hymn to her "Jesus, Who lived above the sky," and is quoted in her Memorials, 1871, as an example of beautiful simplicity and accuracy (vol. 1, p. 224). It has attained to a good position among hymns of established worth, is in extensive use, and is one of the most popular of Mrs. Gilbert's compositions. (J. J.)

LO! He comes with clouds descending. Once for favour'd sinners slain.

[The Second Advent.] The hymn in modern collections which opens with these lines is a cento of a somewhat complicated character, and will need, for clearness and accuracy, the reproduction of the original text of several hymns.

1. The first form of the hymn is by John Cennick. There is evidence to show that it was sung by the congregation of the Moravian Chapel, in Dublin, on April 20, 1750; but the earliest printed text known appeared in the fifth (1752) ed. of Cennick's Collection of Sacred Hymns, &c., Dublin, [Samuel] Powell, and is as follows:—

[1] "Lo! He comes, countless trumpe
tons Blow before his bloody sign!'
'Midst ten thousand saints and angels,
See the Crucified rise.

Alleluia!

Welcome, welcome bleeding Lamb!"

[2] "Now His merits by the harpers,
'Three' the eternal deeps resounds
Now resounding shine His nail-prints,
Every eye shall see His wounds:
They who pierced Him,
Shall at His appearing wait.

[3] "Every island, sea, and mountain,
Heav'n and earth shall flee away;
All who hate Him must, ashamed,
Hear the trumpet proclaim his day;
Come to judgment;

Stand before the Son of Man!"

[4] "All who love Him view His glory,
Shining in His bruised face.
His dear Person on the rainbow,
Now His people's bread shall raise:
Happy mourners:
Now on clouds He comes! He comes!

[5] "Now redemption long expected,
Now, in solemn pomp appear;
All Him people, once despised,
Now shall meet Him in the air:
Alleluia!

Now the promised kingdom's come!"

[6] "View Him smiling, now determined
Every will to destroy:
All the nations now shall sing Him
Songs of everlasting joy!

Alleluia! come Lord, come!"

2. The next form is by Charles Wesley. In 1758 was published the Hymns of Intercession for All

Mankind, a tract of 40 hymns. (P. Works, 1868-72, vi. 143.) Of these there were three in the same metre, viz.:—

xxviii. "Rise, ye dearly purchased sinners."
xxix. "Lo! He comes with clouds descending."

The original text of the second of these two hymns is as follows:—

"1. Lo! He comes with clouds descending.
Once for favour'd sinners slain:
Ten thousand, thousand Saints attending,
Swell the triumph of His train:
Hallelujah,

God appears, on earth to reign!

2. Every eye shall now behold Him,
Kneel'd in dreadful majesty,
Those who set at naught and sold Him,
Pier'd, and nail'd Him to the tree,
Deeply wailing

Shall the true Messiah see.

3. The dear tokens of his passion
Still His darling head retains,
Cause of endless admiration
To his ransomed worshippers;

Gaze we on these glorious scars!

4. Ye, Amen! let all adore Thee
High on thine eternal throne;
Saviour, take the power and glory,
Claim the kingdom for thine own:
Jehovah, come down."

3. The third form of the text is really the first form of the modern cento. It was given by M. Maden in his Coll. of Ps. &c., 1760, No. 42. The text, with Maden's alterations in italics, is as follows:—

From "Lo! He comes with Clouds descending.
Wesley. Once for favour'd sinners slain:
Those who set at naught and sold Him,
Pier'd, and nail'd Him to the Tree,
Deeply wailing

Shall the true Messiah see.

From "Every Island, sea, and Mountain,
Churich. Heav'n and earth shall flee away;
All who hate Him must, confessed,
Hear the trumpet proclaim the day:
Come to judgment;

Come to Judgment; come away."

From "Now Redemption long expected,
Churich. See! in solemn pomp appear;
All His Enemies, by Man rejected,
Now shall meet Him in the Air:
Hallelujah!

See the day of God appear!

From Answer thine own Bride and Spirit,
Wesley. Hasten, Lord, the general doom!
Hymn No. The New Heav'n and Earth inherit,
excised. Take Thy going-exiting Home,
as above.
All Creations
Travails: groans: and bids thee come.

From "Ye! Amen! Let all adore Thee,
Wesley. High on thine eternal throne;
Saviour, take the power and glory;
Claim the kingdom for thine own:

Come quickly:
Churich. Hallelujah! come, Lord, come!"

4. This cento, with the omission of st. v.
came into general use, and was rarely altered until after 1830, when Hall, in his Mitre H. Bk., 1836, and others, began to tamper with the text. Several editors were assiduous in making their alterations and changes in the
text through T. Oliver's hymn, "Come, Immortal King of Glory" (q.v.), first pub. in 20 ste. without date; and then in 36 ste. in 1763.

The fourth st. of the 1763 text reads:

"Lo! He comes with clouds descending;
Hark! the trumpet of God is blown;
And th'archangel's voice attending,
Make the high procession known,
Sons of Adam,
Rise and stand before your God."

A cento from this hymn, and beginning with this stanza, is given in Lord Selborne's Book of Praise, 1862. Either from the original, or from Lord Selborne's cento, several lines by Oliver are interwoven in some modern collections with Mudan's cento of 1760, as in Thring's Coll., 1862, where in st. iv. lines 3, 4 are from Oliver's st. xxx.

5. The alterations which are found in the Mudan cento in modern hymn-books are very numerous, and range from a single word to several lines. Of these altered versions more than twenty exist in the hymn-books now in C. U. in English-speaking countries. These alterations have not been made to suit any special school of thought, and in most cases they weaken, instead of strengthening the hymn. They can easily be detected by comparing any text with those given above.

6. Amongst the imitations of this hymn that are in C. U. we have "Lo! He comes with clouds descending," with st. ii., beginning "See the universe in motion." This imitation embodies a great many lines from Wesley's text. It is by M. Bridges, and was pub. in his Hymns of the Church, 1843, in 5 st. In 1855 it was printed in H. W. Beecher's Plymouth Pulpit, with the omission of st. iv., and attributed to Bridges in error. A second imitation is: "Lo! He comes with pomp victorious." This is given anonymously in the 1876 ed. of E. Harland's Church Psalter and Hymnal.

7. The Cennick-Wesley cento (Mudan's) is one of the most popular hymns in the English language, and is in extensive use in all English-speaking countries. It has also been translated into many languages. The tr. into Latin, "Nubes ventos et descendit," by the Rev. C. B. Pearson in his Latin Texts of English Hymns, 1862, p. 19, is from Wesley's text, with the addition of Cennick's st. iv.

8. The history of the tune "Oliver's" in its original form, and also in its recast form as "Helmley," both of which are inseparably associated with this hymn, is given by Major Crawford in Grove's Dictionary of Music, vol. ii. p. 161. It appears from this article that Thomas Oliver (who is named above, and is the author of the popular hymn "The God of Abraham praise") constructed a tune partly out of a concert-room song, beginning "Guardian angels, now protect me," and the same was published in Wesley's Select Hymns and Tunes Annotated, 1765, under the title "Oliver's." In 1769 it was restyled by M. Mudan, and published under the name of "Helmley," in his Collection of Hymn and Psalm Tunes. Four years afterwards a burlesque called The Golden Pippin (1769) was produced in London, and failed. In 1776 it was revived in a shortened form, and one of the actresses, Miss Catley, introduced into it the melody of "Guardian angels," adapted to the words of the burlesque. Although there is no indication of this in the books, it is most likely that Miss Catley, for the purpose out of the then prevailing musical fashion, and thus to "Miss Catley's Hornpipe," the tune out of the tune. (See Major article in the Dict. of Music, for music together with the music in its original form.

Lo! I come with joy to do
[For Men in Business.] Pub. in that Seek, and those that Have 1747, in 6 st. of 8 1, and headed "Never, in Worldly Business" (P. 72, vol. iv. p. 211). It is in the following form:

1. Lo! I come with joy to do
This day. H. R., 1746, No. 316, and has several collections in G. Britain and this st. iv. is usually omitted.

2. Behold I come with joy to do
Meth. Episco. Hymns, 1849, and other tunes. This is st. i., ii., and iv., slight alteration in st. iv.

3. Since I've known a Saviour's Name
or Burying in error. A second imitation is:
Lo! He comes with pomp victorious. This is given anonymously in the 1876 ed. of E. Harland's Church Psalter and Hymnal.

Lo in the latter last of é
J. Ogilvie. [Advent.] First ap 62 in the Draft Scottish Translations for 1781 in 14 st. of 4 1 of 2 Peter iii. 3-14, and again altered, in the public worship same issued in that year by Scotland and still in use. In Trs. and Paraphs. marked "daughter of W. Cameron (q.v.) is ascribed to J. Ogilvie. In use as one of the Scottish Trs. is found in the following forms:

1. Lo in the latter days beheld
Harrad's Ch. Psalter & Hymnal, in

2. Lo in the last of days beheld
Harrad's Ch. Psalter & Hymnal, in

3. Though now, ye just the time
In Porter's Selection, Glasgow, 1853.

4. When rest the sons of men
In the Paraphrases and Hymns of 1752
by Miss J. E. Leeson, Ogilvie considerably altered, reduced to 8 into two parts:

1. Lo in the last of days fore
2. With Thee, creating Lord

Lo the Feast is spread
Alford. [Holy Communion.] Ps. & Hymns, 1844, No. 92, i and again in his Year of Ps 152. It has passed into several both in G. Britain and America.

Lo, the storms of life are
H. Alford. [Epiphany.] A Ps. & Hymn, 1844, No. 23, in

Lo, the storms of life are
Lo, what a glorious sight

is appointed for the 4th Sun after the Epiphany, and is based upon the Gospel of that day. It was repeated in his Year of Praise, 1847, No. 48, and in various editions of his Psalms. It is in extensive use. [J. J.]

Lo, what a glorious sight appears. I. Watts. [The Kingdom of Christ.] 1st pub. in his Hymn A. S. Songs, 1707, as a paraphrase of Isa. xii. 1-4, in 6 st. of 4 l. (2nd ed. 1709, Bk. 1, No. 21). It was composed by Watts for the Society for the Propagation of the Gospel in Foreign Parts. It is in C. U. in G. Britain and America. The most popular hymn with the opening line is, however, a tune compiled from it and Watts's "We'll stand the test of God's command," Hymn A. S. Songs, 1709, Bk. 1, No. 43), which is in No. 57 of the Scottish Translations and Paraphrases of 1781. In the Draft Tr. & Paraph. 1745, No. 38, the cento was thus given:

St. vi., from Watts, No. 21, as above.
St. viii., from Watts, No. 44, as above.
St. xiii., from Watts, No. 21, as above.

In the authorized Tr. and Paraph. of 1781, this text was repeated with slight alterations, and has been in C. U. in Scotland and elsewhere to the present time. From the markings by the eldest daughter of W. Cameron (p. 44), we gather that the authorized Scottish text of 1781 was arranged and altered by Cameron. It should be designated I. Watts, 1707-9, Scottish Tr. & Paraph. 1745, and W. Cameron, 1781. In Miss Jane E. Lees's Paraph. & Hymns, 1833, the Scottish cento is re-arranged as a hymn in 4 st., beginning "From heaven, the glorious city comes." [J. J.]

Lobet den Herren, denn er ist sehr freundlich. [Grace after Meat.] Founded on Ps. cxlviii. 3, Bode, p. 516, cites this as in the Ludwig Schloßchoral zu Torquay, printed at Leipzig, 1565, where it has 9 st. of 4 l., and is printed after the instruction on the First Commandment. Weckermann, p. 226, quotes it from a Nürnberg broadside a.d. 1560 (Zwey Schönegeistliche Lieder), and from the Leipzig G. B. 1582, in 7 st., and this form is in the U. L., 1851, No. 499. The only tr. in C. U. is noted under "Lobet den Herren alle die ihm dienen." (see p. 411, fo.)

Lobwasser, Ambrosius, b. of Fabian, Lobwasser, inspector of mines at Schneeberg, Saxons, was b. at Selbeneberg, April 4, 1550. After studying law at Leipzig (1545) he returned there as University tutor until 1550. After acting as travelling tutor, he was appointed in 1557 Ruth and Chancellor at Meissen, and in 1562 made a tour in Italy, and received the degree of LL.D. from the University of Bologna. He was finally appointed in 1563 by Duke Albrecht of Prussia as professor of law and now at the High Court of Justice at Königskerberg. He d. at Königsberg Nov. 27, 1585 (Koch, ii. 384-401, &c.).

The principal poetical work was his version of the Psalter, which is noted under Psalters, German, p. 1, fo. 100. He has been translated into English in recent times, viz.: The Knecht des Herren all zugleich. [Pr. cxxviv.] The original is Leibniz's version of the Psalms, "On the services of the Highest," which first appeared in his Vierzehn-quadamantische Gedichte, Leipzig, 1651. Lobwasser's version is in his Psalter des königlichen Prophan-Preachers, Leipzig, 1653 (not passed), in 3 st. of 4 l., entitled "He encourages the people to fulfill their calling diligently, and assures them that God will grant them his grace." To an

Ye servants of the Lord, who stand. In full, by Miss
Long have I labored
C. Wesley. [Hymnary.] 1st & Sec. Poems, 1742, in 10 st. second of two hymns, "After Sin" (P. Works, 1803-72, vol. / the Wes. H. Bk., 1780, st. vi. given as No. 208, "Jesus, to fly." This has been repeated kichur. Sometimes as "Jesus, I can fly," and again as "Jes. Thee, I fly," as in Dr. Alex. H. Bk., 1849 and 1865.

Long have I (we) sat sound. J. Watts. [Unfruitful. in the 2nd ed. of his Hys. and Bk. ii., No. 165, in 6 st. of 4", "Unfruitfulness, Ignorance, at Affections." It was repeated Ps. & Hys., pub. at Charle. Whittel's Ps. & Hys., 1758; Hys., 1760, and others of the 6 sound also in a large number of works here. In G. Britain an unusually in a slightly altered t. as, "Long have we a sound." Another and somewhat rrangement of the text is "Long the joyful sound." This is in G. & G., 1872, Common P. many others.

Long have I seemed t
Lord. C. Wesley. [Formal Re during the disputes between the Moravians concerning Ant Perfectionism. Dr. Jackson's controversy in his Memoirs of C. V ed., 1848, p. 98.) Thus:—

"Mother was the most active an agitating the errors by which w. contended that there are no degree those who have not the full and was the divine favour, whatever they have no faith at all. Another tone and defended was, that till men have to use any of the means of grace, in the Scriptures, attending the ministers receiving the Holy Communion, the rather injurious than beneficic, till vital faith... The fine hymn on C and beginning.

"Still for thy loving-kindn
1 In Thy temple wait," was written by Mr. C. Wesley at 1 as an antidote to the mischievous prevalent.

Long have I seemed to
W. Hammond. [Death and, 1st pub. in his Pr., Hys. and 1745. p. 97, in 13 st. of 4. L. at

Long did I toil and know no earthly rest.
H. F. Lyte. [Peace in Jesus.] Appeared in his Poems chiefly Religious, 1833, p. 76, in 6 st. of 6 l. It combines unwavering confidence with plaintive sweetness, and is one of his most touching efforts. Its use is extensive; but usually two or three are omitted. Orig. text in Ly p. 377.

Logau, Friedrich von, was b. in June, 1604, at Brezina, near Nippon, in Nilesa, and became in 1644 Kanzlerenrath in the service of the Dukes of Siles. In 1652 he returned with Duke Ludwig to Liegnitz as his Regierungsrah, and d. at Liegnitz, July 24, 1655.

He was one of the best German poets of his time (admitted a member of the Palm Order in 1644), and especially distinguished as a writer of elegiacs and aphorisms. These were first pub. in 1629. The ed. Brussel, 1654, was entitled Salomon von Godesalz, oder der scheidende Münster. A complete ed. was issued by the Stuttgart Library Society in 1872 (vol. 113 of their publication), and written by H. Elster (Leipzig, 1870), and modernized by K. Simrock (Stuttgart, 1874), and L. H. Fischer (Leipzig, 1878). A few have been tr. by H. W. Longfellow, and of these the two best known, with one or two more tr. by herself, are included in Miss Winfield's Christian Songs, 1880, pp. 239-233.

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LONGFELLOW, HENRY W.
so shall we ever be with the Lord." In this
text form it is not in common use. A cento
therefrom, "Lord, if on earth the thought of
Thee," is given in the S. P. C. K. Church
Hymn., 1871, No. 417. It is composed of sta.
tions, iv., ix. and xii., all more or less altered.

[J. J.]

Longfellow, Henry Wadsworth,
D.C.L., was b. at Portland, Maine, Feb. 27,
1807, and graduated at Bowdoin Collage, 1825.
After residing in Europe for four years to
qualify for the Chair of Modern Languages in
that College, he entered upon the duties of the
same. In 1835 he removed to Harvard, on
his election as Professor of Modern Languages
and Belles-Lettres. He retained that
Professorship to 1854. His literary reputation
is great, and his writings are numerous and
well known. His poems, many of which are
as household words in all English-speaking
countries, display much learning and great
poetic power. A few of these poems and por-
tions of others have come into C. U. as hymns,
but a hymn-writer in the strict sense of that
term he was not and never claimed to be.
Hymns in C. U. as hymns include:

1. Also, how poor and little worth. Life a
Race. Tr. from the Spanish of Don Jorge
Manrique (d. 1479), in Longfellow's Poetry of
Spain, 1833.

2. All is of God; if He but wake His hand.
God All and in All. From his poem "The Two
Angels," pub. in his Birds of Passage, 1858. It
is in the Boston Hymn. of the Spirit, 1864, &c.

From his Miscellaneous Poems, 1841, into G. W.
Conder's 1874 Appendix to the Leeds H. B. 4th

4. Christ to the young man said. "Yet one thing
more." Ordination. Written for his brother's
(S. Longfellow) ordination in 1848, and pub. in
Seaside and Friends, 1851. It was given in
an altered form as "The Saviour said, yet one
thing more," in H. W. Beecher's Plymouth Colle.,
1855.

5. Down the dark future through long genera-
tions. Peace. This, the closing part of his
poem on "The Arsenal at Springfield," pub. in
his Belfry of Bennes, &c., 1845, was given in
A Book of Hymns, 1848, and repeated in several
collections.

from the German (see Sails).

7. Tell me not in mournful numbers. Psalm of
Life. Pub. in his Voices of the Night, 1839, as
"A Psalm of Life: What the heart of the Young
Man said to the Psalmist." It is given in
several hymnals in G. Britain and America.
In some collections it begins with st. ix., "Life is
real! Life is earnest."

The universal esteem in which Longfellow
was held as a poet and a man was marked in
a special manner by his bust being placed in
that temple of honour, Westminster Abbey.

[F. M. B.]

Longfellow, Samuel, m.a., brother of the
Poet, was b. at Portland, Maine, June 18,
1819, and educated at Harvard, where he
graduated in Arts in 1839, and in Theology
in 1846. On receiving ordination as an Unit-
arian Minister, he became Pastor at Tall
River, Massachusetts, 1846; at Brooklyn, 1853;
and at Germantown, Pennsylvania, 1860. In
1846 he edited, with the Rev. S. Johnson
(q. v.), A Book of Hymns for Public and Pri-
vate Devotion. This collection was enlarged
and revised in 1848. In 1859 his Vesper was
pub., and in 1864 the Unitarian Hymns of the
Spirit, under the joint editorship of the Rev.
S. Johnson and himself. His Life of his
brother, the Poet Longfellow, was pub. in 1886.
To the works named he contributed the fol-
lowing hymns:

i. To A Book of Hymns, revised ed., 1848.

ii. To the Vespers, 1859.
3. Again as evening's shadow falls. Evening.

iii. To the Hymns of the Spirit, 1864.
10. I look to Thee in every need. Trust in God.
11. In the beginning was the Word. The Word.
12. Love for all, and can it be? Lord. The Prodigal

13. O God, in Whom we live and move. God's Law
and Love.
15. O will in accents sweet and strong. Missions.
16. O God, Whose liberal sun and rain. Commendation
of Church dedication.
17. One holy Church of God appears. The Church
Universal.
18. Out of the dark, the circling sphere. The Watcher.
19. Peace, peace on earth! the heart of man for ever.
Peace on earth.
20. The loving Friend to all who bowed. Jesus of
Nazareth.

Of these, hymn No. 2 was written for the
Ordination of E. E. Hale (q. v.), at Worcester,
1846. Several are included in Martineau's
Hymns, 1873.

[F. M. B.]

Look down, O Lord, and on our
youth. T. Cottrell. [Confirmation.] Ap-
peared in the 9th ed. of his Sel., 1820, No. 120,
in 6 st. of 4 L, and headed, "Intercession for
Children about to be Confirmed." It has
passed into a large number of hymn-books,
and is popular as a Confirmation hymn. [J. J.]

Look down, O Lord, with pitying
eye. P. Doddridge. [Missions.] This hymn
is No. 66 in the n. m., but is undated. It
was pub. by J. Orrin in his ed. of Dodd-
ridge's (posthumous) Hymns, &c., 1755, No.
14. In 5 st. of 4 L, and again in J. D. Hum-
phreys's ed. of the same, 1839, No. 14. It
is based on Ezekiel's Vision of the Dry Bones,
and is in C. U. in G. Britain and America.

[I. J.]

Look in pity, Lord of Glory. E. Cas-
wall. [Confirmation.] This hymn is compo-
sed from a "Hymn for the Renewal of
Baptismal Vows," first pub. in his May Pa-
gen and other Poems, 1855. It is written to
be sung in parts, divided into a "Solo,"
"Chorus," and a portion to be sung by "All.
In the People's H., each of these parts has been
laid under contribution to furnish hymn 346.
Caswall's revised text is in his Hymns & Poems
1873, p. 296.

[W. T. B.]

Look, ye saints, the sight is glorious.
T. Kelly. [The Second Advent.] 1st pub. in
his Hymns, &c., 3rd ed., 1866, No. 27, in 4 st.
Lord, at Thy word I sun. J. H. Gurney. [Hymns in his Lutterworth Coll. of H. No. 128, in st. of 7 l., with i omission of if desired. In were rewritten, and a new ed. for his Mary-le-b No. 124, and included there the Harriot! Thus I have a " has passed into most of the less and is the most popular of the positions. In the Hymnary, 18 Coll., 1882, Dryden's "it honour, endless fame," from. Spirit," &c., is added thereto. the hymn a completeness in the collections. Orig. text: "in the S. Hym., with st. ii., II. 1, 2, "1 in both lines.

Lord, by Thee in safe Ansties. [Sunday Morning.] posthumous Hymns, &c., 1856 of 8 l. In 1841 it was given Christian Year as the opening collection. It is in a few hys. Kennedy, 1863, in which st. various alterations are by Dr.

Lord, cause Thy face o T. Cotterill. [For a Blessing People.] Contributed to the Set., 1819, No. 28, in st. of : "For God's blessing on His People." Although not rep ed., 1829, it was included books, and is still in C. U. King of Salem, Prince of P. Stevenson's Hymns. for Church and other collections, begins this hymn.

Lord, come away; we stay. Bp. Jeremy Taylor. [Lent.] This hymn, entitled Hymn for Advent; or, Christ Jerusalem in Triumph, "app tual and Penitential Hymns, Golden Grove, 1855, in st. ir. this form it was included (posthumous) Hymns, &c., 1 Taylor's Collected Works, vo this form, however, it was congregational use. In a v appeared in the Leets H. B as, "Descend to Thy Jesu This, with slight variations, the Sarum Hymnal, 1868, as: Thy Jerusalem, O Lord," and passed into the S. P. C. K. C and others. [English Hymnads.

Lord, dismiss us with [Close of Service.] This is of four hymns, each of which in detail.

1. The first hymn reads: —

"Lord, dismiss us with thy Fill our Hearts with joy Let us each, thy Love pass Triumph in redeeming O refresh us In this dry and barren p

Lord, at Thy Table I behold. S. Stennett. [Holy Communion.] Appeared in Hymns for All Denominations, Lon. 1782, No. 42, and in Rippon's Hymn. Sel., 1787, No. 482, in st. of 4 l., and entitled "A Sacramental Hymn." It was given as by "Dr. J. Stennett"; but the "J." is a misprint for "S." This error is repeated in most collections. The use of this hymn, usually in an abridged form, is somewhat extensive in G. Britain and America, and especially amongst the Baptists. [J. J.]

Lord, at Thy temple we appear. I. Watts. [Nunc Dimittis.] This is given as "The Song of Simeon: or, Death made desirable," in his Hymns & Spiritual Songs, 1709, Bk. 1, No. 19, in st. of 4 l. It is in use in G. Britain and America. In the Leets H. Bk., 1853, No. 647, st. v., vi. are given as, "Jesus, the vision of Thy Face." The use of this abbreviated form is limited. [J. J.]
The authorship of this hymn has long been a matter of doubt. From 1775 to 1780 it appeared in many collections, but always without signature, in common with all the hymns in the same collections; and from 1786 to 1800, when it was given in collections wherein hymns were assigned to their respective authors, as the composition of "F" and "Fawcett." The details taken the leading collections are:

1. In A Collection of Psalms and Hymns, published in London, J. & W. Oliver, 2nd ed., No. 234. In this st. 1, 4, is altered to Travelling thru this wilderness.

2. In A. M. Toplady's Psalms and Hymns, 1st ed., No. 168, with alterations as—

St. III. 2. 4. May thy presence
With us eternally be found.


St. VI. 1. 5, 6. In the Lady Huntington's collection, under the editorship of the Hon. and Rev. Walter Shirley. In this case we have the altered text of Toplady repeated for the first time.

To this date no indication of authorship can be found either in the above collections, or in contemporary literature. Thirteen years after its first appearance in Suppl. to the Shrewsbury H. Bk. the history is again taken up, but in a more definite form, thus:

St. I. 1. In A Selection of Psalms for Social Worsh., &c., published at York, by A. Ward. This Unitarian collection contains the first four lines only of st. I, and III, and these are signed "F." This initial we find from the list of authors given in the collection represents J. Fawcett (q.v.) a Nonconformist Minister formerly of Walsingham, Yorkshire, and then of Huddersfield Bridge, in the same county. A shade of doubtfulness, however, in throws over the appreciation of authorship in this collection by the editor preferring his list, with these words, "The approbation of names as it depended much on the compiler's memory, he wishes it to be observed, that there may probably be some mistakes, but he hopes they are not many." Preface, p. 212. In the 5th ed. of Harris's collection, No. 11, George Lamerton, Robert Green, and John Jones, it is given as in Dr. Conyers's Collection, and signed Fawcett.

St. IV. 1. In A Collection of Psalms and Hymns for the Nondenominational Church in the Parish of Charles, Plymouth, 9th ed. Published by the Rev. Edward Smith, 1820. In the Crawford and Eberle Index to the Irish Church Hymnal, 1876, p. 53, the editors say—

It is found also, but with considerable alterations, in the Rev. Edward Smith's Collection, Manchester, 1785.
of these two versions of that by Hawker seems to be the
elder, and is possibly by Hawker himself. It is ascribed
to him in Rugby-school Life of the Rev. R. &
Hawker, where, however, Mr. Bronghton has inadvertantly quoted
the hymn with Fanetti's text, which
is found in the latest edition of the Charles
collection (1841), but was then introduced in it for the
first time by the editor, the Rev. H. A. Graves. If the
eight-stanza is by Dr. Hawker, it must have appeared
in his collection before 1793. He became
Vicar of Chichester 1744, and the Sunday School was established
in 1747.

From the time of its appearance in the
Charles and the Manchester Collections to the
present, it has been reprinted in numerous
hymnals, including D. Simpson's Wesleyan
Col. 1785; the Hymns, 1800; Williams &
Boden, 1801; Bailey's Sion's Melodies, 1813-1860, and others. In the last case it is given
in two stanzas from "Smyth's Manchester Collection" as noted above.

iii. The third hymn is:

"Lord, dismiss us with Thy blessing,
Thanks for mercies past receive;
Pardon all their faults confessing;
Time that's lost, may all retrieve!
May Thy children
Ne'er again Thy Spirit grieve!
Bless Thou, all our days of leisure
Sanctify our every pleasure,
Pure and spotless may it be:
May our gladness
Draw us evermore to Thee!
By Thy kindly influence cherish
All the good we here have gained;
May all aid of evil depart,
By Thy mightier power restrained;
Seek we ever
Knowledge pure and love unfeigned!
Let Thy Father-hand be shielding
All who here shall meet no more;
May their need-time past be yielding
Year by year a richer store;
Those returning
Make more faithful than before!"

This hymn is by the Rev. H. J. Buckoll,
some time Adjutant Master in Rugby School;
and it appeared in the Ps. & Hymns for the Use
of Rugby School Chapel, 1850, No. 56, and
appeared "For the last Sunday of the Half-
Year." It had a companion hymn by Buckoll
"For the first Sunday of the Half-Year" (No. 55), the opening stanza of which reads:

"Lord, behold us with Thy blessing,
Once again assembled here;
Ourselves in Thy grace resting,
In Thy love, and faith, and fear!
May Thy presence ever near!"

These hymns have been repeated in most of
the modern public学校 hymn-books.

iv. The fourth hymn is the following:

"Lord, dismiss us with Thy blessing,
Guide us in Thy holy ways,
That Thy love and joy possessing,
May we ever sing Thy praise.
Hallelujah! Amen.
That Thy love and joy possessing,
We may ever sing Thy praise.
Low in supplication bending,
We adore Thine power divine;
Hallelujah! never ending
Through eternity be Thine?
Hallelujah! Amen
Hallelujah! never ending
Through eternity be Thine!"

This hymn is given in A. S. of Ps. & Hymns,
published at Rugby, by J. T. Walters, in 1850.
The Preface is signed "F. E. P."

The hymns are given anonymously.

The first of these hymns has been translated
into various languages, and in one form or
another it is in most extensive
G. Britain, America, the Commission stations. A tr. in
the slightly altered form of st. i:
"Deus, Tuis," by the Rev. R. Bit
in his Hymn. Christ. Lat.

It may be added that T. C.
form of the oldest text as also
in his Set. 1819, as "Lord, Thy
blessing," failed to add that "Dismiss us with Thy blessing," by J. H.

"Lord, attend us with Thy ble
in Kennedy, 1868, is based on:
above; and that "Lord, go in
blessing," in Winde's Ch. &
Hymn, 1862, No. 223, is the
altered:

Lord, from my bed above
Burkett's Song: [Morning]
for Sir M. Costa's Oratorio,

a song for the prophet Samuel
Eli, 1854, and was subsequently
several hymn-books, including
1839, and others.

Lord God of morning
F. T. Palgrave. [Morning]
(given in ms. to Sir R. Ps.
borne), with an ms. in hand
1862, in Set. 1867
in the author's Hymn. and
collections in G. Britain and
been specially set to music by
don, Novello.

Lord God, the Holy G
omey. [Whitnights.] Ps.
Set. 5th ed., 1819, No. 220, in
headed "Whit-Sunday." I
Christian Psalmist, 1825, No
Original Hymn., 1853, No.
slightly altered. This amen
given in Lord Selborne's Bk.
LORD, HAVE MERCY

and in most of the collections which give the hymn. Its use in G. Britain and America is extensive.

[J. J.]

Lord, have mercy and remove us.
H. H. Milman. [Heaven desired] Pub. in Bp. Heber's posthumous Hymns, 1827, p. 121, in 4 st. of 8 l., and again in Milman's Sel. of Ps. & Hgs., 1837 (ed. 1856, p. 90). It is found in several modern hymn-books.

[J. J.]

Lord, have mercy when we [pray] strive.
H. H. Milman. [Lent] 1st pub. in Bp. Heber's posthumous Hymns, &c., 1827, p. 94, in 3 st. of 8 l., with the refrain "Oh then have mercy! Lord!" and repeated in the author's Ps. & Hgs., 1837. In addition to its use in its original form, it is also given in several collections as "Lord, have mercy when we pray," as in the People's Hr., 1867; and, with st. ii. and iii. transposed, in the 1869 Appendix to the 8. P. C. K. Ps. & Hgs. Because of its refrain it is sometimes regarded as a Metrical Litany.

[J. J.]

Lord, her watch Thy Church is keeping.
H. Downham. [Foreign Missions] Written for a meeting of the Church Missionary Society, and first pub. in H. Downham's Psalms and Hymns, 1867, No. 179, in 3 st. of 8 l., and again in the author's Hymns & Verses, 1876, p. 1. It is also found in the 8. P. C. K. Church Hymn Book, 1871; H. A. & M., 1873; Thring's Coll., 1882, and many others in G. Britain and America, and ranks with the best of the author's compositions. It is sometimes given as "Lord, Thy Church her watch is keeping," as in Common Praise, 1879, and others.

[J. J.]

Lord, how shall wretched sinners dare.
Anne Steele. [In Time of War.] Appeared in the 2nd ed. of her Poems on Subjects chiefly Devotional, 1780, vol. ii. p. 128, in 8 st. of 4 l., as well as in the author's Hymns & Verses, 1876, p. 1. It is also found in the 8. P. C. K. Church Hymn Book, 1871; H. A. & M., 1873; Thring's Coll., 1882, and many others in G. Britain and America, and ranks with the best of the author's compositions. It is sometimes given as "Lord, may our souls Thy grace adore." It begins with st. iii., somewhat altered.

[J. J.]

Lord, I am Thine, but Thou wilt prove.
I. Watts. [Ps. xlviii.] 1st pub. in his Psalms of David, &c., 1719, in 6 st. of 6 l., and headed "The Sinners' Portion and the Sinners' Hope; or, The Heavens of Separate Sinners and the Resurrection." It is given in its original form in the H. Comp., and in a few other hymn-books. In addition there are also the following abbreviations in C. U.:

1. All, all is vanity below. This is an altered form of st. iv.-vi. It appeared in the 2nd ed. of Cowper's Sel., 1818, and is found in several modern collections, including that for the Harrow School Chapel, and others.

2. What woe is mine? I resign. This is the most popular form of the hymn, and is in extensive use in G. Britain and America. It appears in A. M. Toplady's Ps. & Hgs., 1775, No. 184.

[J. J.]

Lord, I am vile, conceived in sin.
I. Watts. [Ps. v.] 1st pub. in his Ps. of David, &c., 1719, in 7 st. of 4 l. In the American Church Hymnals, Boston, 1864, st. i., iv.-vi. are given as one hymn (No. 381), and st. iii. and vii. beginning "Great God, create my heart anew," as another (No. 306).

The hymn is also in use in its full form. Its original heading is "Original and actual sin confessed." [J. J.]

Lord, I believe a rest remains.
C. Wesley. [Holiness desired.] Pub. in Hym. & Soc. Ps. & Hgs., 1742, in 22 st. of 4 l., and headed, "The Spirit and the Bride say Come" (P. Works, 1869-72, vol. ii. p. 389). In its original form it is an expression of faith in the doctrine of "Entire Holiness," or "Perfection," as understood by the early Methodists, and a prayer for personal possession of the same. In the Wes. H. Bk., 1780, C. Wesley included a cento therefrom as No. 801, embodying the same doctrine and prayer, the second and third stanzas of which read:

"A rest, where all our souls' desires
Is fixed on things above,
Where fear, and sin, and grief expire,
God out by perfect love!"

"0 that I now the rest might know,
Believe, and enter in:
Now, Saviour, now the power bestow,
And let me come in from sin."

Wesley's theological opponents, however, had another cento from the same hymn in use for some years before, in which the rest was changed from a word which stood for the doctrine of "Entire Holiness," into a term descriptive of the eternal peace of Heaven. This is one of those changes in the text of the Wesley hymns which J. Wesley denounced in the Preface of the Wes. H. Bk. It was made by A. M. Toplady, and appeared in his Ps. & Hgs., 1776, No. 52. Stanzas ii., iii. read (with the changes in the text in italics):

"Then shall I sing and never tire,
In that blessed house above,
Where doubt, and fear, and pain expire,
God out by perfect love.

Celestial Spirit, make me know
That I shall enter in;
Now, Saviour, now the power bestow,
And wash us from my sin."

These two centos are in C. U. in most English-speaking countries, and are distinguished by the stanzas quoted above. In addition, st. xv. and xvii. of the original are given in the American Church Hymnals, Boston, 1864, as "Come, O my Saviour, come away." [J. J.]

Lord, I confess my sins to Thee.
C. Wesley. [Redemption desired.] Pub. in Hym. & Soc. Ps. & Hgs., 1742, in 22 st. of 4 l., and headed, "The Spirit and the Bride say Come" (P. Works, 1869-72, vol. ii. p. 383). In 1780 J. Wesley gave a cento therefrom in 9 st. in the Wes. H. Bk., No. 833, as "O joyous sound of soul's salvation! This has been repeated in several collections.

[J. J.]

Lord, I desire to live as one.
Charlotte L. Bancroft. [Holiness desired.] In Spurgeon's 2 Y
O. O. H. Bk., 1866, this hymn is given in 4 st. of 4 l., and dated 1861. This text is also in other collections. In her Within the Veil, 1867, Mrs. Bancroft gives it as the last hymn in the volume, in 6 st. of 4 l. with a note saying that the hymn was revised for that work. In this text the additional sts. are v., vii. [W. T. B.]

Lord, I have made Thy word my choice. J. Watts. [Ps. cxix. Pt. viii.] 1st pub. in his Psalms of David, &c., 1719, p. 319, in 4 st. of 4 l. and headed, "The Word of God is the Saint's Portion; or, The Excellency and Variety of Scripture." Its use has extended to almost all English-speaking countries, and it is found in a large number of hymn-books at home and abroad. [J. J.]

Lord, I hear of showers of blessing. Elizabeth Codner. [Divine Blessing desired.] Although we have the ms. of this hymn in Mrs. Codner's handwriting, sent to D. Sedge- wick from Weston-super-Mare, June 18, 1866, wherein it is stated to have been "written in the summer of 1860," (a ms.), we have no personal facts concerning Mrs. Codner and her work except that she published one or two small books, as The Missionary Ship; The Bible in the Kitchen, &c.; edited the periodical, Woman's Work in the Great Harvest-Field; and was associated for some years with the Mildmay Protestant Mission (London). "Lord, I hear of showers of blessing," was suggested by the news of the religious revival in Ireland, 1860-61. It is in 4 st. of 4 l., with the refrain "Even me," and is headed "Bless me, even me, O my Father." The original text is in Spurgeon's O. O. H. Bk., 1866, No. 697. That in I. D. Sankey's Sacred Songs & Solos, Pt. I, which is usually regarded as the original, is altered in several instances, and st. vi. is omitted. The hymn in full, or in part, is in extensive use, and is specially popular at Mission Services. In 1867 Mrs. Codner wrote a companion hymn of Praise, "Lord, to Thee my heart ascending," in 8 st. of 4 l., for the Rev. E. P. Hammond's Hymn specially adapted for Seasons of Deep Religious Interest, &c., 1867. [J. J.]

Lord, I magnify Thy power. C. Wesley. [For Daily Strength.] Given in his Hymn for Use of Families, 1767, No. 53, in 4 st. of 8 l. (F. Works, 1868-72, vol. vii. p. 60). In the Wesley Bk., 1780, No. 327, st. iii. and iv. were given as "Father, in the Name I pray," It has passed into other collections. G. J. Stevenson's annotations of this hymn in his Meth. H. Bk. Notes, 1883, p. 240, are of more than usual interest. [J. J.]

Lord, if Thou Thy grace impart. C. Wesley. [Ps. cviii.] 1st pub. in the enlarged ed. of the Wesley Ps. & Hymns, 1743, in 5 st. of 4 lines. It is one of C. Wesley's finest renderings of the Psalms: and although not admitted into the Wesley Bk. until the revised ed. of 1875, it has been in extensive use in the Church of England and amongst Nonconformists for more than a hundred years. During that time numerous variations have crept into the text. The first to illustrate it was M. Madan, in his Ps. & Hymns, 1790, from his version Church of England and Nonconformist compilers have taken their texts, and have added thereto, instance, something of their two collections are found to changes cannot be given in de- picting the full text from a hymn book in which the hymn is a peculiar feature of all is that in Church Hymns, 1871, No. 418. Of the 5 lines only are by C. H. 1, 2; st. ii. 1, 1: st. iv. l. being from Madan, 1790; Ben- net Psalms, 1833; Hall's 1836; and several others. Tho interleaved that no one else has hymnology can unravel the col- umn Common Praise, 1879, the hymn alterations and the omission of do Thou Thy grace impart.'

Lord, in the day Thou a Museon. A. Mason. [Security in God.] i Mason's Spiritual Songs; or, So &c., 1683, appeared in the Misc. Hymn (by J. H. Gurney and No. 118. It is thus composed:


Lord, in this Thy mercies. A. Williams. [Lent.] A Metrical hymn is taken from "Image of a poem on "The Day of Days: Manifestation," in 153 st. of 31 a part of his work, The Holy Way of Eternal Life, 1814. Its slight changes in the Book of Psalms, 1833, in 6 st. It has been reprinted in numerous collections in Britain and America, and is a metrical Litany for Lent.

Lord, in Thy kingdom. J. Anthony. [Unity.] Pri- nce in his posthumous Hymns, 1836. It is based on the Epistle for the Trinity, Eph. iv. In 1841 it was The Child's Christian Year, 1841. It has passed into a few collections; it was, 1863, where it is expanded 8 l. by the addition of a doxology.

Lord, in Thy Name to plead. J. Keble. [Redemption in Christ.] at Malvern, Aug. 4, 1856, and Salisbury H. Bk., 1857, No. 10 4 l., including a doxology. It is repeated with slight changes in Pott's Hymns, &c., 1861; the Church Hymns, 1871, and others, in the Salisbury H. Bk.; doxology another, and at other times with the Sarum Hymn, 1868. In (hymnous) Miscellaneous Poems. Its use is extensive.

Lord Jesus, God and Man...
LORD JESUS, WITH WHAT

Baker. [For a School Feast.] This hymn is dated 1822 in Bigge's Annotated ed. of Hymns, A. & M., but its first publication is traced only to H. A. & M., 1831. It has a slight resemblance to Faber's "O Jesu, Good Man," which was pub. in his Jesus and Mary, in 1842. Sir H. W. Baker's hymn is in seven stanzas, the last two of which are "Lord, Jesu, Good Man." It is sometimes given as "Lord Jesu, Good Man." [J. J.]

LORD JESUS, WITH WHAT

Lord, look on all assembled here. J. Hart. [Public Fast.] Pub. in his Hymns Composed on Various Subjects, &c., 1792, No. 96, in 4 st. of 4 L., and named "For a Public Fast." Two arrangements from the text are in the hymn-books. The first appeared in the 1st ed. of Cotterill's Sel., 1810, in 6 stanzas. This was reduced to 4 stanzas in Bickersteth's Christian Psalmody, 1833, and was repeated in this form in later collections of the Church of England. The second arrangement is in the Nonconformist hymnals. It was given in the Leeds H. Bk., 1833, the N. Cong., 1839, &c. [J. J.]

LORD JESUS, WITH WHAT

Lord, not unto me (The whole I disclaim). C. Wesley. [Lord.] 1st pub. in the Hymns on God's Everlasting Love, 1741, No. 2, in 6 st. of 4 L. (P. Works, 1766-72, vol. II, p. 6). In 1780 it was given in the Hymns H. Bk., with the omission of st. 1, as "Thy faithfulness, Lord. Each moment we find," and in this form it has been repeated in several collections in G. Britain and America. [J. J.]

LORD JESUS, WITH WHAT

Lord, now the time returns. J. Austin. [Evening.] Pub. in his Devotions in the Ancient Way of Offices, &c., 1668, p. 370, hymn 29, in 8 st. of 4 L., including the doxology; again in the editions by Dorrington, and Hicks, and in the reprint by J. Masters, Lond., 1856. In its full form it is not in C. U.; but, abridged as "Blest be Thy love, dear Lord," it is given in a large number of hymnals in G. Britain and America. Sometimes it is found as "Blessed be Thy love," &c. The original text of this abridged form is in Lord Selborne's Book of Prize, 1862. [J. J.]

LORD JESUS, WITH WHAT

Lord of earth, Thy forming hand. Sir R. Grant. [God the Creator and Preserver.] Appeared in H. V. Elliott's Ps. & Hymns, &c., 1835, in 3 st. of 12 L., and again in Lord Glynne's edition of Grant's Sacred Poems, 1839, No. 3. It is based on Ps. lixii. 23. It is in C. U. in G. Britain and America. [J. J.]

LORD JESUS, WITH WHAT

Lord of heaven, and earth, and ocean. J. Cross. [Holy Trinity.] Written for the Second Yorkshire Musical Festival, held at York on the 13th-16th of Sept., 1825, and first sung on that occasion by the Festival choir. On the 20th of Sept., it was printed in the Sheffield Iris newspaper, of which James Montgomery was the editor, together with an account of the Festival, and an estimate that £10,000 had been spent in one way and another in connection therewith; and of this £5,000 were expended in the purchase of Festival tickets. Cross's hymn was included in Bickersteth's Christian Psalmody, 1833, No. 338, and subsequently in a great number of hymn-books. Orig. text in Hy. Comp. [J. J.]

LORD JESUS, WITH WHAT

Lord of hosts, how lovely fair (How bright, how fair). D. Turner. [Public Worship.] 1st pub. in Rippon's Bap. Sel., 1st ed., 1787, No. 342, in 4 st. of 4 L. and entitled, "The Excellency of Public Worship." From Rippon's Sel. it has passed into several non-conformist collections, sometimes in its original form, and also as "Lord of hosts, how bright, how fair," as in the Bapt. Ps. & Hymns, 1838 and 1880. [J. J.]

LORD JESUS, WITH WHAT

Lord of hosts, to Thee we raise. J. Montgomery. [Laying the Foundation Stone, or Opening of a Place of Worship.] The foundation stone of St. George's Church, Sheffield (of which the Rev. W. Mercer was subsequently Incumbent), was laid on the day of the coronation of George IV., July 9, 1821. On that day Montgomery published in his Iris newspaper a leading article on Bonaparte, who died on the 5th of the previous May. Montgomery's original ms. of that article and a set of the coronation medals, and other usual memorials, were placed in a glass jar under the foundation stone (Memoirs, iii. p. 241). This hymn was composed for the occasion; was sung during the ceremony, and was printed in the Iris of Tuesday, July 24, 1821. It was included in Montgomery's Christian Psalmist, 1825, No. 647, and in his Original Hymns, 1833, No. 361, and in both instances headed "On Opening a Place of Worship." [J. J.]

LORD JESUS, WITH WHAT

Lord of life, prophetic Spirit. J. Keble. [For Theological College.] A "Hymn for Easter-tide, written for the Book of Prayers at Cuddesdon College" [circa 1854], in 10 st. of 4 L, and repeated in the author's (posthumous) Miscellaneous Poems, 1869, p. 287. In the Sorum H. Bk., it is given in two parts. The first, beginning "Now Thou speakest, hear we trembling," and in other collections, as in the S. P. C. K. Church Hymn, 1871, it is abridged to 6 st., and sometimes less. It is suitable for Ember Days and Ordinations in addition to its Theological College use. [J. J.]

LORD JESUS, WITH WHAT

Lord of mercy and of might. H. R. Heber. [Quinquagesima.] Two forms of this hymn, and both by Heber, are found in his Hymns, &c., 1827. The first form, in 4 st. of 4 L, first appeared in the Christian Observer, Nov. 1811, p. 697, together with three additional hymns by Heber, and is set forth for the "Sunday after Christmas." In his Hymns, &c., 1827, it is given as No. 4, for "Quinquagesima," and reads, as in the Christian Observer:—
Lord of the harvest, once again

Anon. [Harvest.] 1st pub. in his (pseud.) Hymns, 1836, No. 34, in 4 st. o.
In the Child's Christian Year, 1841, repeated without alteration; and from that date it came into general use, but usual slight alterations. It is one of the most popular of Harvest hymns, and is in C. U. English-speaking countries. In this it has been, "O Lord, of once again." Orig. text in Lewis's Book of Praise, 1882.

Lord of the living harvest

Monsell. [Ornament, and Church.] This hymn appears in the hymn-books as a hymn for Ember Days and Ordination, and second, for Church Guilds and Associations.

1. It originally appeared in Dr. Monsell's Hymns and Prayers, 2nd ed., 1844, in 4 st. o. It was repeated in his Hymns, 1872, and the People's ed. of his Hymns, 1873. The last being the authorized text, this text (Hymns, 1st ed., 1846) differs slightly, especially in st. 3. In Monsell the hymn is for the Ordination, and omitting the prayer in support of the ordained themselves. For use at ordinations, Dr. Monsell's authorized form is the better.

2. In the S. P. C. K. Church Hymns, 1871, it is given in an altered form for Church Guilds, with two slight changes in the text. There is an omission of st. 3, and this was given in the W. F. S. Hymn for the Ch. and Home, 1873, with a note that it was printed from manuscript, and later adopted by the author.

The authorized text of this hymn is (1) for Ordination—that in Dr. M. Parish Hymnal, and (2) for Church Guild Associations, that in Dr. Stevenson's Hymns.

Lord of the ocean, hear our prayers

R. H. Bickersteth. [For Use at Written in 1869 and 1st pub. in his H. Companion, 1870, No. 392, as a hymn used at sea, with the note in the August edition, "This hymn, by the Author, written for this work. It is to be sung by those who follow the rule of the East Indies and those who sail with the wind.] In Hymn Comp., 1870, and the revised ed., the second st. of the Bickersteth's hymn begins, "Amen. Father, hear our cry." Its original fo
LORD OF THE SABBATH

"Lord of the ocean, hear our cry," is in J. J. Bickersteth's *Two Brothers*, 1871, p. 229.

Mr. G. J. Stevenson, in his *Math. H. Bk. Notes*, 1883, p. 391, says of this hymn:

"It was probably written in 1756, previously to the post and his brother John sailing to America with General Oglethorpe and the Moravians. This seems to be plainly indicated by the language of the second verse."

"For Thee we leave our native shore,
In other climes Thy works explore."

This view, however, is not that of Dr. Osborn, the editor of the Wesley Hymnary, 1884-92. In *The Hymns of the Wesley Family* (1884), vol. i, pp. 228-231, there are given the following hymns:—

"Servant of God, the summons hear;"
"Lord of the wide-extended main;"
"Glory to Thee, Whose powerful word;"
"And the first of these ("Servant of God, &c.) Dr. Osborn adds the following note:

"The animating strains of this hymn and the two next are by no means in accordance with Charles Wesley's spiritual condition and mood of mind in December, 1737, when Mr. Whitefield first left England for America. They were more probably composed in preparation for his second voyage, which began in August, 1739. Nor can we imagine anything more suitable for the occasion while in the hymn: -- "To be sung at Sea" ("In the wide-extended main") — and "To a Storm" ("Glory to Thee, Whose powerful word") the Christian and the poet appear to equal advantage. It may be supposed if the full assurance of faith was ever more finely expressed, or at the same time more rationally vindicated, than in the second and third of the three hymns which follow one another here."

This suggestion by Dr. Osborn that the date is 1739 is made almost certain with regard to "Servant of God," &c., and presumably of the other two, by the fact that "Servant of God," &c., is found in *Divine Hymns for the Use of the Societies*, by Richard Wynn, 1739. This tract contains three hymns, two by Wynn (one addressed to Whitefield) and "Servant of God, the summons hear," by C. Wesley. The Wesleyans, by printing the three hymns, "Servant of God," &c., "Lord of the wide," &c., and "Glory to Thee," &c., as consecutive hymns in the *Hymns and Sacred Poems*, 1740, seem to fix the date of these hymns as 1739, when Whitefield went on his second voyage to America.

The hymn "Servant of God, the summons hear," is rarely used, whilst "Glory to Thee, Whose powerful word," is given in several collections in America, and as "All praise to Thee, Whose powerful word," in a few in G. Britain.

[W. T. H.]

LORD OF THE WORLDS

I. Watts.  

[Ps. lxix.] 1st pub. in his *Ps. of David*, &c., 1719, in 7 st. of 8 l., as the third version of the 48th Psalm. In addition to its use in its full form, there are also several arrangements of the text, the mote important being—

1. That in the *West. H. Bk.*. 1765, and many others derived from the same source. This appeared in the *Westleys H. Bk.*, 1785; and in his *Ps. and Hymns for the Church*, 1783-93, &c. It is a few years earlier, and its use is not equal to its merit.

2. A cento composed of st. vi, iv, and vii. This was added in alterations in Whitefield's *Cfts.*. 1763; Madan's *Ps. and Hymns*, 1760; Toplady's *Ps. and Hymns*, 1778. It is not common in modern hymnals, as Newton, 1868, and Tissington's *Cfts.*. 1902, some of these alterations are still retained. Usually, however, the text is correct.

3. Other arrangements are given in many modern hymnals, the construction of which may be tested by reference to Watts's *Psalms*. It will be found in most cases that the original text is retained.

As a paraphrase this ranks amongst the best by Watts. The metre is an imitation of that employed for the first time by John Pulpin, in his Version of the 148th Psalm in G. Britain and America as separate hymns.
the English Psalter, 1560. [See Old Version, iv. ix.] [J. J.]

Lord, shall Thy children come to Thee? Bp. S. Hinds. [Confirmation.] In Sonnets and other Short Poems, chiefly on Sacred Subjects. By Samuel Hinds, D.D., Lond., B. Fellowes, 1834, p. 65, is the following:—

"Confirmation Hymn.

"Lord, shall Thy children come to Thee?
A boon of love divine we seek:
Brought to Thy arms in infancy,
Our hearts could feel no tongue could speak.
Thy children pray for grace, that they
May come themselves to Thee this day.
"Lord, shall we come, and come again?
As we see you Table spread,
And, too near of Thy dying guest,
The wise pour'd out, the broken bread;
Bless, bless, O Lord, Thy children's prayer,
That they may come and find Thee there.
"Lord, shall we come, come yet again?
Thy children ask one blessing more—
To come, (not now alone and then,) When life and death and time are o'er,
Then, then to come, O Lord, and be
Confirmed in heaven, confirmed by Thee."

When this hymn was included in the Ps. & Hys. for the Use of Rugby School Chapel, Edit 1843 (1850 ed. No. 51), the following stanza by H. J. Buckell, was added as st. iii., thus making a hymn of 4 st.:—

"Lord, shall we come? not thus alone
At holy fame, or solemn rite?
But every hour till life be flown,
Through weal or woe, in gloom or light,—
Come to Thy throne of grace, that we
In faith, hope, love, confirmed may be."

In addition to writing this stanza, Buckell made a few alterations in, and repunctuation of Bp. Hinds's text. Two forms of the hymn have thus come into use, the first the original, and the second the Hinds-Buckell text. The latter is that usually given in the Public Schools hymn-books. [J. J.]

Lord, solemnize our trifling minds.
G. Burder [Before Sermon.] Appeared in his Coll. of Hymns, &c., 1784, No. 299, in 3 st. of 4 l. as one of a number of hymns for use "Before Sermon," and again in later eds. of the same work. In modern hymnals, as the New Cong., 1853, No. 786, it is altered to "Great God, impress our trifling minds." [J. J.]

Lord, speak to me, that I may speak.
France R. Haverford. [Lay Helpers.] Written, April 28, 1782, at Winterlynd, and first printed as one of Partian's musical leaflets in the same year. In 1784 it was pub. in her Under the Surface, and in 1779 in Life Musical. In the original ms., it is headed "A Workman's Prayer. 'None of us liveth to himself.' Rom. xiv. 7." This hymn has become very popular, and is highly esteemed by those engaged in Christian work. [J. J.]

Lord, teach a little child to pray.
Thy grace betimes, &c. J. Ryland. [A Child's Prayer.] This simple prayer for a child's use is the most popular and widely used of Dr. Ryland's hymns. From his Memoirs of Andrew Fuller, 1831, pp. 442 and 453, we find that this hymn, and another beginning "God is very good to me," were written by him at the request of Mrs. Fuller for the use of her child Sarah, who died May 30, 1786, aged 6 years and 6 mont of the numerous collections in which it is erroneously attributed to Taylor." The Taylor hymn is on the same line, but the second is accept my prayer."

Lord, teach us how to pray.
J. Montgomery. [Prayer.] Writ and first printed on a broadsheet, the text appearing in the Nonconformist Sunday School field. In Cotterill's Sel., 8th ed. 280, it was repeatedly in full in and headed, "The preparations of man." During the same year with alterations and the omission of Bickersteth's Treatise on Montgomery's Christian Psalms 482, the text in Bickersteth w. with the restoration of st. ii., and 8 st. of 1 l. The text in his Orig. 1853. No. 65, is that of the Christ in the change of st. iv., ii. 1, 2:—

"God of all grace, we come to
With broken, contrite hearts to:—

"God of all grace, we bring to
A broken, contrite heart."

This change is set down in the Montgomery's private copy of Ps., in his own handwriting. It is not or alleged, is in numerous The variations of text which are as are given in a great measure from copying from Cotterill's Sel. o others from the Christian Psalms. The first is the original, and the the above correction in Orig., the authorized text. In some Arcadian collections, including A. 1841., and the H. [and Tune] It and the Home, &c., 1882, a hymn "God of all grace, we come to This is et al. from this, and opens with st. iv.

Lord, that I may learn o
Wesley. [Humility desired.] Short Hymns, &c., 1762, vol. I, N st. of 1 l. (P. Works, 1868-72, vol. On its introduction into the Wes. No. 293, st. ii., 1. 1, was changed to "cast myself aside" to "Let reeds aside." This reading is red. ed. of 1785, and other. A cento partly from this hymn a J. Berridge appeared in Berri Songs, 1785, in 6 st. of 4 l. as " look on me." Of this text st. i., it altered from Wesley's hymn as st. ii., v. and vi. ar. by Berridge, given without alteration in La Book of Praise, 1862, and in wnumorous collections through breaking countries.

Lord, Thou didst arise an
H. Milman. [Christ Stilling the pub. In Bp. Heber's posthumous 1827, p. 36, in 2 st. of 8 l., and at the 6th S. after the Epiphany, in the Gospel for that day. It waMilman's Ps. & Hym., 1837, and
LORD, THOU HAST BEEN

in many hymn-books in G. Britain and America. [J. J.]

Lord, Thou hast been Thy people's rest. J. Montgomery. [Ps. xc.] Appeared in his Songs of Zion, 1822, in 7 st. of 7 l. In his Original Hymns, 1853, st. i., iv., v., and vi., are given as hymn No. xvi. In Dr. Kennedy's Psalter, 1860, a cento was given as the version of Ps. xc., and is thus composed:—

st. i., iv., v., and vi., J. Montgomery.

Dr. Kennedy's Hymno. Christ., No. 9, in two parts in this same text repeated with the addition of a doxology to Ps. i. In the Preface to this collection, the portion of this rendering of Ps. xc. taken from Montgomery is attributed to the Rev. A. T. Russell in error. [J. J.]

Lord, Thou hast won, at length, I yield. J. Newton. [Surrender to Christ.] Appeared in the Gospel Magazine, Jan., 1775, in 7 st. of 6 l., headed "The Surrender," and signed "Vigil." After a slight revision it was given in the Olney Hymns, 1779, Bk. i., No. 121, in 7 st. of 6 l., with the extended heading "The Rebel's Surrender to Grace. Lord, what wilt Thou have me to do?" It is based on the words of St. Paul uttered on his way to Damascus, and recorded in Acts ix. 6. Although there is nothing in the Memoirs of Newton (so far as we can see) to justify us in saying that this hymn is autobiographical, yet its intense individuality suggests that it is so, and that he found in the fierceness of Saul the persecutor, and the submissive meekness of Saul the disciple, the embodiment of his own history and experience. Thus regarded the hymn is interesting, but for practical purposes it is far from being one of Newton's best productions. It is found in a few collections, but in an abbreviated form. [J. J.]

Lord, Thou in all things like wast [wast] made. J. Austin. [Passion tide.] 1st pub. in his (posthumous) Hymns, 1836, No. 21, in 6 st. of 4 l., and again in the Child's Christian Year, 1841. From the Child's C. Year it passed as "in all things like Thy brethren, Thou," into the Leeds H. Bk., 1853, No. 295. This form of the hymn has become popular, and especially with the Nonconformists. It is sometimes attributed to J. Keble. [J. J.]

Lord, Thy children guide and keep. Bp. W. W. How. [The Narrow Way.] 1st pub. in Morrell & How's Ps. & Hymns, 1834, in 5 st. of 6 l., and based on the words "Narrow is the way that leadeth unto life." It has become very popular with hymnal compilers, and, in full or in an abridged form, it is found in numerous collections in G. Britain and America. Orig. text in the 8. C. K. Church Hymn. 1871. [J. J.]

Lord, Thy glory fills the heaven. Bp. R. Mant. [Holy Trinity.] This hymn, extending from 1 st. of 8 l. in the Cooke and Denton Hymnal, 1853, to 3 st. of 8 l. in Laudes Dominii, N. Y., 1884, is from Bp. Mant's "Bright the vision that delighted" (see p. 574). It is in extensive use, especially in America. [J. J.]

Lord, Thy word abideth. Sir H. W. Baker. [Holy Scripture.] Written for and first pub. in H. J. & M., 1861. It has attained a great circulation, and is in C. U. in all English-speaking countries. It has also been translated into several languages. There is a tr. in German by Miss Winkworth, in Higg's Annotated H. A. & M., 1877, beginning "Hier, Dein Wort muss bleiben." [J. J.]

Lord, to me Thy ministers are. [The House of God.] This cento, which was given in W. J. Blew's Church Hym. & Tune Bk., 1852-55, is composed thus: st. i., ii., are from the late Archdeacon Churton's tr. from the Anglesaxon pub. in his Poeticals, and the remaining stanzas, ill.-v., are original by Mr. Blew. The cento has passed into several collections, including Kennedy, 1863; Rice's Sel. from Blew, 1870, and others. [J. J.]

Lord, we adore Thy wondrous Name. P. Doddridge. [Divine Composition.] Written Oct. 29, 1735 (d. Mass. No. v.), and pub. in Job Orton's ed. of Doddridge's (posthumous) Hymns, &c., 1755, No. 53, in 6 st. of 4 l., and again in J. D. Humphreys's ed. of the same, 1839, No. 68. The original heading is "The Tendernesses of human nature, and God's gracious regard to it. Ps. civ. 14." In modern hymn-books it is usually abbreviated. [J. J.]

Lord, we are blind, we mortals blind. I. Watts. [God Invisible.] Pub. in his Hymn & Spiritual Songs, 1708, Bk. ii., No. 26, in 4 st. of 4 l., and headed "God Invisible." In the American Plymouth Coll., 1855, it begins with st. ii., "Infinite leagues beyond the sky." [J. J.]

Lord, we come before Thee now. W. Hammond. [Public Worship.] 1st pub. in his Ps. & Hymns, 1745, p. 32, in 8 st. of 8 l. In 1760 M. Medad reduced it to 6 st. of 4 l., and as such it was given in his Ps. & Hymn. of that year, No. 121. From this arrangement of the hymn most modern editors have taken their text. Orig. in London Brit., 1867. [J. J.]

Lord, we confess our numerous faults. I. Watts. [Salvation by Grace.] 1st pub. in his Hymn & Spiritual Songs, 2nd ed., 1709, Bk. i., No. 111, in 6 st. of 4 l., and headed "Salvation by Grace." It is in C. U. in its full form, and also abbreviated and altered as:—

1. This is not by works of righteousness. This arrangement begins with st. 1. Its use is limited.

2. How wretched was our former state. In the 1st ed. of the Scottish Translations and Paraphrases, 1745, Watts's hymn was given with alterations to No. 19, but in the authorized public worship issue of the Ps. and Paraph., in 1771, it gave place to "How wretched was our former state," which was thus composed.—st. i., new; st. ii., new; st. iii., new; st. iv., Watts and 1745; st. v., from 1745; st. vi., Watts and 1745; st. vii., from 1745. This version has been in use in Scotland and elsewhere for more than one hundred years. It is sometimes attributed to W. Cameron (q. v.), but is assigned to him in the mark-ings, by Cameron's eldest daughter, of the Ps. and Paraph., as his authorship is therefore doubtful.

3. This is from the mercy of our God. This is a rewritten form of the Scottish Ps. and Paraph. text, by Miss Jane E. Leeson, and was pub. in her Paraph. and Hymns, 1853. [J. J.]

Lord, we have wandered from Thy way. P. Doddridge. [The Lost Sheep.] This hymn in the D., 1709, No. 62, is undated, but immediately precedes one written on Apr. 10, 1735, and may be dated circa 1735. It was included in Job Orton's ed. of Doddridge's
LORD, WE SIT AND CRY TO

(pseudonymously) Hymns, &c., 1755, No. 65, in 3 st. of 3 l., and again in J. D. Humphrey's ed. of the same, 1839, No. 79. In each case the original title, "The wandering Sheep recovered. Ps. cxix. 176," is retained. [J. J.]

Lord, we sit and cry to Thee. H. H. Milman. [Quinquagesima. Blind Man at Jericho.] 1st pub. in Bp. Heber's (pseudonymously) Hymns, &c., 1827, p. 49, in 2 st. of 4 l., and again in his Ps. & Hymn., 1837. It is based on the Gospel for Quinquagesima. In Hall and Lascar's American Evangelical Hymn, N. Y., 1846, it is altered to "Lord, we raise our cry to Thee." [J. J.]

Lord, what a feeble piece. I. Watts. [Ps. xc.] His s. m. version of Ps. xc., which appeared in his Psalms of David, 1719, in 5 st. of 4 l., and headed "The Frailty and Shortness of Life." In Martineau's Hymns, &c., 1840 and 1873, it is given as "Lord, what a fleeting breath!" and in the Leeds H. Bk., 1833, as "Lord, make us know how frail." [J. J.]

Lord, what a wrecked land is this. I. Watts. [Pilgrimage of the Saints.] Appeared in his Hymn, &c., 1765. Bk. ii., No. 23, in 12 st. of 4 l., and entitled The Pilgrimage of the Saints: or, Earth and Heaven. In Spurgeon's O. O. H. Bk., 1866, st. viii.-xii. were given as "Our journey is a thorny maze." This arrangement, together with abbreviations beginning with "Our journey," is in several collections. [J. J.]

Lord, what is man? extremes how wide. J. Newton. [Man by Nature, Grace, and Glory.] Appeared in the Olney Hymns, 1779, Bk. iii., No. 88, in 6 st. of 4 l., and headed, "Man by Nature, Grace, and Glory." It is the last of the longer hymns given in the Olney Hymn., and would appear to have been designedly placed there as a fitting close to the work, a few "short hymns," and four doxologies only, following. The closing stanzas is exceedingly appropriate:

"Nearest the throne, and first in song,
Man shall his Hallelujah raise;
While with a new re-trance round him throng,
And swell the chorus of his praise." Although lacking the general interest and popularity of Newton's hymns, it is given in several collections. [J. J.]

Lord, when Thou didst Thyself undress. H. Vaughan. [Passiontide.] Pub. in his Silex Scintillans; or, Soc. Poems, &c., Pt. i., 1650, and again in the reprint by the Rev. H. F. Lyte, 1846 (1858 ed., p. 46), in 5 st. of 4 l., and entitled "The Incarnation and Passion." In its complete form it is not found in modern hymnals, but st. iv. and v., as "Ah, my dear Lord, what couldst Thou spy," are given in Thring's Coll., 1862. [J. J.]

Lord, when we bend before Thy throne. J. D. Tzarly. [Lent.] This hymn appeared in a Coll. of Ps. and Hymn. by Various Authors, Chiefly designed for Public Worship, Carlisle, 1862. The editor was the Rev. John Fawcett, Vicar of St. Cuthbert's, Carlisle, an intimate personal friend of Professor Carlyle; and this hymn was written by the author for use before Divine Service in St. Cuthbert's Church, where he regularly attended when in residence as Chancellor of Carlisle. It is the first hymn in that collection, and is headed "Intructor Worship." (S. F. C. C. Church Magazine, 1863.) In 1866, it was reprinted in Carlyle's Poems Published chiefly for the Use of Asia Minor. Therein it is entitled "Before Public Worship." It is in the usual given in 4 st. by the st. iii. iv. To the fourth stanza a doxology is added, as in the Hymn a practice as old as Murray's Hymn if not older. It is well to note that of each of the three Christian: Hope, and Charity, in Public Worship in the original text; and omission of the st. iii. iv. that of ignored in the modern form of its use during the last eighty years. It is full or in an abbreviated form. It is extensive in all English-speaking Orig. text Lyra Brit., 1867, p. 288, also translated into several The H. A. & M. texts and has been rendered into Latin, as :

"Lamentations ad threnum Tuum, Domine," by Rev. Bingham, in his Hymnal, 1871. In Kennedy, 1861, version in 3 st. of 8 l. is given when before Thy righteous throne use is confined to that work.

Lord, when we create a heart. J. Montgomery. [The Heart.] This hymn was written page of a juvenile missionary printed by Mr. George Cookman Montgomery mentions his having in a letter to Mr. Cookman's: "Sheffield, June 24, 1819" (Montgomery, i. p. 169). The hymn was in the Atheneum, 1867, No. 175.

Lord, when we search the heart. J. Montgomery. [The Heart.] This hymn was written page of a juvenile missionary printed by Mr. George Cookman Montgomery mentions his having in a letter to Mr. Cookman's: "Sheffield, June 24, 1819" (Montgomery, i. p. 169). The hymn was in the Atheneum, 1867, No. 175.

Lord, who once from descending. J. Latham. [The herd.] 1st printed in his Poems, Translated, Sandbach, 1836, in the fourth of four hymns for the Sandbach Sunday School reprinted in his revised edition of Hymns, Selected for Use of the Parishioners, etc., and again in English and Revised, July, 1827, and privately printed. The form of the hymn known to fame was given it in the 1850 ed. for the Rugby School Chapel, wh
were omitted. This form of the text is in
*Kennedy*, 1863, and several other collections.

[W. T. B.]

Lord! Whose love in [and] power
in his posthumous *Hymns*, &c., 1827, p. 35, in 4 st. of 4 l. It is based
on a part of the Gospel for the 3rd S. after the Epiphany
(the healing of the Leper). It is in C. U. in
Great Britain and America, and usually without
alteration.

[J. J.]

**Lord's Prayer in Verse.** The Metrical
paraphrase of the *Lord's Prayer* in English
date from an early period, and are of varying
length and merit. Several are annotated
under their respective first lines, and may be
found through the Index of Seasonal and Subjects
Of those that remain we shall group in
this article:

1. In Churton's *Early English Church*, 1840,
two examples are given, which date from the
12th and 13th centuries. These are:—(1) The
Lord's Prayer, "in metre sent by Nicholas
Breakspear [Popel Adrian IV.] into England in
the time of Henry II., a.d. 1150." It reads:

> Our Father, who art in heaven,
> Thy name be hallowed everlast;
> Thy kingdom come,
> Thy will be done on earth as in heaven.
> Give us this day our daily bread,
> And forgive us our sins,
> As we forgive those who do injuries to us,
> And lead us not into temptation.

(2) The second is of Henry III.'s time, about
A.D. 1250, and reads:

> Father, that art in heaven,
> Hallowed be Thy name.
> Thy kingdom come.
> Thy will be done on earth as in heaven.
> Give us this day our daily bread,
> And forgive us our sins,
> As we forgive those who do injuries to us,
> And lead us not into temptation.

2. In Camden's *Remains* (J. R. Smith's re-
print, 1870), in the chapter on "Languages,"
there is the first of the above, and another
which Camden dates as of the period of
Henry III. This reads:

> Fader that art in heaven.
> Hallowed be Thy name.
> Thy kingdom come.
> Thy will be done on earth as in heaven.
> Give us this day our daily bread,
> And forgive us our sins,
> As we forgive those who do injuries to us,
> And lead us not into temptation.

3. The metrical versions of *The Lord's
Prayer* which appeared in the Old Version
were:

(1) In the *Anglo-Saxon Psalter*, 1591 [Old
Version, § 311] (St. Paul's Cathedral Library,
London), there were two versions by W. Whit-
tingham, v.r.,

> Our gracious Father, which art in
> Heaven, and hast all power and might.

(2) Our Father and most gracious Lord,
> Most rich in mercy grace and love.
> There is also a version by R. Cox, v.r.,

> "Our Father, which in heaven art,
> And make us not unto evil.

(2) In the *English Edition of the Psalter* [Old
Version, § 47, v.] 1560, the version of R. Cox
is also found; and, again, in the ed. of 1560-1.
In the *Complete Psalter* for use in the Church
contained the version, already noted, by R. Cox,
and an anonymous rendering which begins:

> "Our Father which is in heaven art,
> Hallowed be Thy name."

4. Between the O. V. and the N. V. several
versions appeared, including:

(1) Henry Lok, in his *Exegetes*, otherwise
*the Preacher*, &c., 1597 [Psalters, Versions]:

> "Our Father which in heaven art,
> Hallowed be Thy name."

This is given in full in *Far's Set. Poetry*, 1845.
(2) Robert Holland, in his work, *The holy
Historie of our Lord and Saviour Jesus Christ's
nature, life, acts*, &c., 1594:

> "Pray thus, when ye do pray, therefore:
> Our Father which in heaven art."

This is given in full in *Far's Set. Poetry*, 1845.
(3) The *Supplement to the New Version* (Tate
& Brady [New Version, § 12]), 2nd ed. 1702,
contains two versions:

(1) "Our Father, who in Heaven art,
> Thy name be hallowed in each heart;"

(2) "Our Father, who in Heaven art
> Hallowed be Thy name."

These versions were retained in the
"Hymns" printed at the end of the New
Version, until the modern hymn-book caused
the reprinting of the New Version to cease.

6. During the eighteenth century several
paraphrases, some in full and others of portions
of *The Lord's Prayer*, were published.

(1) A. Pope's *Universal Prayer*, 1738:—
> "Father of all! in every age," published in
that year in his *Works*, and, separately, in folio.

(2) Charles Wesley's "Father of all, Whose
powerful voice," 1742 (p. 268, I.):

(3) "Father of all, we bow to Thee" (p. 308,
I.). In the *Scottish Translations and
Paraphrases* (Draf, 1745; authorized, 1781).
As altered in *Cotterell's Set.*, 1819, it occurs as,
"Father of all, to Thee we bow."
(4) James Merrick's "Father of all, Whose
seat of rest," his *Psalms on Sacred Subjects*,
Oxford, 1763.

(5) J. Strahan's "Our Father, whose eternal
way," in *Ripken's Set.*, 1787.

7. The nineteenth century has produced
several versions of *The Lord's Prayer*, many
of which have come into C. U., and may be
found in this Dictionary through the Index
of Seasonal and Subjects (q.v.). In addition we
find the following:

(1) James Montgomery. Two versions,—"Our
heavenly Father, hear our prayer" (q.v.); and
"Our heavenly Father! hear," in his *Christian
Psalms*, 1825.

(2) A. Jackson. "Our Father God, Who art
in heaven," p. 409, I.

(3) B. Barton. "Father of all, Who dwellst
above," in his *Devotional Verses*, 1826.

(4) J. Cowper. In his *Choir and Oratory*,
1837, the whole *Prayer* is paraphrased in
the following hymn:

1. Holy, holy, holy, Lord, in highest, &c. (p. 267, L)
2. Two, my God, in ceaseless lays.
3. Three from whom all: being sprang
4. Day by day the manna fell. (p. 268, 1.)
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5. Father, to Thy sinful child. (p. 973, l.)
6. Heavenly Father, to whose eye. (p. 603, l.)
7. Father of spirits, God of heaven.

Some of these appeared in former works by
Corder, and are noted in detail at the pages indicated above.

5) W. Williams. In his Cathedral, 1833,
"The North aisle" is devoted to The Lord's Prayer. The use of the Prayer in the various
offices of the Church is made the groundwork of the following paraphrases:

1. H. Baptist. "Our Father, free from error's chain.

2. Daily Service. "Our Father, who dost dwell
above.

8. Litany. "Like as a Father His own children
loves."n
4. Comp. "Out of the world of grief and wrong."n
5. Post-Comp. "Our Father, knit in Thy dear Son.


6) Anon. "Our Father God, Who art in
heaven. To Thee," &c. In Curwen's My Own

7) G. Morris. "Father of all, to Thee we pray,
"in his Hys. and Lyrica, 1867.

8) W. R. Worthington. In Lyra Preparatoria.
Six Hymns on the Petitions in the Lord's Prayer,
&c. By the Rev. W. R. Worthington, n.a.;
Long, Masters & Co., 1874.

8. To these notes must be added those which are
scattered throughout this Dictionary, and
can be found through the Index of Subjects.
The result, although not exhaustive,
will yet present a fairly good résumé of the
English metrical versions of The Lord's Prayer.
(See Various) [J. J.]

Loud hallelujahs to the Lord. J.
Watts. [Ps. cxlviii.] This psalm version
appeared with some 13 or 14 others in the 1st
ed. of his Hys. & S. Songs, 1707, and was
transferred in 1719 to his Psalms of David, &c.,
p. 392, as his 1st. paraphrase of Ps. 148, in
12 st. of 4 l. It is headed "Universal Praise
to God." It is usually given in modern
hymnals in an abbreviated form. [J. J.]

Loud to the Prince of heaven. P.
Doddridge. [Christ Triumphant.] 1st pub. in
J. Orton's ed. of Doddridge's (posthumous)
Hymns, &c., 1755, No. 41, in 3 st. of 8 l., and
headed "The Triumph of Christ in the cause
of Truth, Meekness, and Righteousness." It
was also repeated in J. D. Humphreys's ed. of
the same, 1830, No. 52. In its original form
it is found in a few collections, but its most
popular form, and that which is in extensive
use in G. Britain and America, begins with st.
14, "Gird on Thy conquering sword." [J. J.]

Loud was the wind and wild the
tide. H. F. Lyte. [Christ walking on the
Sea.] Pub. in his Poems chiefly Religious,
1833, p. 133, in 2 st. of 8 l., and headed "It
is 1, be not afraid." In 1833 it was given in
the Leeds H. Bk., No. 292, and subsequently repeated in other collections, as "Who
walks the waves in wondrous guise?" This
form of the text is in 3 st. of 4 l., the
additional stanza being by another hand. [J. J.]

Louisa Henrietta. [Louise Henrietta.]

Love Divine, all love excelling.
C. Wesley. [The Love of Christ.] 1st pub. in
Hys. for those that seek, and those that have
Restoration, 1747, No. 9, in 4 st. of 8 l. (F.
Works, 1868-72, vol. iv. p. 219.) I
was included, with the omission of the
Wes. H. Bk., No. 374, and in it
has passed into a large number of H
in all English-speaking countries,
previously appeared in full in M
Ps. & Hymns, 1760; A. M. Toplady's
1776, and other hymns-books of
the England. The two forms, the fu
abridged, have thus come into C. I
by its use it is found in rank wig
of its author's work. Mr. G. J.
has an interesting note thereon in
H. Bk. Notes, 1883, p. 266.

Love is the theme of Saint.
J. Montgomery. [Love.] Written
Sunday School Jubilee, Sept. 14,
printed for use on that occasion.
was included in his Original Hymns
in 6 st. of 4 l. It is found in the
H. Bk., 1870, and others.

Love, strong as death, may be.
H. Bonar. [Holy Communications.]
in late editions of the Bible H. B.
1845, No. 215, in 1 st. of 15 l., and
the 1st Series of his Hys. of Faith
1837. In Kennedy, 1865, it is altered
faltering not nor failing.

Loving Shepherd of thy she.
E. Lesoon. [The Good Shepherd.]
her Hys. and Scenes of Childhood,
17, in 3 st. of 8 l., and headed with
"My sheep hear My voice, and I kn
and they follow Me," &c. In its o
it is not often found in modern hys,
In H. A. & M., 1875, and most of o
lines 4-8 of st. 1. are omitted, g
hymn of 3 st. of 4 l. The om
are:

"Bought with blood, and bought for
Thine, and only Thine, I'd be.
Holy, harmless, humble, mild.
Jesus Christ's obedient child."

The H. A. & M. text is the p
the hymn.

Lowe, Johann Friedrich,
1729 at Cuningshain, in the Harz,
appealed at the University of Gùttingen,
be obtained a secretaryship at Sel
was finally, in Sept., 1768, app
ated at Rostock; in Dec.
His 16 original hymns appeared in
Lieder, nebst einigen vermehrten & irch
abridged, 1779 (Hamburg). One has he
Gott, wann erschaffen dein diener.
976, p. 48, in 7 st., entitled "
tribulation." Transl. as (1) "My re
anguish meaning," by Miss Oar, 1841, p. 1
God: when will Thy heavenly peace,"
Freitc, 1843, p. 47.

Lowell, James Russell, M.I.D.
Cambridge, Massachusetts, February,
graduated at Harvard College, 1839,
called to the Bar in 1846. Professor
Languages and Literatures (a niece
Longfellow) in Harvard, 1855; M
Minister to Spain, also to Englan
d was editor of the Atlantic Monthly,
1862; and of the North America
from 1863 to 1872. Professor Low
most intellectual of American poets,
of her art critics and humorists.
written much admirable moral ar
Lowenstein, Mattheius Apelles von, was b. April 20, 1594, at Neustadt, in the principality of Oppeln, Silesia, where his father was a soldier. He early distinguished himself by his musical abilities, was appointed in 1625, by Duke Heinrich Wenzel of Münsterberg, as his music director and treasurer at Bernstadt; in 1626, director of the princely school at Bernstadt; and in 1631 Rath and Secretary and also Director of finance. Thereafter he entered the service of the Emperors Ferdinand II. (d. 1637), and Ferdinand III. as Rath, and was ennobled by the latter. Finally he became Staatsrat at Oels to Duke Carl Friedrich of Münsterberg, and d. at Breslau, April 11, 1648 (Koch, iii. 57–60; Allg. Deutsche Bär. xix. 318, &c.).

Lowenstein's hymns, thirty in all, are of very varied worth, many being written in imitation of antique verse forms, and on the motets of the princes under whom he had served. In the original obs they were accompanied with melodies by himself. When or where they were first pub. (cir. 1644) is not clear. They were bound up with the Breslau Kirchen und Haus-Musik, 1644, and there bear the title:

Symbola oder landesmannische kirchliche FPflissig.


Three of these hymns have been tr.:

1. Christe, du Reicbstand deiner Kreuzgemeinde. [In time of War.] 1644, No. xivii., in 4 st. of 4 L., entitled "Sapphic Odes. For spiritual and temporal peace," included in many later collections, and as No. 215 in the 

2. Lord of our life, and God of our Salvation. Contributed by Philip Pusey to A. R. Reinecke's Psalms and Hymn Tunes, Oxford, 1840, p. 132, in 5 st. It is rather founded on the German than a tr. in st. i., ii., on st. i.; iii., vi., on st. iv. The tune to which it was set was marked by Bussen as an "old Latin melody," and so the Pusey hymn has sometimes been erroneously called a tr. from a Latin hymn of the 8th cent. From Reinecke it passed into the Salisbury H. Bk., 1857, and has been repeated in H. A. & M., Starum Hymnary, Church Hymn.; and in America in the Evangelical Hymn., N. Y., 1884, Lowell's Dominions, 1884, and others.


4. Christ, Thou the champion of the band who own. A good and full tr. by Miss Winkworth in her 

5. Shall we gather at the river? Mutual recognition in the Hereafter. The origin of this hymn is thus set forth in E. W. Long's Illustrated History of Hymns and their Authors, Philadelphia, 1876, p. 64:

On a very hot summer day, in 1844, a pastor was seated in his parlour in Brooklyn, N. Y. It was a time when an epidemic was sweeping through the city, and draining many persons and dwellings in mourning. All
Lucas of Prag, B.A. (Lucas Pragensis), was b. at Prag about 1460. He studied at the University of Prag, graduating B.A. in 1481. About 1482 he joined the Bohemian Brethren's Unity, becoming in 1490 a member of their Select Council; and was, in 1500, c. Bishop of the Unity. He d. Dec. 15th, 1510. He contributed 11 hymns to the H. Bk., 1501, and 106 others by his own hand. See further, under Hymnals, pp. 133-180; also note on the hymn "O salve sancta parens," in the Cluniac Hymnals, ed. of 1561. See, further, under Hymnals, pp. 133-180; also note on

Lucas Creator optimus. St. George (23) [Sunday Evening.] This is the first hymn of the Benedictine Hymnals assigned to St. Gregory (Opera, Paris, col. 879). Mone gives it as No. 61 of the 8th cent. at Darmstadt and Heidelberg. He thinks it was written in the 6th cent., but not in Italy; certainly neither by St. Ambrose, who has often been ascribed to it, nor by St. Ambrose, who was only b. cir. 540. Daniel gives the text, and at I. p. 49, cites a 10th cent. Rheims ms. Among the Hymnals of the English Church in the 9th and 10th centuries, it is found in the English Hymnals of the 9th and 10th centuries, in the 11th cent. at Canterbury and in the 12th cent. at Winchester. It is also found in the Hymnals of the English Church in the 11th and 12th centuries, in the 13th cent. at Canterbury and in the 14th cent. at Winchester. It is also found in the Hymnals of the English Church in the 11th and 12th centuries, in the 13th cent. at Canterbury and in the 14th cent. at Winchester.

Translations in C. U.:
1. Father of lights, by Whom we speak. Newman, in the "Tracts for the Times," 1852, p. 79; and again in his "Tracts for the Times," 1858, p. 259. It is a slight add.
2. Blow the Church's Hymn, by a Churchman. It is given in some hymn-books in form, and sometimes as, "sources of light and life divine," in the English Hymnals of the 11th and 17th centuries, and in the English Hymnals of the 12th and 18th centuries, with some additional notes in Kennedy, 1863. It is given in "The Churchman," 1882, by the Editor.
3. O blessor, the light. By E. Caswall, in his "Tracts for the Times," 1849, p. 13; and in his "Tracts for the Times," 1852, p. 8. This is in several hymn-books, and is the most widely used form of the "Creator optimus."
LUDAMILLA ELISABETH

J. Chandler. It is really a cento thus composed, st. l. 3, 1. Carsewell, with "O" left out; II. 2-4, Compilers; st. ii., iii., iv., I. 1. 2, J. Chandler, very slightly altered; st. iv. I. 3. 4, Compilers; st. v. I. 1. Carsewell, altered; II. 2-4, Compilers. This cento has passed from H. A. & M. into a few collections.

7. Lord of all, Thy word divine. This tr. in the Parish H. Bk., 1863 and 1875, is J. Chandler's tr. altered by the Editors.

8. Darkness was on the deep, O Lord. By A. R. Thompson. In the American Reformed Dutch Hymn. of the Church, 1869.

9. Blind Maker of the light, by whom. This tr. in the Hymnary, 1872, is based upon Card. Newman's tr., as given in Blee's Church H. & T. Bk.; and J. D. Chamber's tr. in his Poet and his lamps. (see above.)

Translations not in C. U.:—

Ludmilla Elisabeth, second dau. of Count Ludwig Günther I. of Schwarzenburg-Rudolstadt, was b. April 7, 1840, at the castle of Heid-claiburg, near Rudolstadt, and was educated there along with her cousin Emilie Juliane (q.v.). In 1863 she went with her mother to the dowager castle of Friedensburg near Leutenberg; but after her mother's death, in 1870, she returned to Rudolstadt, where, on Dec. 20, 1871, she was formally betrothed to Count Christian Wilhelm of Schwarzenburg-Sondershausen. At this time measles was raging in the district, and her eldest sister, Sophie Juliane, was seized, and d. Feb. 14, 1872. By attending on her, Ludmilla and the youngest sister, Christiane Magdalene, caught the infection, and both died in Rudolstadt on March 12, 1872. (Koch, iv. 50-56; Allg. Deutsche Biog. xii. 365-367, &c.)

She received a careful and pains-taking education, was a good Latin scholar, and well read in divinity and other branches of learning. Her hymns show her to have been of a deeply pious nature, and of intense love to Jesus. They were composed rather for her own edification than for use in public worship. Ten of them were included in the Rudolstadt G. B., 1863. They were collected, to the number of 200, and edited by her cousin Emilie (probably assisted by A. Friths) as Die Wimmel der Freunds, das ist: Hebräische Lieder welche, aus fremder und bis an noch unbeherrschter Jesus-Liebe verfertigt und geprüft, von Rudolstadt, 1867. This was reprinted, with an introduction by W. Thiel, at Stettin, 1886.

Three of those hymns have been tr. viz.:—
1. Jesus, Jesu, nichts als Jesus. [Love to Christ.] 1867, No. 104, p. 312; in 3rd. of 6th, entitled "Reignation to the Will of God." The initial of the stanzas form the word Jesus, and each stanza ends, "Herr, wie du wilt." It seems to have appeared in the 2nd ed. of A. Friths's Jesus Lieder (not in the 1st ed. of 1868). No copy of the 2nd ed. is now known), and in the 3rd ed., 1875, is No. 43.

LUGETE, PACIS ANGELI 701

Bambach, iii. 188, gives it from the Vermecherte Gesang-Büchlein, Halberstadt, 1673. In the Berlin G. L. S., ed. 1863. The tr. in C. U. is—

Jesus, Jesus, Jesus only. In full, by A. Crull, as No. 282 in the Ohio Lutheran Hym., 1880.

Other trs. are:— (1) Jesus, Jesus, Jesus only; Shall my wish and thee, in the Supplement to Ges. Prof., ed. 1865, p. 11. (2) Jesus "He may be mine," by Miss Powicke, 1847, p. 107. (3) "The Jesus that's my sole desire," by Dr. H. Webster, 1860, p. 94. (4) "Jesus, Jesus, Jesus, caught up," by H. Mandt, in the British Elder, July, 1855, p. 163, and in field's Praxis Rel. 1872, No. 293. (5) "Jesus, Jesus, caught up, Shall my wish be," in Christliche Erinnerung, 1869, No. 97.

ii. Jesus stet komm über mich. [Holy Communion.] A Passiontide Hymn on the Blood of Jesus. 1867, No. 45, No. 14, in 8th. In the Blätter für Hymnodogen, 1886, p. 190, it is cited as in the 2nd ed., 1869, of A. Friths's Himmelsuch (1st ed., 1870, does not contain it); and as there marked "S. G. Z. S. V. H.," the initials of the elder sister, Sophia Juliane.

Tr. as:—"Jesus' Blood come over me," as No. 448, in p. 1 of the Moravian H. Bk., 1854.


Tr. as:—"Care, O Father, care for me," in the Monthly Packet, 1872, p. 171.

The hymn "Zehn uns nach dir," sometimes erroneously ascribed to her, is found under Unke, p., No. 601, u. (J. M.)

Lugete dura marmora. [Passiontide.] This is found in the Stirner Symposion, Cologne, 1678, p. 154; in the Paederium Centionum Catholicae, Cologne, 1722, p. 83; the Hymnologia Sacra, Münster, 1753, p. 89; and also in Daniel, ii. 351. It is probably the production of some German Jesuit, and was most likely written in the second half of the 17th. cent. It has been tr. by the Rev. H. C. Singleton, 1870, and pub. in the 2nd ed. of his Anglican H. Bk., 1871, as "O mourning, thou rigid stone!" and by H. M. Staggill in his Songs of the Christian Creed & Life, 1876, No. 71, as "Ye rocks of marble, melt and weep!" (J. M.)

Lugete, pacis Angeli. C. Coffin. [Friday—Lent.] Appeared in the Paris Breviary, 1736, for Fridays at Vespers, and also "Ad Officium Noctis. In Feste quinque plagiarum Christi." It was repeated in Coffin's Hymnals 1826, the same year, p. 28, and is found in several modern French Breviaries. The text is also in J. Chandler's Hymn. of the Primitive Church, 1857, No. 31, and Card. Newman's Hymni Ecclesiae, 1838 and 1865. Tr. as:—

1. Lament, ye saints, behold your God. By J. Chandler, in his Hym. of the Prim. Church, 1837, p. 28, and Dr. Oldknow's Hymns, &c., 1850. In 1861 it was given, with alterations, as "Angels, lament, behold your God," in H. A. & M., but omitted in the revised ed., 1876.

2. Angels of peace, look down from heaven and weep. By I. Williams in his Hym. tr. from the Parisian Breviary, 1839, p. 36. It was repeated in the Salisbury H. Bk., 1857; the Sarum, 1864; the Hymnary, 1872, and others, and usually with slight alterations.

3. Angels of peace, lament. By W. J. Blew. Written for use in his own church, 1850-2, and
LUISE HENRIETTE

pub. in The Church Hymn. & Tune Bk., 1852–5; and again in Rice’s Hymn. Select'd from the Ch. H. & T. Bk., 1870.

Translations not in C. U.:—
1. Angels, look down and weep. R. Campbell, 1856.

Luise Henriette, Electress of Brandenburg, dau. of Friedrich Heinrich, Prince of Nassau-Orange and Stadtholder of the United Netherlands, was b. at ’s Gravenhage (The Hague), Nov. 27, 1827. She received a careful Christian training, not only in literature, but also in domestic economy and feminine handcrafts. On Dec. 7, 1846, she was married, at the Hague, to the Elector Friedrich Wilhelm of Brandenburg, who was then residing at Cleve, but remained at the Hague to nurse her father, who d. March 14, 1847. She then, in June, 1847, joined her husband at Cleve, where her first child, Wilhelm Heinrich, was b. in May 1848. In the autumn of 1849 she set out with her husband and child on the way to Berlin, but in the inclement weather the child sickened and d. at Wesel, Oct. 24, 1849, and it was not till April 10, 1850, that she entered Berlin. On the birth of her second son, Carl Emil (who d. 1871), at Oronenburg, near Berlin, on Feb. 15, 1855, she founded an orphanage there as a thank-offering (now the Oranenburg Orphanage at Berlin). On July 11, 1857, her third son, afterwards King Friedrich I. of Prussia, was b. at Köstingberg. After the birth of her youngest son, Ludwig, at Cleve, in 1866, she never entirely recovered. In the spring of 1867 she was conveyed to Berlin in a litter, and d. there June 18, 1867. (Koch, iv. 156; Allg. Deutseh. Bisch., xix. 623; Goedecke’s Grundrisse, vol. iii., 1887, p. 319, &c.)

Luise Henriette was a woman of noble character; a devoted wife who accompanied her husband in many of his expeditions, and was his right-hand counsellor in matters of state; and a true mother of her people, introducing the culture of the potato, founding medical clinics, establishing elementary schools, and in many ways interesting herself in the welfare of the poor. She was, like the Elector, a member of the Reformed Church, and earnestly desired to promote peace between the Lutheran and Reformed communions, and exerted herself especially on behalf of P. Terhejden (see p. 409, l.). Another of her efforts in this direction was by means of the Union Hymn Book, which Christoph Rungen edited at her direction, and pub. in 1853 (see p. 272, l.). In this book she herself contributed four hymns. In her dedication to the Electress, Rungen says she had augmented and amended with her own hymns, viz.: Ein ander-"stelle sein Vertraun; Gott der Richteunb deiner Gütter; Jesus meine Zuversicht; Ich will von meiner Minnestatt. Your Electoral Highness has not only in those four well-mentioned hymns (but presumably pointless ihren eigenen Lieder) made known to all the world your Christian spirit; your confidence is directed to God alone; how you sacrifice to him with thankful heart all the benefits you enjoy; and how you rest the hope of your future everlasting life in Heaven on Christ alone as on a steadfast rock, but how-"ne," &c.

The question however remains. Did Rungen here mean more than that she had sent for insertion certain hymns which were favourites of her own, perhaps written for her, but not necessarily written by her? Such cases were common enough at an earlier period (see note on Mag. lieh Unglück). It is certainly strange that her name should not be given in any of the many hymn-books in which the third of these ("Jesus meine Zuversicht") was included during the next century. It was not till 1833 that Rungen’s dedication suggested to D. G. Schiller, and, after him, to other compilers, the idea of the Electress’s authorship; but once was soon generally accepted. Fischer, in a variety of additional reasons that make this likely; such as that while in Rungen’s declination are mentioned above, yet her name is in the individual hymns in the body of the book; the funeral oration by her private chaplain is made of her personal gift; that Crüger, in his Praxis pietatis melica without her in 1664 and later eds. the first was omitted). In particular the third is too classic and not to have been written by so poor a German as the Electress. This last objection would not seem to be overcome were it possible to suppose with Koch (iv. p. 357), that the hymn was originally written in Dutch, or Italian, and was revised and corrected by Hans van Asig (b. 1650, d. 1694). In this state of uncertainty the case must remain open to be forthcoming.

Two of these hymns have passed into the church, viz.:—
1. Ich will von meiner Minnestatt. This beautiful hymn first appeared in the Rungen Bk. in 1655, No. 45, in 1663 is entitled, "Hymn of Penitence," and is now in the Erb. L. S., 1851, No. 380. The history of it is:

(1) With sorrow now for past misdeeds,
(2) I will return unto
(3) By mine without signature. Its origin is thus: Luth. in Koch, viii. 69:—

It dates from the early years of her marriage and the autumn of 1640 she lost her first child, Prince Wilhelm Heinrich, at Wesel, while on her way to Berlin, by which death for a long time succeeded in the Electoral House and in the Elector’s family line seemed to be lost. To the Electress, in the Almæk (on the Elbe), she had to a quiet winter months, and here probably the twenty-two-pounds poured out her heart in this hymn.

This, however, is conjecture rather than fact: for, as stated above, it is not by

The idea of the Electress's authorship; but once was soon generally accepted. Fischer, in a variety of additional reasons that make this likely; such as that while in Rungen's declination are mentioned above, yet her name is in the individual hymns in the body of the book; the funeral oration by her private chaplain is made of her personal gift; that Crüger, in his Praxis pietatis melica without her in 1664 and later eds. the first was omitted). In particular the third is too classic and not to have been written by so poor a German as the Electress. This last objection would not seem to be overcome were it possible to suppose with Koch (iv. p. 357), that the hymn was originally written in Dutch, or Italian, and was revised and corrected by Hans van Asig (b. 1650, d. 1694). In this state of uncertainty the case must remain open to be forthcoming.

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and a tr. from Christian Gregor's "Nein, ach
mich nicht," was added as st. iii.
(Ed. 1850, No. 1241). Abridged forms are in
J. A. Latrobe's Cdl., 1841, and in Hook's Church
School H. & L., 1850.
2. Jesus, on Whose name I rest. A good tr.
by T. Barrett, as No. 204, in
Ps. & H. H., 1851.
3. Jesus, my Redeemer, lives. A good tr.
by Miss Winkworth, in her Lyra
Dioica, 1855, p. 93. Repeated, in full, in
the Ohio Board, Ly's, 1860: and, abridged,
in the Bapt. Ps. & H. J., 1868, Meth. New
Construction H. Bk., 1863, J. B. Whiting's Hymn. for the
Church Catholic, 2nd S., 1864, p. 127. Abridged in Dr. J.
Petersen's Coll.
4. Christ, the Rock on which I build. A good
tr. by E. H. Maise, as No. 106, in the 1857 ed. of Mercer's Ch. Psalter
of H., U. B. (Ox.), and repeated in his own Lyra Domestica,
1864, p. 27. Abridged in Dr. J.
Petersen's Coll.
5. Messiah's Nativity. A full and good tr.
by Mrs. Charles, in her Voice of Christmas Life
in Song, 1858, p. 237, repeated in Cantate Domino,
Boston, U.S., 1859.
6. Jesus Christ, my sure defense. A good tr.
by Miss Winkworth, in her Lyra,
and based on her Lyra Gen. ver.
The Pennsylvania Lutheran Ch. Bk., 1868, the tr.
of st. 8, vi, are omitted.
7. Christ, my Lord, is all my hope. A tr. of st.
8, vi, vii, by Miss Borthwick, in Dr. Pagan-
steiner's Cdl., 1864, No. 385.

Other tr.:
(1) "Jesus is my faithfulness," in the British
Mag., June 1856, p. 258. (2) "Jesus, Christ, my Saviour, Live!" by Dr. H. Mills, 1856, p. 246. (3) "Jesus Christ, my Saviour, Live," by Dr. J. Walker, 1860, p. 100. (4) "Jesus Christ, my Saviour, Live!" by J. W. Mathews, 1858, No. 328, and Reid's Praise
Lit., 1873. (5) The Female Jesuit, 1851; A Memoir of Eliza
Ann Harris, of Clifton, 1859, &c. Mrs. Lake
is known to hymnody through her hymn:

Luke, Jenima, née Thompson, daughter of Thomas Thompson, sometime of
Bath, was b. at Colebrooke, Hertford, Aug. 19, 1813, and was married to
The Juvenile Magazine at the age of 13, and
subsequently pub. several works, including
The Female Jesuit, 1851; A Memoir of Eliza
Ann Harris, of Clifton, 1859, &c. Mrs. Lake
is known to hymnody through her hymn:

I think when I read that sweet story of old. [Ps
of Light.]
It is recorded that this hymn was
composed in a stage coach in 1804, and was
used for use in the village school, near her
father's seat, Howardsford Park, Yorks, Nos. 874, in 1815, and has since come
into use through children's hymn-books in most
English-speaking countries.

Lundie, Mary. [Mary Lundy]
Lunt, William Parsons, p.d., s. of
Henry Lunt, was b. at Newburyport, Mass.
the April 21, 1805. He entered Harvard
College in 1819, and graduated in 1823.
After a year's study at a school in the city,
and a term at Harvard Divinity School in 1823, he entered the Unitarian
Ministry, 1828, and was the second
Congregational Church, of which
the Canterbury Divinity School in 1825, and
was the second of the Congregational
Unitarian Society of New York City.
In 1835 he became co-pastor of the Unitarian
church at Quincy, Massachusetts, with
the Rev. P. Whitney, and in 1843 sole pastor
of the same congregation. During a tour in
the East he d. at Akabah (the ancient
Ezion-geber. March 21, 1857, and was buried
a short distance from that village. Dr. Lunt
was the author of several sermons, and contributed
largely to the Christian Examiner
and other periodicals. His hymns and poems,
together with selections from his prose works,
were pub. by his son as Gleanings. His most
widely used hymn is "When driven by
opposition's rod." It was "written for the public
schools of Quincy, and sung by them on their
Fourth of July Celebration, 1837." It is in
5 st. of 4 sl. This, together with several
others, including one of more than ordinary
merit for Sunday schools, "Hark! the little
Shepherd's voice," (written in 1846), are
given in full in Putnam's Singers and Songs of the
Liberal Faith, 1872. To this work we are
indebted for the above facts.

Luther, Martin, b. at Eisleben, Nov. 10,
1483; entered the University of Erfurt, 1501
(b.a. 1502, m.a. 1503); became an August
nian monk, 1505; ordained priest, 1507; ap
pointed Professor at the University of Wii-
tenberg, 1508, and in 1512 d.d.; published
his 95 Theses, 1517, and burned the Papal
Bull which had condemned them, 1520; at
ended the Diet of Worms, 1521; translated
the Bible into German, 1521-34; and d. at
Eisleben, Feb. 18, 1546. The details of his
life and of his work as a reformer are acces-
sible to English readers in a great variety
forms, and need not be repeated here.
Luther's influence on German hymnody
adequate estimate will be found under
ma Hymnody, p. 148. It only remains to
to give a somewhat fuller account of the
principal books which he edited, or in which
hymns first appeared; together with a clas-
sified list of his hymns.

1. Eichhorn's Lieder des Hymnus, 1534.
2. Veit's Lieder des Hymnus, 1534.
3. Alte Lieder des Hymnus, 1534.
5. Veit's Lieder des Hymnus, 1534.
6. Alte Lieder des Hymnus, 1534.
8. Alte Lieder des Hymnus, 1534.
LUX ALMA JESI

D. Paraphrases of other poetico-
Scripture.

23. Dies sind die heiligsten Gebote.
25. Mensch wird nur leben verloren.
27. Sie ist mir lieb die wahrste Magd.

E. Hymns mainly Original.
37. Christ lag in Todesbanden.
38. Christ unser Herr zum Jordan krag.
40. Ehr haue aber dem Herr zu Wort.
41. Jesus Christus unser Heiland, Der.
42. Nunc freund euch lieben Christenleagen.
43. Vom Himmel hoch da komm ich her.
44. Vom Himmel kam der Engel Schö.

In addition to these see also in
45. Für alle Freunden auf Erden.
46. Kyrie eleison.

In the Blätter für Hymnologien
Dannell arranges Luther’s hymns:
what he thinks their adaptation
German C. U., as follows:

1. Hymns which ought to be included
Evangelical hymn-book: Nos. 7-18, 20
31. 32. 33. 34. 35. 36. 36. 37. 38.
1. Hymns the reception of which we
might be contested: Nos. 2, 3, 4, 10, 12

The whole of these 38 pieces
in the body of the Dictionary are
lines, except Nos. 1, 8, 11, which
under the first lines given in italic.

LUX ALMA JESU MENTIUN
[The Transfiguration.]

Roman Breviary, 1518, for the
ard’s “Jesu dulcis memoria” (in
H. A. & M., “Jesu, Thy me
told,” noted on p. 387, i. ii.), w.
for Lauds on the Festival of the
hon, the lines were taken from
poem without the least regard to
connection, and were considered
adapt them to their purpose.

A altered text below from the
Rom at Rome in 1576, p. 778. In the
revised under Urban VIII, 1632
as “Lux alma Jesum mentium,” or
been repeated in all subseq-
that revision. The two forms
are as follows:

Roman Breviary, 1518.

Amour Jesu dulcis memoria,
Quanda cor nostrum vil-

tur, Pelleja (Supp.)
Ut nos repies dulciter.

Quam facit est quum
saltat.

Consors Paternae de-

Tu verum tumum patris,
Quod omum (super-

Splendor Paternae aliae,
Incomprehensae bonitas.
Amor tui cupias,
Da nobis per praestam-

It will be noted that 1, 9. “Spli-

The older of the above centa
The \textit{inv.} of this Sequence in C. U. are:

1. Lux aduna, lux insignis – Day all jubilant, all splendid. \textit{P. i.}
2. O quam felix, quam festiva = O the joy, the exultation. \textit{P. ii.}
3. Consolator ams, veni = Comforter, possess and cheer us. \textit{P. iii.}

This \textit{tr.} was made by C. S. Calverley for the Hymnology in which it was pub. in 1872.

Other \textit{tr.} are:
1. \textit{Day of pleasure, day of wonder,} H. Kynaston, in \textit{his occasional Hym.}, 1862.
2. \textit{The illustrious day when from the throne,} C. B. Pearson, in \textit{The Nuncius Missal in English}, 1860, and his \textit{Sequence, from the Nuncius Missal}, 1871.
3. \textit{Day delightful, day most noted,} by D. N. Wrangham, in \textit{his Liturgical Poetry of Adam of St. Victor}, 1858, together with the original Latin. [J. J.]

\textbf{Lynch, Thomas Toke, was b. at Dunmow, Essex, July 5, 1818, and educated at a school at Ixington, in which he was afterwards an usher. For a few months he was a student at the Highbury Independent College; but withdrew, partly on account of failing health, and partly because his spirit was too free to submit to the routine of College life. From 1847 to 1849 he was Minister of a small charge at Highgate, and from 1849 to 1852 of a congregation in Mortimer Street, which subsequently migrated to Grafton Street, Fitzroy Square. From 1856 to 1858 he was laid aside by illness. In 1856 he resumed his ministry with his old congregation, in a room in Farmer Street, where he remained until the opening of his new place of worship, in 1862 (Mornington Church), in Hampstead Road, London. He ministered there till his death, on the 9th of May, 1871.}

The influence of Lynch's ministry was great, and reached far beyond his own congregation (which was never large), since it included many students from the Theological Colleges of London, and thoughtful men from other churches, who were attracted to him by the freshness and spirituality of his preaching. His prose works were numerous, beginning with \textit{Thoughts on a Day}, 1844, and concluding with \textit{The Mornington Lectures}, 1876. Several of his works were published after his death. His \textit{Memoir}, by W. White, was pub. in 1874.

Lynch's hymns were pub. in:

\textbf{The Riellet: a Contribution to Sacred Song, Lond. Longman, 1850, 2nd ed., 1856. This was enlarged an addition of 63 hymns in 1866.}

From the 1st ed. of the \textit{Riellet}, 1855, the following hymns have come into C. U.:

1. \textit{All is the shining light. Second Advent.}
2. \textit{Be Thy word with power fraught, Before Sermon.}
3. \textit{Christ in His word draws near, Holy Scripture is.}
4. \textit{Dearest Lord, in my time of need, Lord, Work Christ.}
5. \textit{Gracious Spirit, dwell with me, Holy Spirit.}
6. \textit{How calmly the evening once more night is descending.}
7. \textit{I give myself to prayer, Prayer in Trouble.}
8. \textit{Lord, on Thy returning day, Public Worship.}
9. \textit{Lord, love in silent hearts I sense, Renunciation.}
10. \textit{Love me, O Lord, forgivingly.}
11. \textit{Mountains by the darkness hidden, Renunciation.}
12. \textit{Now have we met that we may ask, I Work.}
13. \textit{O, break my heart; but break it as a field, Peace desired.}
14. \textit{O Lord, Thou art notdie, Sympathy.}
15. \textit{O where is He that trod the sea, Christ Walks on the Sea.}
16. \textit{On whom of God we ask, Trust in trial.}
17. \textit{Rise, he calleth thee, arise, Blind Bartimaeus.}
18. \textit{Where is thy God, my soul? Renunciation.}
19. \textit{Where is thy God, my soul?}

\textbf{Humphrey.}
There are also from the 1856 and 1868 eda.

20. A thousand years have come and gone. Christmas.
23. The Lord is rich and merciful. Holy Faith in God.
24. There is purpose in this waste. Easter.

Lytte's hymns are marked by intense individuality, gracefulness and felicity of diction, picturefulness, spiritual freshness, and the sadness of a powerful soul struggling with a weak and enunciated body. Although The Hymn of the Pious was pub. for use by his own congregation. A supplement to Watts, more than one half of the hymns were designed for private use only, but were not so distinguished in the work. Its publication caused one of the most bitter hymnological controversies known in the annals of modern Congregationalism. Time, however, and a criticism, broader and more just, have declared emphatically in favour of his hymns as valuable contributions to cultured sacred song. [W. G. H.]

Lytte, Henry Francis, M.A. & B. of Capt. Thomas Lyte, b. at Ednam, near Kelso, June 1, 1738, and educated at Portola (the Royal School of Eton), and at Trinity College, Dublin, of which he was a Scholar, and where he graduated in 1811. During his University course he distinguished himself by gaining the English prize poem on three occasions. At one time he had intended studying Medicine; but this he abandoned for Theology, and took Holy Orders in 1815, his first curacy being in the neighbourhood of Wexford. In 1817, he removed to Marazion, in Cornwall. There, in 1818, he underwent a great spiritual change, which shaped and influenced the whole of his after life, the immediate cause being the illness and death of a brother clergyman. Lyte says of him:

"He died happy under the belief that though he had deeply erred, there was One whose death and sufferings would atone for his delinquencies, and be accepted for all that he had incurred;"

and concerning himself he adds:

"I was greatly affected by the whole matter, and brought to look at life and its issues with a different eye than before; and I began to study my Bible, and preach in another manner than I had previously done."

From Marazion he removed, in 1819, to Lynmouth, where he composed his Tales on the Lord's Prayer in verse (pub. in 1826); and in 1823 he was appointed perpetual Curate of Lower Brixham, Devon. That appointment he held until his death, on Nov. 20, 1847. His Poems of Henry Vaughan, with a Memoir, were pub. in 1846. His own poetical works were:

(1) Poems chiefly Religious, 1832; 2nd ed. enlarged, 1845.
(2) The Spirit of the Psalms, 1834, written in the first instance for use in his own Church at Lower Brixham, and enlarged in 1836; (1) Miscellaneous Poems (posthumously) in 1868. This last is a reprint of the 1845 ed. of his Poems, with "Abide with me" added. (4) Remains, 1856.

Lytte's Poems have been somewhat freely drawn upon by hymnal compilers; but by far the larger portion of his hymns found in modern collections are from his Spirit of the Psalms. In America his hymns are very popular. In many instances, however, through mistaking Miss Auber's (q. v.) Spirit of the Psalms, 1829, for his, he is credited with more than is his due. The Andover Sabbath H. Bk.

1858, is specially at fault in this; and as best known and most widely used positions are "Abide with me, eventide"; "Far from my heart, God of mercy, God of grace" are Thy courts above; "Praise, King of heaven"; and "There is a secret place." These and seventeenth an an others are under their respective the rest in C. U. are:

1. From his Poems chiefly Religious and 1845.
2. Above me hang the silent skies.
3. Again, O Lord, I see mine eyes.
4. Hail to another Year. New Year.
5. How good, how faithful, Lord, art care of Men.
6. In tears and trials we must sow our followed by joy.
7. My [our] rest is in heaven, my here, Heaven our Home.
8. O Lord, how infinite Thy love.
10. The leaves around me falling. At the Temple of God.
11. Vain were all our toil and labours God.
12. When at Thy footstool, Lord, I be
13. When earthly joys glide swift and
14. With Thee return to me, O Lord.
15. With joy we hail the sacred day.
16. From his Spirit of the Psalms
17. Be merciful to us, O God. Pr. 10
18. Are the days of my years ...
19. Be still, and know that I am God.
20. Spirit of the Psalms
21. Honored in the sign of Thy love
22. Glory and praise to Jehovah on his
23. God in His Church is known.
24. God be our Refuge, tried and proved.
25. Great Source of my being.
26. Hear, O Lord, our supplication.
27. How blest the man who fears the L
28. Humbled, Lord, my haughtily spirit
29. In this wide, weary world of care
30. In vain the powers of darkness try
31. Jehovah speaks, let man be grieved.
32. Judge me, O Lord, and try my heart.
33. Judge me, O Lord, to Thee I fly.
34. Lord, I have sinned, but O forgive
35. Lord, O God, in Thee I trust.
36. Lord of the realms above, Our Prop
37. Lord of the realms above, Our Prop
38. Lord of my salvation.
39. Lord, I look to Thee for all.
40. Lord, I would stand with thoughtf
41. Lord, my God, in Thee I trust.
42. My God, my King, Thy praise I a
43. My God, what monuments I see.
44. My spirit on [to] Thy care.
45. My trust is in the Lord. Ps. 31
46. Not unto us, Almighty Lord [God]
47. O God of glory, God of grace.
48. O God of love, how blest are they
49. O God of love, my God Thou art.
50. O God of truth and grace.
51. O how blest the congregation.
52. O how brave and [how] happy we.
53. O plied my cause, my Savour pl
54. O praise the Lord, "his sweet to ra
55. O praise the Lord; ye nations, pe
56. O praise ye the Lord With hearts,
57. O that the Lord's salvation.
58. O Thou Whom thoughtless men
59. O Thou Whom thoughtless men
60. of every earthly stay bereft.
61. Our hearts shall praise Thee, O
courts.
62. Praise Thee, Who art on earth and
63. Praise for Thee, Lord, in Zion we
64. Praise to God on high be given.
65. Praise ye the Lord. His servants,
66. Redeeming from guilt, redeemed
LYTH, JOHN

13, 1851, In 1843 he entered the Wesleyan ministry, and was sent in 1859 to Wimendon, as the Wesleyan minister to Germany. On his return from Germany in 1865, he entered upon a regular circuit work in G. Britain, and later, other large towns and from the active work of the ministry. He d. on March 13, 1878. His principal prose work was a History of the Methodist Church in York. In 1843 he edited and published a small volume, entitled Wild Flowers; or, a Selection of Original Poetry, edited by J. L. This little work was made up of pieces by himself and members of his family, and the late Dr. Punshon. His hymn, "There is a better world, they say," (Harvey), appeared in the "Meth. Scholars' H. Bk., 1870, and his "We won't give up the Sabbath" (Sunday), in the Meth. S. S. Bk., 1879. Each of these is an imitation of an older hymn. Dr. Lyth informed the Rev. W. F. Stevenson, editor of Hymns for Ch. and Home, 1873, that the hymn "There is a better world, they say," was written at Sandown, in Wiltshire (30th April, 1844) for the anniversary of the neighbouring infant-school at Sandown, and to an air then very popular, called "All is Well." That it was written for the infant children will explain the simplicity of some of the expressions. It was speedily caught up, and I believe first appeared in the Home and School Hymn Book. (Log. Indep.)

M.

M., in the Bristol Baptist Coll. of Ash & Evans, 1769, i.e. James Merrick.

M., in the People's Hymnal, 1867, i.e. Gerard Menzies.

M. B. W., in Hymns for the Church Catholic, 1882, i.e. Mary Bradford Whiting.

M. C., in the Bristol Baptist Coll., 1769, i.e. MacDonald's Coll.

M. C. C., in Walker's Cheltenham Ps. & Hymns, 1853, i.e. Lady M. C. Campbell.

M. D. M., in the People's Hymnal, 1867, i.e. Mary Dunlop Moncrieff. M. G. T., in the American Baptist Service of Song, 1871, i.e. M. G. Thomson.

MACDONALD, GEORGE


McAll, Robert Stephens, LL.D., was a Rev. Robert McAll, b. at Plymouth, Aug. 4, 1792, and educated at Aixminster, Devon; Hoxton, London; and Edinburgh University. He graduated M.A. at Edinburgh in 1813, and gave himself for a time to the study of medicine. He was for some time Chaplain of the Mackenzie School, and from 1814 to 1826 minister of St. George's Chapel in the same town. In 1827 he became minister of Mosley Street Chapel, Manchester, and held the same to his death on July 27, 1838. In 1812 he contributed to Dr. Collyer's Coll. 8 hymns, which appeared as by "J. M. W." Through one of these, "Hark! how the chord song of heaven" (The Song of Heaven), he is somewhat widely known to humanity. His Psalms and Hymns for Public Worship, Mackenzie, J. Swinnerton, n.d. (circa 1823), was pub. without Preface, or names of authors. Not one of the 8 hymns contributed by him to Collyer's Coll. is therein, and there is nothing to show which are his original compositions.

[F. J. F.]

McCoyne, Robert Murray, s. of Adam McCoyne, W. S., was b. at Edinburgh, May 21, 1813, and educated at Edinburgh University. In 1835 he became Assistant at Larbert, near Stirling, and was ordained in 1853, Minister of St. Peter's Established Church, Dundee. In 1839 he went to Palestine as one of the Mission of Enquiry to the Jews from the Church of Scotland. He d. at Dundee, March 25, 1843. His hymn, a few of which were written in Palestine, appeared in his Songs of Zion to cheer and guide Pilgrims on the way to the New Jerusalem, by the late Rev. R. McCoyne.... Dundee, W. Middleton, 1843.

These hymns were reprinted in his Memoir and Remains, edited by Dr. Andrew A. Borr, 1844. The Songs as reprinted in September 14, and date from 1831 to 1841. The best known are, "I once was a stranger and to God," and, "When this passing world is done." In addition, "Beneath Mortal's rocky side," written at the "Foot of Carmel, June, 1839" (Sent from God); "Like on the mountains," written "Jan. 1st, 1832" (Children called to Christ), and "Ten Virgins, clothed in white" (The Ten Virgins), dated 1841, are in C. U.

Macdonald, George, LL.D., was b. at Hulton, Aberdeenshire, Dec. 10, 1824, educated at King's College, Aberdeen, where he graduated M.A., and from which he afterwards received the honorary degree of LL.D. For a brief time he studied for the Congregational ministry at Highbury College, London, and then became the Minister of the Congregational Church at Arundel, Sussex (1853-). He afterwards preached for a short time with a small company at Manchester and Bolton. Relinquishing the ministry, he became lecturer on English Literature at King's College, London, and ultimately gave himself entirely to literary work. Dr. Macdonald acquired a great reputation by means of his works, many of which were originally written in Scotland.
contributed to magazines, and the most notable of which are David Elginbrod; Robert Falconer; Alec Forbes of Howglen; and Annals of a Quiet Neighbourhood. He was some time Editor of Good Words for the Young, and wrote England's Antiphon for Macmillan's Sunday Library. His poetical works are:—

(1) Within and Without, 1855; (2) The Disciple, and Other Poems, 1860; (3) The Diary of an Old Soul (printed for private circulation), 1861; (4) Anima, a volume of trs. from the German (most of which first appeared in the Sunday Magazine), 1876; and (5) A Threefold Trust, 1883, part of which previously appeared in his Works of Fancy and Imagination, 1871.

Most of his original hymns were contributed to Hymns and Sacred Songs for Sunday Schools and Social Worship, &c., pub. by Fletchett and Tables, Manchester, in 1855 (2nd ed., 1856), and of which his brother, and the Rev. G. B. Bubier (p. 106), were the editors. The original hymns, which are signed "G. Macdonald," in this collection are:—

1. A quiet heart, submissive, meek. The Morn inerit the Earth.
2. Daylight fades away. Second Advent.
3. Father, I well may praise Thy name. Sunday Morning.
4. Father, some souls of ours have been. Blessed are the Pure in Heart.
5. If we were longing for the Lord. Blessed are they that Hunger and Thirst after Righteousness.
6. It was an awful hour that gave. Blessed are the Merciful.
7. Len Thy own voice, O Father, say. Blessed are they that maintain.
8. Son of Man, Thy Name by choice. Blessed are the Morn.
9. Our Father, hear our longings prayer. Blessed are the Poor in Spirit.

Some of these hymns were afterwards revised by their author. The next two are from The Disciple, and Other Poems, 1860:—
10. O God, whose day like summer. Evening.

Dr. Macdonald's hymns are rich in ideas, but are touched with a mysticism which renders them a little difficult of apprehension. They are however of great value in setting forth truths rarely expressed in hymns, and are likely to grow in favour. [W. G. H.]

Macduff, John Ross, D.D., second s. of Alexander Macduff, of Bonhard, near Perth, was b. at Bonhard, May 23, 1818. After studying at the University of Edinburgh, he became in 1842 parish minister of Kettins, Forfarshire, in 1849 of St. Madoes, Perthshire, and in 1855 of Sandyford, Glasgow. He received the degree of B.D. from the University of Glasgow in 1862, and about the same time also from the University of New York. He retired from pastoral work in 1871, and now (1887) lives at Chislehurst, Kent. He has published many practical and devotional works which have attained a wide circulation. In 1857 he was appointed by the General Assembly a member of their Hymnal Committee. His 31 hymns appeared in his Altar Stones, 1853, and were also included with his later poems in his The Gates of Praise, 1870. Of these hymns the following are in C. U.:

1. Christ is coming! Let creation. Second Advent.
4. From Thy habitation holy. Wildéventide.

5. Hasten, Lord, that morn of glory.
6. Jesus wept!' Those tears are ever.
7. Why should I mourn or repine? Of these hymns those dated it only of Dr. Macduff's originals.

Mackay, Margaret, was the only daughter of Ca Mackay, of Hedgefield, Inverness, married in 1829 to Major Will of the 89th Light Infantry (as Colonel) a distinguished officer w. Mrs. Mackay d. at Cheltenham. In addition to various prose works pub. Thoughts Redeemed, or La Hours, 1854, which contained hymns and poems. Of these, "As blessed sleep," is noted at p. 86.

Mackellar, Thomas, was b. York, Aug. 12, 1812. At the entered the printing establishment Brothers. In 1833 he removed to York, Aug. 12, 1812. At the entered the printing establishment. He became a foreman, and then a partner, which has been known by the name of Mackellar, Smith, and Jordan, of Philadelphia. His publica
The American Printer, 1866, a prose work, and the following in verse—:

1. At the hour of mercy sighing, Lent. Pub. in his Hymns and Songs, 1872, as, "Lest of restful Jesus forsaken," and again in Dr. Hitchcock's Hymns & Songs, 1874, as, "At the hour of mercy sighing."

2. Burden of the present: Reconciliation. Written in 1854, and pub. in his for the Gentle and Loving, 1854, and Lyra Sacra American, 1856. Part of this hymn, beginning, "All unseen the rest, the Master walked," is in C. U. in G. Irland.


4. Daylight to the Holy: Jesus, the soul's Refuge. Written in Sumner, Lyra Sacra Americana, 1868, in 3 st. of 8, 6, 8, 8, 6, 8.


6. In the vineyard of our Father: Work for God. Written in 1845. It was given in the Church of Home, Philadelphia, 1860, and other collections.

7. Jesus! when my soul is aching: Continued presence of Jesus desired. Written in 1846. It was given in Lyra Sacra Americana, 1868, in 4 st. of 6, 1, and entitled "Jesus first and last."

8. There is a land immortal: Heaven. Mr. Mackellar says that this hymn was written "one evening as a fancy suddenly struck me of a religious nature. I lay aside the work in hand, and pursuing the new idea. I at once produced the hymn. There is a land immortal, and sent it to the editor of Neale's Magazine, who referred to it as a religious poem from "Tarn," my assumed name, under which I had already acquired considerable notoriety. This was in 1845. It was widely copied, and afterwards inserted in a volume published by me." Duffield's English Hymn, &c., 1866, p. 511.

Mr. Mackellar is an Elder of the Presbyterian Church.

F. M. B.

MADAN, William D. MADAN, Martin 709

for more of the same kind and quality. The following are in C. U.:

1. Again the trumpet sounds: Missions. Written a few years ago. Appeared in the H. A. & M. series of Hymns for Mission Services, 1871.

2. Be still, my soul, for God is near: Holy Communion. Fatt u. i. V. 12, was broken for my sake. Written for St. Mary's, Newington, in Thorn's Utter, 1872.


4. It is finished: blessed Jesus (Saviour): Good Friday. Written for H. A. & M., 1878. In several collections.

5. Lord, when Thy Kingdom comes: remember me; Gentleness and loving. Written for the 18th ed. of H. A. & M., 1872. Sometimes given in two parts: Pt. B., beginning "Lord, when with dying lips my prayer is said."

6. The Saints of God their conflict past: All Saints. First pub. in Church Hymns, 1874, and again in the Part C. K. Church Hymn, 1871.

7. What thanks and praise to Thee we owe: St. Luke. Written for the 1878 ed. of H. A. & M.

These hymns are of more than usual merit, being characterized by great simplicity, tenderness, and fervour. The special season or purpose is clearly indicated, and its lessons earnestly enforced.

J. J.

Maclean, Norman, b. 1812, d. 1886. Mr. Maclean, was b. at Campbeltown, Argyllshire, June 3, 1812. He studied at the Universities of Glasgow and Edinburgh, then went to Germany, and subsequently completed his course at the University of Glasgow, from which, in 1858, he received the degree of B.D. In 1858 he was appointed parish minister of Loudoun, Ayrshire, in 1844, and was Moderator of the General Assembly in 1849. He died at Glasgow, June 16, 1872, and was buried at Campbeltown, June 20, 1872. His works are numerous and popular. He was a member of the Assembly Hymn Committee in 1854 and 1855. He was known as a hymn-writer, "Tract" publisher and "Tract" editor (Right Doing), appeared in January 1857, in The Edinburgh Christian Magazine, of which he was for some years the editor.

J. M.

Madan, Judith, née Cowper, was only daughter of the Hon. Spencer Cowper, and the mother of Martin Madan, and of Spencer Madan, sometime Bishop of Peterborough. She had some reputation as a writer. Her Burial Hymn, "In this world and in the world to come," appeared in the Appendix to her son's Ps. & Hymns in 2 st., 8, 8, 8, 8, 8, 8, 8, 8. It has been repeated in several collections in G. Britain and America, and given without alteration in Lyra Brit. 1871, p. 659. We have failed to ascertain the date of Mrs Madan's birth or death.

J. J.

Madan, Martin, b. of Colonel Martin Madan, and brother of Dr. Spencer Madan, sometime Bishop of Peterborough, was b. in 1726. He was to have qualified for the Bar, but through a sermon by J. Wesley on the words, "Prepare to meet thy God," the whole current of his life was changed. After sor...
difficulty he received Holy Orders, and subsequently founded and became chaplain of the
Lock Hospital, Hyde Park Corner. He was popular as a preacher, and had no inconsiderable
reputation as a musical composer. He ceased preaching on the publication of his
work *Theophalaeon,* in which he advocated the practice of polygamy. He died in 1790. He
published a *Commentary on the Articles of the Church of England*; *A Treatise on the Chris-
tian Faith,* &c., and —

*Collection of Anthems and Hymns Extracted from
Various Authors, and published by the Reverend Mr.
Madan.* London, 1790.

This Coll. contains 170 hymns thrown together without order or system of any kind.
In 1765 he added an *Appendix* of 24 hymns. This Coll., referred to in this Dictionay as
Madan, and Madan's *Ps. & Hym.*, had for many years a most powerful influence on the hym-
nology of the Church of England. Nearly the whole of its contents, together with its ex-
tensively altered texts, were reprinted in numerous hymn-books for nearly one hundred
years. At the present time many of the greatest hymns of the last century are in use as altered
by him in 1760 and 1765. Although several hymns have been attributed to him, we have
no evidence that he ever wrote one. His hymnological labours were employed in altering,
piecing, and expanding the work of others. And in this he was most successful.

[J. J.]

**Maerentes oculi spargit lacrymas.**

*Passionide.* This hymn, which sometimes begins "Maerentes oculi," is the hymn at
Vespers in the Office of the Passion of our Lord Jesus Christ, which has been added to
the *Roman Breviary* since 1740 (see "Aspice infami Deus"). It is in the *Roman Breviary,
Boleman,* 1827. *Para Hemia,* Supplement, p. 270, in 7 st., *Tr.* vis:

*New let us sit and weep.* By E. Caswall. 1st pub. in his Lyra Catholica, 1849, p. 63, in 7 st.,
of 4 1. ; and again in his *Hymns & Poems,* 1873, p. 35. In the *Hymnary,* 1872, it is altered
to

"Come let us sit and weep."

*Another tr.* is —

Ye weeping eyes, shed bitter tears. *J. Wallace,* 1874.

[J. M.]

**Mag ich Unglück nicht wiederstehn.**

[Cross and Consolation.] *Wackernagel,* iii. pp. 118–121, gives four versions from a *Nürnberg
broadsheet,* circa 1526, the Erfurt *G. B.,
1531,* &c. The text in the *Umr. L. S.,* 1821,
No. 664, follows that in the 1531. It is in 3 st. of 11 i., the two initials letters of st. 1., ii.
and the initial letter of st. iii., giving the name Maria.

In the *Nürnberg broadsheet* it is called "Queen Maria
of Hungary's hymn," and so in the Magdeburg *G. B.,
1534,* and many other later collections, it is ascribed to
her. She was sister of the Emperor Charles V., and
wife of King Ludwig II., of Hungary, who d. in 1526,
she surviving till 1536. Both *Wackernagel,* and *Lauss
mank in Rock,* vol. 82, think it was merely adopted
by her as her hymn of consolation, and may have been
written for her by Martin Luther. Had Luther written
it, however, it is hardly likely that he in the hymn-books
edited by him or for him from King's *C. B.,* 1829,
to Sturz's *C. B.,* 1548, it would always have appeared
without his name.

The trs. are: — 

(1) *Can I my fate no more with stand,* by *Miss Winckelrodt,* 1826, p. 170. 
(2) *I cannot ill suppress, or quell,* by *Dr. G. Wurster,* 1860, p. 47.

[J. M.]

**Magdeburg, Joachim,** was

located at the University of Wittenberg in 1544, and in 1516 was appointed
lecturer at Schöningen, near Erfurt. He became pastor of D. *Löneburg* in 1547, but being
on his slender income resigned in the same year became pastor of the *Altmark.* But refusing
Roman ceremonies prescribed by the Consistory, he was, in 1552 (Easter Sunday),
banished from the Electorate of 

About May 1552, by the influence
of the Emperor *Joseph!* appointed dean of St. Peter's, Hamburg, and there became see.

Flacius liyrius (Matthias Flacius Ilyricus, church historian, &c.,
unt-er-Main, *March 11, 1575*)

death of Apelinus, May 13, 1558

Eitzigen, his successor, was not so when, during the controversy in

ing Holy Communion, Magdeburg tracted without submitting it to

eight months, the latter obtained the

Magdeburg from his post, May 2,
den, then went to Magdeburg to be

Flacius as one of the compilers of the

history known as the *Magdeburg.*

Shortly thereafter he was appointed

Osnabrunck in Thuringia; but,
of Flacius, was dismissed in

then stayed for longer or shorter

time at Mansfeld, Baron

and others, until, after the

Emilianus I., had once more permit

ted preachers in Austria, he was, a

Mansfeld's recommendation, apph

commandant of Raab in Hung

nental care at Raab in 1576

his house there was burnt, at

Grafenworth (east of Krems),
to speaking Austrian troops.

The content with the miscalculat

clergy, and after joining with ni

of the Evangelical clergy in A

sending a *Confession of Faith &

Diet* (Langtag), was compelled

in 1571 we find him living at Erfurt,

he was preacher at Effeldorf in

in 1588 was expelled as an

Flacius. His later history is in

i. 445; *Allg. Deutsche Bli. *

Wackernagel,* iii. pp. 1085–1090

pieces under his name. The on

English is:

**Wer Gott vertraut, hat wohl get**

*Ord.* Founded on Ps. Lxxivii., 25,

*Wagel,* iii. p. 1042, prints st. i. from

Christliche und täussliche Tischgen

Stünuren, Erfurt, 1572 (where it

for Saturday evening); and, thir

though not certain, that it is

Magdeburg. In S. *Calvisius,* II.

*Antiquitates,* Leipzig, 1572, ii.,

are first found. *Lauss* 373, thus sum up the evidence:

"From these circumstances it seems

that Magdeburg's authorship, in e

claims to have been ascribed to J. M.

Mithmann* is beyond doubt."
MALAN, HENRI A. C. 711


Magnificat. Metrical paraphrases of the Magnificat are not numerous, and are very rarely used. In the 1500 edition of the Old Version (§ iv. v. q.v.), a version appeared in 10 st. of 4 i., at i. of which reads—

"My soul doth magnify the Lord,
My spirit exalts
Rejoiced in the Lord, my God.
Who is my Saviour."

This was repeated in subsequent editions of the Old Version, and was for some time the authorized metrical form of the Magnificat in use in the Church of England.

2. The New Version by Tate and Brady also contained a metrical paraphrase by Tate, which in time superseded that of the Old Version in public worship. In the Supply. of 1702 it appeared in 20 lines, beginning:

"My soul and spirit, all'd with joy,
My God and Saviour praise;
His good gift from poor estate
His humble handmaid raise."

This version continued in use until the New Version was swept away by the modern hymn-book.

3. The history of the paraphrase in the Scottish Translations and Paraphrases, 1781, which is Tate's version rewritten by W. Cameron, is given under "My soul and spirit, filled with joy."

4. Very few of the versions of the Psalms have added a paraphrase of this Canticle to their version of the Psalms. Dr. John Patrick is an exception. His rendering of the Magnificat in his Ps. of David in Metre, 1691, begins:

"My soul doth magnify the Lord,
Transports of joy my spirits raise;
And God my Saviour shall be
The subject of my song of praise."

5. The version of the Magnificat by Dr. J. Irons, in his Ps. & Hymns for the Church, 1875, is a good rendering, and more in accordance with modern tastes than the above.

It begins:

"My soul doth magnify the Lord,
And God my Saviour sing;
His mighty power and grace hath wrought
For me this wondrous thing."

Major, Johann. [Rubinius M.]

Maker, Upholder, Ruler! Theoc.

Montgomery. [Theology]: Written for Sheffield Sunday School Union, Whitsuntide gathering, April, 1830, and first printed in a fly-sheet for the occasion. [w. Ms.]. In 1833, it was included in the Cong. H. Bk. No. 33, and again in Montgomery's Original Psalter, 1853, No. 353, in 4 st. of 4.

Malan, Henri Abraham César. A family of Malans traces its origin to the veil of Piedmont. A branch of it settled at Mencol, in Dauphine, but was driven from France by the persecutions that followed the Revocation of the Edict of Nantes.
tion of the Edict of Nantes. Pierre Malan, after seeing his sister fall a victim to persecution, left Mérindol (1714), and arrived at Geneva (1722). Henri Abraham Cesar Malan was b. at Geneva in 1787. After an education at the College, he went to Marseilles, with the intention of learning business; but, soon after, entered the Academy at Geneva, as a preparation for the ministry, to which he was ordained in 1810. He had been appointed one of the masters at the College in the previous year. The National Church of Geneva was at that time almost Unitarian, and Malan's convictions were in accord with it. But the great movement known as the Réveil, of which the first products were the dissident church of Bourg de Four and a later date that founded by Malan himself, and which finally indubitably the whole Swiss Church with its spirit, was silently preparing itself. The germ of the movement may be traced in the Société des Amis (1810), of which Empeyta and A. Best were leaders; and in Malan's independent allegiance to the doctrines of the Divinity of the Saviour and the free gifts of salvation through Him (1816). But the human agency, which gave it force, and determined its Calvinistic direction, was the visit of Robert Haldane (in the autumn of 1816), to whom not only the pioneers of the movement, but F. Monod, E. Rieu, Guers, Thonidier, Merle d'Aubigné, and others, always pointed as their spiritual father. Empeyta and others sought to attain enfranchisement by the establishment of the "petite Église de Bourg de Four," Malan wished to reform the national Church from within; and a sermon at Geneva, which brought him the obloquy of the professors and theologians that composed his audience, and which Haldane characterized as a republication of the Gospel, was his first overt act (Jan. 19, 1817). But the opposing forces were far too strong for him. The Venerable Company excluded him from the pulpits, and achieved his dismissal from his regentship at the College (1818). In 1820 he built a chapel (Chapelle du Temoignage) in his garden, and obtained the licence of the State for it, as a separatist place of worship. In 1823 he was formally deprived of his status as a minister of the national Church. The seven years that succeeded were the palmy days of the little chapel of Strangers, especially from England, mingled with the overflowing Swiss congregation. But (in 1830) a secession to Bourg de Four, and then the foundation of the Oratoire and the Société Evangélique, which was in 1842 absorbed the congregation of Bourg de Four under the title of l'Eglise Evangélique, thinned more and more the number of his adherents. His burning zeal for the conversion of souls found a larger outlet along the tours of evangelization, subsidized by religious friends, in his own land and Belgium and France, and also in Scotland and England, where he had friends among many religious bodies, and where he preached to large congregations. The distinguishing characteristic of these tours was his dealing with individuals. On the steamboat or the diligence, in the mountain walk, at the hotel, no opportunity was lost. On one occasion an old man whom he visited drew from its sleeve a copy of his great hymn, de Sion, 1841, and told him he pray to see the author of it before it is as the originator of the movement in the French Reform that Malan's fame cannot perish. (Hymnody, § v.) The spirit of this movement was perpetuated in the annual congresses of the Réveil for Evangelical doctrine; phatic Calvinism, expressing itself the despondency of Newton and in contrast with them, in bright peace and gladness. French and pronounced his hymns unequal, literary defects; but their unaffected and fervent sincerity are universal. In the Chants de Sion, hymn 20, "Bien sait"; 165, "Mon cœur je d'esperance"; 199, "Du Rêveur 290, "Agneau de Dieu"; 239, "J'honh," are in every Protestant book; and several others are very popular. Besides his hymns Malan produced scattered tracts and pamphlets on the dispute between the National and Churches and the Church of Reas articles in the Record and reviews. He was a man of progress. His hymns were set to melodies. He was an artist, his little workshop had its forgotten corner, its printing press. In his life was the strong Calvinism and that external union in church-kept him distinct from all other church-comprehension. Thought communion with all the sect and heretical thought in Geneva and S one time there seemed a prospect rejoining the national Church, driven from her. One of the joys was the union of the Evangelical Church of Geneva (1861). He one of his most recent orders was the one he died, at the decayed chapel, in which he was for 43 years. He d. at Vande, Geneva, in 1864, leaving a number of whom, the Rev. S. C. Malan was Vicar of Bucklebutts, as a linguist and theologian of Church. (For further details see Les Trajets de Cesar Malan, et ses Frères.) To English readers M known as a hymn-writer through "Non, ce n'est pas mourir" (q.v. death to die); &c. About a hymn appear in a translated Friendly Visitor for 1826, and tions are noted at p. 392, l. (Fr. p. 389, l. § v.)

Man of Sorrows and

C. Gregor and C. I. Latrobe.
This hymn is marked by the Eberle in his notes in the issue for June, 1868, as C. Gregor.
The original German has not been traced. The hymn was given as No. 1011 in the 1808 Suppl. to the Moravian H. Bk. of 1801 (1866, No. 72), in 6 st. of 8 1. It was adopted by Montgomery in his Christian Psaltier, 1825, and since then appeared in the Cong. H. Bk., 1836; N. Cong., 1859; Bapt. Ps., &c., 1858; Allon's Cong. Psalm. Hy. 1866, and others.

Mane prima Sabbati. [Easter.] This sequence has sometimes been ascribed to Adam of St. Victor, but Gutierrez in his Ocurrences poeticae, pp. 296, does not print the text, and says that this aspiration is false, for the piece is earlier than Adam and not in his style. Among the British Museum MSS. it is found in one of the 12th cent. (Reg. 2, iv. f. 101 b); in another, c. 1190 (Cali., A. xiv. f. 69 b); in a third of the 13th cent. (Add. 12194, f. 125 b), 1269, &c. It also is in the Sarum (Bodleian ms. 1370), York (ms. in the Bodleian, c. 1390); Paris (early 14th cent. ms. in the Brit. Mus. Add. 16905, f. 144 b), and other MSS. Morel, p. 43, cites it as in a 12th cent. ms. at Einneideln. The text is also in None, No. 98; Daniel, ii. p. 252; Rekeir, No. 93; &c. The Sarum and some other MSS. give it also for St. Mary Magdalen.

On the morr of Easter day. By J. M. Neale in the enlarged H. Noted, 1854. In the Appendix to the Antiphoner and Gradual, 1882; the Hymns, 1882; and the Altar Hymnal, 1884, this tr. is rewritten by M. J. Blacker, as "Dawning was the first of days." [J.M.]

Manington, Alice, daughter of Thomas Manington, of Hastings, was b. at Brighton, and in 1882 was residing in Vienna. She has published:


None of these versions appear to be in English C.U. They are noted under the first lines of the German wherever possible. [J.M.]

Mant, Richard, D.D., of the Rev. Richard Mant, Master of the Grammar School, Southamp ton was b. at Southampton, Feb. 12, 1776. He was educated at Winchester and Trinity, Oxford (B.A. 1797, M.A. 1799). At Oxford he won the Chancellor's prize for an English essay; was a Fellow of Oriel, and for some time College Tutor. On taking Holy Orders, then of one or two places, Vicar of Congresshall, Essex, and two other places, Vicar of Archbishop of Canterbury, 1813, Rector of St. Botolph, Bishopsgate, London, 1816, and East Horsley, 1818, Bishop of Killaloe, 1820, of Down and Connor, 1823, and of Dromore, 1842. He was also Bampton Lecturer in 1811. He d. Nov. 2, 1848. His prose works were numerous, and although now somewhat obsolete, they were useful and popular in their day. His poetical works, and other works which contain poetical pieces, are:


"Mant had little knowledge of hymns, and merely took those of the existing Roman Breviary as he found them; and, not unexpectedly, he had to omit many, and to add others that he in fact became different hymns: nor was he always happy in his manipulation of them. But he had much good sense and devout feeling, and has fallen into undeserved neglect."

His metrical version of the Psalms [See Psalms, English. § vii.] has yielded very few pieces to the hymnals, the larger portion his original compositions being from the work of 1837. The most popular of these is "Holy ground, my soul inspire, Spirit of God, delight thee, and thy original form of "Round the Lord in glory seated," and "For all saints, O Lord." His hymns in C. U. which are not annotated under their respective first lines are:

i. From his Metrical Version of the Psalms, 1824.

1. God, thy King, Thy might confessing, Ps. xvi. v. 1.
2. Lord, to Thee I make my vows, Ps. xvi. 4.
3. Blessed be the Lord most High, Ps. xvi. 4.
4. My trust is in the highest Name, Ps. xx.
5. reign, Jehovah, King supreme, Ps. xxii.
6. Thy listening ear, O Lord, incline, Ps. xxii. 2.
7. To God to my earnest voice I raise, Ps. cvii.
8. To Jehovah's hymn I lay the; Ps. cvii. v. centos in Spurgeon's o. H. Bk. 1866. (1) st. v. (2) "Thee, Jehovah, will I bless" from v. 1.

ii. From his Holydays of the Church, 1828-31.

9. Lo, the day the Lord hath made, Easter, v. 3 
10. There is a dwelling place above, All Saints, Easter, v. 3

iii. From his Ancient Hymns, &c., 1837.

11. Before Thy mercy's throne, Lent, v. 1
12. Father of all, from Whom we trace, Unity, v. 1
13. For these who first proclaimed Thy word, Apostles' Creed, v. 1
14. No! when He bids me seek His face, Holy Eucharist, v. 1
15. Oft as in God's own house we sit, Divine Worship, v. 1
16. Put off thy shoes, to His holy ground, The House of God, v. 1
17. As a victor of men, our Hope [Life] and Rest, Greater Festivals, v. 1
18. Thy House each day of hallowed rest. Holy Communion.
19. We bless Thee for Thy Church, O Lord. Thanksgiving for the Church.
20. We deem and own it, O Lord, a proof Divine Grace.

When all Bp. Mant's i.e. original hymns, and versions of the Psalms in C. U. are taken into account, it is found that he is somewhat strongly represented in modern hymnody.

[J. J.]

March, Henry, was b. at Barnstaple, Aug. 29, 1791, and educated for the Congregational ministry at Homerton College under Dr. J. Pye-Smith. He held pastorates at Bungay, Mill Hill, Colchester, and Newbury. He d. in London, July 28, 1869. His pub. works are:

1. Sabbath at Home, or Help to their right Improvement, Founded on the 42nd and 43rd Psalms, London, 1800; 2nd ed. 1824. This work consists of Essays on religious subjects, followed by Reflections and Hymns.
3. The Early Life of Christ an Example for the Young.

Of his hymns in C. U. the best are:


[W. G. H.]

Marckant, John. [Old Version, §§ 15, x.]

Mardley, John. [Old Version, §§ 15, x.]

Maria mater Domini. [The Assumption of the B. V. M.] In the Durham Hymnarium of the 11th cent. (f. 326) this is given as a hymn "on the Assumption of the Blessed Virgin Mary." It is also in two ms. of the 11th cent. in the British Museum (Vesp. D. xii. f. 88; Harl. 2361, f. 231 b). The printed text is in the Surtees Society's Lat. Hymn. of the Anglo-Saxon Ch., 1851, p. 109. Daniel, 1. No. 987, prints only the first stanza. Tr. as:

Mary, mother of thy [the Lord]. This tr. was given anonymously in the 18th c. Appendix to the Bk. N. c. No. 172; and again in Skinner's Daily Service Hymnal, 1834.

[J. M.]

Mark the soft-falling snow. P. Bed-
dridge. [Natural things emblematical of things Spiritual.] 1st pub. in J. Orton's posthumous ed. of Doddridge's Hymnals, 1755, No. 111, in 4 st. of 8 l., and headed "Fruitful Showers. Emblems of the salutary Effects of the Gospel." In that and subsequent editions to 1839, the opening lines read:

"Mark the soft-falling Snow, And the diffusive Rain; To Heav'n, from whence it fell, It turns not back again."

In 1839 J. D. Humphreys, in reprinting the Hymn from the original ms., corrected from the ms. of this hymn the grammatical error of "it" for "they," in these lines, and drew special attention thereto in the language of the Preface to the Hymnals, as evidence of his charge against Job Orton as a careless editor. Amongst modern collections the text of 1755 is retained in the Scottish Evang. Union Hymnal, 1878, and that of the original ms. in Martineau's Hymnals, 1840.

Marot, Clement, was b. at Cahors about 1497. His education there and at Paris gave him a fair knowledge of Latin, 1 to some extent Greek. He possessed knowledge of music, and play

MAROT, CLEMENT

him a fair knowledge of Latin, 1 to some extent Greek. He possessed knowledge of music, and play

spinet and composed tunes for 2 chansons. Though destined for the law, he was placed at sixteen as a service of Nicolas de Nefville.

one he became valet de chambre to the prince de Valois. The passionate nature

conceived for her turned his thoughts toward Huguenot doctrines, which were

impressing themselves on her: an ridicule of the vices of the monks and the disorder of the Church, united with confessions of simple faith, were 1 of all the misfortunes that beset him.

He was wounded and taken prisoner with Francis I. After his return he married (1526?) about the same time.

he succeeded, at his father's death, as valet de chambre to Francis. Outrages of persecution obliged him to leave France and go to Ferrara, where for a time he must have met Calvin. From there he went to Venice; and was then called to France by the king. During the time that he remained in France the Edict of Nantes (1598) rested no sufficient ex
cause. In 1536-9 he completed the transla
tions of the psalms, which were circulated at Ferrara. They became the fashion of the hour, and were sung by the court and ladies at ballad parties.

Illum. rewarded Marot for a copy of 200 golden doubloons. The text of these psalms (1542) brought him fame. He fled to Savoy, then to Geneva. There, with the help of Francis and Calvin, he compiled 50 Psalms, published with a Dedication to the Ladies of France (1543). The state of Geneva must have been stiffening the mercenary nature. The only authority for his story that has come down is a dedication of Bonvay's to the king of England.

His Prosecution for Heresy led to one of the malicious inventions of the time.

He left Geneva (1543) for Savoy, then to Turin, where he d. in August 1544.

The poetry of Marot is composed of 3 ballads, sonnets, epigrams, and rhymes. He aimed at grace and delicacy, gaiety, wit, and satir

enriched and simplified the lyrical style. In his matured work—exhibit an access of tautness. His many-sided character, from the prejudices of Catholic and Huguenot enemies, he is a disciple heretic, to Baccio a poet who gave his talents easily to either Marc Girardin a man penetrated by the disgust at the corruption of the Church deep Huguenot conviction, to others a child learning and Free Thought of the Renaissance. Tast he did not doubt he never lost his country's habit.

is no proof of his licentiousness, except in the Abuse. In the Book, to which he often alludes; his abundant parade of the coarse and the close analysis of his life and his writings and letters and Morley attests the existence of a real religion of which the 'Trente Poèmes' a distinguished fruit.


[H]
Martineau, James, LL.D., D.D., b. at Norwich, April 21, 1803, the son of a
poet of children. "Written in 1816 for the Parishal Schools, Upottery, Devon."

The foregoing details are in great part from notes supplied by the author's son.

[8 M.S.]

Marshall, Julia A. (Elliot, Julia A.)

Martin, Henry Arthur, M.A., s. of George Martin, Chancellor and Canon of
Exeter, b. at Exeter July 30, 1831, and educated at Eton, and Christ Church, Oxford,
graduating B.A. 1855, and M.A. 1857. On taking Holy Orders he became Curate of
Hallow, near Worcester, 1856, and Vicar of Laxton with Moorhouse, Nottinghamshire,
1858. In 1871 he contributed the following
hymn to Church Hymns:

3. Sound aloud Jehovah's praises. Holy Trinity. Written in 1876, in st., four of which only are given in Church Hymns.


[8 M.J.]

Martin, Samuel, D.D., s. of John
Martin, schoolmaster at Austruther-Easter, Fifo, was b. at Austruther, July 7, 1740. He
studied at the University of Edinburgh, and, after being licensed to preach in 1762, became
in 1766 parish priest of Halmagie, Kirkcudbright, and in 1776 of Monimail, Fifo.
He received the degree of D.D. from the University of St. Andrews in 1798. He d. at
Monimail, Sept. 12, 1829. As a member of the
Committee appointed by the General Assembly in 1775, to revise the Trans. and Paraph.
1781, he contributed No. 12 to the 1794 collection (see Cameron, William, and Scottish
Translations and Paraphrases).

[9 M.J.]

Martineau, Harriet, was b. at Norwich,
June 12, 1802, and d. at Ambleside, June 1876. Best known as the writer of Illustrations of Political Economy, Retrospect
Western Travel; two novels, Deerbrook
The Hour and the Man; Eastern Life, and Present; a History of the Thirty
Years' First Experiences of Cities and
Reading Texts. Her autobiography was a book of Devotional
exercises, with hymns appended, Breech, Exeter,
and her hymns also belong to what she speaks
of in the Autobiography as her "Unilateral
period. Five of them appeared in A Collection of Hymns for Christian Worship,
published in 1851 for the congregation of Eustace
Dublin, and edited by her brother, the
James Martineau.

1. All men are equal in their birth. Human Race.
2. Lord Jesus! come; come here. Jesus desired.
3. The floods of grief have spread around. In A
4. What hope was thine, O Christ! when
5. When Samuel heard, in still midnight. Sam
6. The Rev. J. R. Beards's Coll. 1837, contains
7. Beneath this starry arch. Progress. [V. D. D.]
fecturer and wine merchant of Huguenot descent. After four years at the Norwich grammar-school, and two as a pupil of Dr. Lant Carpenter, at Bristol, and a short experience in the shops of a mechanical engineer at Derby, he entered as a Divinity student in Manchester College, York. His first ministry was at Eastace St. Chapel, Dublin [1828-32], as assistant to his uncle, the Rev. Philip Taylor. From 1832 to 1857 he was in Liverpool, as minister of the congregation meeting in Paradise St. Chapel, and from 1849 in the new Hope St. Church. In 1810 he was appointed professor of Mental and Moral Philosophy and Political Economy in Manchester New College, and in 1857 followed the college to London, becoming its Principal in 1863 and resigning in 1885. On settling in London he became also minister of Little Portland St. Chapel, first in conjunction with the Rev. J. J. Taylor, and afterwards alone till his resignation in 1873. He received the degree of D.C.L. from Oxford in 1888.

The chief of Dr. Martineau's works hitherto published are four volumes of sermons, Endearments after the Christian Life, 2 vols., 1843 and 1847; Hours of Thought on Sacred Things, 2 vols., 1872 and 1873; Studies of Christianity, 1858; Essays Philosophical and Theological, 2 vols., 1866 and 1868, collected from various reviews; A Study of Spaniard, 1862; and Types of Ethical Theories, 2 vols., 1868, 2nd ed. 1886. These contain the substance of his teaching as a Christian minister and an exponent of a spiritual philosophy of religion. By early training and matured conviction a Unitarian of the Catholic and spiritual type, Dr. Martineau has served not only the little group of churches with which he is immediately connected, but the Church Universal by his gifts of sympathy and insight into the deepest questions of human life. He has strengthened the foundations of faith in the light of modern knowledge, and added treasures, the worth of which have yet to be fully measured, to the rich store of the devout literature of the Church.

The Catholic spirit and deeply Christian temper impressed upon all Dr. Martineau's literary work give their distinctive character to the three hymn-books which he has edited, viz.:—

(1) A Collection of Hymns for Christian Worship, Dublin: Printed for the Congregation of Eastace Street, 1841. This collection of 271 hymns already clearly indicates the principles of selection afterwards to be more fully worked out. It was made for the use of a society, "whose worship is paid solely to the God and Father of our Lord and Saviour Jesus Christ," and in adopting the hymns of Dr. Watts and others, such changes are made as are required by theological consistency; but the prefatory note says: "This collection is not a successor to the collection of 1815, and was quickly recognised as pre-eminent among the books in use among the non-subscribing churches.

Dr. Martineau's last collection was:—

(2) Hymns for the Christian Church and Home, Collected and edited by James Martineau, London, 1879. This with his own congregation took the place of the old Paradise St. collection of 185, and was quickly recognised as pre-eminent among the books in use among the non-subscribing churches.

Dr. Martineau's last collection was:—


The character of the last two books, and the place they hold in the religious connection for which they were in the first instance prepared, are more fully described in the article on Unitarian Hymnology. It remains only to mention Dr. Martineau's own hymn:—

1. A voice upon the midnight air, (Par.)
2. Thy way is in (on) the deep, O Lord (Lirr.)
3. "Where is your God?" they say, J of God.

They have been hitherto published, but the authorship is un
ledged. Nos. 1, 2, appeared first in 1840, and 3 in his Hymns They are also found in other editions. G. Britain and America.

Martyr Dei qui uniuom. A hymn for the Common of Mat
arum, York, Aberdeen, Old Rom Communion. It is found in four of the 11th cent. in the British Museum of the English Church (Vesp. D. Jul. A. vi. f. 63 b; Harl. 2961. f. 24 of the ancient Spanish Church (A. 153 b). In the Low. Hymn. of the Ch., 1851, p. 133, it is printed in cent. 156 at. B. iii. 32 f. 39. No. 234, prints the original, and it the text of the revised Roman 1632, where it begins, Invicta ma

The original and the Roman Hymn of this hymn have been translated:

i. Original Text. Martyr Dei qui

1. Martyr of God, two times A W. J. Blew. Pub. in his Church BK., 1852-5, in 5 st. of 4 1, and sel. from the same, 1870, No. 117.

2. Martyr of God! The Only So was given anonymously in the Antho
1886, p. 85, and in the Hymnner, p 12, it is given for "St. Step

Another is:—


ii. Roman Prov. Text. Invicta ma

1. Great God, whose strength

steel'd. By Bp. Mant. 1st pub. in Hys. 1837, p. 77, in 5 st. of 4

It has been repeated in

2. Martyr of unchristen'd might

wall. 1st pub. in his Lyra Cat. p. 209, and again in his Hys. 9

111, in 4 st. of 4 1, together with For eastlode, and a second of A in its complete form it is not in C. 1

is the opening stanza of the cento, N 2nd ed. 1863 of the Appendix to th

Other tr. are:—

1. Best martyr, nobly hast thou tr

bell. 1856.

2. Great martyr, who thyself didst show

1874.

Marvell, Andrew. [Addison]

Mary, Queen of Scotland

Mary, Queen of...

Mason, John. The known life are scanty. He was the s. of

He was educated at Stretton School and Chichester Hall, Cambridge. As his M.A., he became Lecturer of D. 1668, Vicar of Stanhorne, Bred

more than five years afterwards appointed Rector of Water-Stratfon
MASON, JOHN

composed the volumes containing The Songs of Praise, from which his paraphrase of The Song of Solomon and the Poem on Divine and Natural Philosophy are derived. He published several editions of Shepherd's Penitential Cries, which were reprinted with several alterations by Mason, and with which his own edition is supplied.

Mason's Songs are commonly presented in modern hymn-books in the form of cantos, and are sometimes compiled from a single Song, and in other instances from several Songs. Many of these are annotated under their respective first lines. The rest include:

1. Best be my God that I was born. Praise for the Gospel.
2. Lord, for the mercy of the day. Praise for Deliverance from the fear of death.
3. Lord of my life, Lord of my days. Praise for Deliverance from immediate danger of death.
5. My God, my only Help and Hope. Praise for Providence.
7. My God was with me all the day. Praise for Creation.
8. Thou wast, O God; and Thou wast blest. Praise for Creation.

Mason, William, M.A., was born at Kingston-upon-Hull, 1725, and educated at St. John's College, Cambridge. He was some time a Fellow of Pembroke Hall. On taking Holy Orders he became Rector of Aston, Prebendary of York Minster. He d. April 5, 1797. His poetical writings, including Poems, Tragedies, Odes, and Hymns, published in 1811 as The Works of William Mason, M.A., Prebendary of York, and Rector of Aston.

Massie, Edward, M.A., was educated at Wadham College, Oxford, where he was an Ireland Scholar in 1828; B.A. 1830; M.A. He took Holy Orders in 1830; was Fellow Tutor of University College, Durham, from 1841 to 1845; and then for some time Curate of Gawsworth, Cheshire. He has pub. 1862, A First Hymn for Occasional use in Services of the Church, and Sacred Odes, Lond., 1866, vol. ii., 1867. The latter contains many translations from the German. Those are from German hymns, and within the range of the translations, was the original German lines or their author's names. See Index of Authors and Translators.

Massie, Richard, eldest s. of the Rev. Massie, of Coddington, Cheshire, and of Eccleston, was born at Chester, June 1000, and resides at Pulford Hall, Cheshire. Mr. Massie pub. a te of Martin Luther Spiritual Songs, Lond., 1854. His Lyra medicinal, 1st series, Lond., 1860, contains
of the 1st Series of Spitta's Psalter und Hymne. In 1874 he pub. vol. ii., containing trs. of Spitta's 2nd Series, together with an Appendix of trs. of German hymns by various authors. He also contributed many trs. of German hymns to Mercer's Church Psalter & H. Bk.; to Reid's British Hymnal; to the Day of Rest, &c. Most of these are annotated in this Dictionary. See Index of Authors and Translators. [J. J.]

Master, it is good to be. A. P. Stanley. [Transfiguration.] 1st pub. in an article by Dean Stanley on the Transfiguration and hymns relating thereto, in Macmillan's Magazine, April, 1870 (vol. xxi. p. 549). It is in st. of 8. In a note which accompanies the hymn Dean Stanley says:

"I have endeavoured (as in a hymn written some years ago on the Ascension) ['He is gone—Beyond the skies,' p. 590, 4.] to combine as far as possible, the various thoughts connected with the scene."

It is given in full in the Westminster Abbey H. Bk., 1883, and other collections, and with the omission of st. i. as "O Master, it is good to be," in the Hymnary, 1872. [J. J.]

Master, where abidedst Thou? Elizabeth Charles, née Bundle. [Jesus desired.] Appeared in her work, The Three Walking and Other Poems, 1859, p. 182. It is found in a few collections only. [J. J.]

Masters, Mary. Biographical facts concerning Mrs. Masters are very few. In 1738 she published a volume of Poems; and again, in 1755, by Subscription, Familiar Letters and Poems on Several Occasions (Lon. D. H. Cave). These Poems include versified epistles on various subjects to her friends, Odes, and a few paraphrases of single Psalms, &c. From the Preface to her Poems, 1733, we find that Thomas Scott took an interest in her, and contributed some Poems to that volume. It is evident also from the following extract that she was in humble circumstances, and without a liberal education:

"The author of the following poems never read a Treatise of Rhetoric, or an Art of Poetry, nor was ever taught her English Grammar. Her Education rose no higher than the Spelling Book, or the Writing Master; her Genius to Poetry was always brow-beat and disheartened by her Parents, and till her Merit got the better of her Fortune, she was shut out from all Commerce with the more knowing and polite part of the world." Poems, 1733: Preface.

In her Familiar Letters and Poems, 1755, pp. 228-29, there are three "Short Ejaculations," the first of which is the well known:

"The Religion that can give, Sweetest Pleasures while we live; The Religion must supply, Solid comforts when we are dead; After Death its Joys will be, Lasting as Eternity."

When these lines were included in Rippon's Selection, 1787, the following were added:

"Be the living God my Friend, Then my bliss shall never end:"

and the 8 lines were divided into two stanzas. In this form the hymn is known to modern collections.

An ejaculation for use "At the Altar" is sometimes met with. It is also in the Familiar Letters, &c., p. 229, and reads:

"O my adored Redeemer! I design to be, Now present with the mystic Bread to me; May I the Blessings of Thy Blood partake, Who drink the Sacred Wine for Thy dear sake."

This volume also contains a which are worthy of attention.

Mathema, Walter John, widow, Oct. 30, 1853. Early in life she; but on returning through England he began to study for the ministry. In 1874 he entered the Regent's College as a Student, and was ordained to parishes in Scotland, and in 1888, at Preston. In England, he became, in 1883, whilst a student, he pub. a small collection of hymns and poems as At Jesus' Feet. He is also the author of several reprints of popular characters, as: Firerun, 1879; Sunday Parables, 1883, &c. The following are:

3. Go, work for God, and do not say. C.
4. God loves the little sparrows. Dar.
6. My heart, O God, be wholly Thine. C.
7. No room for Thee, Lord Jesus. C.
8. Reign in my heart, Great God. C.

Nos. 1 and 6 of these hymns were in his At Jesus' Feet, 1876. Mr. T. S. T. written several other hymns which appeared in magazines and elsewhere, and these, "Good has come from Nara," have been set to music by Dr. E. J. H. and 9 hymns named above are main hymn-books.

Mathesius, Johannes, a. Mathesius, town councillor at B. b. at Roehlitz, June 24, 1504, and in the University of Tübingen, near Munich, where he found Luther's Von den guten (Wittenberg, 1523); and then we meet with him again in Bremen, near the two of Luther's tractates on the Manichaean. Attracted thus to Wittenberg, he matriculated there May 30, 1529, great zeal and graduated M.A. in the end of 1530 he joined the school at Altenburg, and in the a. was appointed rector of the gymnasium at Bohemia. He was post in 1540, and returned to Wittenberg, complete his studies in theology, and was in, 1541, appointed diacon 1542, pastor at Joachimsthal. He was on the Gospel for the 16th S. a. Oct. 7, 1565 (his subject being the widow of Nain, and the hope of c. he was struck with paralyzing illness, and died at his house, d. there some years later (Koch i. 390, ii. 475; Herzog, Nürnberg, ix. 388, &c.).

Mathesius was of most lovable and a. a model pastor, who thoroughly studied the life of a mining preacher and mining business, and in the former years, as in the latter, he was the most famous for his elegies: Nebra, or Nebraide, Nürnberg, 1590; and those passages of Scripture referring to mining, the title being suggested by the prophet (1 Kings xvii. 9), the Hebrew meaning "smelling-place." Besides other volumes...
Matheson, Annie, eldest daughter of Rev. James Matheson, Congregational Minister, of Nottingham, was b. at Blackheath, March, 1833, and now (1888) resides at Notting Hill, London.

At an early age she showed considerable literary ability, her first poem, "Jesus, the children are calling," being composed when she was only 13 years old. This poem, attracting the attention of Dr. George Macdonald, who presented it to the editor of Good Words, who promptly published it in that magazine, a new work, which he exclaimed in its praise:

"Hymn by a Child." In 1879 appeared "I am weak and weary," Lord and from that time Miss Matheson has been a frequent contributor to Good Words, Macmillan's, The Spectator, St. James's Gazette, and other magazines. Her illustrated book for children, was pub. in 1887.

The following are the best known of Miss Matheson's hymns:

1. "Jesus, the children are calling.
2. "I am weak and weary, Lord."
4. "O God, my heart is full of praise." By Dr. J. R. McNeair, in 1884.

Miss Matheson's hymns are characterized by a pleasing combination of simplicity and refinement, both of thought and expression. [W. R. S.]

Matson, William Tidd, was b. at West Hackney, London, Oct. 17, 1853. He was educated first under the Rev. J. M. Gould, and then at St. John's College, Cambridge. Subsequently he studied under Professor Nesbitt, at the Agricultural and Chemical College, Kennington. In 1883 he underwent a great spiritual change. Leaving the Church of England, he first joined the Methodist New Connexion body, and then the Congregationalists. After the usual theological training, he entered the ministry, and held several pastorates, including Chavant, Hants; Gosport; Highbury; Portsmouth, and others. His pastoral works include:

1. A Summer Evening Euphony, and Other Poems, 1877; (2) Poems, 1864; (3) Pleasures of the Sanctuary, 1865; (4) The Inner Life, 1866; (5) Sacred Lyrics, 1868; (6) Three Supplemental Hymns, &c., 1873; (7) The World Redeemed, 1861, &c.

Several of Matson's hymns have been given in Allerton's Surprised. Hymn: Horder's Cong. Hymnals; The Baptist Hymnal; Dale's English H. Bk.; Barrett's Cong. Church Hymnal, 1887, others. The best known are:

1. Father of all, whose wondrous power. Prayer to the Holy Trinity.
2. Glory, glory to God in the highest. Christmas.
5. In whom shall I find comfort? God, the Source of Comfort.
6. Lord, I was blind, I could not see. Christ, the Light of Men.
7. O blessed life, the heart at rest. Christ the Light of Men.
8. Teach me, O Lord, thy holy way. Guidance desired.

Mr. Matson's hymns show a considerable mastery of the form and style of hymnic expression, but are somewhat lacking in lyric energy. Those written for use with German chorales are excellent efforts, and rank with his best work. Taken as a whole his hymns far above the average, and deserve acknowledgment. [W. G. H.]

Mathesius, Johannes. [Mathesius, J.] one of the best known of the German Protestant hymn-writers. [W. G. H.]

Maude, Mary Fowler, née Hooper, daughter of George Henry Hooper, M. A., and to whom she was married in 1844. She was a close friend of Mrs. Van Alstyne, who d. in Feb. 1887. Mrs. Maude's hymns were pub. in her Twelve Letters on Composition, 1848, and in Memorials of Past Years.
MAURICE, Jane

1852 (privately printed). Her best known hymn, is "Thine for ever, God of love" (Confirmation). Concerning it Mrs. Maude says:

"It was written in 1847 for my class in the Girls' Sunday School of St. Thomas, Newport, Isle of Wight, and pub. in 1848 at the beginning of a little book called 'Twelve Letters on Confirmation,' by a Sunday School Teacher, and reprinted in the 'Memorials,' 1852." [J. J.]

The original is in 7 st. of 4 l. It is usually abbreviated, and st. ii. iii. transposed, as in the S. P. C. K. Church Hymns, 1871; the Hy. Comp.; H. A. & M., 1875, Thring's Coll., 1882, and most other hymn-books. As a hymn for Confirmation its use is extensive. The omitted stanzas are:

"Thine for ever in that day
When the world shall pass away
When the trumpet note shall sound,
And the nations underground

"Shall the awful summons hear,
Which proclaims the judgment near,
Thine for ever. "Nath Thy wings
Hide and save us, King of Kings." [J. J.]

Maurice, Jane, sister of the Rev. P. Maurice (see below), contributed to her brother's Choral Hymn Book, 1861, 20 hymns together with one or two additions to others, and all under the signature of "J. M." The best known is "Glory to God, for the Dayspring is dawning" (Advent). Taken as a whole, their hymns are limited to her brother's book. Miss Maurice was b. at Tyldyn Tudor, Denbighshire, Oct. 19, 1812. [J. J.]

Maurice, Peter, b. 1826, d. 1849, of Hugh Maurice, of Plas Gwy, Llanrug, Carnarvonshire, and a descendent of one of the oldest families in Wales, was b. at Plas Gwy, June 29, 1806, and educated at Jesus College, Oxford (n.a. 1826, d.d. 1849). He was Chaplain of New College, 1828-58, and of All Souls, 1857-58, and Curate of Kenington, Berks, 1829-54. In 1858 he was preferred to the Vicarage of Yanturn. He d. March 30, 1878. He pub. several pamphlets against Popery (Popery in Oxford, 1852), and was author and editor of:

(1) Choral Harmony, 1854; (2) Tunes in Four Parts for Congregational Worship, 1858; (3) Supplement to Choral Harmony, 1858; and (4) The Choral Hymn Book, Psalms and Hymns for Public and Private Use, Compiled, Prepared, and Composed as a Companion to the Choral Harmony, n.d. (1861.)

To this Choral H. Bk. Dr. Maurice contributed 23 hymns under the initials "F. M." Of these only two or three are found outside of his work, as: "Come, my soul, cast off all sorrow" (Confidence in God); and: "I lift mine eyes to Zion's hill" (Ps. cxvi. 1). To the Choral H. Bk. A. T. Russell and Dr. S. P. Tregelles contributed a large number of original hymns in ms., which are practically unknown elsewhere. This book should be consulted by hymnal compilers. [J. J.]

MAXWELL, James, was b. in Renfrewshire in 1729. In his youth he journeyed to England with a hardware pack, but eventually returning to Scotland, he followed the joint occupation of schoolmaster and poet. In 1753, during a famine in Scotland he was reduced to great destitution, and had to earn his bread by breaking stones on the highway. Most of his publications (from 30 to 40 in all)

were produced after that period works in which we are interested

(1) Hymns and Spiritual Songs, 1766. (2) A New Version of the whole Psalms in Metre; by James Maxwell, N. of Divine Poetry.) Glasgow, 1773.

From the former of these 31 hymns are in C. U.:-

1. All glory to the eternal Three. 
2. Holy Thursday, dear Jesus (Navel). 
3. Go forth, ye heralds, in my Name.

The last of these is in somewhat use in America, where it appears in the Prayer Book Coll., 1789.

At Paisley (where he was known as Poet, or as he put it on the title-page of his books, Poet in Paisley) in 1789

May not the sovereign L.
I. Watts. [Election.] This composed of st. iii., v., vii. of his "poet and clay," which app.

Hys. and Spiritual S., 1709, in

with the heading "Election so free." The use of this cento mainly to America.

May the grace of Christ
Saviour; And the Father
Newton. [Close of Service.] This of 2 Cor. xiii. 14, appeared in

Hymns, 1779, Bk. iii., No. 101, in

As a short hymn for the close of the service it has become very popular, in all English-speaking countries as "May the grace of Christ;

It has also been tr. into several

The Latin tr. "Gratia nostri S.

in Bingham's Hymno. Christ. Lat.

MAYFART, Johann Matthi

Wart, J. M.

MEDIA VITA IN MOR

Media vita in morte sumus:

[In the Paris ed.,

Breviarium ad usum insignis rec.

there is given "Ad Compleetoriam Antiphon to the Nunc Dimittis,

about the middle of Lent:-

 anticipation."

(11) Ant. Media vita in morte sumus: quia adjutorum nostrae Domini, qui pro peccatis

fraternis. Sancte Deus: Sancte fortes: ricor Salvator: amarae mortis ne tradas

periculosa nos in tempeste spectacula cum nostra, ne destruas nos Domine. Sancte.

As F. Neil claudes aures tuas ad

Sanctae fortes: [Sancte, Ac.] V. Qui co

evolis parce peccatis nostris. Sanctae et

vator amarae mortis ne tradas nos. (Add. Reprint, 17-19, Fasc. I. col. 127, and

col. 132.) It also occurs in the Breviaire (Sartor's Society's reprint, 1880. 1. 328.)

A rendering of this form is:

Church of England Order for the Dead as to be said or sung at the beginning, "In the midst of life death." Dr. H. Bonar, in his I. and Hope, 2nd Series, 1864, gives

antiphon in metre as "In the midst of life death." This antiphon is found also given from later mss. by M.

and Mord., p. 68. As parallel Fathers, Mone quotes the followi-
The patient was taken to a hospital and went on to recover fully. He is now back to his normal routine.

The patient was taken to a hospital and went on to recover fully. He is now back to his normal routine.
Translations in C. U. —

1. "Tis the solemn midnight hour. By E. Caswall. 1st pub. in his *Musee of Mary*, 1858, p. 374, and again in his *Hymns & Poems*, 1873, p. 235, in 13 st. of 4 l. This is repeated in the 2nd ed. of 1863 of the *Appendix to the H. Noted*, No. 117. In Nicholson's *Appendix Hymnals*, 1866, it is divided into two parts, part ii., beginning "At the solemn midnight hour."

2. It is the midnight hour. By Elizabeth Charles, in her work *The Voice of Christian Life in Song*, 1858, p. 94, in 13 st. of 4 l. This, in a recast form by Canon W. Cooke, was given in the *Hymnary*, 1872, in 6 st. of 8 l., and opening with the same first line.

In W. J. Blew's *Church Hym. and Tune Bk.*, 1852-53, st. i., ii., xv., xvi., xviii. of the "Jesu Defender Cunnium" form of the text are tr. as "Jesu, our Captain and our King." This is repeated in Rice's *Sel. therefrom*, 1870. [J. J.]

**Medley, Samuel**, b. June 23, 1738, at Cheshunt, Herts, where his father kept a school. He received a good education; but not liking the business to which he was apprenticed, he entered the Royal Navy. Having been severely wounded in a battle with the French fleet off Port Lagos, in 1759, he was obliged to retire from active service. A sermon by Dr. Watts, read to him about this time, led to his conversion. He joined the Baptist Church in Eagle Street, London, then under the care of Dr. Gifford, and shortly afterwards opened a school, which for several years he conducted with great success. Having begun to preach, he received, in 1767, a call to become pastor of the Baptist church at Watford. Thence, in 1772, he removed to Byrom Street, Liverpool, where he gathered a large congregation, and for 27 years was remarkably popular and useful. After a long and painful illness he d. July 17, 1799. Most of Medley's hymns were first printed on leaflets or in magazines (the *Gospel Magazine* being one). They appeared in book form as:

(1) *Hymns, &c.* Bradford, 1785. This contains 42 hymns.
(2) *Hymns on Select Portions of Scripture*, by the Rev. Mr. Medley. 2nd ed. Bristol, W. Pinn. 1787. This contains 34 hymns, and differs much from the first ed. edition both in the text and in the order of the hymns.
(3) An enlargement of the same in 1777.

Medley's hymns have been very popular in his own denomination, particularly among the more Calvinistic churches. In Denham's *Sel.* there are 48, and in J. Stevens's *Sel.* 30. Their charm consists less in their poetry than in the warmth and occasional pathos with which they give expression to Christian experience. In most of them there is also a refrain in the last line of each verse which is often effective. Those in C. U. include:

1. *Come, join ye saints, with heart and voice.* (1800)
2. *Death is no more among our foes.* Easter.
3. *Eternal Sovereign Lord of all.* (1793)
4. *Far, far beyond these lower skies.* (1789)
5. *Father of mercies, God of love.* (1749)
6. *Great God, to-day Thy grace in every time and place.* C. WEIGHT. Choral Festivals."
7. *Hear, gracious God! a sinner's cry.*
8. *In heaven the rapirous song.*
9. *Jesus, engrave it on my heart.*
10. *Mortal, awake, with angels join.*
11. *My soul, arise in joyful lays.* (1748)
12. *Now, in a song of grateful praise.*
13. *O could I speak the matchless Praise of Jesus.*
15. *O God, Thy mercy, vast and free.*
16. *On us the matchless love.*
17. *On what amazing words of grace.*
18. *Saints die, and we should gently follow one another.*
19. *Sing the dear Saviour's glorious Jesus the Breaker of bonds.*

Meet and right it is to us to our God and King. C. 1 Communion.] This paraphrase of "The Order for the Admin. the Lord's Supper," &c. was pub. in the *Poems*, 1740, in 7 st. of 4 l. 1808-72, vol. I. p. 286). In 1980 it field gave st. i.-iii. and vi. in an
in his Coll. of Hymns, No. 61. This form was repeated by M. Madan in his Ps. & Hymns, 1766, and again by several others, including Bickersteth, in his Christian Psalms, 1835, (in 3 st.), and thus came into use in the Church of England.


Meine, Johann Wilhelm. [Meine, J. W.] Mein Gott, wie du willst. D. Schmeltzer. [Trust in God.] A fine hymn founded on St. Mark xiv. 36. 1st pub. in his Heilig Flammen (ed. 1769, No. 1, p. 3; probably in the 1st ed., 1704), in 11 st. of 8 l, entitled "Ich Gott will ist mein him." In each st. II, I, 8 are "Mein Gott, wie du willst." Included in many German collections, and recently in the Berlin G. L. S., ed. 1803. Tr. as—

Jesus, as Thou wilt. A good tr., omitting st. II, vi, vii, viii, by Miss Borthwick, in

H. L. L. 1st Ser., 1854, p. 58 (1884, p. 57). This was the favourite hymn of the Rev. Professor Skinner of New York (d. 1871), and many American Christians. It has been included in various recent English and American hymnals, but generally abridged, as e.g. in Dale's English H. Bk., 1874; Songs for the Sanctuary, N. Y., 1865; Lowes Domin, N. Y., 1884, and many others.

In addition to these it has also appeared under the following first lines:


2. 0 Jesus, as Thou wilt, in the B. T. S. Hymn for Christian Worship, 1866.


Meinhold, Johann Wilhelm, D.D. of Georg Wilhelm Meinhold, pastor at Notzelkow on the island of Usedom, was b. at Netzelkow, Feb. 27, 1797, and entered the University of Greifswald in 1813. He became rector of the Town School at Usedom in 1829. In 1821 he was appointed pastor of Cosserow in Usedom, and, in 1828, of Crummn in Usedom (d. d. from Erlangen in 1840). He finally became, at Ester, 1841, pastor at Rehquinkel, near Stargard. He was a staunch Conservative, and after passing through the revolutionary period of 1848, this feeling, coupled with his leaning to Roman Catholicism, made him resign his living in the autumn of 1859. He retired to Charlottenburg, a suburb of Berlin, and d. there, Nov. 30, 1851 (Allg. Deutsche Biog. xvi. 237; Me from Pastor Schmuck of Netzelkow, &c.).

Meinhold's hymn is of considerable interest. Those tr. into English are—

1. Out of Sight, in hast gestillt. Death of a Child. This magnificent hymn is in his Gedichte, Leipzig, 1835, vol. I. p. 38, in 3 st. of 6 l., and headed, "Sung in four parts besides the body of my little fifteen months' old son Joannes Ludius.

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2. The Gentle Shepherd, Thou hast stillled. A fine and very good tr. by Miss Winckworth, in her Lyra Ger., 2nd Ser., 1858, p. 122. This has passed, unaltered, into many recent hymnals, as the "Pens, 1867, Hymnary, 1872, Hymn Comp., 1876, &c.; and in America, into the Presb. Hymn., 1874, Evang. Hymn., N. Y., 1880, and others. In the App. of 1868 to H. A. & M. it was included as No. 338, with 1 long in st. 1, 1.2, altered to brief, and beginning, "The Gentle Shepherd, Thou hast stillled." This form has been included in the S. P. C. K. Church Hymn., 1871, Baptist Hymn., 1879, &c.; and in America, in the Episc. Hymn., 1871, Hymns & Songs of Praise, N. Y., 1874, Lowes Domin, N. Y., 1884, and many others.

ii. O Bethlehem! O Bethlehem! Was ist in dir geschahen. Christmas. This fine hymn is in the
MENZEL, JOHANN

Appendix to Knapp's Ev. L. S., 1817, p. 857, and in Knapp's Christoterpe, 1838, p. 152, in 7 st. of 7 l. Tr. as "O Bethlehm! O Bethlehm!" by Dr. H. Mills, 1845 (1865, p. 272). [J. M.]

MELANCHTHON, Philipp, a. of Georg Schwarzw., armourer to the Elector Philipp of the Palatinate, was b. at Bremen, near Carlsruhe, Feb. 16, 1497. From 1507 to 1509 he attended the Latin school at Pforzheim, and here he was already, by Johann Reuchlin, called Melanchton (the Greek form of "Black Earth," his German surname). In October, 1509, he entered the University of Heidelberg (B.A. 1511), and on Sept. 17, 1512, matriculated at Tübingen, where he graduated M.A., June 25, 1514, and where he remained till 1518 as private lecturer in the philosophical faculty. On Aug. 29, 1518, he was appointed professor of Greek at the University of Wittenberg, and in January, 1526, also professor of theology. He d. at Wittenberg, April 19, 1560 (Allg. Deutsche Biog., xx. 268, &c.). Melanchthon is best known as one of the leaders of the German Reformation; as a theologian (Loci communis, 1521, &c.); and as the founder of the famous Conference presented to the Diet of Augsburg in 1530, and still accepted as a standard by all the sections of Lutheranism in Germany, America, and elsewhere. His poems and hymns were written in Latin, and experienced no appreciable influence on the development of German hymnody. They were edited by Grathausen in 1560, Vincent 1563, Major 1575, &c.; the most complete ed. being that of C. G. Breschneider, at Halle, 1842 (Corpus Reformatorum, vol. x.). One of his hymns is noted at p. 393, i., and a number of others are tr. by Miss Fry in her Echoes of Eternity, 1859. [J. M.]

MENNONITE, THE. [Greek Hymnody, § xiv.]

Mennchen, Lieder, l.L.d., was b. at Oldenburg, Dec. 14, 1638, and became a student of law at the Universities of Leipzig and Jena; graduating at Leipzig m.a., 1680, l.l.d., 1682. In 1682 he became tutor in the faculty of law at Leipzig, and was appointed ordinary professor of law in 1702. After a stroke of paralysis, on June 26, he d. at Leipzig, June 29, 1726. The only hymn ascribed to him is:


Mensch, will du leben seeliglich. M. Luther. [The Ten Commandments.] Written as a concise version for Catechetical use; and 1st pub. in the Gymnische Gesange Bachlyn, Wittenberg, 1524. Thence in Wackerhagen,
altered form, beginning with st. iii., "O all ye powers that God implanted," is in Dr. Knight's "Colly., Dundee, 1871 and 1874.

5. I praise Thee, O my God and Father. By Miss Winkworth, in her C. B. for England, 1863, No. 8. This is of st. vi., xi., xii., and follows the text of Bunyan's "Grace Abounding," 1833, No. 846, this st. beginning there, "Lob sei dir, treuer Gott, und Vater." Her tr. is repeated in Dr. Thomas' "Augustine's" H. Bk., 1866.

Other trs. are:

(1) "O that a thousand tongues were granted," by N. L. Proctor, in "The Church Journals," 1876, p. 225.
(2) "O that a thousand tongues were mine," by M. E. C. Winkworth, in "The Family Treasury," 1872, p. 462.

Other hymns by Mentzer, tr. into English but not in C. U., are:


Mercer, William, M.A., b. at Barnard Castle, Durham, 1811, and educated at Trinity College, Cambridge (b. 1832). In 1840 he was appointed Incumbent of St. George's, Sheffield. He d. at Leavy Grave, Sheffield, Aug. 21, 1873. His principal work was:

The Church Visitor and Hymn Book, comprising The Psalms, or Psalms of David, together with the Canticles, pointed for Chanting; Four Hundred Metrical Hymns and Six Responses to the Commandments; the whole intended to appropriate Chants and Tunes, for the use of Congregations, compiled by the Rev. William Mercer, M.A., ... reprinted by John Goss, 1841. Enlarged 1856; issued without music, 1857; quarto ed. 1860; re-engaged ed. (Oxford edition) 1844; Appendix 1872.

For many years this collection was at the head of all the hymn-books in the Church of England, both in circulation and influence. Its large admixture of Wesleyan hymns, and of translations from the German gave it a distinctive character of its own, and its grave and solemn music was at one time exceedingly popular. To it Mercer contributed several translations and paraphrases from the Latin and German, the latter mainly from the Moravian hymn-books; but his hymn-writing was far less successful than his editing, and has done nothing to increase his reputation. [See England, Hymnody, Church of, § iv.] [J. J.]

Mercy alone can meet my case. J. Montgomery. [Lent.] In Holland's "Memoirs of Montgomery" this hymn is referred to under the following circumstances. Speaking to Holland on April 3, 1825, the Rev. Peter Haasen, Montgomery said:

On Sunday afternoon he was preached in Carver Street, halves myself and some servant girls. What were the best of the sermon, "Save me for Thy mercies sake" (Ps. vi. 1) has never since ceased to influence me; hundreds of times have I repeated it in meditation and prayer, and I feel at this moment that if I am saved at last, it must be through the free, unmerited mercy of God, exercised towards me for the Saviour's sake."—Vol. iv. p. 163.

To this Holland adds the note:

"How deep an impression these words made upon the poet's heart may also be inferred from his hymn of which they are the theme. It was composed under the influence of Leamington, October 30, 1819, in the midst of much desolation of soul, and is a just picture of the author's feelings at the time."—Vol. iv. p. 163.

The hymn was pub. in Montgomery's "Christian Psalter," 1825, No. 463, in 5 st. of 4 l., and heaped with Mr. Haile's text, "O save me for Thy mercies sake," and in his Original Hymns, 1853, No. 173. [J. J.]

Merrick, James, M.A., was b. in 1726, and educated at Oxford, where he became a Fellow of Trinity College. He entered Holy Orders, but his health would not admit of parish work. He d. at Reading, 1789. His publications include:

(1) "Messiah," a Divine Essay. Humbly dedicated to the Reverend the Vice-Chancellor of the University of Oxford and the Visitors of the Free School in Reading.
(2) The Destruction of Troy. Translated from the Greek of Pappus of Alexandria into English Verse, with Notes, &c., 1742.
(5) Psalms and Psalmodists. Oxford, 1766. A few of these paraphrases were divided into stanzas. In 1767 the Rev. W. D. Tatler published the work "Divided into stanzas for Parish Use, and paraphrased in such language as will be intelligible to every capacity, with a suitable Collect to each Psalm from the Works of Archbishop Parker.

Merrick's paraphrases, although weak and verbose, were in extensive use in the early part of the present century, both in the Church of England and with Nonconformists. They have, however, fallen very much into disuse. Those in modern hymn-books, mainly in the form of excerpts, include:

1. Blest instructor, from Thy ways. Ps. xxvii.
2. Descend, O Lord: from heaven descend. Ps. xcviii.
3. (In tune of National Pсалm.)
4. As creation's bounds extend. Ps. civ.
5. God of my strength, the hills. Ps. xix.
6. He who with generous pity rules. Ps. cxvi.
7. How pleasant, Lord, Thy dwellings are. Ps. levi.
8. Lift up thy voice and thankful sing. Ps. cxvi.
9. Lo, My Shepherd's hand divine. Ps. xii.
10. Lord, my Strength, to Thee I pray. Ps. xvi.
11. My heart is little: hence has found. Ps. xxxi.
12. O Lord, in me, (a gracious) God, is come. Ps. cxviii.
13. The morning and even. Ps. xxiv.
14. Thy praise O praise the Name divine. Ps. cxvi.
15. The morning and evening. Ps. cxvi.
16. (Sunday Morning.)
17. The morning and evening. Ps. cxvi.
18. To Thy pastures, fair and large. Ps. xxxiii.
From his Poems on Sacred Subjects, 1768, the following cantos have also come into C. U.:

19. Author of good, to Thee we turn. Resignation.
20. Eternal God, we look to Thee. Resignation.
21. 'Tis enough, the hour is come. Non Sumus.

[J. J.]

**Messiah! at Thy glad approach. M. Bruce. [Advent.]** This hymn, which we have ascribed to M. Bruce (q.v.) on evidence given in his memoir in this work, was written probably about 1764–65, for a singing class at Kinnesswood, Scotland, and was first pub. by John Logan in his Poems, 1781, p. 118, No. 7, in 6 st. of 4 l. Although a vigorous hymn, and possessing much poetic beauty, it has not come into extensive use. In the American Church Praise Bk., N. Y., 1891, st. vi. and iv. are given as "Let Israel to the Prince of Peace." Orig. text as in Logan's Poems in Dr. Grosart's Works of M. Bruce, 1865, p. 144.

[J. J.]

**Metcalf, Lucy E. [Akerman, Lucy E.]**

**Methinks I stand upon the rock. T. Kelly. [Balaam. The Safety of God's people.]** In Kelly's Coll. of Ps. & Hymns, 1802, No. 271, and again in his Hymns, 1st ed. 1804, and later editions, in 9 st. of 6 l. (ed. 1853, No. 290). In Hall's Mitre H. Bk., 1836, No. 121, appeared "Come, let us stand as Balaam stood," in 3 st. of 6 l. This has usually been attributed to E. Oster. It is a cento, st. i., ii. altered from this hymn by Kelly, and st. iii. is the first stanza of the first stanza of "The Rock." In the Hall Bk. there is no ascription of authorship.

[J. J.]

**Methodist Hymnody.**—Methodism has made liberal contributions to the hymnody of the Christian Church. Before the first Methodist Society was formed, its founders saw the importance of singing in religious worship, and provided, out of the best available material then at command, a collection of Hymns and Psalms for that purpose. John Wesley made many excellent translations of German hymns, and his brother Charles Wesley, began to write serious songs immediately after his conversion. His father, the Rev. Thomas Wesley, and his elder brother, S. Wesley, Jun., had each written a few good hymns at a still earlier date, which remain in use at the present time. Charles Wesley continued to write hymns for nearly fifty years, and he has left over six thousand five hundred hymns and sacred poems, some of which are among those most frequently found in collections used in public worship. Some of the followers of J. Wesley have also contributed hymns, both in the last and in this century, which have been included in many collections, and are of permanent interest.

Before dealing with the hymnody of the various Methodist bodies, it will be necessary to present some details concerning the rise and development of the principal sources from which all Methodist hymnody is derived. These sources are the Poetical Works of John and Charles Wesley.

1. **Poetical Works of John and Charles Wesley.**—Charles Wesley pub. about fifty different works and tracts of hymns, from nearly all of which hymns have been selected for use in the churches. When M. A. "Missioner in Georgia," John Wesley prepared and published a Collection of Hymns and Psalms, which he described as an enlarged edition of Wood's *Athens* of the year 1736, but the unprinted title-page is "Charles-Town, printed by Timothy, 1787." This work was composed of hymns published for the Church of England. The volume was to be provided for the use of those to whom he ministered; his care and serious temper; and his ecclesiasticism. On his return to England, he prepared a new edition of that which issued in 1738. It is a 12m. 84 pages. Of the American book copy is known to exist; of the reprint of 1738 three copies are of which is in the Lambeth Palace.

[For details, see *England, Hymnody.*]

The first Methodist at Oxford was a member of the Church of England, and was at the present time, frequent, and that time had been an essential part of Methodism. To encourage this form of singing, as early as 1742, provided tune-books for his followers (some of which is in the present time); and that all men will now enumerate the original poems of J. and C. Wesley in detail.

1. The first collection pub. by John Wesley with the name of *Wesley's Psalms and Hymns,"* 2m. 120 pages, contained 139 hymns. This was printed without the Poems, and the printing was also dated 1739. In this book is given Wesley's composition, and chosen 40 hymns were selected for the *Wes. H. Bk.* fourth ed. appeared in 1743, and another in 1748. In 1740 appeared *Hymns and Psalms,"* an entirely new book of 369 pages, which amongst them some of the most popular hymns, including "O, for a thousand tongues," "And Jesus, lover of my soul," this volume supplied 53 hymns to the *Wes. H. Bk.*

3. In 1741 the Wesleys issued *A Collection of Hymns and Psalms,"* a volume of 256 pages, containing 36 new hymns in the *Wes. H. Bk.* This edition was the 3rd is dated 1746.


5. In 1742 a new volume of *Wesley's Psalms and Hymns,"* appeared, with 394 pages and 153 new hymns, of which were selected for the *Wes. H. Bk.*


7. In 1744 three tracts of hymns were published, titles of *Hymns for the Nativity,"* 1m. 120 pages, for the *Watchnight,"* 11 pages, and *Hymns for the Watchnight,"* 11 pages, from these three tracts are in the 1744.

8. Four tracts and one volume of *Hymns,"* 1745. From two only of these have been selected, A Short View of the Differences.
METHODOIST HYMNODY

Moravian and J. and C. Wesley contains 6 hymns, 3 of which are in the Ws. H. Bk. The second is a most important work: Hymns on the Lord's Supper by Charles Wesley, a volume of 141 pages and 166 hymns, "with a preface concerning the Christian Sacrament and Sacrifice of Christ extracted from Dr. Brevity." From this work 20 hymns were selected for the Ws. H. Bk. of 1747. The Hymns for the Lord's Supper have often been republished, but generally without the preface, which was never intended, as Charle Wesley has only verbatim portions of Dr. Brevity's remarks, in some of the hymns. In the extract, from Dr. Brevity, the doctrine of the True and Real Presence, in the Sacrament, and Charles Wesley embodies the teaching of the preface in his verses. In the fourth section "Concerning the Sacrament as a Means of Great Good," and paragraphs 5, 6, are these words: "In reference to the efficacy of the Death of Christ: This victim having been offered up in the fulness of times, and in the midst of the world, which is Christ's great Temple, and having been thence carried up to Heaven, which is His Sanctuary; from thence spreads Salvation all around, making no distinction did its smoke. And thus His Body and Blood have everywhere, but especially at this Sacrament, a true and real presence." Catching the same idea in at least seven of the hymns which follow —

Hymn 33. "Drink Thy blood for sinners shed.

Hymn 57. "Who shall say how bread and wine

Hymn 65. "Now is the hour when Thy flesh becomes our food.

Hymn 77. "Taste Thee in the broken bread.

Hymn 81. "Come with confidence to find

Hymn 116. "To every faithful soul appear

Hymn 124. "May we celebrate below

It is worthy of remark, that Charles Wesley, in his Journal, makes special mention of the publication of this volume of Hymns during the year 1746, but from February to July of that year, he makes special mention of several Sacramental Services, which are described as occasions of much blessing to himself and to others; and during the octave of Easter he communicated every day. The latter half of the year, the subject is scarcely mentioned. In justice to C. Wesley, it should be recorded, that the "real presence" is not alluded to in any of the six thousand hymns he wrote, apart from this 1746 book, nor did he ever speak of it in his private discourses. In his Journals, he names many instances of his baptizing adult persons, but the subject of Holy Baptism does not seem to have occupied his muse, except in God of eternal truth and love," in the Hymns for the Use of Private Devotion, 1767, and one of two others. This is the more noticeable when it is considered how strict he was generally in observing the ordinances of the Church.

The year 1746 was a remarkable one for the variety of subjects which occupied Charles Wesley's poetic mind: no less than nine separate tracts of hymns were issued during that year, including Hymns for Times of Trouble; Hymns and Prayers for Children; On the Holy Eucharist; Petition and Thanksgiving for the Support of the Holy Eucharist; Graces before and after Meat; and for the Public Thanksgiving. These introduced 154 new compositions, of which only 12 found their way into the Ws. H. Bk. of 1750. The Festival Hymns had Lampe's term of popularity.

Only one new work was issued in 1747: Hymns for the Holy Eucharist, containing 72 pages and 52 hymns, of which six were added to the 1750 book. Marriages, the object being then uppermost in his mind, but they were not then printed. He was married in the spring of 1748, and when the arrangements were made with his brother respecting his stipend, the question of house-furnishing was not considered.
City Road, London), he prepared out of those numerous works a collection for general use in all his societies, which was issued in 1780. The necessity for such a work was felt all over the country. It extended to 504 pages, and 16 pages of contents and index, and included 525 hymns. The contents were divided into the five parts and twenty sections as still retained in the revised ed. of 1875. The 2nd ed., corrected, appeared in 1781, the 3rd in 1782, the 4th 1784. 5th 1786. 6th 1788. 7th 1791. Up to 1791 it remained unaltered, although, every edition having to be set up afresh, errors had crept in. These increased till 1797, when a few of the preachers presumed to prepare a new edition, which they issued with an ornamental title-page. In it about 36 hymns were changed, and some of the favourite hymns of the people, designedly excluded by J. Wesley, were included, and at the end 25 additional hymns were given, making the total 550. This edition gave so little satisfaction to the people that the Conference of 1799 appointed Dr. Coke, G. Storey, H. Moore, and Adam Clarke "to reduce the large Hymn Book to its primitive simplicity," as in the second edition, with liberty to add a note in places to explain different passages for the sake of the unlearned, and with discretionary power in respect to the additional hymns." They rigidly revised the book, omitted 6 of the additional hymns, extended the work to 560 hymns and published it in 1800. The added hymns introduced a new and important feature into the collection, which is a distinct landmark (so to speak) in the history of Methodism, by including 7 hymns by C. Wesley on The Lord's Supper. All the unsold copies of the 1797 book were destroyed, and the revised edition remained unaltered for thirty years.

2. The publication at Manchester in 1825 of a practical edition of the Collection, together with copyright needs, and the desire for greater variety of hymns, led the Conference to appoint the Revs. Thomas Jackson and Richard Watson to make such a selection as would meet the wishes of the people, and in 1831 a Supplement was issued, containing the collection from 560 to 769 hymns. These were chosen from some of Charles Wesley's original ones; from his Festival Hymns and from the collection of Psalms and Hymns then known as the Morning Hymn Book. Many from Dr. Watts were also added, and a few of a popular character which were favourites with the people. The Preface is dated November 9, 1830, and in this Dictionary the date of this Supplement is given as 1830, the date of the Preface. Of the entire collection, including this Supplement, 668 hymns are by the Wesleys (father and three sons), and 101 by 20 other authors. Dr. Watts is represented by 66. Only two hymns in the book are specially adapted for Holy Baptism, one by Dr. Doddridge, commencing "See Israel's gentle Shepherd stand!" the other by C. Wesley, "God of eternal truth and love!" The copyright of the entire collection had for some years depended on only a few hymns, and when the right in these had run out, a new collection became a necessity. A collection was issued by a London publisher independently of the Conference, in 1873, an improvement on the 1831 book. It was printed by a layman at Bristol, and included 1076 hymns, amongst them being many best modern compositions, and 71 choral anthems. The Wesleyan Conference, it could not recognise the work, and the Committee were obliged to prepare an edition. A large conference took the book in hand, and devoted much time and labour to it. The edition of 1800 up to 1797 was retained, but each hymn was copied with the original, and rigidly criticised and either omitted altogether; others had been altered, or added; and in this way 49 hymns were changed in the standard part of the collection. The new Supplement includes 487 hymns, embracing what may be done as a poetical body of divinity. In this it is more complete than the book prepared by C. Wesley, in that it includes by Holy Baptism, the Lord's Supper, and hymns for children. It is divided into nine volumes, in each of which the hymns are classified according to their subject, or the season for which they are best adapted, a special feature being the Psalms. The authors and translators (120). Of these 74 contribute each one or more hymns, and of the rest 41 have hymns translated from the foreign languages, from 2 to 9 each. Book 11 by P. Doddridge, 13 by J. Montagu, and 61 by J. Watts, and 724 by C. Wesley.

First time the authors' names are added; index of first lines. The Methodistic Book, illustrated with Biography, Historical, and Anecdote, by George Johnson, M.A., 1833, deals with this collection by an exhaustive manner.

4. Taken as a whole, whilst allowing it to be a distinct and definite advocacy of Methodist doctrine, and admitting the other advantages, the preponderance of C. Wesley's hymns, we judge this book as ranking with the best among Protestant Christians. It is a book, and it is more. It retains the Standard Hymn Book, not wrongly which John Wesley gave to his people in 1780; and it has added thereto much choice and valuable material by the best of the Church of Christ. The wisdom of the Conference in retaining the 80 hymns of the old collection is realized, and we find that it has done more to conserve the essential doctrines of Methodism among Protestant Christians than the combined prose of all the volumes.

5. The provision for Children and Persons, which is an important feature of the modern hymnody, is not new, or elsewhere, for the Methodist. Hymns for Children pub. by C. Wesley in 1763. Many of these compositions beyond the comprehension of children, object was attained in drawing attention spiritual wants and education of the young. Joseph Benson, a preacher and high repute with the Methodists, published Hymns for Children and Young Persons, Principal Truths and Duties of Religion, selected from various authors, and arranged in natural and systematic order. London, 1814.

Joseph Benson also published a collection afterwards:
Hymns for Children, selected chiefly from the publications of the Revs. John and Charles Wesley, and Dr. Watts, and arranged in proper order. London, 1814.

From the Preface to the first of these collections (the second has no preface), we find that it was compiled and published "to meet the wishes of many persons in different parts of the United Kingdom," but there is no indication that it (or the second collection either) had the official sanction of the Conference, although "printed at the Conference Office." The Conference, however, took up the matter at a later date, and in 1835 Thomas Jackson and Richard Watson, compiled by the direction of the Methodist Book Committee in London:—


At the request of the same "Book Committee of the Wesleyan Conference," Dr. W. H. Rule compiled, and the Conference published, in 1857:—


This was followed in 1870 by a "Collection of hymns suitable for use in Day and Sunday Schools," made by a number of Ministers, at the request of the Wesleyan Methodist Book Committee," which was compiled chiefly by the Rev. Samuel Lee, and published as:—


Finally, in 1879, there was issued, after some delay which is apologised for in the preface:—


This collection of 599 hymns, by a very large number of authors, is not only the best hymn-book for children extant amongst the Methodist Societies, but it has no equal elsewhere except the Church of England Children's Hymn-Book by Mrs. Carey Brock.

Both the official hymn-books issued by the Conference have suitable tunes pub. with some of the editions. [See Children's Hymns, § iv.]

III. Methodist New Connexion.—I. The branch of the Methodist family originated in 1798; the cause being the exclusion of Alexander Kilham from the ministry by the Conference of that year. From the time of J. Wesley's death, those preachers whom he had ordained had occasionally administered the Sacrament of the Lord's Supper. One of the old preachers who had done so, was much blamed for his conduct. Mr. Kilham wrote a defence of his conduct in An Address to the Members and Friends of the Newcastle Society, in which he also discussed the question of the right of the people to have the Sacrament from their own preachers. That address, in pamphlet form, was much commended by many of the old preachers, including Dr. Coke, H. Moore, J. Lawson, T. Taylor, W. Bramhall, S. Bradburn, and others, some of whom freely distributed the Address in their circuits. They also, by letters, encouraged Kilham to continue his advocacy of the rights of the people to the privileges asked for by them. Kilham wrote and spoke freely on the subject for a few years, and for so doing he was, at the desire of Mr. Mathew, censured by the Conference of 1798. Other preachers, including Mr. Taylor and Mr. Bradburn, had also published their opinions in support of Kilham's views, but they were not censured. For this act of partiality, the Conference was blamed, and Kilham was encouraged by many preachers who desired to consolidate the Societies rather than the Conference. At the Conference of 1798, some steps were taken to reconcile the contending parties, under the name of the "Plan of Publication," but it did not fully meet the case. Soon afterwards Kilham published a pamphlet entitled The Progress of Liberty, in which he pointed out the defects in the Plan of 1798, and sketched the Outline of a Constitution. This Outline included the following principles:—

1st. That the power to admit and expel members should be the act of the preachers with the consent of the people. 2. The members to have advice in choosing their leaders. 3. That local preachers be examined and admitted by preachers and lay officers conjointly. 4. That Quarterly Meetings should have a voice in recommending young men as preachers. 5. That the people have the right to representation in all the Church Courts, including the Annual Conference. 6. That religious worship be held in such houses as were most convenient for the people. 7. That the members of the New Connexion have the Sacraments of Baptism and the Lord's Supper from the hands of their own Ministers.

For publishing this pamphlet, and advocating the principles it contained, Kilham was tried and expelled from the ministry, in 1796. Those principles became the basis of the Methodist New Connexion, which took permanent form at a Conference held in August 1797, in Ebenezer Chapel, Leeds. Kilham's chief opponent was Alexander Matter, whom J. Wesley had ordained as a bishop to exercise authority in his Societies. The New Connexion commenced with 9 circuits, 7 itinerant preachers (3 of whom had belonged to the parent Society), and over 5,000 members. It was in defence of the principles advocated by Kilham that the new Society was formed; and the preachers and lay-officers have exercised equal rights in the government of the Society throughout its history.

2. At the first the New Connexion adopted the use of the Wes. H. Bk., but a few years later a Supplement was prepared by order of the Conference, and was designated The Small Hymn Book. It consisted of 276 hymns. This Supplement reached a 5th edition in 1810, and was used till the new hymn-book of 1835 was issued.

3. Soon after the Wesleys issued their Supplement in 1831, the New Connexion Conference appointed a committee to prepare a revised and enlarged collection for use in their Societies. The Revs. Thomas Mills and William Shuttleworth were the acting members. The Preface says that they took from the Wes. H. Bk. and from its Supplement the best hymns "for poetic merit, happy Scriptural illustration, and those which best expressed breathings after peace and holiness. With these were combined a number of other hymns from various authors, and a few by pious persons of poetic genius, composed for the work." Such hymns only were admitted as "gave prominence to those doctrinal and experimental truths which are the chief glory of Methodism." This work was
divided into seven parts, and forty-one sections. All the copyright hymns in the Wes. H. Bk. were omitted, and, as far as the Committee knew them, the names of authors were added to the hymns. This was the first official Methodist Collection with authors' names. The total number of hymns was 684, and of these nearly 50 were new, and by 27 authors not found in the Wes. H. Bk. This book was in use for over a quarter of a century, when it was superseded by the Collection published in 1863.

4. This New Collection was undertaken by a Committee, with the Rev. Henry Piggin as chief acting member. It was first issued in May, 1863, and included 1024 hymns by 130 authors. A collection of suitable tunes for each hymn, prepared by the Rev. James Ogden, has since been published.

5. Whilst Mr. Piggin and his coadjutors were preparing a new collection for congregational use, the Rev. John Siokoe, then a New Connexion minister, now a clergyman in the Irish Church, was preparing a smaller collection for use in their Sunday schools and houses, which was pub. in December, 1862, with the title The Juvenile Hymn Book. It contains 315 hymns, classified under seventeen sections, with authors' names added to each where known.

iv. Primitive Methodists.—1. This branch of the Methodist family originated in 1816 by the expulsion from the Methodist Society of Hugh Bourne (q. V.). Previous to this H. Bourne had compiled a small hymn-book, which he published in 1809. What was long known amongst the Primitives as The Small Book was issued in 1821, and consisted of 154 hymns, most of which were by Charles Wesley, and William Sanders, a few by Dr. Watts, and 16 by Bourne. This Small Book was widely known in all parts of the land by the first couplet in the book—

"Christ he sits on Zion's hill,
He receives poor sinners still,"

with the chorus:

"I a soldier sure shall be
Happy in Eternity."

2. With the growth of the Society, a larger number of hymns was required, and in 1824-25 Bourne prepared and issued what he called the Large Hymn Book, which included 536 hymns. Of these 16 were by William Sanders, 146 were the joint production of William Sanders and Hugh Bourne; a few were by Dr. Watts, Cowper, and Dr. Doddridge; 225 by Charles Wesley; and 20 new hymns by Bourne. A lengthy preface describes the Service of Song as set forth in the Old and New Testaments, and deals with Private Prayer, Preaching, Prayer Meetings, Class Meetings, Love Feasts, Camp Meetings, and Musical Instruments. Bourne says of the new hymns that they are "of a superior cast, and they lead into the mystery of faith."

3. As the Societies increased, a still greater variety of hymns was desired, and the Conference appointed the Rev. John Flesher to prepare an enlarged book. He acknowledges his own inability for performing the duty, but collected 522 hymns from numerous popular authors, living and deceased, and enriched with original hymns and selected ones, altered or re-made." Mr. Flesher adds: thought my lack of sufficient poetic and taste would save me from such an attempt, but when I considered I was surprised, and humbled, and durst not disobey unqualified editor proceeded to cor- mangle over 225 hymns. It need added, that few but himself have app his work. In his preface he remarks:

"Knowing that Providence had not stereo productions of any poet, I have freely altered a hymns from authors of different grades of reputation an important item in strengthening right."

This book, issued in 1854, may be described as the worst edited an severely mutilated collection of hymns published.

4. The Conference of 1882 appointed a Committee to prepare an entirely new one. This was published in 1887, Primitive Methodist Hymnal, compiled by the Committee appointed by the Conference. It contains 1582 hymns by over 300 authors and translators. It is divided into twelve sections, which subdivided: but the arrangement of is more after the manner of the Collected than that usually adopted in dist collections, and is the arrangement Flesher's book simplified. It is supped the usual Indices of first lines of "texts," of "subjects," &c., and a "authors and translators," with the names of their hymns. This last is in addition to the names of the authors being added to the hymn throughout the book. It is and intensely Methodistic, whilst it is one of its authors, in the comprehending its subjects, in the richness of its poetic care and accuracy displayed in the denominations of authors, equal in Methodist hymnody.

5. Provision for the children in the schools has been made by the publication of the Primitive Methodist Sunday School Book, in 1879. It was edited by G. B. and William Leechworth. It is an excellent collection, well edited, and is set to music. Its use is extensive.
fifty thousand adherents. Mr. Everett was expelled on suspicion of having written The Fly Sheets and Wesleyan Takings, and published them, and was Mr. Dunn for publishing The Wesley Banner, a monthly magazine, and for declining to discontinue the work as desired by the Conference; Mr. Griffith for reporting the proceedings of the Conference in The Wesleyan Times. The body then formed by those who adhered to those ministers, at their Annual Delegates Meeting held in Sheffield, August, 1852, appointed the Rev. James Everett to prepare a new edition of the Wes. H. Bk., with the addition of such new hymns as would replace the copyrighted hymns which could not be used. The preface to that book is dated July 1st, 1853. The Supplement contained 248 hymns in addition to the hymns in the Wes. H. Bk. In these were included the compositions of 15 authors not then in the Supplement to the Wes. H. Bk. At the end of this collection there is an index which gives the source whence every hymn in the book is derived, together with the author's name. The collection contains 894 hymns.

2. When the Wesleyan Methodist Association and the Wesleyan Reformers, who united in 1832, to form the Methodist Free Churches, held their annual assembly in Sheffield, in 1859, they resolved to have a new hymn-book, and appointed the Revs. James Everett and Matthew Baxter to prepare the same. They were to retain all the original Wes. H. Bk. of 1780, and add "A Supplement of 250 hymns, and also hymns suitable for a Sunday School." The preparation was dated October, 1859. Changes were made in 58 hymns, but none of the new hymns were by authors other than those who had already contributed. From No. 778 to 821 the hymns were all new. Five doxologies and two grace notes closed the collection of 828 hymns. The Supplement was issued in 1861 as a separate book, with the sub-title Miscellaneous Hymns. Their Sunday School Hymns, 1849, is a fairly good collection.

3. The Methodist Free Churches are compiling a new Coll. of Hymns, which may appear in 1889. A committee of ministers have been employed for a long time in its preparation. The Sunday S. H. Bk. appeared in 1888.

vii. Bible Christians.—The founder of this society was William O'Bryan, a Cornishman, born February 9th, 1778, at Gunwen, Luxelion. His father owned a farm and was a Cornish miner. Both his parents were Methodists, and had heard John Wesley preach. They had preaching services in their own dwelling-house. William had a fair education, and the curate of the parish offered to prepare him for college. He was converted under the Methodists in May, 1797, and was apprenticed to the drapery business, became worldly, lost his religion, and again gave his heart to God, November 5th, 1799. He heard J. Wesley preach twice, and received his blessing. He began to preach in 1801, was married in 1803, and made a local preacher in 1809. For preaching in villages beyond his own parish, where there was no Wesleyan preaching, he was expelled from the Methodist Society. Being urged to continue his preaching, he found in North Devon fourteen villages without any places of worship, and in November, 1814, he left his home to itinerate and preach in those places. In October, 1815, he preached in the house of Mr. Thomas Shebbeare, and, being urged to do so, he then formed those present into a religious Society. This Society was at first known by the name Arminian Bible Christians; afterwards the initial word was dropped, and they have since been known as Bible Christians, and sometimes, locally, Briantites. Their chief Societies are in Cornwall and Devonshire, but they have a few elsewhere. O'Bryan compiled the first hymn-book, about 1815, when their first Conference was held. In 1829 a separation took place. O'Bryan left the body in 1831, and went to America, where he died, January 8th, 1869. For his share in the copyright of the hymn-book, and for other claims, the Conference allowed him twenty yards a year till he died. The hymn-book is divided into six parts and twenty-eight sections. The hymns are mostly those in use in the Wes. H. Bk., but they are rearranged throughout, and several by other authors were added. In July, 1862, a 4th ed. was issued, with 9 hymns changed, the names of authors added as far as known, the index of Scripture texts enlarged, and an index of verses. The 5th ed. is dated 1882. The Conference of 1885 appointed a committee to prepare a new and more comprehensive collection, to be published in due course.

2. In 1852, a Sunday School Union for the Bible Christians was formed at Stibbein, in Devonshire, and they published The Child's Hymn Book for use in their schools. In 1859 a new ed. was prepared and published, containing 272 hymns, more than 60 of which were new. That book has served the Connection nearly a quarter of a century, and is still in favour. The hymns are carefully classified, but no authors' names are given.

vii. Conclusion.—When the Methodist (Ecumenical) Conference was held in our City Hall, in September, 1861, a suggestion was made to have one comprehensive hymn-book for all the branches of Methodist throughout the world. This course, however, has not been adopted.

Translations of English hymns into various European and other languages have been made for use by the various branches of the Methodist Societies on the Continent of Europe and on Mission Stations. In several instances these translations have been supplemented by original hymns in the vernacular, and composed chiefly by the resident missionaries. [See Missions, Foreign.]

The Methodist hymn-writers are very limited in number. The provision made by John and Charles Wesley for every aspect of Methodism, the stereotyped character of each book when issued, the great number of years it had to run before any omissions or additions could be made, and the intense affection of Methodists for their old hymns, have had much to do in producing this result. When at rare intervals outlets for pen-and-ink poetical life were made in new editions of old books, and in collections for children and the young, W. M. Hunt, W. M. Punshon, B. Gough, J. Lyth, G. S. Rowe, J. Briggs,
E. E. Jenkins, M. G. Pearse, and a few others, have produced lyrics of merit and usefulness, but no great singer has appeared in Methodism since Charles Wesley was gathered to his fathers. [See American Hymnody, p. 58.].

[G. J. S.]

Methodist New Connexion Hymnody. [Methodist Hymnody, § III.]

Methodist, Primitive, Hymnody. [Methodist Hymnody, § IV.]

Methodist United Free Church Hymnody. [Methodist Hymnody, § V.]

Methodist Wesleyan, Hymnody. [Methodist Hymnody, § vii.]

Methodius I. [See Greek Hymnody, § x. 2.]

Methodius II., one of the Greek hymn-writers, d. 836. A native of Syria, he embraced the monastic life at Constantinople. He was imprisoned for nine years by Michael the Stammerer for his defense of the Iconoclasm. He was also scourged for the same cause, and his pieces are few. [See Elia, υπό παράον. This is the same person as Methodius I. in Neale's Hymns of the Eastern Church.]

[[II. L. B.]]

Μεθοδεύς ἀξιόλογος. [Ἐνδοσε λαβρ.]

Metrophanes of Smyrna, was bishop of Smyrna towards the close of the ninth century. He was a partisan of Rome in her contest with Photinus, and an adherent of his rival, Ignatius. He d. circa 910. His chief hagiographical works are his Canons in honour of the Blessed Trinity, one of which has been published in Anth. Graec. Carm. Christ., 1871, p. 284. They are eight in all, one for each Tone, and are sung at Matins on Sundays, the Canon changing with the Tone on each succeeding Sunday. A cento only, and that from the Canon for the Sunday of the Second Tone, from the Octoechos, has been rendered into English. This is Dr. Neale's "O Unity of Threefold Light" (Holy Trinity), a tr. of a cento:—Τριφυλή Μονας Θεωρείων, pub. in his Hymns of the E. C. 1862, in 3 st. of 8 l. In 1867, it was given with a doxology of 4 l. and a slight alteration in the People's Hymnal; and again in the S. P. C. K. Ps. & Hymns., the Hymnary, and other collections. [J. J.]

Meusel, Wolfgang, s. of Anton Meusel (Meuselin, Müsseen, Mössl, Mössl, Muscleus, &c.), cooper at Dieuze in Lorraine, was b. at Dieuze, Sept. 8. 1497. He studied for short periods in the schools at Rappolsweiler, Colmar, and Schléauthadt, between times wandering over the country and earning his way by his singing. In 1512 he happened to come to the Benedictine monastery at Lixheim near Saarburg, just as Vespers were being sung. His beautiful voice, his, he joined in, led the monks to recognize him, and here he studied music, and became organist to the cloister. In his 20th year he devoted himself to the study of theology, and soon after began to preach in the church at Lixheim, and in the neighbouring village churches. In 1518 he became acquainted with Luther's writings and embraced his views, but did not till 1527, after he had declined as prior. On Dec. 26, 1527, married at Strassburg to a niece prior at Lixheim. As they means she had to take a pleb servant, and he, after living as a linen-wafer, was an to get work as a day-labourer at times, when he was appointed village of Doritzheim, near 1529 he became deacon of church at Strassburg, and then ning of 1531, was sent to the court of the Cathedral. When the city of 1531, p. 374, was forced on the June, 1548, Meusel left Augsburg and had to flee from place to place for longer or shorter periods. Constanz, St. Gall, and Zürich he was invited to Bern as professor, and went there in April, 1549, for this timely help he refused on his deathbed. His apointments offered to him were as follows, A. (Koch, 1533, Allg. Deutsche 95, 3c.) Meusel's best-known Commentary on the Psalms, Eight hymns are ascribed to him are printed by Wackernagel, iii. A. A seventh, a tr. of the Christ dies" is noted at p. 237, ii. The.

Der Herr ist mein treuer Hirte. [Hats. Ps. xliii.] This appeared in the 1531, and thence in Wackernagel, iii. p. 7. It is also said, seeing that Meusel wrote of his birthplace, that the version also with his name till in the Nürnberg Gesangbuch as anonymous. It was included in 1549, in most subsequent collections on the Berlin G. L. S., ed. 1563, No. 411, Berg G. B., 1569, and many later books. Herr ist mein treuer Hirte," Tr. by:


Meyfart, Johann Matthias, Nov. 9, 1590 at Jena, during a vocation as a brother (wife of Pastor Meyfart Kol, near Waltershausen, Gotha to her father. He studied at the Jena (M.A. 1611; D.D. 1624) and was therefor afterwards for some time the philosophical faculty at Jena. He was appointed professor in the faculty at Coburg and in 1623 director of his residence at Coburg was a power. When his colleagues in sum made a complaint to the theological faculty regarding a dissertation (De desinaietica), which he published in 1633 as the offer of the professorship of the newly-established University of Erfurt, on his work at Erfurt, July, 163, of the University in 1634, and in also pastor of the Prediger Kir.
MEYFART, JOHANN M.

at Erfurt, Jan. 26, 1842 (Koch iii. 117; Allg. Deutsche Abh. xi. 646, &c.).

Meyfart's devotional works (Paulus, propheticus, 1625; Paulus, pastor, 1628; Bibliothek Salisiana, 1629; Heimliche Jerusalem, 1630; Junges Geistl. 1632) passed through various editions, and produced a great interest, not only by their vivid picturing and their earnest calls to repentance and amendment of life. His well-meaning efforts, by books and otherwise, towards raised the tone of student life in Germany, and his exposition of the excesses and defects in both academical and churchly life at that period, brought him much ill will and opposition; and did not procure useful fruit till much later. His hymns were few in number, and appeared mostly in his devotional books.

Only one of Meyfart's hymns has passed into English, viz.—

Jerusalem, du hochgebaute Stadt. The New Jerusalem. This splendid hymn appeared in his Tuba Navis in Coburg, 1626 (Duval Library, Gotha), a volume containing four sermons preached at Coburg on the Four Last Things, viz. Death, Last Judgment, Eternal Life, and Eternal Punishment. It forms the conclusion of the third sermon (on St. Matt. xvi. 1-9) which is entitled "On the joy and glory which all the Elect are to expect in the Life everlasting." This conclusion is reprinted verbatim et literatim (i.e. with the introductory and closing sentences, and the connecting sentences between st. 1, iii. and iv.) in the Blätter für Hymnologie, 1883, pp. 120–124. The text of the hymn, in 8 st. of 8 lines, is, however, unaltered, according to the marginal directions of the original (save st. vi. i., where the original is "Man speilt "), as No. 1537 in the Berlin G. L. E. ed. 1863. Of it Lauxmann, in Koch vii. 665, says:

"The hymn is a precious gem in our Treasury of Song, in which one clearly sees that from it the whole heart of the poet shines out on us. Meyfart had his face turned wholly to the Future, to the Last Things and with a richly fanciful mysticism full of deep and strong faith, he united a flaming zeal for the House of the Lord, and against the abuses of his times."

He adds that the hymn was a great favourite with Charles Gützlaff, the apostle of China (d. at Hong-Kong, Aug. 9, 1851), whose last words were "Would God I were in thee" (st. i. 3) and of Julius Schnorr of Carolsfeld, the well-known painter, whose last work was illustrating of this hymn, and at whose funeral in 1872 it was sung. The popularity of the hymn was greatly aided by the magnificent melody, generally ascribed to Melchior Franck (st. 3, at Zittau, 1580; c. 1604, capellmeister at Coburg; d. at Coburg, June 1, 1639), but not yet traced earlier than to the Erfurt G. B. 1683.

Translations in C. U. —

1. Jerusalem, thou city built on high. A good tr. of st. i.–iv., vii., as No. 112 in the Dalston HymnBook, 1848.
2. Jerusalem, thou city built on high. A good tr. of st. i.–iv., vii., by A. T. Russell, as No. 261 in his Ps. & Hymn, 1852, St. i. 1, 2, 4 are from the 1848 tr. The form in Dr. Pagenstecher's Coll., 1864, No. 288, is in ll. 1–4, ii. at 1848; i. 3–5, viii. at 1851.
4. Jerusalem! high tower, thy glorious walls.

A good and full tr., by Bp. W. R. Whittingham, in the Amer. Epis. Hymn, for Church and Home, 1869, No. 414; and the Amer. Elys. Hymnal, 1871, St. i., viii., are in M. W. Stryker's Christian Chorals, 1885.

Translations not in C. U. —


MIDDLETON, THOMAS FANASHAW, D.D., a. Thomas Middleton, Rector of Redleton, in Derbys., was b. there on Jan. 26, 1769. He was educated first by his father, then at Christ's Hospital, and finally at Pembroke Hall, Cambridge (B. A. in honours 1792). He was successively Curate of Gainsborough; Rector of Tunstall, Northamptonshire, 1795; and Vicar of St. Pasina, 1810; Archdeacon of Huntingdon, 1812; and the first bishop of Calcutta, 1814. He d. in Calcutta, July 8, 1822. Bishop Middleton's publications were mainly confined to various Sermons and Charges, and a work on the Greek Article. In 1824 his Sermons and Charges were collected and pub. with a short Memoir, by Dr. H. R. Bonney. At p. xiv. the only name ascribed to him is given with the explanation that it was composed by the Bishop "and always sung on new year's day, by his desire."

It is: "As once the past my enemy strays" (New Year), in 4 st. of 41. It was printed in the August number of Curus Wilson's Family Visitor, 1826; again in Hall's Mitre Hymnal, 1836, and later in several collections. The text is given in Bk. of Praise, 1862, p. 238. (J. J.)

Midlane, Albert, was b. at Newport, Isle of Wight, Jan. 23, 1825, and has been engaged in business in that town for many years. To his Sunday school teacher he ascribes the honour of prompting him to poetic efforts; and the same teacher did much to shape his early life. His first printed hymn, "Hark! in the presence of our God," was written in September, 1842, at Carlisbrooke Castle, and printed in the Youth's Magazine in November of the same year. Since then he has written over 300, and of these a large proportion are in C. U. They appeared in magazines and small mission hymn-books, including:


In addition to several small works in prose, Mr. Midlane has gathered his verse together from time to time and published it as:

Of the hymns contained in these works nearly 200 have been in C. U. from 1861 to 1887, the most popular being “There’s a friend for little children.” The hymn-books, however, in which many of them are found are usually very small, and are used in what are commonly known as Gospel Missions, and have gradually given way to other and more important collections. We therefore append only those hymns which are at the present time in use in official or quasi-official hymn-books, or such collections as have a wide circulation. Those hymns which are omitted from the following list may be found in the works given above, and especially in the Gospel Echoes. The bracketed dates below are those of the composition of the hymns.

2. Lord Jesus, save! (July, 1860) Lent.
22. If Jesus came to seek and save. (Oct. 1861) Salvation in Jesus.
iv. Given in Leaves from Olivet, 1864.
23. See the blessed Saviour dying. (Oct. 1860) Good Friday.
v. Given in Gospel Echoes, 1865.
25. Come and welcome to the Saviour. (June 8, 1862) Invitation.
26. Kind be gracious to a sinner. (May 21, 1861) Lent.
27. God speaks from heaven; in love He speaks. (July 6, 1862) Love and Mercy of God.
28. We have, because He will. (April 20, 1862) The “J. Willa” of Jesus.
31. Himself He could not save. (Sept. 1861) Good Friday.
32. I once was bound in Satan’s chains. Pardon.
34. Jesus never answered “Nay.” (May 13, 1862) Jesus always the same.
35. Jesus the blessed centre is. (June 8, 1862) Further glorified in the Sun.
36. Jesus, the risen Saviour. (July 31, 1862) Easter.
37. Jesus, the soul that trusts in Thee. (May 7, 1864) Salvation through Jesus.
38. Look, poor sinner, look to Calvary. Good Friday.
42. Scripture says Where sin abounded, (March 3, 1862) Abounding Grace.
43. Shall Jesus’ love be spoken? (May 4, 1862) Love of Jesus.
44. The Lamb was slain, the blood was brought. (Aug. 24, 1862) The Passover.
45. The silver trumpets sounding. (May 7, 1862) The Year of Jubilee.
46. There is a rest for weary souls. (Dec. 4, 1863) Rest. Peace in Jesus.
47. The voice of mercy calls thee. (Nov. 5, 1861) Mercy.
48. When the Saviour said “Tis finished.” (Oct., 1861) Good Friday.
49. When God begins His gracious work. (Dec. 27, 1860) God’s Endeavour.
54. Apart from every worldly care. (June 1866) Prayer Meetings. Written for Spurgeon’s O. O. H. Bk. 1866.
58. God bless our Sunday School. S. School Anniv. First printed in the Baptist Children’s Magazine, July, 1844. It has passed through several collections for children, but usually st. ii. is omitted, thus reducing it to 3 st.
59. He comes! He comes! The Bridgeman comes. (Sept. 9, 1856) Advent. In The Present Parousia, 1851.
62. Lord, our waiting spirits bow. (June, 1866) Prayer Meetings. Written for Spurgeon’s O. O. H. Bk. 1866.
64. Never perish! words of mercy. In Christ. Printed in the monthly Girdle, June, 1857, and in the British Messenger, Aug. 1857. In a double st. In the collections it is reduced to the first two stanzas.
66. Nought but the voice of God can speak. (Jan. 29, 1863) All things are of God. In the 1873 Appendix to Sharp’s H. of G. & Glory.
67. Now, O joy, my sins are pardoned. Pardon and Peace. (Nov. 9, 1866) Printed in the London Messenger, March, 1861, then in the Gospel Echoes, 1865, and then in several hymn-books. The original began, “Once I sinned, but not in earnest.” Usually st. ii., iii., of st. i., are given as “Now, O joy, &c.”
68. O art thou an hr. of glory? (June 4, 1861) Caution. In H. Bk. for Youth, 1865.
Midst scenes of confusion and creature complaints. D. Denham. [Heaven Anticipated.] This hymn appeared in the 1826 Appendix to J. Rees's Coll., No. 165, in 5 st., and again in Denham's Saint's Melody, &c., 1857, No. 740, in 6 st. of 4 l. It is given in a few collections in G. Britain and America.

Mighty Father! Blessed Son! J. S. B. Monseil. [Holy Trinity.] Appeared in his Spiritual Songs, 1867, in 9 st. of 9 l., as the hymn for Trinity Sunday. In the Hymnal Comp., 1876, and in the Prim. Meth. Hymn-1, 1887, No. 197. In Dr. Monseil's Hymns of Love and Praise, 1883, the same hymn is rearranged and partly rewritten (but still retaining the opening lines) in 9 st. of 3 l. Snyder, in printing this form of the hymn in his Songs of G. & G., 1872, has divided it into three parts, and added this note thereto:

"Note the Symphonic Form, three lines harmonizing in each verse; three verses in each division; three divisions making one hymn."

This form of the text, but usually without these divisions, is also in Thring's Coll., 1882, and others.

Miles, Elizabeth, née Appleton, was b. at Boston, U.S.A., March 28, 1867, and married in 1833 to Solomon P. Miles, Head Master of the Boston High School, and afterwards the Principal of a private school for young ladies in the same city. He d. in 1842. On leaving Boston, Mrs. Miles went to reside with her son at Brattleborough, Vermont. Her principal hymns are:

1. The earth all light and loveliness. Part i. Summer.
4. Father, direct my ways. Divine Guidance desired in Affliction. In the Boston Book of Hymns, 1846; the Boston Hymn. of the Spirit, 1864; and some other collections, it begins with st. ii., "Thou, infinite in love."

Three additional hymns were pub. for the first time in Putnam's Singers and Songs of the Liberal Faith, 1875.

J. F. M.

Millard, James Elwin, D.D., was b. May 18, 1823, and educated first at Magdalen College School, and then at Magdalen College, Oxford (B.A. in honours, 1843). Taking Holy Orders, he became Curate of Bradfield, Berks, 1846; Head Master of Magdalen College School, 1846; Fellow of his College, 1853; and Vicar of Basingstoke, 1864. Dr. Millard has pub.:

(1) The Island Choir, or the Children of the Child Jesus, 1847; (2) Historical Notice of the Office of Choir Masters, and a Short Account of Basingstoke, Basing and the Neighbourhood, 1847. He also contributed a few hymns to the Rev. T. F. Smith's Devout Charist, 1849.

From the Devout Charist the following hymns have come into C. U.:

1. God eternal, mighty King. Th Deum.
2. In deep humiliation. Ascension.
3. Last night I lay a-sleeping. Carol.

The first of these passed, with alterations, into Hymns & Introits (Masters), 1852, with further alterations into H. A. & M., 1881. The text was corrected in Biggs's Annotated H. A. & M., 1867. The hymn is widely known.

J. J.

Miller, Emily, née Huntingdon.

[Various]

Miller, Josiah, M.A., was b. at Putney, April 8, 1832, and educated for the Congregational ministry at Highbury College, and graduating M.A. at the University of London, 1855. After holding parishes in D. Whiston, Long Sutton, and Nork, he became Secretary of the "British Society for the Propagation of the Gospel among the Jews," and subsequently of the "London City Mission." He d. in London, December, 1880. He pub.:

(1) Our Hymns: their Authors and origin, 1866. The groundwork of this volume was the leading hymn-books of the Congregational body. (2) Our Dispensations, 1866. (3) Singers and Songs of the Church: being biographical sketches of the Hymn-writers in all the Principal Collections. With Notes on their Psalms and Hymns, Lond., Longmans, 1869. This was an extension of our Hymns to twenty-five representative English hymn-books of various denominations. (4) Christians Organ, 1873.

Mr. Miller rendered great service to hynmology by the production of Our Hymns and
Singers and Songs. These works, and especially the latter, furnished the fullest illustrations of hymnody, which up to the time of their publication had appeared in English, and embodied a great mass of information which had been gathered by the author and other workers in the same field, notably D. Sedgwick, C. D. Harcastle, G. J. Stevenson, and Dr. C. Rogers. Considering the wide ground which it covered, it was an accurate and painstaking work. Where it fails is usually in omissions, and not in positive errors. His statements are generally correct so far as they go, but recent researches in hymnody have shown that in numerous instances they did not go far enough. The Greek, Latin, German, and American portions of his work are especially weak. His main strength is in his Biographies. [W. G. H.]

Millions within Thy courts have met. J. Montgomery. [Sunday Evening.]
Pub. in his Poetical Works, 1841, vol. iv. p. 293, in 10 st. of 6 l. and again in his Original Hymns, 1835, No. 129, where it is headed "Evening Song for the Sabbath-Day." Its use, especially in America, is extensive, but it is usually abbreviated. In Kennedy, 1863, and one or two others it begins "Thousands within Thy courts have met." Also given as, "Within Thy courts have millions met."

J. J. Mills, Elisabeth, née King, dau. of Philip King, was b. at Stoke Newington in 1805; married to Thomas Mills, m.r., and d. at Finsbury Place, London, April 21, 1829. Her popular hymn:

We speak of the realms of the blest [Heaven] is thus annotated in Miller's Singers and Songs, &c., 1869, p. 483. "We are much indebted to John Remington Mills, Esq., m.r., for information about this hymn, written by his accomplished relative. The original has 6 st. and was composed after reading 'Bridges on the 119th Psalm' (in ver. 44, p. 116). 'We speak of heaven, but oh! to be there.' . . . Already deservedly a favourite, new interest will be added to this hymn when we know that the author was early called to the realms of the blest, of which she sang so sweetly, and that she wrote this hymn a few weeks before her death." The text of this hymn is usually given in an imperfect form. The corrections are supplied by W. F. Stevenson in his Hymns for Church and Home, 1873, "Children's Hymns," No. 161, and the note thereon. Few children's hymns have been received with more favour. It is found in almost every hymn-book published for Children in Great Britain and America during the last fifty years. In some collections it begins, "We sing of the land of the blest"; and in others, "We talk of the land of the blest." [J. J.]

Mills, Henry, d.d., s. of John Mills, was b. at Morristown, New Jersey, March 12, 1786, and educated at the New Jersey College, Princeton, where he graduated in 1802. After being engaged in teaching for some time at Morristown and elsewhere, he was ordained Pastor of the Presbyterian Church of Woodbridge, New Jersey, in 1816. On the opening of the Auburn Theological Seminary in 1821, he was appointed Professor of Biblical Criticism and Oriental Languages, from which he retired in 1834. He d. at Auburn, June 10, 1867. In 1845 he pub. Horae Germanicae; A Version of German Hymns. This was enlarged in 1856. The trans are not well done, and very few are now in use. In the New 18 and 9 doxologies were given in the Lutheran General Synod's Coll., 1850. Many are noted in the articles on German hymn-writers and hymns throughout this Dictionary. [F. M. D.]

Millman, Henry Hart, d.d., the youngest s. of Sir Francis Millman (who received his Barony as an eminent Court physician), was b. Feb. 10th, 1791, and educated at Dr. Burney's at Greenwich, and subsequently at Eton. His career at B. N. C. Oxford, was brilliant. He took a first class in classics, and carried off the Newdigate, Latin Verse, Latin Essay, and English Essay. His Newdigate on the Apollo Belvedere, 1812, is styled by Dean Stanley "the most perfect of Oxford prize poems." His literary career for several years promised to be poetical. His tragedy Fathio was played at Covent Garden. Miss O'Neill acting Bianca, was put on the play in the year of his appointment to St. Mary's, Reading (1817): The Fall of Jerusalem (1820); Belshazzar and The Martyr of Antioch (1822), and Anne Boleyn, gained a brilliant reception from the reviewers and the public. He was appointed Poetry Professor at Oxford in 1821, and was succeeded ten years after by Keble. It must have been before 1825, the date of Hobart's consecration to Calcutta, that the 18 hymns by which Hobart's Hymns were composed. But his poetry was only the prelude to his larger work. The Hampton Lectures (1827) mark his transition to theological study, and the future direction of it was permanently fixed by his History of the Jews (1829). This book raised a storm of obloquy. It was denounced from the University pulpit, and in the British Critic. "It was the first decisive inroad of German theology into England, and no doubt a valuable indication that the Bible could be studied like another book, that the characters and events of the sacred history could be treated at once critically and reverently." (Dean Stanley.) In 1835 he was presented by Sir Robert Peel to a Canonry at Westminster and the Rectory of St Margaret's. In 1839 appeared his valuable edition of Gibbon's Decline and Fall; and in 1840 his History of Christianity to the Abolition of Paganism in the Roman Empire. Amongst his other works in a different field were his Life of Keats and his edition and Life of Horace. It was not till 1854 that his greatest work—"vast and varied learning, indefatigable industry, calm impartiality, and subtle and acute criticism, among the most memorable in our language" (Quart. Rev.)—Latin Christianity—appeared. He had been appointed Dean of St. Paul's in 1840. The great services under the dome originated in his tenure of the Deanship. His latest work, published after his death, Sept. 24, 1868, was The Annals of St. Paul's. Though one of the most illustrious in the school of English liberal theology, he had no sympathy with the extreme speculations of Germany. The "criticism" of Tübingen "will rarely bear criticism." He "should like an Ewald to criticise Ewald." "Christianity will survive the criticism of Dr. Strauss," and the "bright flashing artillery" of Rémain. His historical style has been compared to Gibbon in its use of epigram and antithesis. His narrative is full of rapidity of movement. His long complex paragraphs have often a splendour of imagination as well as wealth of thought. All the varied powers of his mind found vent in his
Milton, John, was b. in London, Dec. 9, 1608, and d. there Nov. 8, 1674. His poetical excellences and his literary fame are matters apart from his hymnology, and are dealt with in numerous memoirs. His influence on English hymn-writing has been very great; his 19 versions of various Psalms having lain for the most part unused by hymnal compilers. The dates of his paraphrases are:

Ps. cxxxv. vers. cxxxv., 1622, when he was 15 years of age. These were given in his Poems in English and Latin, 1645.
Ps. lxxxv. - lxxxv., written in 1646, and pub. as Nine Psalms in metre, 1647.
Ps. cxxxv., 1653; etc., Ps. cxlxi, Aug. 9, 1653; Ps. cxliii., Aug. 10, 1653; Ps. cxlv., Nov. 12, 1653; Ps. cxxvi., Aug. 13, 1653; Ps. cxl., Aug. 14, 1653; Ps. cxlii., Aug. 15, 1653.

These 19 versions were all included in the 2nd ed. of his Poems in English and Latin, 1673. From these, mainly in the form of canticles, the following have come into C. U.:
1. Come, Lord, etc. (Ps. cxlii.).
2. Awake, my soul (Ps. cxlii.).
3. God in the great assembly (Ps. cxlii.).
4. How lovely are Thy dwellings fair (Ps. cxlii.).
5. From this (Ps. cxlii.).
6. They pass refreshed (Ps. cxlii.).
7. Let us with a gladness (Ps. cxlii.).
8. Let us with a joyous mind (Ps. cxlii.).
9. The Lord will come and not be slow (Ps. cxlii.).

Of these canticles Nos. 4 and 5 are in extensive use. The rest are mostly in Unitarian collections. There are also canticles from his hymn on the Nativity, "This is the month, and this the happy morn" (q.v.).


Translators in C. U.:
1. The wonders of the Almighty hand. By J. Chandler, in his Hymns of the Prim. Church, 1837, p. 20, in 6 st. of 4 lines; and again in his Hymns of the Church mostly Primitive, &c., 1841, No. 13. It is found in a few modern collections.
2. O God supreme! in rapt amazement. By J. D. Chambers, in his Laudis Scon, 1857, p. 20, in 6 st. of 4 lines. It was repeated in the Salisbury Bk., 1857; Martineau's Hymns, 1873 (in 5 st.), and in others.

Mirs probat sese modis. Jean Baptiste de Santeuil, [St. Stephen.] In the Cluniac Breviary, 1686, p. 182, in Santeuil's Hymni Sacri et Nori, 1689, p. 57, and the Paris Breviary, 1736. It is also in several modern French Breviaries, and Carl. Newman's Hymni Eclesiastici, 1836 and 1865. Tr. as:

1. Holy love towards her foes. Pub. in 1. Williams's Hymn. tr. from the Parisian Breviary, 1839, p. 81, 7. vol. of L, with a diction. In his preface Williams says that this tr. was made by a a friend.” In Johnston's English Hymnal, 1852, this tr. was altered to “Christian Love in wondrous ways”; and in the editions of 1856 and 1861 to “Holy love in wondrous ways.”

2. Holy Love herself displays. This tr. in R. Campbell's Hymns & Anthems, &c., 1850, is based upon the above by J. Williams's “friend.”

Another tr. is:—
What kindness slain to mortal foes. J. D. Chambers, 1857.

[M.J.]

Missals. The Missal [Missale] is the Service-book of the Latin Church, which contains all that is said or sung in the service of the Holy Eucharist or “the Mass” [Missa]. It comprises within itself many and various elements which anciently were distributed in different volumes. Such were the Sacramentarium containing the Priest's part of the service in the unvarying Canon, with the varying Prefaces, Collects, Secret, and Postcom- mons; the Epistolarium or Lectionarium, containing the Epistles; the Evangelarium, containing the Gospels; the Graduale, containing all the choral portions of the service, viz., the Introits, Kyries, Gloria in Excelsis, Graduals, Tracts, Sequences, Creeds, Offertories, and Communions. Of these the Sequences frequently formed a separate volume called the Sequentiæ. Still more ancient and long obsolete books were the Benedictionale, containing the varying triple episcopal benedictions; and the Troparium, containing verses or verses, varying with each festival, devoted into or into the Mass, and attached to almost every chapter of the service. These verses, known as Tropes, went generally out of use in the 13th century.

Missal most widely in circulation in the present day, and gradually superseding all other Latin Uses, is the Roman Missal. It was carefully revised by Pius V. (1570) in accordance with the directions of the Council of Trent, and so revised its use was enjoined in all places and on all communities which could not plead a prescription of two hundred years in favour of a local or peculiar use. It subsequently underwent two slighter but careful revisions under Clement VIII. (in 1604) and Urban VIII. (in 1634), and has received, and will continue to receive from time to time, additional services necessitated by the institution of new Festivals.

Besides the Missale Romanum there were, and to a lesser extent than formerly still are, various Missals belonging to different Provinces, Dioceses, and Religious and Military Orders. Such were the Sarum, York, and Hereford Missals of the unformed Church of England, the Paris, Lyons, and many French Missals, the Augustinian, Benedictine, Premonstratensian Missals, &c. These may all be regarded as variations and offshoots of the Missale Romanum.

In addition to monastic or diocesan variations of the Roman Missal, there are two living Latin Liturgies which deserve special notice, because they are, the first probably, the second certainly, of a distinct genus or family, viz.: that known as the Ephesene or Hispano-Gallican. These are the Ambrosian Missal in use in the Church of Milan, and the Mozarabic Missal in limited use in the Church of Spain.

Most of these Missals form a quarry from which an immense amount of hymnological material can be drawn in the shape of Sequences or Tropes, for an account of which see Sequences.

But besides Sequences, there are other parts of the Liturgy, which sometimes, though rarely, assume a metrical or rhyming form. These are the Gradual with its Verses, the Tract, the Offertorium, the Communio, and possibly the more ancient Tropes. Details concerning these are given under their respective titles (q.v.).

[F. E. W.]

Missions, Foreign. The hymnody of Foreign Missions is, as a whole, practically unknown. Most persons have some idea of the great work accomplished by Christian missionaries in the translation of the Holy Scriptures into almost all known languages; but few have ever thought how much has been done by them in the translation and composition of hymns, the preparation of hymn-books, and in general, in the introduction of Christian Hymnody among the various nations to whom they have preached the Gospel. It is the object of this article to set forth this as fully and accurately as the limits of our space will allow. Although Protestant Christians of several denominations in Great Britain and America have missions in various parts of Europe, we shall not include any of these in our notice, with the single exception of the missions in European Turkey. We propose to speak of Missionary Hymnody—

I. In various parts of America; North, Central, and South;
II. In the Islands of the Pacific, in New Guinea and Borneo;
III. In Asia, from Japan westward to Turkey;
IV. In Africa, East, South and West.

The following abbreviations will be used:

M. M. = Moravian Missions.
C. M. S. = Church Missionary Society.
S. F. G. = Society for the Propagation of the Gospel in Foreign Parts.
B. M. S. = Baptist Missionary Society.
W. M. S. = Wesleyan Missionary Society.
L. M. S. = London Missionary Society.
K. S. M. = Church of Scotland Foreign Missions.
F. C. S. = Free Church of Scotland Foreign Missions.
A. B. M. = American Baptist Missionary Union.
A. B. C. = American Board of Commissioners for Foreign Missions.
A. M. E. = Missionary Society of the Methodist Episcopal Church of America.
A. P. M. = Board of Foreign Missions of the American Presbyterian Church.

The names of other Missionary Societies, less frequently mentioned, will be given in full.
MISSIONS, FOREIGN

I. America.

i. North America.

This

extends over a vast extent of country

Greenland to Mexico.

The M. M. on the western coast
Greenland commenced in 1721. In 1738

the first convert was won by "the
Cross," now the whole of the coun-

try is Christianized. Since 1772 the

Greenlanders have had their own printed hymn-book,

read ed, pub. in 1819, was received

with great joy, and recent accounts show

that they retain their fondness for hymns.

and only do they sing well in their churches

and in the "humin," but the long coasting voyages in

the ships, or women's boats, are enlivened

by their sweet voices of the female rowers uniting

in sacred song.

2. Labrador.—Crossing Davis Strait to the

coast of Labrador we find the self-deny-

ing agents of the same society [M. M.] at work.

In 1770 Jona Haven, from Greenland, sang to

the Eskimos of Labrador, a hymn in Green-

land, a language which they understood, and

charmed by it into silence. These Eskimos

in the morning and evening sing Christian hymns at their

from their rooms on their hunting, fishing, or

had been by the Rev. Theodore Buirquin, who

translated most of the modern hymns. The

book contains about 300 hymns, and was

printed in 1829 at St. John's, New found-

dies with the words below the

following are the first lines of a few

"Passa-pjakka ama nga toot."

"Karitt, kakkanginnit."

"Ate, tuckarene ekperta.

The number of syllables and accents is the

same as in the English hymns, so that they
do not rhyme.

3. Cree Indians.—Crossing

North America through British
territory, more than 3000 miles, we traverse a region
inhabited by Indian and European settlers.

Here, however, M. S. P. G. and M. S.

and being now sustained by the Wesleyans of

Canada. We can here speak of only one spec-

Bishop Horden, on the behalf of the societies of

of the hymns, the last named

work of this region,

in the language of the Cree Indians, containing

150 hymns, all except three or four, being his

own translations.

4. British Columbia.—We pass to British

at Metlakatla, and other places in the north

of that territory, and stations of the C. M. S.

the use of the Tsimshians a collection of

translated hymns, made by Bishop W. Ridley,

Morrison, and Mrs. Ridley, and Mrs.

hymns as "How sweet the name of Jesus

sounds." "Just as I am," "Jesus, Lover of

my soul," &c. are included. In the report

of the C. M. S. for 1887, we read how on one
occasion the last hours of a dying Indian were

soothed by the singing of the last named hymn.

In the Niska dialect, akin to the Tsimshian,
a collection of hymns has been prepared by

the Rev. W. H. Collison, to which Mr. J. B.

McCullagh, the present missionary on the

upper Nass, has recently added additions,
including a metrical paraphrase of Ps. xxxii.,

which is a great favourite with the people.

5. Queen Charlotte's Islands.—Among the

Haidas of Queen Charlotte's Islands, just off

the coast of B. Columbia, another mission of the

C. M. S. has been established by the Rev.

W. H. Collison. In their language, which differs

greatly from the Tsimshian, Mr. Collison has

composed some hymns, and translated others,

which, although not yet pub. in book form,

are known and sung far and wide. The pre-

sent missionary, Rev. C. Harrison, is adding to

the number of these hymns.

6. Vancouver's Island.—The Rev. A. J. Hall,

of the C. M. S., who is labouring among the

Kaa Gollith tribe, in the north of Van-couver's Island,

has prepared a number of hymns in the language of that people, and has taught

them to sing them.

7. Various in the U. S. A.—Passing southward

through the territories of the United States,

where the Red Men still survive, we find them

chiefly to the west of the Mississippi, occu-

pating "Reservations." A recent Government

return gives their number as 277,656, of whom

only about 30,000 know English enough for

ordinary intercourse. Ten American Missionary

Societies are at work among them, and the

following Hymnals have been prepared for

their use by agents of the A. B. C.—Cherokees:

52 pp.; Creek, 33 pp.; Semino Indians (two books):

Ojibwa, 40 pp.; Choctaw, 84 pp.; Dacota or

Sioux Indians, 87 pp., by Dr. W. H. Riggs, and


8. Mexico.—From the United States territories

we naturally pass to Mexico, where the

American Baptists of the Southern Convention,

the A. B. C. and A. M. E. have vigorous

Protestant missions, conducted for the most

part in the Spanish language. But no replies

have been received to our inquiries as to their

Hymnody.

ii. Central America.

In connection with the M. M. in Central America various hymns have been rendered

into the language of the Moskito Indians.

But these have not been printed, as the

English hymn-book is mainly used in that

mission-field.

In like manner in British Honduras, in

Jamaica, the Bahamas, the Bermudas, and other

places in the West Indies, where hundreds of congregations of Negroes and Indians have

been gathered into the Church of Christ, the

hymn-books used are chiefly those of their

respective Denominations in Great Britain.

iii. South America.

1. British Guiana.—Here the missions of the

S. P. G. and L. M. S. The population con-

sists of a great variety of nationalities: the

Aborigines, British settlers, and Coolies from

China and different parts of India. The
Missionaries teach the Aborigines to sing in English. For the Chinese they obtain hymn-books from Hong Kong; for the Indians, classics of India in Tamil, Bengali, Hindi, and Urdu. [See on India, p. 746.]

2. Dutch Guiana, or Surinam has stations of the M. M. Being a Dutch possession the hymnal used for the services at Paramaribo is in that language, prepared in connection with the M. M. in South Africa. But a curious Creole dialect, called Negro-English, is the mother tongue of the negroes in many parts of Surinam: and a hymn-book in this dialect was issued from the mission press in 1826. A new ed. appeared in 1841. Yet another ed., revised and enlarged, has been recently pub. It contains 600 hymns, is attractively bound, and has met with a large sale.

3. Various.—More than a century ago the borderland of British and Dutch Guiana was the scene of a Moravian mission to the Arawak Indians, and there is still extant in x. a collection of hymns in that language. With regard to the hymnody of the greater part of South America, viz. Venezuela, Columbia, Peru, Brazil, Bolivia, the Argentine Republic, and Uruguay, we are able to give but little information. The English South American Missionary Society uses the B. P. C. K. Church Hymns for most of its English services, and the hymn-book of the B. F. Sailors' Society in services for seamen. The A. M. E. has missionary in Uruguay, the Argentine Republic, and at several places on the Western Coast. The Southern Baptist Convention of the U. States has missions in Brazil, and the A. P. M. in Columbia, Brazil, and Chili, but no answer to letters of enquiry has been received except from Chili. From Valencia the Rev. D. Turnbull, d.d., writes to say that two or three hymn-books have been pub. there, the hymns being in Spanish, mostly translations, probably made in Spain, and are not very satisfactory. Hymns are sung at Ooshoaia, in Tierra-del-Fuego, and we believe that some of these, probably composed by Capt. Allen Gardiner, are in the language of the Yalahcan Indians, but have not been able to ascertain particulars.

II. Islands of the Pacific, &c.

Modern geographers have arranged the islands of the great Pacific Ocean under three divisions: Micronesia, Polynesia and Melanesia. (i.) Micronesia, so called from the smallness of most of its islands, comprises all those lying north of the equator, from the Hawaiian group in the east to Malaysia in the west. (ii.) Polynesia, a name once used in a wider sense, is now restricted to the islands situated to the south of the equator, and between 180° of longitude and S. America. It includes the Marquesas, Tahitian, Samoan, and other groups. (iii.) Melanesia, so called from the dark colour of its inhabitants, includes the islands south of the equator, from long. 180° westward to New Guinea, such as the Fiji group, the New Hebrides, and others. Micronesia and Polynesia are inhabited by the Malay-Polynesian race, probably of Asiatic origin. The people are, for the most part, tall and well-formed, their skin is dark, their hair is black, and their language soft and melifluous. Micronesians, on the other hand, belong to the Papuan race, and are probably of African origin. Their skin is dark, their hair curly, and features plain. Their language is quite distinct from the Malay-Polynesian, and is endlessly diversified. Not only on every group of islands but on every island, a different dialect is spoken, and so widely different are they as to be almost, sometimes altogether, unintelligible to the inhabitants of an adjoining island. It may be conceived how much toil in the learning of languages and the preparation of distinct books, such as hymnals, this fact imposes on missionaries.

1. Micronesia.

1. Hawaiian Islands.—In our notice of hymnody in the Pacific we begin with the Hawaiian Islands, at the eastern extremity of Micronesia. These islands, mountainous and volcanic, and yet so lovely in scenery as to be likened to a terrestrial paradise, were once notorious for the barbarism and cruelty of their inhabitants. But now, chiefly by the labours of the missionaries of the A. B. C. they are Christianized and civilized. As early as 1823 a small hymn-book of 60 pp. was prepared by the Revs. H. Bingham and W. Ellis; in 1834 appeared a Hymn and Tune Book of 360 pp. edited by the Rev. H. Bingham, and a few years later a Child's hymn-book (72 pp.) by the same editor. In 1849 another Children's book with tunes was pub., and in 1845 appeared the Hawaiian Hymn. In 1867 the Rev. L. Lyons edited a hymnal for general use, containing 400 hymns, translated by himself. H. Bingham, W. Ellis, A. O. Forbes, R. Armstrong, and A. Bishop. This has been enlarged, and the last ed. (1885) contains 612 hymns. Mr. Lyons has also translated and pub. the Sacred Songs and Solos of Sankey, and other collections of popular Christian songs with music.

In connection with the Anglican mission in these islands, commenced in 1861, services are conducted in the Hawaiian language and hymns are sung, but we have failed to obtain information as to details.

3. Marshall Islands.—Sailing west from Hawaii, for about 1800 miles, we come to the Marshall Islands, in two groups, comprising about 30 coral islets, with a population of 12,000. For their use the Rev. E. T. Doane, of the A. B. C., prepared, in 1862, a Primer and Hymn-book of 44 pp. In 1863 appeared Hymns, by Mr. Doane (24 pp.), and in 1866 a similar book edited by the Rev. B. G. Snow, of the same society.

5. Caroline Islands.—Still more to the west are the Caroline Islands, claimed by the Spaniards, the chief of which is Ponape, or Ascension Island, 60 miles in circumference, and Kunsac, or Strong's Island, about 30 miles in circuit. In 1858 a hymn-book of 19 pp. was prepared in the Ponape dialect by Dr. L. H. Gulick, and enlarged in 1864-5 by the Rev. A. A. Sturges. Another collection of 32 pp. was prepared in 1865, by the Rev. B. G. Snow, in the Kunia dialect. All this was in connection with the missionary work of the A. B. C.

6. The Gilbert Islands.—Passing from the Caroline Islands in a south-easterly direction we come upon the Gilbert Islands, right on
We are not able to give information concerning the hymnody of more than two groups of islands in this part of the Pacific. In the Society Islands, the Tonga Islands, and the Hawaiian group, we are without any information. The Marquesas, the Tuamotuan group, and the Gilbert Islands, six in number, possess hymn-books, but we are without details. The Marquesas Islands, consisting of about 2000 inhabitants, have a hymn-book prepared in Marqueesian, a language of well-known English hymns, such as "Jesus, Lover of My Soul," "When Love and Mercy Around Me Dwell," and "Passion of our Redeemer." Passages of Holy Scripture are taken from the Holy Scripture. The missionaries of the L. M. S. have prepared hymn-books for the use of the natives of Patuca, Efaté, Anitua, and several other places, sung by the missionaries and to a considerable extent by the natives. In 1880, some additional hymns have been prepared for the Rev. J. Annand and J. Laurie. The Rev. John Annand, D.D., who was a missionary in Anitua, the most southerly island of the group, from 1852 until recently, has furnished us with the following particulars as to the hymnody:

(a) "The hymn used in Anitua contains 51 hymns—Norhiall Itup—partly translations or imitations of English hymns, and partly composed. Some were translated or composed chiefly by the Rev. Drs. Godbe and Inglis, a few by the Revs. J. Copeland and R. Webb. Also, since the printing of the hymn-book in 1880, some additional hymns have been prepared by the Revs. J. Annand and J. Laurie.

(b) "On the island of Riosa two languages are spoken, and there are two missionaries, the Revs. Messrs. W. Gray and Mrs. W. Gray. Mr. Watt has been from 20 to 30 hymns, chiefly composed, and all printed by himself, while Mr. Gray has a few, chiefly composed, and all printed by himself."

(c) "On Erobome, notorious for the murder of John Williams and of the missionary brothers O. S. and J. D. Gordon, they now sing about 20 hymns, prepared by Messrs. J. D. Gordon and Robertson.""}

(d) "Similarly, small collections of hymns have been prepared for the use of the natives of Patuca, Efaté, Anitua, and several other places, sung by the missionaries and to a considerable extent by the natives. In 1880, some additional hymns have been prepared for the Revs. J. Annand and J. Laurie."

All the hymns in the above-named collections are composed to English metres and sung to English tunes, but the language is different. The native poetry is a kind of elevated prose, cut up into divisions like verses, followed by chores which are chiefly single syllables with no meaning, such as "'il la, il la. And the native music is a kind of chanting, with "a loudnoise." Dr. Inglis is of opinion that the singing of Christian hymns would be more popular if they were composed more after the native style of song.

(3) Banks Islands, Santa Cruz Islands, Solomon Islands, Norfolk Island. All these islands, except Norfolk Island, are situated to the north and north-west of the New Hebrides, and were brought into notice as a scene of missionary labour through the self-denying devotion of the lamented Bishop Patteson. His plan was to make Norfolk Island, to the south, a base of evangelistic operations, and to visit the other islands periodically, the language of Mola, one of the Banks Islands, being used as a lingua franca. In his letters (see Life of Dr. J. C. Patteson, by C. M. Yonge) he were very interesting references to Psalms and Hymns translated or composed by him, and sung in various religious services. Thus, in 1867, the bishop writes from Norfolk Island: 'We sing the Venite, Magnificat, Nunc dimittis, &c., in
parts, to single and double chants." Again, "and now they are practise hymns in Moto
for our 11 a.m. service." And the following
year he writes, "Every week we read in
chapel about 40 psalms and sing 12 hymns.
These are pretty well known by heart." A
number of hymns seem to have been in use for
years, before being collected into a book. The
Rev. Dr. Codrington, who was for some time
Bishop Patteson's colleague in the Anglo-Ale
Melanesian Mission, has favoured us with the
following account of the Moto hymn-book:

"This book, as lately reprinted, contains 67 hymns,
and there are three more in use that I know of.
Of these, 25 are by Bishop Patteson. 21 are original
compositions, most of them excellent. The rest are
adaptations rather than translations. 20 are by myself,
of which 8 are original; 12 are by the Rev. C. Rice;
6 by the Rev. J. Palmer, and 2 by Bishop Selwyn.
The hymns by the three last named are translations or
adaptations. Among the hymns translated are, 'Then
whose Almighty word,' 'Eternal Father, strong to save,'
'The Church's one foundation,' 'Vindicating Spirit, Holy
Ghost,' 'How beautiful are the feet,' &c., &c. The
most interesting hymns in the book are three by native
composers, particularly one by a teacher named Clement
Maras, a Banks Islander."

Several hymns were composed by the Rev. C.
H. Brooke in the language of Florida, one of the
Solomon Islands; others, by Bishop
Selwyn and the Rev. C. Rice, in the languages
spoken in Ysabel (Solomon Islands), Aurora
Island, Pentecost Island, and Leper's Island,
in the New Hebrides.

(4) Loyalty Islands. — Between the New
Hebrides and the French possession of New
Caledonia is a small group, called the Loyalty
Islands, the chief of which are Lifu, Mare and
Uvea. In these islands the L. M. S. has for
many years had a mission. In 1864 what is
known as the Lifu Hymn Book was prepared
and printed at Mare by the Rev. S. McFar-
lane, L.L.D. It contains 231 hymns. Most are
translations of the best English hymns, but
many are original. The metres and tunes are
English, and the natives are said to sing very
well.

(5) New Guinea. — A few years ago the L. M.
S. began a mission in the eastern part of New
Guinea, and the labourers of the Rev. Dr.
McFarlane were transferred thither from the
Loyalty Islands. Already three small hymn-
books have been prepared, each containing 36
hymns, in 3 distinct dialects. These are
bound up in one volume with the Gospel of
St. Mark and a small catechism. Though
belonging to the same Papuan or Melanesian
group of languages, these dialects are distinct
from the Lifuan both in words and in grammatical
structure.

iv. Borneo and Singapore.

(1) Borneo, one of the largest islands in the
world, is inhabited for the most part by a
people called Dyaks, akin to the Malays, and
divided into numerous petty tribes, with
exceedingly barbarous usages. Near
the coasts are many Malays proper, and
the north-western portion of the island probably a
quarter of a million of Chinese. For 40 years
past the S. P. G. has had missions in Borneo,
which now form part of the diocese of Singa-
pore, Labuan and Sarawak. The Ven. Arch-
deanseon Mecaney has supplied us with the
following particulars in regard to Christian
hymnody.

"Collections of hymns have been made in three lan-
guages — Malay, Land Dyak, and Sea Dyak.
These have been gradually formed, the 1st now containing about
100 hymns; the 2nd, about 50, and the 3rd, between 30
and 40. The hymns prepared in the early days of the
mission were in simple Malay, and the first hymn was
a metrical version of the Creed. Most of the hymns in
all three collections are translations or adaptations of
English hymns, such as "We love the place, 0 Jesus,"":
"Abide with me," "Rock of ages," "O come, all ye
faithful," "Glory to Jesus," &c. The translations
were Bishop Chambers; the present Bishop, G. F. Hore,
D.D.; the Revs. W. H. Gomes, F. W. Ate, J. L. Zehnder,
J. Perham, C. W. Fowler, and other missionaries. A
few of the hymns are original, e.g. a harvest hymn in
Sea Dyak, and others in Malay, by Bishop Chambers,
and in Sea Dyak by the Rev. J. Perham. English
metrical and tunes are used, and most of the hymns the
lines rhyme as in English. The books are printed at
the mission press, at Kuching, Sarawak."

(2) Singapore has a very mixed population
of Malays, Tamils, and Chinese, all of whom
the S. P. G. seeks to benefit. The Malay
hymn book there used was arranged by the
Rev. W. H. Gomes (named above), and was
printed at Singapore.

III. Asia.

1. Japan.

In this remarkable country the develop-
ment of Christian hymnody has been as rapid
as that of other ideas and usages so recently
introduced from Europe and America. At
the close of 1873, when the Rev. C. F. Warren,
of the C. M. S. (to whom we are indebted for
much of the information contained in this
section), arrived in Japan, contact was very
few, and though attempts had been made to
produce metrical hymns for Christian worship,
some were of opinion that the use of hymns
could never become general. The character
of Japanese poetry presented one great
difficulty, "It has neither rhyme, tassonance,
or quantity. It is not marked by a regular
succession of accented syllables, as in
English, and is only distinguished from prose
by metre." As a rule Japanese metre con-
ists of lines of 5 and 7 syllables. What is
called Short Poetry — the most common —
consists of 31 syllables, divided into lines as
follows: 5, 7, 5, 7, 7. There is a variation
from this with lines thus: 5, 7, 7, 5, 7, 7, 7
and another, though this is not classical, of
17 syllables, 5, 7, 5. The Long Poetry con-
ists of any number of lines of 3 and 7
syllables, regularly alternating and closing
with a final line of 7 syllables, thus: 5, 7,
5, 7, 7, 5, 7, 7. Another difficulty was to find
suitable tunes to these peculiar metres. A
few English tunes, like "Home, sweet home,
could be easily adapted, and one or two
Japanese tunes were available. These,
ever, were but few, and the effect was by no
means pleasing. But, notwithstanding these
initial difficulties, we have at this moment
before us five Japanese Christian hymn-books,
and have received information concerning yet
others. Altogether there are now at least
350 hymns in the Japanese language. Most
of these are translations or adaptations of
English and American hymns. They are
composed to English metres, though without
rhyme, and are sung to English tunes.
Among hymnals at present in use may be
mentioned the following:

(1) A hymn-book containing 76 hymns in Roman
characters and 43 tunes in Jap-Psu notation was pub.
the dialects of Canton, Shao-tung, Amoy, and other districts. Some of these dialects differ so much that interpreters are needed between them. Some missionaries hold that hymn-books should be in the Wen Li, or classical form of the language, and that the people should be educated to the use of it. But the majority have maintained that the present needs of the multitude should be considered, and for this reason have published hymn-books in the various colloquial.

In the present article we shall mention, as samples, books published in North, Middle, and South China.

(1) **North China.** (1) The kindness of the Rev. Jon. Less of the **L. M. S.**, we have now before us a copy of the hymn-book by himself and the Rev. J. Edwards, published at Tientsin in 1872. It contains 226 hymn-books, and from the English index of first lines it appears that almost all are translations often very free) of the best English hymns. Previous to this the Rev. W. C. Burns had published a small cut-off in, and translations, in many cases recast, are included in the 1872 book. In the preparation of this book Mr. Less had as assistants two very able Chinese scholars, the Rev. Ching-tsung and his son, Mr. Chiang-chin-san, It is used not only in the North China missions of the **L. M. S.** but also by Presbyterians and New Connexion Methodists.

(2) Another equally important work is the hymnal pub. at Peiping in 1872 by the Revs. D. Blackett, D.D. and Chauncey Goodrich. It is in the Mandarin Colloquial, and has been pronounced by one authority to be "the best hymn-book used in China." Nearly all the hymns are translations. Indeed the number of original Chinese Christian hymns in existence is very small.

(3) In the **B. M.** in North China, a book is used compiled from others, but including a few translations by the Rev. F. H. James (B. M. S.).

(4) The Rev. J. Less has pub. a small book containing 47 hymns, chiefly translations by himself from I. Sankey's Sac. Songs & Solos, but including one original hymn by Mr. Chiang-chin-san, and said to be a fine hymn.

(II) **Mid-China.** (1) A hymn-book in the Ningpo dialect was pub. about 1858, prepared by the Rev. Archdeacon Cobbold of the **C. M. S.**; Dr. Martin and H. V. Rankin, of the **A. P. M.**; J. Hudson Taylor, and others. This was revised and enlarged several times, until in 1875 it included 275 hymns, eleven being translations, or compositions by the Ven. Archdeacon Moule (C. M. S.). This hymn-book, printed at the Presbyterian Mission Press, Shanghai, has been used hitherto by Churchmen and Non-conformists in Ningpo, and in other parts of the province of Chekiang.

(2) In 1871 Bishop Moule prepared a book in the Hangzhou dialect for the use of the churches of the **C. M. S.** in that city and neighbourhood. It contains 82 hymns, and is printed in both Roman and Chinese characters.

(3) Archdeacon Moule (C. M. S.) has now (1887) in the press at Shanghai a collection which he hopes will be widely intelligible in China. It contains 221 hymns, some being
translators by himself, others by his brother, Bishop Moule, and one hymn is original.

(4) The collection compiled by the Rev. Griffith John, of Hankow [L. M. S.], contains 200 hymns, all translations. Of these 8 or 10 are from the Welsh, made either by Mr. John or the Rev. Evan Bryant [L. M. S.]. In the later editions many expressions of the Mandarin Colloquial have been exchanged for others belonging to the literary style. This book is used by many missionaries of the China Inland Mission, and also at T. Chang, a station of the K. S. M.

(5) At the W. M. S. at Hankow a book is used, compiled by the Rev. W. Scarborough, and published in 1872. It was preceded by a hymnal prepared by the Rev. Josiah Cox. The 180 hymns in the present book are chiefly translations, many of them from Sankey's Sacred Songs & Solos. "We wait," says Mr. Scarborough, "for a Christian poet in China." The dialect is the Mandarin Colloquial.

(iii) South China. (1) The most flourishing missions in China up to the present have been those of the English Presbyterian Church at Amoy, Swatow, in Formosa and in the Hakka country. Two hymn-books have been prepared, one in the Amoy dialect, containing 70 hymns, the other, in that of Swatow, containing over 150. Some of these are translations of Psalms, others translations or adaptations of English hymns, and a few are original. The Rev. W. S. Swanston, of the E. P. Church, Amoy, Mr. Young, of the L. M. S., was the first successful composer of hymns in the Amoy dialect, and 13 of his hymns are still in use. To him succeeded the Rev. W. C. Burns, already mentioned. The Rev. Carstairs Douglas, LL.D., J. V. N. Talmage, D.D., and Alex. Stromach have also helped in the work. In connection with the Presbyterian Missions in this part of China many interesting facts might be related illustrative of the value of hymnody as an evangelistic agency, but for these we have no room.

(2) The great city of Foochow is the central station of three missions—those of the C. M. S., A. B. C., & A. M. E. In 1860 the Rev. W. C. Burns, named above, was here temporarily, and prepared in the Foochow Colloquial a translation of hymns written by Mr. Young and himself, which had previously appeared in the Amoy dialect. He added others, making a book of more than 30 hymns. These were deemed so excellent that they were adopted by all three missions, and superseded others previously used which were in the Wen-Li, or book language. In course of time more hymns were desired, and each of the missions, taking Mr. Burns's book as a foundation, published a Hymnal of its own. (a) The hymn-book of the C. M. S. contains 198 hymns, and was prepared by the Rev. J. E. Wolfe, B. W. Steward, M.A., and E. Lloyd, Mr. Wolfe being the principal contributor. (b) The hymn-book of the A. B. C. contains 165 hymns. Through the kindness of the Rev. C. Hartwell, one of the principal contributors to this book, a copy is now before us printed at Foochow, on native paper. It contains several original hymns by native converts. (c) The hymn-book of the A. M. E. has 180 hymns, and was prepared by the Revs. R. S. MacKay, B.D., S. L. Bahlin, B.D., and F. Ollinger. A large number of the hymns are common to all three books.

(3) We are indebted to the Rev. John Chalmers, LL.D., of Hongkong, one of the oldest and most learned missionaries now in China, for the following information concerning Hongkong and Canton. When he came to China in 1832 he found a book in use, pub. two years previously by Rev. Dr. Leggo, entitled

Hymns for the worship of the Lord. The number of hymns was 81, with 7 doxologies. No hymn made a translation, and everything was done in regard to language and metre to command the respect of the literary class, and in so far it was a success. In 1860 Rev. Chalmers pub. an ed. of this book with tunes in the usual English notation, and for nearly 20 years this was the only book in use in the London Mission at Canton and Hongkong. In 1875 Dr. Chalmers published a new book for the worship of the Lord, as a Supplement to the previous book. This contained 15 translations of popular English and American hymns, and being translated by the people, received, in 1884, considerable additions. The volume thus finally produced is the one now in use.

(2) Hymns for Singing Praises. W. M. S., Canton, 1883. "This," says Dr. Chalmers, "was one of the most successful early attempts to translate English hymns." The translator was the Rev. G. Piercy. The number of hymns is 34. The translation is in no means literal, and the rhyming is somewhat adapted to Chinese tunes.

(3) Hymns for praising the Lord. A. R. M., Canton, 1876. It contains something of the L. M. S. hymns, nearly all the 34 of the W. M. S. in both cases much altered, and many other translations of English and American hymns, making up 246.

(4) Hymns for praising the Lord. W. M. S., Canton, 1887. A book much like the preceding, and containing 72 hymns, 296. It was compiled by the Rev. G. Piercy, before named.

(5) Hymn-book of the Gospel Mission. Hongkong, 1884. "This book," says Dr. Chalmers, "is exceptionally good." The number of hymns is 284. Many are translations from German hymns, and those taken from the Baptist and Wesleyan books are usually improved in beginning, about 1880, with a book of 55 hymns compiled by the Rev. J. Leclerc, it has attained its present size and arrangement through the arduous labours of Messrs. Pitaun, Genawr, Leclerc, Bender and others.


It remains to add a few words in regard to the music sung to these hymns and the metres employed. Chinese native music is quite unsuited to sacred song. English, American, and German tunes are therefore used and are commonly liked by the people.

In most of the books named above our metres are used and the lines rhyme as in English. But in the Canton book of the L. M. S. and one or two others, the rules of Chinese poetry are observed, some of which are as follows. "Sevens" is decidedly the "Common Metre," our c.m. and s.m. being regarded as irregular innovations. Next comes "Fives" and then "Eights" which is really "Fours," every four syllables making a clause. The same rhyme is kept up from the beginning to the end of a hymn, an arrangement made easy by the nature of the language. Let the following represent a hymn of eight lines, and the two kinds of marks, > and ≥, indicate the alternations of "tones required in a finished poem. The proper places for the rhyme syllable and changes of tone may be expressed thus:
Every native song is composed in lines of 11 syllables, but the Siamese learn western tunes readily, and seem to like them, especially tunes in 11's metre, and everything in a minor key.

iv. Burma.

Under the head of Burma we have to speak (1) of Burma proper, and (2) of certain tribes inhabiting the more mountainous districts, and known as Karens and Shanls.

(1) Burma Proper. In Burma the A. B. M., S. P. G. and W. M. S. have missions, but that of the last named has been commenced only recently. The A. B. Mission was begun in 1814, by the celebrated Rev. Dr. Judson [p. 609, l.], and in the early years of the mission there was no singing. Dr. Judson himself could not sing, and according to Burman ideas, singing in connection with worship was improper. In the native mind it was almost exclusively associated with theatrical and other similar performances. After a time, however, Dr. Judson composed the first Burman hymn—

"Shway pree koung-gin."

"Golden country of heaven."

and his fellow missionary, Dr. Wade, became responsible for the music. But it was not until long after, on the arrival of missionaries named Cutter and Hancock, who were good singers, that "the service of song" became popular as a part of worship.

The Baptists in Burma have now a hymnbook containing 294 hymns, 125 being translations and 169 originals. Through the kindness of the Rev. H. S. Burrage, B.D., of Portland, Maine, we are enabled to give the following particulars, supplied by the Rev. Dr. Cushing, the missionary in Burma:

Three of the hymns, and among these the best, are by Dr. Judson. They are almost the only ones in which a foreigner has endeavored to embody Burman ideas of poetry, which are very different from ours. In Burman songs the lines are usually short, and 'syllable runs riot,' it being quite common for every word in a line to rhyme with the corresponding word in the second verse complete. This arrangement is comparatively easy, owing to the monosyllabic character of the language. Fifteen hymns were written by Dr. Sarah Whitney, the doctor's second wife (d. in 1843), and one by his third wife Emily C. Judson (d. in 1844). Eighty-nine hymns, chiefly tris, or adaptations from the English, are by the Rev. E. H. Stevens, B. in Burma in 1838, contributed 27 Mrs. C. Simons (d. in 1843) composed 27 hymns, said to be very excellent. The Rev. J. H. Haswell (d. 1877) contributed 19 hymns. Burman was a mother tongue to him, and his hymns have much of the sonorous, stately movement which characterizes the language of the people. 14 hymns were composed by the Rev. L. Ingalls (d. 1846); 13 by the Rev. J. M. Haswell, D.D. (d. 1856), and 10 by the Rev. L. M. Sisson (d. 1844). The Rev. B. N. Brown, B.D., who d. at Yokohama in 1886 (see Japan), was the writer of 14 hymns in the Burman hymn-book, one of which, a translation of "There is a Land," has always been exceedingly popular. The Rev. J. A. Wade, D.D., colleague of Dr. Judson, was the author of 7 hymns. Others were written by Miss Kate F. Ryan, the Rev. A. R. C. H. and T. Allen, and Cephas Bennett, Mr. B. Le Goas, Mrs. Crawley, Mrs. A. Bailey, Mrs. H. C. Stevens, and Mrs. J. C. W. Lindsell. Several native Burmans have also composed hymns, some of which are written in lines of seven syllables, in accordance with the Burman style. One of these Burmans, named Siway Wasen, has a literary reputation, and assisted Rev. L. Sisson in preparing the 2nd edition of the hymn-book.

Besides the hymns just described, another has been put in connection with the A. B. M., containing more than 200 of I. Sankey's Sacred Songs and Solos. A few of the translations are by missionaries already named, but most are by Ab Bow and Ab Suce, two brothers of
Chinese extraction on their father’s side, employed as teachers in a mission school at Maulmain.

In connection with the S. P. G. mission a hymn-book was published in 1873, edited by the Rev. J. Fairclough, but prepared chiefly by the Rev. James A. Colbeck. It contains, including the two Appendixes, about 120 hymns. One appendix was prepared by the Rev. T. Rickard. A few hymns are taken from the book of the A. B. M., but most are translations by the Rev. Messrs. Colbeck and Rickard. English metres and tunes are used, and the lines rhyme as with us.

(ii) Other parts of Burma.

(i) Karens, a semi-aboriginal people, of Mongolian origin, divided into three tribes, speaking distinct dialects of a monosyllabic language, Sgan, Bghai, and Pgho or Pwo. The missions of the A. B. M. have been remarkably successful among them, many thousands having embraced the Christian faith.

(1) For their use a hymn-book has been prepared in the Sgan Karen dialect containing 412 hymns, 216 of which are translations or adaptations of English hymns, by Mrs. Callista Vinton (d. 1895), wife of the missionary, the Rev. Justus H. Vinton. This lady has been spoken of as the “Wanda” of Karen hymnody. Her son, the Rev. J. B. Vinton, d. d., b. in Burma, contributed 60 hymns (chiefly translations) to the same book. 54 were written by the Rev. B. C. Thomas (d. 1895); 48 by the Rev. D. A. W. Smith, d. d., now President of the Rangoon Theological Seminary, and 9 by the Rev. E. B. Cross, k. B., the Rev. Francis Mason, d. d., translator of the Karen Bible, was the author of many hymns, only 9 of which have been preserved in the Sgan Karen hymn-book. He also prepared a volume of hymns in the Bghai Karen dialect, which was used until recently in the Bghai churches. Dr. Mason’s hymns are written in the style of native Karen poetry. Each line consists of seven syllables, and thought is expressed in couples resembling the parallelism of Hebrew poetry. They can be fitted only with the “plaintive, weird, strangely sweet” native Karen music, and hence at the revision of the hymn-book many of them were replaced by others which could be sung to Western tunes. The remaining hymns were contributed by other missionaries or their wives, or by native hymn-writers.

(2) Church Hymns. A book with this title was brought out in 1881 by the Rev. W. Edmond Jones, missionaries, among the Sgan Karens, originally comprising 98 hymns. In 1885 an Appendix was added containing 56 hymns. These are chiefly translations, 79 being by the Rev. W. Jones, 9 by the Rev. T. W. Windley, and 2 by J. Hackney; others are from the book of the A. B. M. Thirteen are original, 5 being composed by the Rev. W. Jones, and others by native laymen. A large number of the translations are from H. A. & M. English metres and tunes are used, and are appreciated by the natives.

(ii) Pgho Karen. The Rev. D. L. Brayton, of the A. B. M., is the principal translator and composer of hymns in this dialect. He translated the Bible into Pgho or Pwo Karen, and is the author of most of its Christian literature.

(iii) Shan. The Shans are a numerous people, occupying most of the region between Burma and China, the Siamese being one branch. They are Buddhists, and in their various branches speak the same language with little variation. Many are found in Burma, in the basin of the Irawadi and elsewhere; and for their use a hymn-book, containing 87 hymns, has been prepared by missionaries of the A. B. M. Seventy-nine of these are translations and four originals, by the Rev. J. N. Cushing, d. d. Three were composed by Shway Wa, a able man, who in the recent occupation of Upper Burma by the English, acted as chief Shan interpreter.

(iv) Khyian, or Chin. There is also a people related to the Karens inhabiting the hills separating Upper Burma from the Shan and Chinese territories, and speaking a language called Khyian. A small hymn-book has been prepared for them, but we are unable to supply particulars.

It may be added that in Burma are many Telugu, Tamil, and even Chinese immigrants whose religious needs are not overlooked by Christian missionaries. For their use hymn-books are brought from mission stations in India and China.

v. India.

In the collection of countries to which we give the general name of India, we have over 300,000,000 of people dwell, the various nations and tribes differing in colour, stature and the physical characteristics, having different customs and, what chiefly concerns us, speaking many different languages. In account of hymnody in India it will be convenient to treat the subject in sections according to the languages.

(1) The Northern and Central parts are inhabited chiefly by nations of the Anglo stock, the principal languages of this group being Bengali, Urdu, Hindi, Hindustani or Urdu, Marathi, Gujarati, Punjabi and Sindhi. Sanskrit, to which all in this group are related, is not a spoken language; it is the language of the learned and has no Christian hymnody. [See VARIOUS, under Missions, F.]

(2) In the South of India are nations and tribes of what is called the Dravidian group. Their languages belong to the agglutinative phase of human speech, as opposed to the inflectional stage, represented by the later Aryan migrations into India. The principal members of this group are Tamil, Telugu, Malayalam, Kannart, and Tulu.

(3) Tribes of common origin, though now widely separated, and whose languages belong to what philologists call the Dravidian group, occupy certain mountainous, wooded regions, usually remote from the coast. These are the Santals, Kochs, Jungs, and others. Descended probably from the most ancient inhabitants of India, they are often spoken of as Aborigines.

(4) Lastly, there are tribes occupying Assam, Sikkim, and the passes leading towards Thibet and China, whose languages form part of the Thibetan-Burman group. These are the Kacharis, Deori-Chutias, Bhutias, Lepchas, and others.

i. The Northern and Central Groups.

In these groups we have:

1. Bengali, the vernacular of nearly 50 millions of people.

Baptists.—The first to compose Christian hymns in this language was the celebrated Baptist missionary, Dr. Carey. In Dr. Wippin’s Annual Register is a hymn in Bengali, written by Dr. Carey about 1798, and translated into English by J. Fountain [Fountain, J., p. 339, i.]. The subject is “the Penitent’s Prayer and Resolve,” and the metre, the English 8.7.4, to be sung to the tune “Helmley.” Some time afterwards a hymn-book was prepared by the Serampore Missionaries, and in 1810 the missionary, J. Chamberlain, pub. a volume consisting chiefly of translations of English hymns.
The book at present in use at the Baptist mission stations appeared about fifty years ago, and was edited by the Rev. Geo. Pearce (d. 1887). It contains 475 hymns, chiefly in English metres. Among the authors named were Carey, J. Chamberlain, G. Pearce and A. C. Soutt. The names of 18 Bengal natives are also among the contributors, and Krishna, a well-known musician is included.

Church of England.—(1) The hymn-book used in the Anglican missions (C. M. S. and S. P. G.) entitled ‘Hymns Old and New,’ was prepared by a committee of the two Societies and has been revised and enlarged, and the last edition was published in 1884. It contains 546 hymns, 254 being in English metres, and almost all translations. The remaining 292 are in Bengal metres and are nearly all original. The chief and best translator was the late Rev. R. P. Greaves: others were J. J. Vaughan, A. Stern, C. Bonewitz, J. J. Linke, and Mr. J. K. Biswas, all of the C. M. S. A few hymns are taken from the Baptist collection. An original hymn in Bengal metres is appended in this book containing about 400 English verses, and was prepared by the Bishop’s College.

(2) The Sabbath School Hymn Book, was prepared by the teachers of the Trinity School, and contains 254 hymns in English metres.


In connection with the Baptist missions, the Rev. S. J. Hodge compiled a Hymnal (2nd ed., 1890), the compilers being the late Rev. Geo. Pearce and A. C. Soutt. It contains 322 hymns, some in English and many in popular Tamil, &c., used at various festivals, to the music of the cymbals, &c., by the missionaries of the C. M. S. and the Kraus, of the W. M. S.

The Calcutta Missionary Education Society has published a book called Gitarth, containing 138 selected hymns by A. M. E. This book has been very popular.

K. S. M.—In 1884 the missionaries of the K. S. M. adopted the Anglican Bengali hymn-books that time they had used two Chakravarty, prepared by Babu Bipro Charn. This gentleman has recently finished a collection of 28 lines of the kind mentioned above. Indeed, small collections of hymns by educated Christian natives are very common in Bengal. Such are the Gitamith (‘Imortal Songs’), by Amrit Lal Nath, said to be very good; the Khetum Hymns, by Gobinda Chunder Dutt; Gitamith (‘Song Germs’), Gitamith (‘Garland of Songs’), and Gitamith (‘Jewels of Songs’), by a Christian Evangelist, Modhu Sudon Sircar. The last-named collection contains many hymns very appropriate for Bazar preaching.

In connection with Bengal hymns and hymn-writing the following remarks by the Rev. G. H. House, M.A., of Calcutta (B. M. S.) are worthy of notice:

‘Native Bengal hymnology is abundant, but meagre. New hymns are being constantly added, but the range is limited; very little about the Holy Ghost, or Christian experience, except of the mundane order. ‘O my soul, how wretched thou art,’ is a sentiment we are always meeting; ‘How happy they that know the Lord!’ does not meet with much response. Joyous Christian experience is very deficient in the native church of Bengal, but things are improving.’

Perhaps these statements may be partly explained by the fact that in this part of India the native idea of music is wholly melodious.

2. Uriya. Travelling from Calcutta in a south-western direction for about 70 miles we leave Bengal proper and enter the province of Orissa, containing a population of 5,250,000. The language is called Orh or belongs to the Sanskrit group. At Puri in Orissa is the world-famous shrine of Jagannath, visited by 300,000 pilgrims annually. For many years the General Baptist mission has been in Orissa, their principal station being Cuttack. Since 1836 the Free Baptists of New England, whose doctrinal sentiments are similar to those of the General Baptists, have occupied Balasore and other stations in the northern part of the province.

The first Uriya hymn-book was published by the Rev. Amos Suttor, P.B., in 1843. (See Suttor, A.) It contained 310 hymns, 179 of which bear the initial of the compiler. Ghungo, the first Uriya convert, a Brahman by birth and education, composed 16 hymns. Thus far the hymn-books have been disused. The Christian community increased, hymn-writers and hymns increased rapidly, and a great many of the latter selections were made from time to time, and printed in tract form. The hymn-book now in use amongst the Baptists consists of both old and new selections bound together in one volume. The total number of hymns is 362, from 23 contributors, of whom 13 are now living. Forty hymns from the old book are retained, including some of Dr. Sutton’s and 23 of Ghungo’s. It is believed that several of these latter, from their superior quality, as regards both sentiment and poetry, will continue in use for a long time to come. Makunda Das, who has been called the ‘Dr. Watts of Orissa,’ composed 145 of the hymns in the present book. Shem Saha is the author of 21. Other Baptist contributors are Karkick Samal, Damodar, and Daniel Mahanty. In the first book a number of the hymns were in English metres. These have disappeared, and the present collection consists entirely of hymns in native metres adapted to the hollow tunes of the country. Makunda Das has also prepared, in conjunction with him, the Bengali and Rev. P. E. Heber, a selection of hymns for the ‘Feng, mostly translations from the English. A number of these are in English metres, and are sung to English tunes in the schools.

3. Hindustani and Urdu. Ascending the Ganges in a north-western direction we enter, as we pass the city of Bhagalpur, a vast and populous region in which two languages are spoken, Hindustani and Urdu, called also Hindustani. This region includes the North-West Provinces, Oudh, and the northern part of the Central Provinces of India,
with a total population of 80,000,000. Some prefer to speak of these two languages as but different forms of one language, though they are almost as diverse as English and German. 

Hindī, which is allied to the Sanscrit, may be regarded as the original vernacular; Urdu, literally, “Camps” language, came in with the Muhammadan conquerors of the country, and has Hindī for its basis, with a large admixture of Persian, the court language of the Moguls, and of Arabic, the sacred language of Islam. Hindī uses the Sanscrit characters, upright, square and block-like; Urdu employs the Persian script characters, which are distinguished by flowing curves and are written from right to left. Urdu is most common in large cities, and is used by Muhammadans; Hindī is preferred by the villages, and wherever Hindī influences prevail. The two languages, says Dr. Hooper, of the C. M. S., “act upon one another, and neither is spoken pure, except as a form of pedantry.”

The educated classes commonly understand both

(a) The mingling of the two languages is seen in the first hymn-book we notice, the Sat Sangrah, or Git Sangrah, issued in connection with the B. M. S., and used at their stations in Monghyr, Allahabad, Agra, Benares, Delhi, Patna and Dimapore. This book, which has reached a 4th edition, contains 267 hymns, of which 198 are in (a) Hindī, language and metre; 41 in (b) Urdu, language and metre; and 33 (c) Hindī language and English metre.

Most of the 1st class (a) were written by the Revs. J. Chamberlain (d. 1886), J. Parsons, of Monghyr (d. 1869), and Mr. J. Christian, an Ind. planter, a member of the Baptist Church at Monghyr (d. 1883). A few are by native converts. The whole of the 2nd class (b) are by Hindī composers. The 3rd (c), which are free versions of English and German hymns, are by various missionaries. Two eds. of this book with music have been pub. by Dr. Lzardes.

The hymns of Mr. John Christian, composed to Hindī airs and in Hindī metre, deserve special notice. Anglican, Baptist and Congregational missionaries all speak of them as being admirably excellent, and as likely to retain a high place in the affection of the Christian Churches of this part of India for a long time to come.

Before us is a collection of 100 hymns, called Satyā-Siṭaṭ, all by Mr. Christian, including, however, some in the hymn-book already described. This is not a book intended for use in the churches, but rather to be circulated as a tract. Indeed, tracts of hymns are much employed as a missionary agency throughout the population of India being extremely fond of anything in the form of poetry; and Mr. Christian’s hymns may often be heard sung in the streets, as snatches of songs are with us.

(b) Another collection similar to the one just named has been sent us by Col. Millett, of Dharmasala, India (to whom we are indebted for much of the information contained in this section). It is entitled Diffusion of Praise, a Book of Hymns, pub. by the North India Book and Tract Society.

And here it may be stated that the word Bhajan is the name usually given in this part of India to a hymn composed to a native Hindī tune, and it implies the tune as well as the words. Col. Millett says “there is no equivalent for this word in the English language. It may be termed a song in a savage state.” But speaking generally, Bhajan is the Hindī name, and Ghazal the Muhammadan name, for a Christian hymn in native style.

(c) An Urdu hymnal was compiled and printed eight years ago by the Rev. R. F. Guyton, for the use of the Baptist Mission in Delhi. It is entitled Kharazā n 1 Kharazma, and contains the 133 Hindi hymns of the Sat Sangrah (named above) transliterated; the 41 in Urdu, with about 70 additional, extracted or contributed.

(d) The A. P. M. pub. in 1872, Zobhir aur Gā ("Psalms and Hymns”). It contains 485 hymns in English metre, nearly all in Urdu, the few exceptions being in Hindī; also, 31 Bhajans, chiefly Hindi, with a few Ghazals in Urdu. An appendix of 72 tunes is added.

The editor of this book was the Rev. J. F. Ulmann, who also translated, from the English and German, the far greater number of the hymns. Some are by the Revs. Messrs. Brodhead, Dabue, Dhose and Janvier, and a few by Stallah Ali, a native poet of some eminence recently deceased. This book is printed in Roman characters, and is used in other missions besides the A. P. M.

(e) The Masād Gā ki Kitāb ("Christian Hymn-book"), printed in 1876 at the Secundra Orphanage Press, near Agra, was prepared at the suggestion of the Rev. J. Erhardt by a committee of missionaries of the S. P. G. & C. M. S., and is arranged according to the order of the Christian Year. It contains 387 hymns in English metre and 16 Bhajans. The translations are chiefly by the Revs. Messrs. Banil, Ulmann, Dabue, and Erhardt. Bishop French and others contributed single hymns. Many are identical with the hymns in the book of A. P. M. It is printed in both Roman and Persian Urdu characters.

(f) Gā ki Kitāb ("Book of Hymns") is the Urdu Hymnal of the A. M. E., and is printed in both Roman and Urdu characters. It contains 210 hymns in English metre, 73 Ghazals and Bhajans, and 16 hymns for Sunday-schools. The list of translators and composers of hymns contains the names of Ulmann, Fielden, R. A. Brodhead, Parker, Chasserain, Mansell, Gill, Janvier, Christian, Stallath Ali and others.

(g) The preceding are the principal books: others less important include: —

Gītīsāndhi, "Hymns and Songs for Children," by J. F. Ulmann; Int. aur Rota ("Tricks and Trickeats") Hymns for Children, with music, by the Rev. E. Dhose; Skāndra ki Choti Gitāmala ("The Little Skanda Hymnbook"), by the Rev. C. G. Dabue, a collection of 53 hymns and Anthems; Choti Gā ki Kīffā ("Sunday School aur Badal ne Lye"), containing 152 hymns, pub. at Lucknow, in 1874, at the Church Mission Congregational Press; Sāhī Tānaksh, a collection of 100 Hindī hymns by the Rev. W. F. Johnson, of the A. P. M.

It may be noted that the American United Presbyterian Church, which does not use hymns, has brought out, in connection with the Siākot Mission, metrical versions of many Psalms, by Licentiate T. D. Shah Bāz, and quite recently (1887), a collection of 100 Psalms in metre printed at the Secundra Orphanage Press, Agra.

In the broad tableland of Chota Nagpur, about 200 miles from Calcutta, are very successful missions of the German Evangelical Lutherans and of the S. P. G. The inhabitants are chiefly aboriginal tribes belonging to two distinct races, the Mundatā or Kolhs, of the Kolam group, and the Umbins, of the
Dravidian group of South India. Of the
former we shall speak again in the section
devoted to the aborigines of India. Both are
assumed to have been acquainted with Hindi, as
are their own languages. Hence the
following books have been prepared in Hindi.

(a) The Hymnal of the German E. L. Mission,
revised and enlarged several times between 1850 and
1900, now containing 223 hymns, chiefly translated
by the German, by the Rev. E. Schott, H. Baisch,
and others.

(b) The English and Hindi Hymnal, containing many
hymns from the German book, with 100 additional
from the Michigan Book, translated by J. C. Whitley, together with
Miss G. Negri. “Tell it out among the heathen,” and
“Lord, speak to me,” by the same author. The metres
and turns used are English and German, usually the
same as in the originals.

(c) A Book of Hymns for Children, by the misson-
aries of the German E. L. Mission, now (1906) ready for
publication.

The Rev. H. W. Williamson, of the
Missions of Hind, compiled a small hymn-book in
English, containing some hymns of his own
composition, but we are without information
as to the date of publication.

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as to the date of publication.

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small collection with the title Dharpma Gita, i.e., "Religious Songs," lithographed at Ahmedabad in 1851. This was reprinted two or three times.

(2) In 1856 a metrical version of the Psalms was pub. by the Rev. James Glasgow, B.D., of the Irish Presbyterian Mission, English rhyming metres being used throughout. But Gujarati, like other languages of the same stock, is unsuited to English metres. The accent must always be on the first syllable, and the number of syllables in a line of poetry is determined, not merely by the number of vowels, but by the number of consonants and vowels, which together make up the line. Another version of the Psalms, therefore, in native metres, and fitted to being sung to native tunes, was prepared by a Gujarati Christian named Wajji Bechan, and pub. at Surat in 1876.

(3) But the hymn-book now in general use is the Kājpāsāna, or "Poetic Offering," first pub. in 1862. The 7th ed. was pub. at Surat in 1877, and contains in all 187 hymns. About 210 of the hymns are original, the greater part being composed by the Rev. Joseph van Someren Taylor (d. in 1881); others are by the Rev. Dr. Glasgow and W. Clarkson, and several by native Christian poets. Forty are translations of Psalms of David, and others are versions of well-known English hymns. Both English and Gujarati metres and tunes are used.

7. Marathi.—Marathi (pronounced Marat-hi) is a language belonging to the Sanserit group, and is spoken in the region comprised in a triangle having Nagpore as its apex and the west coast of India from Goa to above Bombay as its base. The population is about 17,00,000, among whom six Societies are at work. (1) A hymn-book called Sacred Songs is used in the missions of the A. B. C., K. S. M., F. C. S., and probably others, the history of which is as follows:

The first book of hymns in Marathi was pub. by missionaries of the A. B. C. in 1819, and contained 16 small pages. The hymns were in native metres. Another book, called Psalms & Hymns, written in English metres, appeared in 1835. These books, enlarged and improved from time to time, were used until 1845, when Rev. H. Ballantyne, a man of fine poetic taste and culture, prepared a new collection of translations of the best English hymns in English metres. It contained more than 150 hymns, and was called Hymns for Divine Worship. Being received with great favour, Mr. Ballantyne was prompted to enlarge it considerably. The 4th ed. was pub. in 1845 by the Bombay Tract Society, whose Committee say in the preface: "336 of the choicest hymns in the English language are here rendered into flowing Marathi, with a success that leaves nothing to be desired." This hymn-book entirely superseded all previous ones. Mr. Ballantyne prepared, in addition, 64 hymns for children. Failing health, however, compelled him to leave India, and he d. at sea, Nov. 3, 1848.

In the meantime, in the years from 1846 to 1857, there was a gradual re-introduction of hymns in native metres. A priest of the Christian poet appeared, Mr. Krishnarao Ramaji Sangale, a catechist of the A. B. C. A collection of his compositions, with the title Gyanamrita, was pub. in 1857, and soon became very popular. When it became necessary therefore, in 1874, to pub. a 5th ed. of Mr. Ballantyne's Hymns for Divine Worship, it was resolved to combine the English and native metres in the same work. Other compositions by native poets, and other translations by Mrs. Bissell and Dr. Fairbank, were added; the name was changed to Sacred Songs, and now, in its 4th ed., contains 667 hymns. (Bombay Book and Tract Society.)

(2) The Bulbul is a collection of 161 hymns for children, including those by Mr. Ballantyne, with additions by Mrs. Bissell, Mrs. Bruce, Dr. Fairbank, Krishnarao, and others.

(3) The Ganaadhi, or "Song-Treasury," pub. at Bombay in 1886, is a collection of 215 hymns, with appropriate tunes, including more than 100 public native airs, all in European and Hindustani notation, edited by the Rev. C. Harding, of the A. B. C. Some of the hymns are new. The tunes, other than the native airs, are culled from other collections.

(4) The Rev. J. Taylor, of the S. P. G., pub. at Poona, in 1884, Hymns Ancient and Modern translated and compiled for use in the Church in Western India. Besides the hymns translated from the well-known English book, there are a few taken from the Sacred Songs noticed above, and from other sources. Translated hymns usually follow the English metre; the original hymns are for the most part in native metres.

Since it was in the Marathi-speaking country that Christian Kirtans were first performed, which have since become popular throughout India, we may here introduce a brief account of them.

The Kirtan is a musical performance in which the praises of some god are celebrated, with singing and instrumental music. In the year 1862 it occurred to Mr. Krishnaraw and others, that a Christian Kirtan might be made a useful evangelistic agency. The first was performed in Ahmednagar and the neighbouring villages, and everywhere met with an enthusiastic reception. The leader stood on a platform, and behind him four or five trained Christian singers joined in the choruses. There were Hindoos, musical instruments, including a kind of guitar,—a pair of cymbals,—a saz, ring, played like a violoncello, and a small drum, beaten with the ends of the fingers. First, a brief prayer was offered; then, the leader announced the subject of the Kirtan, and a chorus followed. The words of the chorus became the text of a brief exhortation, delivered in a musical tone, and leading the way to another chorus, the whole performance occupying about two hours.

The native Christian Marathi hymns, in which choruses are frequent, afford abundant matter for these Kirtans, as do lyrics among the Bengalis and Tamils, and Bhajans among the Hindis, and others.

ii. South Indian, or Dravidian Group.

1. Canarese.—Moving southward from the Marathi country we come to a people, 19,00,000 in number, speaking Canarese, a language of the Dravidian or South Indian group. These are found not only in Canara on the Western coast, but also through the Mangore, who extend northward as far as Bedar, in the Nizam's territory. Seven Societies have missions in this district, those in strongest force being the Basel Evangelical Society, the W. M. S., and the L. M. S.

(1) The hymn-book used by the W. M. S. and L. M. S. is entitled Canarese Hymns, originally selected, by the Rev. B. Rice (7th ed., revised and enlarged, 1st ed., 1851). It contains 250 hymns, sixteen of which are for children. Among these latter are "There is a happy land," "There's a Friend for little children," etc., and six others are chants, such as the Te Dum. Most are sung to tunes selected from H. A. A. M., the Bristol and Wesleyan Tune Books, etc.

The Rev. B. Rice was a missionary of the L. M. S. who d. in 1887, after 50 years of service. Other authors and translators were Messrs. C. Campbell, J. Paul, Coles, W. Arnot, and Ridbett. 63 hymns were taken from the book of the Basel mission described below. J. Paul is a native minister of the L. M. S.

(2) Bound up with this hymn-book, in a volume before us, is a collection of Christian Lyrics (Bangalore, 2nd ed., 1879) by the Rev. Abijah Samuel, a native Wesleyan minister, and very superior man, who d. in 1874. [For further particulars concerning Lyrics in the Dravidian languages, as distinguished from Hymns, see Malayalam and Tamil below.]

(3) The Basel missionaries, whose printing press is at Mangalore, pub. a Canarese hymn-book in 1845, which was revised and enlarged in 1855 and 1867. At the latter date it contained 166 hymns, composed or translated by Messrs. H. Munting, G. Weigle, J. Layser, F. Metz and others. The 7th revised edition (1885) contains 106 new hymns, or 279 in all. The translations are chiefly from the best German hymns, and are made to be sung to German tunes. Among the translators of the later hymns were Messers. Ziegenheinr, and A. A. Manner. The Basel missionaries have also pub. a collection of 46 Lyrics, composed by a native poet, and a
The tunes to the lyrics are somewhat wild and irregular, and cannot usually be expressed in English notation, because the intervals in Hindu music differ from ours, several being less than a semitone. [See Tamil.]

It may be added that in Cottayam and the neighbourhood are found the so-called Syrian Christians, for a notice of whom see Syriac Hymnody.

4. Tamil.—The most important of the Dravidian or non-Brahmanical languages of India is the Tamil or Tamiil, spoken by more than 13,000,000 of people in south India, as well as by probably 5,000,000 in the northern part of Ceylon, in Burma, and in the Straits Settlements. In India proper the Tamil country extends from about 20 miles north of Madras to Cape Comorin on the south, and from the sea coast, on the east, to the range of mountains called the Ghats, on the west. The first Protestant missionaries to India, sent in 1766 by the king of Denmark, began their labours among the Tamils. Their names were Ziegenbalg and Pluchacz. At the present time 14 English, German, Dutch and American Societies have missions in this part of India.

(1) The first hymn-book printed in Tamil was a collection of 46 hymns translated by Ziegenbalg, and published in 1711. This was repeatedly enlarged, by the missionaries Schultze, Pressler, and Walther, until it contained 360 hymns. Faberius, a German missionary, who came to India in 1745, still further enlarged it. The 14th ed., with the title Hymnologia Tammiana-Tamulica (called also Hindu Hymnbook, 1. ed.), was printed in 1741 at Tranquebar, by the Evangelical Lutheran Mission Press. It contains 375 hymns, nearly all translations from German by Freylinghausen, Herrmann, and other German writers. The next volume now before us contains also 171 German hymns to the tunes (Tranquebar, 1788). This hymn-book is used at the stations of the Danish and Leipzig Lutheran Missions in Tanjore and elsewhere.

(2) In 1813 the Madras Religious Tract Society pub. a Cull. of 42 hymns in English, edited by the Rev. C. T. Rhenius, a German employed by the C. M. S. This was from time to time enlarged. Its present representative, pub. by the same society (Madras, 8th ed., 1866), is entitled Tamiil Hymn-book, compiled by the Hymn-book revision committee. It contains 310 hymns and doxologies, mostly adaptations and free renditions of English and German originals and was edited by the Rev. Elias J. Gloria, a Tamilian, connected with the W. M. S. This book is in general use throughout the Tamil country, except in the Lutheran and some Anglican missions.

(3) In 1850 appeared the Tamil Church Hymn-book, containing 233 hymns, arranged according to the order of the festivals of the Church of England. It was compiled by Bishop Caldwell, of the S. P. G., and Sargent, of the C. M. S. In this collection several English hymns appear in Tamil for the first time, such as, "Holy, holy, holy, Lord God Almighty! "The Church’s one foundation;" "Jesus Christ is risen to-day.

(4) Several other Tamil hymn-books have been pub., as the Nagercoil Coll., and one ed. by P. S. M., by the Rev. F. Raylis, but have been superseded by one or other of those last mentioned.

(5) The Christian Vernacular Education Society has also pub. Hymns for Children in Tamil. The 2nd edit. (Madras, 1855) contains 166 hymns, selected from Fabricius, and the Nagercoil Collection, or from the assorted hymns of the G. B. M. S., Spalding, Welsh, Percival, Kilner, S. Niles and other of D. P. Niles (Tamilian), and others.

All compositions called Hymns in South India are in European metres, and made to be sung to European tunes; but perfectly distinct from those are Christian songs known as Rhymes, answering to the Bhajans of Northern and Central India. These compositions are different in style from anything heard in Europe. The rhyme is at the beginning of...
the verse instead of the end. The substance of the Lyric is frequently given in a verse (cenda) at the beginning and is not sung. Then follows a chorus (pallavi) which is sung after each verse, and sometimes a sort of second chorus (anapallavi), which is sung only once. Lyric is written in a great variety of metres, and some of the tunes sung to them are such as have been used for ages past in the Hindu temples. The principal writer of Tamil Lyric was a native Christian poet, named Vethanayagam, who lived at the beginning of this century. Many of the Tamil Christians have since written, but few of their productions have equalled his. Some have been composed by Mr. R. C. Caldwell, son of the Bishop, and by the Rev. E. Webb, of the A. B. C., at Madura.

There are several collections of Tamil Lyric, pub. in Madras or Trinquevar, but the one most widely used was composed by the Rev. E. Webb, just named. It was pub. in 1863, and contained 226 pieces. Recent editions have been revised by the Rev. G. T. Washburn, of the A. B. C. mission at Madura. The 9th edit., pub. in 1886 by the Madras R. Tract Society, contains 360 Lyric. Two contents from this book have also been pub. for use in village congregations.

The use of Lyric in public worship was at first opposed by many missionaries, principally because the associations with the tunes were objectionable; but they are so much preferred by the people and suit well the genius of the language, that the opposition has almost ceased, and in many village congregations they are used exclusively.

[For information concerning Tamil hymnody in India we would express our great obligations to the Revs. J. L. Wyata (S. P. G.); G. O. Newport (J. M. S.); and J. M. Rase (P. G. S.). Concerning Tamil in Ceylon see section on Ceylon.]

5. Telugu.—Telangan, or the Telugu country, begins a few miles to the north of Madras and extends northward as far as the neighbourhood of Ganjam, in Orissa. It contains about 17,000,000 of people, most of whom speak Telugu, a language of the Dravidian group. In this region are missions, some very flourishing of the S. P. G.; C. M. S.; L. M. S.; A. B. M.; F. C. S.; the Canadian Baptists, the Lutherans of America; the Hermannsburg Lutheran Society of Hanover, and the Brethren.

(1) A hymn-book extensively used throughout the Telugu country is the one compiled by the Rev. W. Dawson of the L. M. S. of Visagapatam. The latest ed. was pub. in 1883, at the C. K. S. press in Madras. It contains 256 hymns, all in Telugu metres except the last 25. In the preparation of the first 152 hymns Mr. Dawson was assisted by Purushottam Choty, a native minister now connected with the General Baptist Mission in Orissa. The 15 hymns from 153 to 167 inclusive were composed by the Rev. P. Jagannadh of the L. M. S. of Visagapatam; the rest by various authors. At a recent conference of missionaries and others the opinion was expressed that this hymn-book needs revision and enlargement.

(2) The Brethren (represented in England by G. Miller, of Bristol) have a mission station in the Vellore district of the river Cauvery, and have pub. a collection of 110 hymns, known as the Delta Hymn-book, of which 100 are in native metres and sung to native tunes; the rest are in English metrical tunes.

(3) The collection pub. by the A. B. M. was first issued in 1869, and contained 60 hymns, the editors being Mrs. Lyman Jewett and Mrs. J. E. Chong. Three eds. have since appeared, but this book is now superseded by one pub. in 1887, the work of a committee appointed at the jubilee of the A. B. Telugu Mission held in Nellore, February 1894. The new hymn-book contains 153 pieces, many being taken from the book of Mrs. Jewett and Mrs. Chong, others from the Delta Mission collection, others from the Dawson hymn-book, the remainder being new and original compositions. A special feature of this book is a glossary at the foot of each page. Thirty-eight of the choicest hymns are by Purushottam Choty (named above), other members of the native churches. The preface is signed on behalf of the Committee, by Mrs. Anna H. Dowse, wife of the Rev. D. Dowse, B.D., Chon. J. B. Wardlaw, M.A. This is now out of print, but some of the hymns appear in No. 7.

(5) Also, many years ago Mr. Newill, of the Madras Civil Service, prepared a book of about 50 hymns. This was thoroughly revised, and the number of hymns increased to 129, by the Rev. J. E. Sharkey, an able and devoted missionary of the C. M. S., who died in 1847. Several editions of the enlarged book appeared, but it is now out of print.


(8) Besides the above, 18 new hymns in Telugu metres were composed and printed in 1867, by the Rev. P. Jagannadh, of Visagapatam. One of these is a translation of Miss Havergh's hymn, "Take my life and let it be." Others, by the Rev. Dr. Chamberlain, have been printed, with music, as leaflets.

In regard to India generally it is noted that with the progress of years the use of English metres and tunes has been increasingly superseded by that of metres and tunes belonging to the country, which have come down to our time unwritten, but have been long used in festivals, at weddings, and the like.

6. Ceylon.—In Ceylon, the name of which is so familiar to us from its occurrence in Heber's missionary hymn, three languages are spoken, besides English, viz., Tamil, Singhalese, and a patois of Portuguese. The S. P. G., C. M. S., W. M. S., B. M. S., and A. B. C., all have missions. For the use of the Tamil-speaking congregations the hymn-books are available which are prepared in connection with the various missions of South India. Besides these, however, may be mentioned:

(1) A translation pub. in 1862 of the entire Wesleyan Hymn-book, as it is now used in England, the Supplementary hymn being included. The volume is beautiful in type and general appearance. The principal translators were the Revs. J. Kelner, E. Holies, W. Mason, Osborn, P. Percival, W. M. Waiton, J. V. Benjamin, J. Benjamin, E. S. Adams, D. P. Niles (a Tamilian), D. Vaupili, Trigg, &c. The metre are the same as in English, only that the 's' is substituted for 't's'.

(2) For the use of the Eurasian population, speaking the patois mentioned above, a hymn-book in Portuguese was prepared some time ago, and quite recently published, in which most of the hymns are translations by Advocate J. H. Eaton, of Colombo.

(3) The Singhalese hymn-book used by the Wesleyans contains 259 hymns, the last ed. being pub. in 1888, under the editorship of the Rev. John Scott. Nearly all the hymns are original compositions, and in the task of translating the principal translators were J. H. Eaton, J. T. Scott, &c.

(4) Two small S. School hymn-books, containing respectively 74 and 65 hymns, have been brought out by the same editor, under the auspices of the various Tract Societies. They consist almost entirely of translations of popular English hymns for children.

(5) Mr. O' Rea was a Baptist missionary and author of Temperance and other moral poetry popular among the Singhalese. More than 40 years ago he pub. a book of hymns, some being set to native airs, others to English tunes. This book has passed out of use, its place being supplied by the "Gitiun Widma", or "Treasury of Song," prepared by the Rev. C. Carter, of the B. M. S., assisted by the Rev. J. S. Perera, a Singhalese missionary, and pub. in 1876. It contains 125 hymns original and translated, among the latter being such hymns as "Rock of Ages," "Let us with a gladsome mind."

(6) A Union hymn-book has just been pub. (1898) by...
**MISSIONS, FOREIGN**

The Oregen R. T. S., embodying a large number of the hymns in Mr. Carter's b.-w. with considerable additions.

### iii. The Aboriginal and other scattered races of India.

1. Santal or Sauthalians, may be described as a strip of the great province of Bengal, about 100 miles in breadth, extending southward from Bhagalpur on the Ganges for about 250 miles until it touches Orissa. Its inhabitants dwell for the most part in villages among the hills. They belong to one of the aboriginal races of India, are free from the yoke of caste, and speak a language entirely different from Bengali or Hindi.

(1) The C. M. S. has a very successful mission among these. The principal translators belonging to the Rev. F. T. Cole, whose headquarters are at Tezapore, in the north of the Santal country. For their use a hymnal was issued in 1867, the Rev. F. T. Cole being the editor. The hymns were a collection of the principal translations of the C. M. S., entitled *Dhurum Sreem*, containing 174 hymns and two Hymns, and was printed at Bhagaulpore. The hymns are translations of familiar English hymns, and are sung to well-known English tunes.

(2) In the adjoining district of the Mungli, on the right bank of the Bhagaulpore river, the Rev. H. Davis, W. T. Serru, and J. H. Harrold, and J. Brown, have a mission.

(3) A native of the United States, J. S. H. Davis, whom the Rev. T. Cole, Maron, and other missionaries acquainted with the wants of the Santals, prepared a collection of 27 hymns in their language. The collection is now (1866), in the press for publication.

(4) The Bethel Mission, in the Mauwa, has a large number of new hymns.

(5) The Mission at Tezapore, in the north and south of the Chota Nagpoor, has also a collection of 77 hymns, many of which are translations of familiar English hymns. A small number of additional hymns have been composed, and a few books printed for the use of the Mission.

### 2. Kohl or Kundur, one of the aboriginal races of the Himalayas in Tibet, the stronghold of northern Buddhism, at present closed to the gospel. But the Tibetan language is spoken by some thousands of people in British territory, as well as by tribes inhabiting the provinces adjoining Tibet proper. For their spiritual benefit the M. M. has a station at Kyzelang, in the Himalayas, where a hymnal was prepared and printed by the late Rev. Heinrich A. Jäschke, one of the greatest of modern Tibetan scholars. It contains 136 hymns translated from the German.

### iv. Tibet.

On the further side of the vast chain of the Himalayas is Tibet, the stronghold of northern Buddhism, at present closed to the gospel. But the Tibetan language is spoken by some thousands of people in British territory, as well as by tribes inhabiting the provinces adjoining Tibet proper. For their spiritual benefit the M. M. has a station at Kyzelang, in the Himalayas, where a hymnal was prepared and printed by the late Rev. Heinrich A. Jäschke, one of the greatest of modern Tibetan scholars. It contains 136 hymns translated from the German.

### v. Persia.

Fifty years ago a mission was commenced by the A. B. C. among the Nestorian Christians near lake Orumiah in Eastern Persia, and in 1860 a hymn-book was printed, in the Modern Syriac language spoken by these people. This book has passed through several editions, but we have been unable to obtain further particulars. The language, however, differs from Ancient Persia, but is more than Arabic from Latin. In 1889 a small
collection of Revival Hymns was printed at Oromiah. In 1871 the mission among the Nestorians was transferred to the A. P. M., which has several stations at Tabriz, Salmas, Teheran, and Hamadan; whilst the Rev. Dr. Bruce and his colleagues of the C. M. S. have been labouring at Julfa, Baghadad, and Bushire. Dr. Bruce informs us that in Baghadad (in Turkey, but on the borders of Persia) they use the Arabic hymn-book printed at the American press at Beyrouth (see Syria). In Julfa (Javahan) only Armenian hymns are used (see Turkey in Asia). There is a small Persian hymn-book which has been made by the American Missionaries in Teheran, but it is very imperfect. "A good Persian hymn-book," says Dr. Bruce, "is much to be desired. It is a most poetic language and it would be comparatively easy for one who had the gift to compose hymns in it." [See Various.]

vi. Constantinople, Asia Minor, and Armenia.

We class these places together, because the missionary work in all of them is done chiefly by one society, the A. B. C., the head-quarters of whose mission is at Constantinople. This work is a very noble one, especially in the departments of Christian literature and education, but, owing to the religious jealousy of the Muhammadan rulers, it is confined in these regions chiefly to the Armenians and Greeks.

In 1861 a hymn-book in the Turkish language, printed in Arabic characters, was pub. by the missionaries. But in the year 1884, after the sale of 1200 copies, the remainder of the impression was destroyed by order of the Government. This was in pursuance of its determination to prevent, as far as possible, the publication of Christian literature in a form accessible to Muslims. The Arabic characters made the book accessible to them. The following hymnals have also been pub. by the agents of the A. B. C.: (1) An Armenian H. Bk., with 432 hymns. (2) An Armeno-Turkish H. Bk., with 247 hymns. (3) An English H. Bk., with 247 hymns.

In explanation of these names it should be stated that the languages used in this region are Turkish, Armenian, and Greek, the latter being confined mainly to the parts along the sea-coast. In the interior of Asia Minor, and in Cilicia and Syria as far as Aleppo, the Armenians have largely lost their own language and use the Turkish, written with the Armenian alphabet. It is Turkish written or printed thus, which is called Armeno-Turkish. In like manner, the Greek parts of the interior have lost their language, and use Turkish, written in Greek letters. This latter is called Greeco-Turkish, or sometimes Karmania. The words in Turkish, Armeno-Turkish, and Greeco-Turkish are the same; only the characters are different.

The hymn-books mentioned above are pub. both with and without tunes, and the last ed. of each appeared in 1896. They have been the growth of nearly 40 years, the earliest Armenian Hymnal having been issued in 1849. Most of the hymns are translations of well-known English and American hymns, the few originals having been usually prepared for special occasions.

The chief translators into Armenian have been the Revs. Elias Riges, D.D., L.L.D., H. J. Van Lennep, D.D., O. Wright, u.s.t., J. F. Pettibone, A.M., C. C. Shemavonian, and Mrs. M. Shemavonian. The translators into Turkish were the Revs. Dr. Pratt, F. M. Dodd, and F. O. Powers, all now deceased, and the Rev. Dr. Dwight and Avedis Constantin.

The tunes used are English and American, especially "wedded" to the hymns in their original form. The Armenian hymn-books mentioned above are used by the A. P. M. in Persia; also, to some extent by the Lutheran Armenians in the Caucasus, and the Baptist and Campbellite missionaries in Asia Minor.


In the Orthodox Bulgarian Church ancient hymns are used in the services, but not sung by the congregation, only by the clergy and choristers, and it is rather chanting and intoning than singing. The Te Deum and various Doxologies are the most common, and there are also hymns for the following festivals:—

The Nativity of B. V. M.; Presentation B. V. M.; Circumcision; Epiphanon; Candlemas; Annunciation B. V. M.; Palm Sunday; Passion Week; Easter; Ascension; Pentecost; Transfiguration; Assumption of B. V. M.; the Mass; Marriage, Baptismal and Burial Services; and Saints' Days, as St. Dimitri, John of Rils, Nikicol, Vasilii, St. John Baptist, Cyril and Methodius, George, Ella, St. Peter and St. Paul, &c.

Two American Missionary Societies—the A. B. C. and the A. M. E.—are at work in Bulgaria, the former to the south, the latter to the north of the Balkan range of mountains. The same hymnal is used by both, as well as by the agents of a native mission, known as the Bulgarian Evangelical Society. This book, called Soyazhsliuene Pianoe ("Sacred Songs") was first pub. in 1872, and with music attached, in 1878. Several ed. have since appeared, each one an enlargement on its predecessor.

The present book contains 250 hymns, about one-fifth of which are translations of the best English and American hymns for both adults and children. The principal translators have been the Rev. Dr. Riege of the A. B. C.—who did most of the work of preparation—the Rev. Dr. Long of the A. M. E., and a native pastor, the Rev. Mr. Tondjoff. The same three persons have composed most of the original hymns forming the remainder of the volume. With few exceptions translated hymns have been so rendered as to appear in the same metre in Bulgarian as in English. The lines of a hymn as in English, and the tunes used are English or American, none are native. Since the last ed. of the hymn-book appeared 59 additional hymns have been pub. in a Bulgarian periodical called the Youth's Faver and Seasonal Leaflet, most of which will in due time be incorporated in the hymnal.

viii. Syria.

In this land, from whose ancient capital, Antioch, the first missionaries were sent forth for the conversion of the heathen, a number of societies, both British and American, as well as Christian ladies from Great Britain and Germany, are at work with a wise work to its enlightenment and spiritual elevation. But the hymn-book everywhere used by Protestants is the Arabic Hymnal, with Turner, pub. by the A. P. M. at Beyrouth. From the beginning of the mission 50 years, the hymns were from time to time translated or composed, but remained in ms. or leaflet form, until about 15 years ago, when the Rev. E. B. Lewis, M.D., Professor in the Syrian Protestant College at Beyrouth, collected them into a volume and pub. them as the first Arabic Hymnal.
The present book, though based on Mr. Newell's, is much enlarged and greatly improved. It was edited by the Revs. Samuel P. M. and George A. Ford, both of the A. P. M., and was issued Dec. 25th, 1885. It is a handsome volume of 234 pp.—the text being printed in a good musical type (European notation), but with notes running from right to left and occupying the upper portion of each page, whilst the hymns, in clearly printed Arabic characters, appear on the lower portion. The hymns are 336 in number, more than 80 of which are translations of compositions by M. and others who have been translated or compiled by the M. S. M. and others. The translation or Bible verses is a chief work of the English and American, a few only being original.

In Palestine, the Aramean language, and the hymnals used in Jerusalem, Tiberias, and other places above [Syria]. The report of the C. S. M. for 1887 states that the hymns in this book have proved a great attraction to the people. Translated Arabic hymns in Miss Walker-Arnott's Taibitha Mission School at Jaffa.

In passing from Asia to Africa it is natural to begin with Egypt. In this country the national language is still in use, though the Hebrew still prevails. The Chaldean churches have a flourishing public station, and the metrical version, the first of which was prefixed to the Rev. R. G. Hartley, in 1867, wrote the first rhythmic and rhyming Malagasy hymn, which was set to the tune—"Hail to the brightness of Zion's glad morning." This, and 11 other excellent hymns of his composition, were included in a new edition of the Hymn-book edited by him in 1870. Other missionaries also began to publish, and the more popular of their productions were printed as leaflets and sold by thousands. A number of these were in course of time incorporated in the hymn-book; disused hymns were dropped, and the net result was the present book, containing 247 hymns: 30 of these were by the Rev. J. Richardson, to whom the Malagasy owes much for his efforts to improve their hymnody, and also for the thorough teaching of the Sol-fa system and the preparation of Tune Books and School Song Books. Other hymn-writers have been the Revs. W. E. Cousins, R. Toy, A. J. Houlder, G. Cousins, R. Baron, and C. T. Price; and among the natives, J. Andrianarivoelona.

3 C 2
It is remarkable that in the promotion of Christian hymnody the Madagascar press of the Society of Friends has scarcely been behind that of the L. M. S. Mr. Joseph S. Sewell, a leading member of their mission at Antananarivo, translated "Abide with me," and the popular children's hymn, "Whither, are you going, pilgrims?"

In April, 1875, the Rev. A. M. Hewlett, M.A., has striven to promote Psalmody according to the Anglican forms of worship. The Psalter is arranged for chanting, many of the Psalms are sung, and the Te Deum and Veni Creator Spiritus have been translated,—the latter by the Rev. W. E. Cousin, of the L. M. S. But in the country districts, more especially, the Malagasies at present prefer the style of hymn and tune popular in English village congregations 50 years ago, with many repeats, fugues, and responsive parts.

iv. Mauritius.

550 miles to the east of Madagascar, like a gem in the ocean, lies the fertile and remarkably picturesque island of Mauritius. Though only 36 miles long and 23 broad, it contains a polyglot population of 365,000. Two-thirds are negroes of India, coolies working in the sugar plantations, under indentures, and so constantly coming and returning to their homes in India. The other third comprises a motley population of French, English, Negre, Creoles, Malagasy, Parsees, Chinese, Singhalas and Malays. Both the S. P. G. and C. M. S. have interesting missions under the superintendence of Bishop Royston, D.D.

The Indian coolies belonging to the last five different nationalities, hymnals have been introduced, prepared by missionaries in India, in the Tamil, Malayalam, Telugu, Bengali and Hindi languages. In an account of these books supplied to us by the Rev. R. J. French, of the S. P. G., we recognize hymnals described by us in the sections of this article devoted to those languages. Doubtless a similar thing has been done in the mission of the C. M. S. to the Chinese immigrants. Not the least want of the French-speaking inhabitants of Mauritius overlooked. In services instituted for their use the French hymn-book of the S. P. C. K. and Cantiques Populaires of the McAll Mission are both employed. Finally, in religious services established for the benefit of English residents, Hymns A. & M. and other well-known hymnals of our own country are used.

v. Matabeleland.

Twenty degrees south of the Equator, and about 400 miles from the eastern coast of Africa, is Matabeleland, where are stations of the L. M. S. The language, called Amatantelbele, greatly resembles the Zulu. The first hymn-book prepared was very small and imperfect, and is now out of use. The second, prepared by the Rev. W. Sykes, and printed at Cape Town in 1883, contains about 50 hymns, of half original compositions, and the remainder translations of such hymns as "All people that on earth do dwell," "Come to the Saviour, make no delay." English metres and tunes are used, and as a rule the lines do not rhyme.

vi. Bechuana.

The language of the Bechuana bears the name of Sechuana. Six societies are labouuring in this field, the L. M. S., S. P. G., W. M. S., the Berlin, the Hanoverian Lutherans, and the Dutch Reformed. The S. P. G. have a hymn-book prepared by the Rev. Canon Crisp, of Bloemfontein, and W. H. Bevan, M.A., of Phokwane. A copy now before us, and dated 1873, contains the translations of the Te Deum, the Magnificat, and various Psalms arranged for chanting, and 40 hymns, including, "Draw near, draw near, Emmanuel," "Abide with me," "The King of Love my Shepherd is," &c. Others have doubtless been added in later editions. The Wesleyans have a book edited by the late Rev. Mr. Lindor, containing about 150 hymns. The Hanoverian missionaries have also a Sechuana hymn-book of their own. The Dutch Reformed, which is working in the Transvaal, and the Berlin missionaries use the hymn-book of the L. M. S., of which the Rev. Roger Price, of Kuruman, gives the following account.

It now contains 327 hymns, having been reprinted and enlarged several times. The present edition, in 1883, in many instances the hymns are free translations from the English; in others, the sentiments of the English hymn is followed without any attempt at a verbal translation; a few, especially some by the late Rev. Dr. Moffat, are original compositions. English metres and tunes are used exclusively. Hymn is attempted, but this is often very difficult, over their great puerility of monosyllabic words, which are not mere particles, and to the fact that, with but one exception, Sechuana words end in an open syllable and take the main accent on the penultimate.

Upwards of 250 hymns in this collection were translated or composed by Dr. Moffat. The remainder were contributed by the following missionaries:—J. Hughes, W. Livingstone, J. Mackenzie, J. S. Moffat, E. Price, J. D. Hepburn, J. Good, A. J. Woodhead, and Morelong, a native teacher.

Besides this collection a considerable number of hymns have been recently translated and printed at the Kuruman press, and will be included in the next edition of this hymn-book. These are chiefly translations of L. Sankey's Sacred Songs and Solos.

vii. Basutoland.

Basutoland is situated between Cape Colony to the south and south-east, Natal to the north-east, and the Orange Free States to the west and north-west. The language spoken, called Setsuto, is one of the Bantu group, and was first reduced to writing by missionaries of the Paris Evangelical Society, who for the last 50 years have laboured there with zeal and diligence, and latterly with great success. The S. P. G. has also a small mission in this country.

The Paris missionaries began to prepare hymns in 1849. The present collection is a goodly volume of 384 pp. 8vo, containing hymns and also tunes in Tonio Sol-fa, the title being Lifsela ta Sione le Lippina ta Tsie, or "Sacred Hymns sung in the Churches of Basutoland, followed by some of our Songs and Solos of I. D. Sankey and P. Phillips" (London, 1881). It is a 5th ed. of the words, 2nd ed. of the music.

The first part of the book contains 283 hymns, mostly original. The translations are of well-known French and English hymns, and the following are the names of the authors and translators.—Premier Cahier, the late Arnaudet, Theophile Joussé, Samuel and Ermnud Rolland, F. P. Laurier, François Collard, Louis Davoain,
untikana, one of the earliest converts to Christianity, composed in pure Kafir rhythm the remarkable hymn, "Ulo-Tixo ukuluk ngaziuli" ("Thou art the great God, He Who is in heaven"), which together with his music (traditional) is unique, all subsequent efforts in Kafir hymnody being subject to the trammels of European metres.

(1) Several editions of a hymn-book used at the Wesleyan stations throughout Kaffraria, and even in Natal, have been issued from the mission press at Mt. Cocks, near King William's Town.

(2) The Rev. T. D. Ogilvie, a gifted Kafir missionary educated by the United Presbyterian Church, and early removed by death, compiled a book of hymns, which was printed in Scotland.

(3) The principal hymn-book in the Kafir language was prepared by a committee of Presbyterian and other missionaries, and published in 1872. It was printed at the mission press in Loforale, and contains 219 hymns, and 30 psalms and passages of Holy Scripture arranged as chants. The hymns are in English metres, and, in most cases, rhymes are attempted.

(4) The first collection of hymns used at the stations of the M. M. was that of the Berlin Society, which contained some hymns translated by the Moravian Brethren. In 1869 a supplement containing 18 hymns was published by the Rev. T. Eichelt. But an entirely new hymn-book, compiled by Revs. R. Baer and H. Weitz, was printed at Hamburg in 1863. With hymns, choralar and services, 416 hymns and indices, it forms a volume of 422 pages. Most of the hymns are translations from the German; the remainder being chiefly selected from the hymn-books of the Wesleyans and Presbyterians.

(5) The book used in the Anglican Missions, with the title Incwadi. Tsukakweni, was prepared by missionaries of the S. P. G. in the diocese of Graham's Town. An early ed. contained 162 hymns. That now in use has 130 hymns, and bears date 1874. The principal translators were A. J. Newton, W. M. Cameron, and C. F. Patten. The following are translated:—B. S. Key, H. B. Woodward, D. W. Dobbs, J. N. Tooke, W. J. N. Wessels, T. Liefeldt.

x. Cape Colony

In the Cape Colony the English-speaking part of the community naturally uses the hymn-books of their respective denominations in England. But since the hymnody of the coloured races, and other residents speaking the Dutch language, is due to missionary enterprise, a brief notice of it will not be inappropriate here. Coloured and Kafir hymnals may be divided into two groups, one containing the German or English elements have chiefly predominated in their composition.

1. The books in which the hymns are for the most part translated from the German and sung to German tunes are found, as:

(a) The earliest missions in South Africa were those of the Moravians, commenced in 1824 and renewed in 1828. Of their hymnody previous to 1836 we have no knowledge; but in that year a hymn-book was pub., for the use of the coloured races, of which a new edition appeared 20 years later with an appendix containing new hymns. These new hymns are mostly translations by the Brethren, but also by Hartmann. The latest edition, revised and greatly improved, was pub. in 1888.

(b) The Dutch Missionary Society, whose headquarters in Europe are at Arnhem, commenced its African mission in 1829. A hymn-book was issued in 1844, revised in 1872, and is now in its 4th edition. It contains 290 hymns, taken chiefly from the Moravian and Dutch reformed hymnals, with 64 original compositions, or translations from the Arnhem Gesangbuch.

(c) The Berlin Missionary Society, founded in 1831, issued its first B. African hymnal in 1853. This was compiled by Rev. P. Schmitth, and the hymns are arranged in the order of the Church of Scotland, S. P. G., F. C. S., L. M. S., and language is allied to the Zulu.
(a) The first Dutch hymnal in which translations of English hymns appeared was that of the L. M. S., in use as early as 1829, but reprinted in 1847. It contained 40 translations of the English hymns of Watts, Doddridge, Steele and Newton. Some of these were by the well-known Dr. Vander-emp, but the majority by the Rev. G. Barker, missionary at the Paari. It was revised and enlarged in 1848, and after passing through 4 editions, came, in 1862, under the editorship of the Rev. F. W. Kolbe (L. M. S.), through whose skill as a hymn-writer and translator it has in successive editions been enlarged to 412 hymns, and enriched by admirable translations of many of the best known in Hymns A. & N.

(b) West-yan missions in S. Africa were commenced in 1816, and in 1817 a cheap edition of the Dutch Reformed hymnal was pub., with a Supplement suited to the native congregations. This contained some translations of Wesley's hymns by the Rev. Barnabas Shaw. The entire book was superseded in 1840 by a collection of 392 hymns, including 160 translations from Wesley by the Rev. R. Haddy. These translations, however, being deemed unsatisfactory, a new hymnal was prepared in 1855. The compilers were the Revs. R. Ridgill and B. Ridsdale, the former of whom, together with the Rev. H. Tindal, has made some valuable contributions to the store of Dutch translations from the English. The 6th ed. (1882) contains 266 hymns, of which at least one fourth are versions of well-known English hymns.

(c) The Anglican Dutch hymnal was compiled by the Rev. J. A. Hewitt, now Rector of Worcester, Cape Colony, and published by the S. F. C. E. in 1873. It contains 301 hymns, arranged in the order of H. A. M., and includes 26 translations from the Latin, and a very large number from the English, many of the latter being taken, by permission, from the L. M. S. and Dutch hymnals. This is the hymnal authorized for use by the mission congregations of the English Church in the province of S. Africa.

Further information on this subject is contained in a series of articles by the Rev. J. A. Hewitt, D.C.L., Rector of Worcester (Cape Colony), in the S. African Church Chronicle, vol. vii., 1886, to which, and also to Dr. Hewitt personally, we are largely indebted for this outline of the Cape Colony hymnody.

xi. Great Namaqualand.

If from the Cape Colony we proceed northward, keeping to the western side of the African continent, one of the first regions we enter is Great Namaqualand, a missionary field of the Rhenish Society of Barmen. Hymns in the Nama (Hottentot) language were first prepared, about 1845, by Rev. J. G. Krönlein, who, in 1875, edited a hymn-book containing 60 hymns, translated from the German and adapted to German tunes, the lines rhyming. Most of the translations were by Mr. Krönlein: the rest by the late Rev. H. C. Knudsen and the late Mrs. Kleinschmidt. Further north is a country, variously denominated—

xii. Dammaraland or Hereroland.

The first Herero hymns were prepared by the Revs. J. Rath and F. W. Kolbe (see § Cape Colony), and printed at Cape Town in 1849. The hymn-book now used was edited by the Rev. H. Brincker, and reached a 3rd ed. in 1873. It contains 123 hymns, some original, but chiefly translations from the German, and adapted to German tunes. The contributors were the Revs. J. Rath, F. W. Kolbe, C. H. Hahn, H. Brincker, G. Viebe, Mrs. Baumann, and other members of the Rhenish Mission.

xiii. Ovamboland.

As an interesting illustration of the fact that all the Protestant nations of Christendom are now engaged in missionary work among the heathen, reference may be made to the stations of the Finland Missionary Society in Ovamboland, a region of Western South Africa, to the north of the 20th degree south latitude. A small hymnal has been prepared in the language of this region, containing about 60 hymns, but we are unable to give particulars.

A few degrees further to the north is the country of Benguela, where the A. B. C. has recently planted stations. The language spoken is called Umbundu, but missionary work is at present in too elementary a stage for hymnody.

xiv. Congoland.

Few hymns as yet have been pub. in Kiski-Kongo, "the language of the Congo" itself. All are in Fula, the particular language spoken in the region of which San Salvador is the centre. First, in 1884, in connection with the B. M. S., ten hymns were printed at Stanley Pool; then a collection of 21 was made by the missionaries of the Livingston Inland Mission and printed in England; lastly, a collection of 20 hymns (including most of the first 10) was printed in 1887, at the B. M. S. Edwin Wade Press, Underhill Station.

With few exceptions the Congo hymns are all continental. The originals are by the Revs. T. J. Coomber and W. H. Bentley. The translations include "We have heard that God is love," "Open thy gates," "Ah the dear Saviour," "Stand up, stand up for Jesus," and "Father, in high heaven dwelling." Besides the missionaries in use, the Revs. J. H. Weeks, and H. Dixon, and two native converts, Kalembela and Maino, have translated hymns.

The Livingston Inland Mission has been transferred to the A. B. M. In their collection are included several hymns from the book just described, and others translated by the Revs. C. H. Harvey, H. Craven, and H. Richards. Among these are "Abide with me," "Jesus sinners will receive," "A few more years shall roll," English metres and tunes are used. Besides the hymns in these collections, others are in use. Printed on slips, which, when tested and improved, will be included in future editions.

xv. Old Calabar.

To the north of the island of Fernando Po, and about 100 miles to the east of the Niger, the Old Calabar river empties itself into the Gulf of Guinea. In this part of Africa the U. P. Church of Scotland has for the last 42 years had a mission, Creek Town and Duke Town being its principal stations. The language spoken is called Efik. Soon after the establishment of the mission a small hymn-book was prepared, which has been repeatedly enlarged, and now in its 7th ed. contains 309 hymns and 7 doxologies. The Rev. H. Goldie has been the editor and principal contributor, but the following have also assisted in the work: the Revs. Dr. Koff, and Messrs. Anderson, Campbell, Edgerley, Thomson and Wardell. Some of the hymnals are original, others translations or paraphrases of portions of Holy Scripture. A collection of 39 children's hymns has also been prepared, under the same auspices as the larger book, and printed at Creek Town in 1885 by a native printer. It includes "Little travellers Zionward" (Nkpi mendim enyin); "Jesus loves me" (Jesu amani), and other well-known English hymns, and a few originals by the Rev. S. H. Edgerley.
The metres are English and the lines rhyme as with us. The larger book above named is in connection with an Un denomina tion in Old Calabar, supported by the Rev. H. Grotan Gruinness.

Yoruba, Coast of Guinea. The Yoruba language is the east, the Lagos being the principal coast town, and the interior. The C. M. S., W. M. S., and American Baptists of the Southern Conference there. (1) In the early Church of England mission years of the 17th century, there were used; but in 1858, a German missionary in the service of the C. M. S., translated a few and composed others, using them in the same and increasing the number from time to time to 106, when in the year 1865 they were printed in London. About at the same time as Mr. Hinderer, the Rev. H. Townsend in another part of the field commenced a similar work, and in 1854 printed a small collection of 20 hymns. This was presently increased to 120, and printed at Ake, Beokuta, and several times reprinted in England, J. A. 1867 the Rev. J. V. B. D. Hinderer. Mention may be made of a collection of 99 hymns, chiefly for use in schools, prepared by the Rev. J. B. Wood, of the C. M. S. (2) The Wesleyans have a hymn-book of their own, containing about 150 hymns, and including many of the hymns in the above collection. The 2nd ed. was published in 1876. (3) It is believed that the American Baptists have also a hymn-book of their own, but we have no particulars.

In some of the Yoruba hymns there has been attempted, but there is some difficulty arising from the fact that all words must end in vowels. Lively English tunes are preferred by the people to grave German ones; their own native songs abound in choruses.

Sierra Leone. In Sierra Leone, and the neighbouring districts of Western Africa, several missionary societies are at work, but their religious services are conducted in English, and English hymn-books are used. But at Port Loko, a small mission of the C. M. S., among a people called Temne, and a small collection of 17 hymns in the Temne language has been prepared by the Rev. C. F. Schenken. These are partly original and partly translated. English metres and tunes are used, but the lines do not rhyme.

Y. Conclusion. With this brief notice of missionary work on the West Coast of the "Dark Continent," we close our paper. Beginning with Greenland, and proceeding westwards, we have made the tour of the world, and the reader will surely feel with us that the work we have looked upon—nearly all accomplished within the last 90 years—is great and marvellous, a work of most noble Christian devotion and industry. As our pages will show that the languages and dialects in which Christian hymns in connection with Foreign Missions have been written, or into which they have been translated, are nearly one hundred and fifty, and that in many of them, several hymn-books of considerable size have been prepared. The list includes languages spoken by all the greater divisions of the human race, Aryan, Semitic, Turkish, languages in all stages of formation, monosyllabic, as the Burman, agglutinative, as the Tamil and Turkish, inflectional, as the Sumerian group of Northern India; languages of extreme antiquity, as the Chinese, and of comparatively recent formation, as the Ural; languages harsh and guttural, as the speech of some African tribes, and soft and mellifluous, as that of the Polynesian islanders. All these by the energy and diligence of Christian missionaries have been mastered, their words have been arranged in tuneful measures, and in them God's praises are now sung, and His "wonderful works" declared. It has been observed that in regard to some parts of the world our story is incomplete. This is in part due to the fact that a number of letters asking for information have not been answered, probably in some cases because they failed to reach their destination, and in others, because the good men to whom they were addressed were prevented from writing by more pressing engagements. We have, however, to thank very many friends, mission-secretaries, missionaries, and others, both ladies and gentlemen of various professions, for the extreme kindness with which they have sent us, from nearly all parts of the world, letters of information and specimens of hymns. Want of space prevents the writer from appending full list of their names, but he begs to assure them, should their eye fall on these pages, that for all their help he is most grateful. It was his original intention to include in each section a list of the principal translated hymns in each language, but he soon found that this would entail constant repetition. The fact is, that the best hymns of Watts, Doddridge, Cowper, Newton, Wesley, Heber, Lyte, Keble, Bonar, Miss Steele, Miss Havergal, and other English authors,—the best German hymns,—the best hymns of American composition,—are now sung in China and South Africa, in Japan and Syria, among the peoples of India, and in the islands of the Pacific Ocean,—indeed, in almost every place where Protestant missions have uplifted the Gospel banner and gathered Christian Churches.

W. R. S.

Missions, Home. [Various.] Missum Redemptorem pol. C. Coffin. [Christmas.] Appeared in the Paris Breviary, 1736; in several modern French Breviaries; in J. Chandler's Hymn of the Poor. Church, 1837, p. 168; and in all American Hymnals, 1888 and 1865. In Coffin's Hymns Sacred, 1736, p. 99, it is given amongst
those hymns which are based upon older hymns. It is founded on the "A soleis curdon" of Sedulius (p. 4, 4). Tr. as:—
1. Behold from heaven a Saviour sent. By W. J. Blew, in his Church Hym. & Tune Bk., 1852-5, in 7 st. of 4 l. And in Rice's Sel. from the same, 1870.

Other trs. are:—
2. Let all the earth her King adore. J. Williams, 1839.

Mistaken souls that dream of heaven. I. Wattr. [Living and dead Faith.] Appears in his Hym. & Spiritual 8, 1769, Bk. I, No. 140, in 4 st. of 4 l. And headed "A living and dead Faith, collected from several Scriptures." In its original form it is in limited use. The most popular form of the text is "Deluded souls that dream of heaven," which was given in the 8th ed. of Cotterell's Sel., 1819, No. 94, in 4 stanzas, being Watter's st. 1–ll. and vi. altered. These two forms of the hymn are in use in G. Britain and America.

[J. J.]

Mitt Fried und Freund ich fahr dahin. M. Luther. [Nunc Dimittis.] This free rendering of the Song of Simeon (St. Luke ii. 29–32) was first pub. in the Gesellscha foughten Buchlein, Wittenberg, 1524, and was included by Luther in 1542 as one of the six funeral hymns in Christliche Gesey... zugemend. In Wackernagel, iii. p. 17, in 4 st. of 4 l.; in Schirck's ed. of Luther's Geistl. Lieder, 1854, p. 88; and in the Berlin G. L. S., ed. 1863.

This noble swan-song, as Bunsen calls it, has comforted many princes and pious Christians, in their last hour. Lauzunx, in Kirch., 1858, gives various instances of its consoling effects, stating, e.g., that Prince Charles of Anhalt, during his last illness in 1641, comforted himself with it, and if with trembling voice, yet with joyful heart, sung the whole hymn a quarter of an hour before his death.

The tr. in C. U. is:—

In peace and joy I now depart. According to A. full and good tr. by Miss Winkworth, in her C. B. for England, 1863, No. 81, and her Christian Singers, 1869, p. 114. Considerably altered by Dr. Bacon, 1884, p. 41.


Mittig ad Virginem. [Annunciation of the B. V. M.] This sequence has generally been attributed to Peter Abelard, but is not found in the collection of hymns and sequences which he made for the convent of the Paraleote. Cousin, in his ed. of Abelard's Opera, Paris, 1849, vol. i. p. 328, gives the text from Chlotroveus, &c., and says his authorship is uncertain; though the hymn is not unworthy of him. Mone, No. 348, prints from a 13th cent. Ms. at St. Paul, in Carinthia, and other sources:—

Mohr, Joseph, was born at Salzburg, Austria, on Dec. 11, 1792. After being

Daniel, ii. p. 39, from a 13th cent. Munich Ms., &c. It is also in the Sarum Ms. in the Bodleian, c. 1370, Barrow, 5, page 140; Hazford (ms. in the Bodleian, c. 1370); York (ms. in the Bodleian, c. 1390); Magdeburg of 1490; Paris of 1481, and other Missals. The text is also in Wackernagel i., No. 182; Kreheim, No. 199, &c. Tr. as:—


2. He sends to the Virgin no lower angels. By R. F. Littledale, in the People's H., 1867, under the signature of P. C. E., i.e. "Priest of the Church of England."

Another tr. is:—

"No one lower in grade To the Virgin," &c. C. B. Pearson, 1868.

[N. M.]

Museo Xyloste, Synesius, Bp. of Ptolemis. [Lent.] This is the last of ten hymns written by Synesius at various periods of his life (375–430). [See Greek Hymnography, § v.]

The full texts of the ten hymns are given in the Anthologia Graeca Carminium Christianorum (Leipzig), 1871; and from that work they were translated by the Rev. A. W. Chatfield, and pub. in his Songs & Hys. Of Earliest Greek Christian Poets, &c., 1876. The tr. of this hymn begins "Lord Jesus, think on me." It was given in H. A. & M., 1875, in 8 st. rv. 1792; and it was included in his Songs & Hys., 1876, in 9 st. of 4 l. From this No. 338, in Tirling's Coll., 1882, is taken. To his tr. Mr. Chatfield has added this note at p. 86:—

"In translating this Ode I have given my spirit more liberty. It may be considered as a paraphrase or amplification, rather than an exact translation of the original. A brief form of it appears in Hymns Ancient and Modern."

Another tr. was pub. by I. Williams in his Thoughts in Past Years, 1898. It begins:—

"Christ the Son
Of God most high,
Is in 15 lines, but is not in C. U. [J. J.]

Möckel, Johann Friedrich, was b. Jan. 16, 1661, at Culmbach in Franconia, and matriculated at the University of Jena in 1681. He was for some time private chaplain to Herr von Redwitz at Teisenort, and from 1685 to 1691 to Herr von Künzberg at Hayn near Bayreuth. In 1691 he became pastor at Neuhäus, and in 1695 at Steppach and Limpach, near Neustadt on the Aisch. He d. April 19, 1729 (Koeh, v. 523, &c.). Of his 11 hymns one has been tr. into English, viz.:—

Nun sich die Nacht geendet hat. Die Finsterniss seraheth. Morning. Wettel, iv., 357–359, quotes at length from a letter in which Möckel says this hymn was composed by himself in 1691 while at Neuhäus, and that it was written at the request of the widowed Frau von Künzberg (Kindsberg) in order that she might have a hymn for morning prayer as a companion to her favorite hymn for evening prayer, which was "Nun sicht der Tag geendet hat." (p. 116, l. 1). A copy, he adds, was sent to a sister in Bayreuth, and so inserted in the Prussian G. R., Bayreuth, 1691, included in Wagner's G. R., Leipzig, 1897, vol. iv. p. 1355, in 8 st. of 11, and in the Berlin G. L. S., ed. 1863, No. 1122. Pr. as:—

(1) "Thanks, dear Jesus, for who Thy hope," tr. of st. li. as st. III of No. 888 in the Moravian H. Bk., 1801 (1866, No. 1174). (2) "Lo! Night's deep shades are scattered wide," by J. R. Buckshall, 1842, p. 39. [J. M.]
Moibanus, Ambrosius.

[Article content starts here]

Moller, Martin, son of Dionysius Moller, mason at Liesnitz (now Kropschütz), near Wittenberg, was b. at Liesnitz, Nov. 1517. He attended the town school at Wittenberg and the gymnasium at Görlitz, but was too poor to go to any university. In 1568 he was appointed master of the Latin school at Wittenberg, but in April, 1572, was ordained as
Molther, Philipp Heinrich, was b. in Absace, Dec. 28, 1714. At Jena, where he studied theology, he joined the [Moravian] Brethren in 1737, and went to London 1739. He was minister of the Brethren's congregation at Liverpool from 1730 to 1751, and spent the rest of his life, 1762-1780, in Dublin and in Bedford. He d. at Bedford, Sep. 9, 1780, five years after his consecration as a Bishop of the Brethren's Unity. See "At God's right hand," &c., p. 99, i. [G. A. C.]

Mone, Franz Joseph, was b. May 12, 1796, at Mönchengladbach, near Bruchsal, Baden. He entered the University of Heidelberg in 1814, where in 1817 he became University lecturer, was in 1819 appointed extraordinary and in 1822 ordinary Professor of History, and in 1825 also director of the University library. In 1827 he became Professor of History and Statistics at the University of Louvain, but during the Belgian Revolution of 1831 resigned and retired to Heidelberg. In 1835 Duke Leopold of Baden appointed him Privy Recorder and Director of the General State Archives at Karlsruhe, and this post he held till his retirement on a pension in 1868. He d. at Karlsruhe, March 12, 1871 (Allg. Deutsche Biog., xxii. 165, &c.).

He interested himself specially in Celtic studies, in the history of the Upper Rhine, and in Liturgical (Lateinische und Griechische Meister, 1880, &c.). He claims notice here specially on account of his Latinische Hymnen des Mittelalters, pub. at Freiburg in Baden, in three vols., viz.:—(1) Lateinische Hymnen des Mittelalters, aus Handschriften herausgegeben und erklart von F. J. Mone, Director des Archivs zu Karlsruhe, 1853, with Hymns on the dead and the Angels (Nos. 1-320); (2) Hymni Latinii Medii Aevi, ed. J. A. M. edidit et Aedificavit, 1854, on the B. V. M. (Nos. 321-620); (3) Colloquium, vol. ii., 1858, on the Saints (Nos. 621-1215). The interest of this work, not unfortunately out of print, consists in its being rather the reverse of its title, and in the comparative ease with which, to one acquainted with German, it can be used. The information given is all printed together at the end of the individual hymns, and the abbreviations used are clear and intelligible, not symbols such as those employed by Daniel. The work throughout is arranged on a consistent plan, i.e., in order of subjects and not according to authors. Mone published no hymns except those found in manuscripts, of which he says he consulted "some hundreds from more than fifty libraries;" among the most valuable being those so nearly belonging to the Benedictine Abbey of Reichenau (not Rhenish), near Constans, and now at Karlsruhe. A large proportion of the hymns were here first printed; many of those in the second and third volumes being however not of much value. In Daniel's fourth and fifth volumes a large amount of space is filled by texts and notes which he transcribed from this work of Mone (see p. 379, i). [J. M.]

Monsell, John Samuel Bewley, LL.D., a. of Thomas Bewley Monsell, Archbishop of Londonderry, was b. at St. Columba's, Londonderry, March 2, 1811, and educated at Trinity College, Dublin (B.A. 1822, LL.D. 1856). Taking Holy Orders in 1834, he was successively Chaplain to Bp. Mant, Chancellor of the diocese of Connor, Rector of Hammon, Vicar of Egham, diocese Worcester, and Rector of St. Nicholas's, Guildford. He died, a consequence of a fall from the roof of his church, which was in the course of rebuilding, April 9, 1875. His prose works include Our New Year, 1867; The Winton Church Catechist, &c. His poetical works are:

(1) Hymns and Miscellaneous Poems, Dublin, 1837; (2) Parish Musings, or Devotional Poems, 1850; (3) Spiritual Songs for the Sundays and Holy Days throughout the Year, 1857 (People's Ed., 1875); (4) His Presence, not His Memory, 1854, 1856; (5) Hymns of Love and Praise for the Church's Year, 1863 (2nd ed. 1866); (6) The Passing Bell; Hymns to The Nightingale, and other Poems, 1847; (7) Litanies, 1864; (8) The Death of the Sinner, and the Order of the Book of Common Prayer, 1872; (9) Watchers by the Cross, 1874; (10) Simon the Cyrenian; and other Poems, (11) Nursery Carols.

In these works several hymns which appeared in the earlier books are repeated in the latter, and thus at first sight his compositions seem to be more in number than they really are. The total amount to nearly 300, and of these about one-fourth are in C. U. The most popular of these are, "God is love; that anthem olden;" "God of that glorious gift of grace;" "Holy offerings, rich and rare;" "Lord of the living harvest;" "Mighty Father, Blessed Son;" and "Sing to the Lord a joyful song" In addition to those which are annotated under their respective first lines, the following are in C. U.:

i. Appeared in his Hymns and Miscellaneous Poems, Dublin, 1837.

Montanus, superbum verticem. Jean Baptiste de Saintvil. [Visitation of the B. V. M.] Pub. in his Hymni Sacri et Noris, 1699, p. 34, and again in the Paris Breviary, 1736, and several modern French Breviaries. It is also in Carl. Newman’s Hymni Eclesiastici, 1838 and 1865. Tr. as:

Ye mountains, bend ye low. By I. Williams, in his Hymn from the Parisian Breviary, 1839, in 6 st. of 4 l., and thence into the Hymnal for the Use of St. John the EC., Aberdeen, 1870. [J. J.]

Montgomery, Ignatius, younger brother of James Montgomery, was b. Sept. 3, 1776, at Gracehill, near Ballymena, county of Antrim, a settlement of the [Moravian] Brethren, to which his father, the Rev. John Montgomery, had moved in that year from Irvine, in Ayrshire. Ignatius Montgomery served as minister in four of the Brethren’s congregations in England and Ireland. He d. at Ockbrook, near Derby, April 28, 1841. See “At God’s right hand, &c.,” p. 99 l. [G. A. C.]

Montgomery, James, s. of John Montgomery, a Moravian minister, was b. at Irvine, Ayrshire, Nov. 4, 1771. In 1776 he removed with his parents to the Moravian Settlement at Gracehill, near Ballymena, county of Antrim. Two years after he was sent to the Fulneck Seminary, Yorkshire. He left Fulneck in 1787, and entered a retail shop at Mirfield, near Wakefield. Soon tiring of that he entered upon a similar situation at Wakefield, near Rotherham, only to find it quite as unsuitable to his taste as the former. A journey to London, with the hope of finding a publisher for his youthful poems ended in failure; and in 1792 he was glad to leave Wakefield for Sheffield to join Mr. Gales, an auctioneer, bookseller, and printer of the Sheffield Register newspaper, as his assistant. In 1794 Mr. Gales left England to avoid a political prosecution. Montgomery took the Sheffield Register in hand, changed its name to The Sheffield Iris, and continued to edit it for thirty-one years. During the next two years he was imprisoned twice, first for reprinting therein a song in commemoration of “The Fall of the Bastille,” and the second for giving an account of a riot in Sheffield. The editing of his paper, the composition and publication of his poems and hymns, the delivery of lectures on poetry in Sheffield and at the Royal Institution, London, and the earnest advocacy of Foreign Missions and the Bible Society in many parts of the country, gave great variety but very little of a stable foundation to his life. In 1838 he received a Royal pension of £200 a year. He d. in his sleep, at the Mount, Sheffield, April 30, 1854, and was honoured with a public funeral. A statue was erected to his memory in the Sheffield General Cemetery, and a stained glass window in the Parish Church. A Wesleyan chapel, and a public hall are also named in his honour. Montgomery’s principal poetical works, including those which he edited, were:

(1) Prison Attempts, 1791; (2) The Wonderer of Switzerland, 1808; (3) The West Indies, 1808; (4) The World before the Flood, 1812; (5) Other Poems, 1819; (6) Songs of Zion, 1822; (7) The Christian Psalmist, 1825; (8) The Christian Poet,

Dr. Molling’s hymns are as a whole bright, joyous, and musical in thought, and strong emotion. A few only are of enduring excellence.

[J. J.]
Of Montgomery's 400 hymns (including his versions of the Psalms) more than 100 are still in C. U. With the aid of Montgomery's ms. we have given a detailed account of a large number. The rest are as follows:

i. Appeared in Collyer's Collection, 1812.
1. Jesus, our best beloved friend. Personal Dedication to Christ.
2. When on Sinai's top I see. Sinai, Tabor, and Calvary.

ii. Appeared in Cotterill's Selection, 1819.
3. Come to Calvary's holy mountain. The Open Fountain.
4. God in the high and holy place. God in Nature. The cento in Com. Prayse, p. 70, and others. "If God hath made this world so fair," is from this hymn.
5. Hear me, O Lord, in my distress. Ps. xliii.
6. Heaven is a place of rest from sin. Preparation for Heaven.
7. I cried unto the Lord most just. Ps. xcvii.
8. Lord, let my prayer like a cloud rise. Ps. cvii.
9. O bless me, Lord, my soul! His grace to thee proclaims. Ps. civii.
10. Out of the depths of woe. Ps. cxiv. Sometimes "When from the depths of woe."
12. Where are the dead? In heaven or hell? The Living and the Dead.

iii. Appeared in his Songs of Zion, 1822.
13. Give glory to God in the highest. Ps. xvi.
14. Glad was my heart to bear. Ps. cvi.
15. God be merciful to me. Ps. li.
16. God is my strong salvation. Ps. xci.
17. Hasten, Lord, to my release. Ps. cx.
18. Have mercy on me, O God. Ps. lii.
19. Hearken, Lord, to my complaints. Ps. xii.
20. Heralds of creation cry. Ps. cvii.
21. How beautiful are the sylv. Ps. cviii.
22. How precious are thy thoughts of peace. Ps. cx.
23. I love the Lord, He lent an ear. Ps. cxxi.
24. In time of tribulation. Ps. lxxvi.
25. Jehovah is great, and great be His praise. Ps. xcvii. Sometimes, "O great is Jehovah, and great is His Name."
27. Lift up thy head, ye gates, and wide. Ps. xvi.
28. Lord, let me know mine [my] end. Ps. xvi.
29. Of old, O God, Thine own right hand. Ps. li.
31. O Lord, our King, how excellent. Ps. xviii.
32. Sometimes, "O Lord, how excellent is Thy name."
33. Searcher of hearts, to Thee are known. Ps. xcviii.
34. One thing with all my soul's desire. Ps. cvii.
35. From this, "Grant me within Thy courts a place."
36. Searcher of hearts, to Thee are known. Ps. xcviii.
37. Thank and praise Jehovah's name. Ps. cvii.
38. Thee will I praise, O Lord in light. Ps. cx.
39. The Lord is King; upon His throne. Ps. xxxi.
40. The Lord my Shepherd, no want shall I know. Ps. xxii.
41. Thee will I extol. Ps. xxxii.
42. Thee will I extol. Ps. xxxii.
43. For ever with the Lord. O full of lyric fire and deep feeling. The secrets of his power as a writer of hymns were manifold. His poetic genius was of a high order, which more than one writer has called "the Rock of Ages." In its well-recognized form of three stanzas, and others of equal importance, were made principally by him for Cotterill's use. We have this confession under his own hand.

45. Fall down, ye nations, and adore. Universal adoration of God desired.
46. Food, raiment, dwelling, health, and friends. The fully Altar.
47. Go where a foot hath never trod. Moses in the desert. Previously in the Leeds Congregational Collection, 1822.
48. Green pastures and clear streams. The Good Shepherd and His Flock.
49. Less than the least of all. Mercy unmerited.
50. Not to the mountain that burned with fire [hame].
52. One prayer I have: all prayers in one. Resignation.
53. Our heavenly Father, hear. The Lord's Prayer.
54. Return, my soul, unto thy rest. Rest in the Lord.
55. Spirit of power and might, behold. The Spirit's remaining desire.
57. The days and years of time are fled. Day of Judgment.
58. The glorious universe around. Unity.
60. This is the day the Lord hath made (q.v.). Sunday.
63. While through this changing world we roam. Heaven.
64. Within these walls be peace. For Sunday-school.
65. Appeared in his Original Hymns, 1853.
66. Behold you bright array. Opening a Place of Worship.
68. Come ye that fear the Lord. Confirmation.
69. Home, kindred, friends, and country. These.
70. Let me go, the day is breaking. Jacob wrestling.
71. Not in Jerusalem alone. Observation of a Church.
72. Praise the high and holy one. God the Creator.

In common with most poets and hymn-writers, Montgomery strongly objected to any correction or rearrangement of his compositions. At the same time he did not hesitate to alter, rearrange, and amend the productions of others. The altered texts which appeared in Cotterill's Sel, 1819, and which in numerous instances are still retained in some of the best hymn-books as "The Rock of Ages," in its well-known form of three stanzas, and others of equal importance, were made principally by him for Cotterill's use. We have this confession under his own hand.

As a poet, Montgomery stands well to the front; and as a writer of hymns he ranks in popularity with Wesley, Watts, Doxbridge, Newton, and Cowper. His best hymns were written in his earlier years. In his old age he wrote much that was unworthy of his reputation. His finest lyrics are "Angels from the realms of glory," "Go to dark Gethsemane," "Hail to the Lord's Anointed," and "Songs of praise the angels sang." His "Prayer is the soul's sincere desire," is an expanded definition of prayer of great beauty; and his "For ever with the Lord," is full of lyrical fire and deep feeling. The secrets of his power as a writer of hymns were manifold. His poetic genius was of a high order, which more than one writer has called "the Rock of Ages." In its well-recognized form of three stanzas, and others of equal importance, were made principally by him for Cotterill's use. We have this confession under his own hand.
without uncharitableness, tenderness without sen-
venlaborious without diffusiveness, and without apparent effort, he has
the Church of Christ with his
richly musical to
bequeathed only
Christian science, which could come from a true genius
and a sanctified

MOORE, THOMAS

Moore, Thomas, s. of John Moore, a
man at Dublin, was b. in that
city; May 28, 1779, educated at a private
university College, Dublin; read at
the Middle Temple, and the
time, and
Journal, and
Lord John Russell in 1855. In that work
every
detail concerning himself and his
numerous publications, most of them of high
poetical merit, will be found. His connection
with hymnody is confined to his Sacred Songs,
which were pub. in 1816, and again in his
Collected Works, 1866. These Songs were 32
in all, and were written to popular airs of
various nations. Of these Songs the follow-
ing have passed into a few hymn-books, mainly
in America:—

1. As down in the sunny retreats of the ocean.
   Precious Prayer.
2. But who shall see the glorious day. The Final
   Blesses Man.
3. I saw the sea of glass; where’s your languish. Re-
   lief in Prayer. In American hymn-books the text is
sometimes as in T. Hastings and Lowell Mason’s
   Sacred Songs, 1821. This may be distinguished from
   the original by the third stanza, which reads, ‘Here see
   the Bread of Life; see waters flowing.’
4. Fallen in thy throne, O Israel. Israel in Exile.
5. Like morning when her early breeze. Power of
   Divine Grace.
6. O Thou Who driest the mourner’s tears. Lert.
   Deliverance of Israel.
9. The bird ([dove]) let loose in eastern skies. Prayer
   for Constancy.
10. The turf shall be my fragrant shrine. The Temple
   of Nature. From this • There’s nothing bright above
   Thou art, O God, the Life and Light. God, the
   12. The sin of Mary’s tears. Lert.

Of these hymns No. 11 has attained the
greatest popularity.

MOERHT, ADOLPH, PH.D., s. of J. D. M.
Morath, merchant in Hamburg, was b. at
Hamburg, Nov. 28, 1805. From 1825 to 1828
he was a student of theology at the Universi-
ties of Halle, Göttingen, and Berlin, gradu-
at Ph.D. at Göttingen in 1828. He was
then resident for nine years as a candidate
in various schools, and devoting his
time to the work of Home Missions.
At Easter, 1838, he was appointed second
chief pastor. He d. at Mölln, in Lauenburg, and in 1846
(Koch VII. 206: 206: from his daughter, &c.)

His hymns appeared
Hamburg (90), Lüneburg (184), p. 114: 1st ed. (107), Hamburg,
1846. (2) Deutsche Sammlung der lebensten lieder, Hamburg,
1846. Some of them first appeared in various
Christian science, which are

Ich bleibe bei dir! Weß kannst iehs besser haben.
Rest in O. Kraus, 1840. As above, p. 114: 3rd, &c.
I rest with Thee, Lord P. 380, omitting st. v. 97. as

The ancient Brethren’s Church was already dissolved
in 1627, and three different sections of it can afterwards
be distinguished, each with its peculiar fate.

1. The Polish Brethren’s Church. It developed itself
independently and joined with the Reformed Church in
their contest with the Lutherans, so much as that at first

MORAVIAN HYMNODY. By the name of the
Moravian Church is signified the Church of the ancient Bohemian Brethren,
who were founded in 1722 at Herrnhut in Saxony [see Bohemian
Hymnody, § I. IV. 3.] The ancient Brethren
lived in Moravia and Poland as well as in
Bohemia, but because their main settlements
were situated in Bohemia (until 1547), and
the Bohemian language the one they employed in
their writings, they received the general name
Bohemian Brethren. They called themselves in
Bohemian jednota hvezdinska, and in Latin
Unitas Fratrum. In like manner the Brethren
of the Renewed Church are commonly called
Moravians, because the first founders of Herr-
hut immigrated from Moravia. They assumed
this name in England and America, but in the
Act of Parliament under the 12th May, 1749,
they are acknowledged as the Evangelical
Unitas Fratrum. The name of Unitas Fratrum or the United Brethren,
and therefore their official name in: Unitas Fratrum
(Brethren’s Unity), or the United Brethren.

1. History of the Moravians.

The history of the Moravians is required in an article on the Moravian
Hymnody, only so far as it may help to further the better under-
standing of their hymns and hymn-books, their special character being modified by that
Church from whose mislat they originated, and
for whose use they were written and compiled.
The most prolific Moravian hymn-writer is
Count N. L. von Zinzendorf, and nearly all the
other Moravian hymn-writers were inspired by him.
After his death there arose but few
Moravian hymn-writers, as Gregor, Garve,
Albertini; and the hymn-book now in use
among the Moravians is for the most part
the same, which was edited towards the close
of the last century. Therefore it may suffice to
give a brief account of Moravian history up to
Zinzendorf’s death in 1760.

Introduction. From the commencement of the Bohemian Brethren’s Unity, some of its members existed in
Moravia, deputies from this land having already been
sent as representatives to the constitutive Synod held at
Loben (146). About 300 years ago several hundred Waldenses
emigrated to Moravia from the Mark Brandenburg
and joined the Unity. These, settled in Fulwik and
Landisken, formed the only German-speaking part of
the Unity, for whom Welsch edited the first German
hymn-book. Nevertheless the Moravian branch of the
Unity was fully incorporated with the whole body, stood
under the same direction, and had the same doctrines,
institutions, &c. After the persecutions in Bohemia in
the early years of the 15th century, the fugitive Brethren
in Moravia took refuge in Moravia, but in consequence of the battle of the
White Mountain, near Prague, Nov. 8, 1620, the
Unity in Moravia was destroyed, as it was in Bohemia,
by a cruel and bloody Anti-reformation.

The ancient Brethren’s Church was already dissolved
in 1627, and three different sections of it can afterwards
be distinguished, each with its peculiar fate.

1. The Polish Brethren’s Church. It developed itself
independently and joined with the Reformed Church in
their contest with the Lutherans, so much as that at first

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the brethren had the upper hand, and their constitution was accepted by the united church in Poland. Later, however, matters were reversed, and the brethren had to give up more and more of their peculiarities. With the union of the Evangelical churches in 1811, the Brethren's unity in Poland, Hungary, Silesia, and Prussia. Altogether there are said to have been, till 1856, about 100 congregations of the Brethren in these countries. After the destruction of the old town of Eisleben in 1666, this second branch, the *Exile Church*, which has no importance for the renewed Brethren's Church, disappeared. (3) Of great importance is the third branch, composed of those members of the Brethren's Church who remained in Bohemia and Moravia, whom Comenius calls the "hidden seed." Among Comenius, born at Coma, in Moravia, March 25, 1592, and from Selzau, the bishop of the Bohemian and Moravian branches, and he consecrated "in spirit contermini" his son-in-law, Peter Figlins, or Jablonsky, bishop of the Unity. To his death he maintained the hope that the expelled Brethren would be allowed to return to their fatherland, and that the Unity would be re-established. Before when Crowned, after having crushed the *Czechs*, intended to settle the homeless Bohemians and Moravians there as a *Protestant colony*. Comenius could not agree to it: "Ego quidem nostrum disiniernendum in hoc punico proximo semino leviter habeo at, quid sit, fidei intelligenter reme s se recollationibus in patria, quam plurique pertinaciter foret, et in his (ut verum fatuer) ego nocce." (See Vaughan's *Parliament of the World*, 116). Soon afterwards the Restoration of the Stuarts put an end to all such plans. Some of the Brethren, however, settled in England and Ireland, and their brethren and contemporaries, to this day, as John Comenius (properly Cennick), well known in hymnody and in Moravian history. In addition to his celebrated activity as teacher, Comenius was unceasing in strengthening the courage and faith of the emigrant Brethren, and even that of the remnant in their fatherland, by means of letters and writings. For example, he wrote a German catechism for the Moravians in those villages from which 60 years later the founders of Herrnhut emigrated. They used it secretly in their homes the whole time, through preserving it in their inward Evangelical views although externally Roman Catholics. (One of the only two extant copies was brought by them to Herrnhut.)

2. A revival of the Brethren's tradition among the German-speaking part of that "hidden seed" seems to have been carried forth by the church affairs in the neighbouring country of Silesia. Charles XII. by the Altranstädt convention, 1767, had compelled the Empire to restore 121 churches which had been taken from the Protestants. In connection with this Convention, six other churches ("Gnauden-Kirchen") were granted to them in 1769. The ministers who were appointed to these churches were mostly excellent persons. Their sermons had great effect, and as some of these Churches were not far from the boundaries of Moravia, some of the "hidden seed," the "Protestants" ("hidden seed") made use of the opportunity and often attended the services, especially in Teschin.

3. In Moravia the Brethren's traditions were kept alive particularly in the so-called "Kuhählenchen." One circle was in the villages of Skelen and Sedtendorf. George Jäckel in Skelen was the bearer of these traditions. His forefathers had fled in the 16th century from Bohemia to Moravia. He was a true descendant of the ancient Brethren, and is described as a real patriarch in appearance. In constant intercourse with this circle, formed by the families Jäckel, Naser, &c., was another in the *neighborhood* of Pulbec, in the villages of Künzvalde, where Samuel Schneider played the same part as J. Jäckel. To the assemblies held by Schneider belonged the families Kunz, Breyer, Gach, Selberger, Tannenberger in Zuckenthal, and the Mischnovians in Skelen.

In these circles Christian David appeared twice in succession. This remarkable man was a carpenter from Bohemia, resident in Poland. In contact with his Roman Catholic faith, had after long wanderings through Germany in search for true children of God, became a Lutheran, at 35 years of age. In the year 1717 he began to take journeys to Moravia and Bohemia, on which he sought out the hidden Protestants on his own account. During this time he made the acquaintance of the Count of Zinzendorf, the Brethren's Chief, who was already very fond of his willingness to receive all oppressed people. With Zinzendorf's permission David guided the first three emigrants with wife and child. The last one was in Moravia, to Zinzendorf's estate near Berthelsdorf in Saxony, which they reached on June 16th, 1722. Zinzendorf was in Dresden, but his steward Herren in the second branch of the "Blue Church." However, matters were reversed, and the brethren had to give up more and more of their peculiarities. With the union of the Evangelical churches in 1811, the Brethren's Unity in Poland, Hungary, Silesia, and Prussia. Altogether there are said to have been, till 1856, about 100 congregations of the Brethren in these countries. After the destruction of the old town of Eisleben in 1666, this second branch, the "Exile Church," which has no importance for the renewed Brethren's Church, disappeared. (3) Of great importance is the third branch, composed of those members of the Brethren's Church who remained in Bohemia and Moravia, whom Comenius calls the "hidden seed." Among Comenius, born at Coma, in Moravia, March 25, 1592, and from Selzau, the bishop of the Bohemian and Moravian branches, and he consecrated "in spirit contermini" his son-in-law, Peter Figlins, or Jablonsky, bishop of the Unity. To his death he maintained the hope that the expelled Brethren would be allowed to return to their fatherland, and that the Unity would be re-established. Before when Crowned, after having crushed the "Czechs," intended to settle the homeless Bohemians and Moravians there as a *Protestant colony*. Comenius could not agree to it: "Ego quidem nostrum disiniernendum in hoc punico proximo semino leviter habeo at, quid sit, fidei intelligenter reme s se recollationibus in patria, quam plurique pertinaciter foret, et in his (ut verum fatuer) ego nocce." (See Vaughan's *Parliament of the World*, 116). Soon afterwards the Restoration of the Stuarts put an end to all such plans. Some of the Brethren, however, settled in England and Ireland, and their brethren and contemporaries, to this day, as John Comenius (properly Cennick), well known in hymnody and in Moravian history. In addition to his celebrated activity as teacher, Comenius was unceasing in strengthening the courage and faith of the emigrant Brethren, and even that of the remnant in their fatherland, by means of letters and writings. For example, he wrote a German catechism for the Moravians in those villages from which 60 years later the founders of Herrnhut emigrated. They used it secretly in their homes the whole time, through preserving it in their inward Evangelical views although externally Roman Catholics. (One of the only two extant copies was brought by them to Herrnhut.)

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English hymns in addition to the contents of the first edition. All the editions till 1754 must be regarded as the undertakings of private individuals, in opposition to the sanction of the Church as such. On the 12th May, 1749, the Moravians were acknowledged by a Bill of the English Parliament as a "Protestant Congregation" (a term now known by the name of Unitas Fratrum or The United Brethren.

7. In the meantime, the Moravians founded new settlements in Germany, of which Herrnhaag in Wetterau (founded 1758) was the most important. In the year 1764, the Count of Zinzendorf had been exiled to Saxony, by which means his adversaries were at last unable to prevent the de facto settlement of the sect in Herrnhaag. But although Herrnhaag during the years that followed the Count's exile, yet this misfortune laid the foundation-stone of several new settlements in Germany. The Count, accompanied by his family and some of his most able followers, amongst others, the left Saxony, and formed the congregation's "sought refuge with a friend of Zinzendorf's, the Count of Bähringen, in Wetterau. Here they bought land, and founded Herrnhaag, which became the centre of the Brethren's Unity for the next 15 years. Here the pilgrim's congregation was stationed, visitors from all parts of Germany came and went continually, news from the Missions arrived every week from all parts of the world, while missionaries themselves, accompanied by convivial negroes, or Emigrants, or Indians, gave accounts of their work. Every inhabitant of this little colony, homeless on the earth, was every day prepared to be sent to any part of the world. No wonder that this remarkable congregation felt itself standing above all national, ecclesiastical or other distinctions, that it lost sight of the real relations of this life, and that in its midst a mystical and sentimental form of religion thought grew up. This was proved by the hymn-books, which were published in the years 1741-49, and which were later joined to the Moravians themselves. In 1756, a new Count of Bähringen, who was jealous of Zinzendorf, commanded the inhabitants of Herrnhaag to remove them by signing an edict; but they, all without exception, refused, preferring to leave Herrnhaag, and settled partly in New York (Silesia, founded 1742, partly in Pennsylvania, Herrnhaag thus deserted, fell to ruins, which stand to this day. In 1747, Zinzendorf was allowed to return to Saxony, and spent the last years of his life (1756-66) at Herrnhaag, where he died May 9, 1760. With his death the original period of the Moravian history, regarding their hymn-books ends, the next 40 years (1760-1800) being devoted to the constitutional and financial affairs of the Brethren's Church.

ii. Moravian Hymn-books.

(1) Zinzendorf's Collections of Hymns. The following books are sometimes but falsely taken for the first Moravian books. They have no further connection with Herrnhaag than that Zinzendorf edited them, and that most of the hymns in the Moravian H. Bk., 1735, are taken from them. (See i. § 3.)

1. Sammlung geistlicher und lieblicher Lieder (collection of hymns and spiritual songs) dedicated to his grandson, Catharina Catherine von Gersdorf. The dedication is dated: Dresden, May 26, 1735. It contains 469 hymns (26 by Zinzendorf). 2nd ed., unaltered, besides an "Anhang" (No. 896-1078), and a "Zugabe" (addition), No. 1079-1149 (17 hymns by Zinzendorf). 2. Einflüsse aber auch Wahrheiten... aus verschiedenen geistlichen und lieblichen Liedern denen Einflüssen und Kindern vergessen der Revolutionszeit von Zinzendorf (i.e. Simple but precious truths collected from various hymns and spiritual songs produced for simple folk, and children by Count von Zinzendorf) 1727, dedicated to B. W. Marpurer, 2 parts, 278 and 265 short hymns in alphabetical order, an extract from the preceding for the children, 2nd ed. 1726. Later hymn-books for the Moravian children, 1741, 1747 (London); 1789 (Barby).

3. Apostolisch-catholische Sing- und Bet-Büchlein nebst einem Anhange (a small Christian Catholic Prayer Book with an Appendix), 1727. Contains 79 hymns from the Betlreit Selbstdien, of J. Scheffler (q.v.). The "Anhange" contains 147 hymns, an extract from No. 1 for the Roman Catholics.

4. Sammlung geistlicher und lieblicher Lieder (collection of hymns and spiritual songs) published at Girlnitz.

The dedication to the Princess of Denmark Charlotte Amalie is dated Aug. 27, 1731. Contains 1462 hymns, and an "Anhange," No. 1463-1466. 1709.
2166 hymns, divided as follows:—(1) Anthems out of the Bible. (2) Scripture verses or stanzas for the primitive church. (4) Hymns of the ancient Brethren. (5) Hymns after the Reformation. (6) Hymns for all purposes.

1. Anhang zum Gebrauch der Evangelischen Brüdergemeine von 1732 zum drittenmal abgeändert und durch dessen Verfasser 1743. A Christian hymn-book of the Evangelical Brethren's congregations of 1732, edited for the third time and newly revised throughout. The hymns 164–170 are omitted; No. 171 follows on No. 163. In the preface stands: "The whole rubric on the "ansuing" is intentionally omitted, because some hymns in that rubric did not exactly express the meaning of the Holy Scripture, others contained some documents which we could never defend." All other deviations from 2. No. 1 consist only in single words and expressions.

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The editions are—

7. The same, revised and enlarged; Manchester, 1801, with 1000 hymns. 3rd ed., London, 1749, 126 hymns and several "single verses out of several German hymns." The same, 2nd ed., London, 1749, 126 hymns and additions, No. 127–161.

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9. New edition with supplement incorporated and revised; Ashton-under-Lyne, 1826, 1300 hymns. In the reprints of this edition it was amended.

10. New edition with supplement incorporated and revised; Ashton-under-Lyne, 1826, 1300 hymns. In the reprints of this edition it was amended.

11. New and revised issue of the 1826, edited by James Montgomery and others; London, 1849, 1266 (1341) hymns. Many of the Brethren's hymns were in this edition replaced by standard English non-Moravian hymns.

12. Appendix to the hymn-book; London, 1846, with 82 mostly modern English non-Moravian hymns. The same, revised and enlarged; Manchester, 1867, with 82 mostly modern English non-Moravian hymns.
(4) Moravian Languages.

1. Bohemian. Three Hymn-books in other European languages, 1745.


3. Dutch. Two Hymn-books, one from 1740, and the other from 1747.

4. Estonian. Two Hymn-books, each from 1744.


(5) Moravian Hymn-books for Missions among the Heathen.


Brusafligel, Adam von, b. Aug. 23, 1732, at Riga, d. 1772, at Herrnhut.

Büttner, Gottlob, 1740 missionary among the North American Indians. d. 1745.


36. Schmidt, Joseph, from Sweden, Pomeraenia, c. 1740 assisted in the schools at Herrnhut.

37. Schrautenbach, Ludwig Karl, Baron von, b. 1726, d. 1765, on his estate              in Wettinavia.


43. Waterfield, Nathaniel, b. March 7, 1706, at Stolberg. 1732 the first missionary bishop in St. Thomas, W. I. 1747.

44. Waterfield, Nathaniel, from Dutch, d. 1740, at Herrnhut.


47. Zander, Johann Wilhelm, b. 1716. 1745-1761 Moravian missionary in Suriname. 1748, d. 1790, at Herrnhut.


More, Henry, d.d. was b. at Grantham in 1614, and educated at Eton and Christ's
College, Cambridge, where he graduated in 1635, and became a Fellow of his College in 1639. He declined various offers of high preferment. He spent his time mainly in the study of philosophy and as a private tutor. He d. in 1687. In 1640 he pub. his Psychopia, or the First Part of the Song of the Soul, containing a Christiano-Platonic display of Life. In 1647 this was re-pub. with additions as Philosophical Poems. His poems, collected and edited by Dr. Gifford, are included in the Chertsey Works Library. His "Philosopher's Devotion," beginning "Sing aloud! His praise raise," is given in Macdonald's England's Antiphon. His Memoirs were pub. in 1710. His Divine Dialogues with Divine Hymns added thereto were pub. in 1668. From a hymn in this work, beginning "When Christ His body up had borne," J. Wesley took 10 st. and moulded them into two hymns, which he included in the Wes. H. Bk., 1780, as "Father, if justly still we claim." (The Holy Spirit desired), No. 444; and "On all the earth Thy Spirit shower." No. 445. These hymns are in C. U. in G. Britain and America. [W. T. B.]

Morell, Thomas, was b. in 1781, and educated at Homerton College for the Congregational ministry. About 1800 he became a Pastor at a Congregational church in St. Neots, Huntingdonshire, where he remained till 1821, when he was appointed divinity tutor at Wymondley Academy (subsequently removed to London, and known in later years as the Coward Academy). He retained this appointment till his death in 1840. His Studies of History were pub. in a series of volumes; and his Christian Pastor (a poem in three books) in 1809. His hymns are not widely known. The best are:—
1. Father of Mercies, condoescend. Departure of a Missionary.
2. Go, and the Saviour's grace proclaim. Departure of a Missionary.

These hymns were given in the Evangelical Magazine, Dec., 1818, p. 544, as "Hymns composed for a Missionary Ordination Service. Sung at the Rev. Mr. Morell's Chapel, St. Neots, Oct. 28, 1818, at the ordination of Mr. C. Mault, Missionary to India." Both hymns are signed "T.M." They were included in Condor's Cong. H. Bk., 1836, and from thence have passed into other collections. [J. J.]

Morison, John, D.D., was b. in Aberdeen in 1749. He studied at the University of Aberdeen (King's College), where he graduated M.A. in 1771. In 1780 he became parish minister of Canisbay, Caithness. He received the degree of D.D. from the University of Edinburgh in 1792. He d. at Canisbay, June 12, 1798. He was one of the members added on May 26, 1781, to the Committee appointed by the General Assembly of 1775 to revise the Translations and Paraphrases of 1745. To him are ascribed Nos. 19, 21, 29, 30 and 35, in the 1781 collection, and he is said to have been joint author with John Logan of Nos. 27 and 28. [See Scottish Translations and Paraphrases.] [J. M.]

Morn hath brightened slowly. T. Davis. [Sunday. Autumn.] The author has published this hymn in two forms. The first form is a hymn for Sunday, and was given in his Hymn Old and New, 1864, No. 6, in G of 1., and the second, for Autumn, in his Aeneas Sancius, 1877, p. 221. The only difference in these two forms of the hymn is in st. i., 1-4:— For Sunday: "Calm, and sweet, and holy, be our Sabbath day." For Autumn: "Calm and sweet and holy, be our Autumn day." The first form only is in C. U. [J. J.]

Morning breaks upon the tomb. W. B. Colyer. [Easter.] 1st pub. in his Hymnz partly Collected and partly Original, 1812, No. 960, in 4 of 4., entitled "Jesus rising—An Easter Hymn," and signed "W. B. C." Its modern use is mainly confined to America. [J. J.]

Morris, Alfred John, was b. at Hampstead, London, March 6, 1814. Educated privately at Cheltenham. Ministered to Congregational Churches at Warrington (1833 to 1839), Manchester (1839 to 1842), Holloway (1842 to 1862), and Bowdon, Cheshire (1862). He d. Nov. 15, 1868. His principal works were: Hymns of Jesus, Christian and Business, Words for the Heart and Life, The Shepherd and his Lambs, and a posthumous volume of sermons, The Open Secret. He was an extensive contributor to the Congregational periodicals. He wrote a large number of hymns for friends which appeared in various magazines. One hymn by which he will be remembered is "Blest Saviour, let me be a child." (A Child's Prayer), which was appended to one of the discourses in The Shepherd and his Lambs, 1868. This is a hymn of great distinctiveness both of thought and expression, and has been included in many hymnals, especially those for children. [W. G. H.]

Morris, Eliza Fanny, née Goffe, was b. in London in 1821, and married in 1849 to Josiah Morris. She gained the prize for a poem on Kindness to Animals offered by the Band of Hope. Her pub. works are: The Voice and the Reply, Worcester, 1858, and Life Lyrics. She also edited a Bible Class Hymn Book, and contributed the words to School Harmonies, pub. by her husband. Her hymns in C. U. include:—

1. Come unto me and rest. Christ's Invitation. From The Voice and the Reply, 1858, into the 1874 Hymn. to the New Song, in an altered form.
2. God of pity, God of grace. Lent. This hymn in Latin form appeared in Pt. II. of The Voice and the Reply, 1856, entitled "The Prayer in the Temple." From Miller's Singers and Songs of the Church, 1869, we gather that this hymn was written on the 4th of Sept., 1857. It is in extensive use.

Morris, George Perkins, was b. in Philadelphia, Oct. 10, 1802. In early life he removed to New York, where, in 1822, he became the editor of the New York Mirror magazine. On that magazine, together with the Home Journal, he was associated with N. P. Willis. His works include: The Deserted Bride, and Other Poems, 1843; Poems, 1853; American Melodies; and some prose pieces. He is best known as a writer of songs, one of which, "Woodman, spare that tree," is very popular. His hymns, "Man dieth and wasteth
Concerning the authorship of one of these original hymns much uncertainty has existed.

The hymn is:

1. Where earth, nor half my soul can move (Jesus All's). In 5 st. of 4 lines with refrain. Mr. Mote's explanation, communicated to the Gospel Herald, is—

"One morning it came into my mind as I went to labour to write a hymn on the 'Gracious Experience of a Christian.' As I went up Holborn I had this chorus, 'On Christ the solid Rock I stand. All other ground is sinking sand.'

In the day of the Lord and King..." etc.

In the first verses complete, and wrote them to Mr. Kinnaird on the Sabbath following I met brother Kinnaird at St. Martin's Lane Street Meeting Place, and informed me that my wife was very ill, and asked me to come to see her. I had an early tea, and called after dinner I went to see my wife. He said that it was his usual custom to sing a hymn, read a portion, and engage in prayer, before he went to meeting. He asked for my hymn-book but could not find it anywhere. I said, 'I have some verses in my pocket; if you liked, I would sing them.' We did, and his wife enjoyed them so much, that after service he asked me to leave a copy of them. On the 23d, I went home, and by the fireside composed the last two verses, wrote the whole off, and took them to the Rev. Mr. Mote, then of Little Bedingfield Street. As these verses met the dying woman's case, my attention to them was the more arrested, and I had them printed and distributed. I sent one to the Rev. Mr. Mote, who inserted it into the 'Spiritual Magazine,' without my initials, which appeared some time after this. Brother Rea, of Cow Street, brought out a new edition of hymns [1834], and this hymn was introduced in it. David Denham introduced it [1837] with Rea's name, and others after... Your inserting this brief outline may influence much in the future to me from the charge of stealth, and be a vindication of truth fulness in my connection with the Church of God.

The form in which the hymn is usually found is:

2. My hope is built on nothing less (st. 11). Sometimes the refrains, that others in 5 st., and usually without the refrain. The original in the author's 'Days, Kain of a Sinners Hope,' 1834, and its extensive use. [W. R. S.]

Motte, de la [Pouquet, P. E. G.]

Moultrie, Gerard, M.A., 5. of the Rev. John Moultrie, was b. at Rugby Rectory, Sept. 16, 1870, and educated at Exeter College, Oxford (B.A. 1851, M.A. 1856). Taking Holy Orders, he became Third Master and Chaplain in Shrewsbury School, Chaplain to the Dowager Marchioness of Londonderry, 1855-59; curate of Brightwaltham, 1859; and of Brinfield, Berks, 1860; Chaplain of the Donative of Barrow Gurney, Bristol, 1864; Vicar of Southleigh, and Rector of St. James's College, Southleigh, 1875. He d. April 25, 1885. His publications include:


Mr. Moultrie's hymns include trs. from the Greek, Latin, and German, in addition to original compositions. A large number appeared in the Church Times, and other papers: and many were written for special Saints' Days, and Other Festivals, for the People's Hymnal, 1867, in which some were signed 'D. P.' (i.e. Desiderius Pastor). In addition to those annotated elsewhere in this work (see Index) the following are in C. U.:—
Moutrie, John, M.A., father of Gerard and Mary D. Moutrie, was b. Dec. 31, 1799, at London, and educated at Trinity College, Cambridge (B.A. 1822), where he was Boll's University Scholar, 1820, and Trinity College Scholar, 1822. Taking Holy Orders in 1825, he was presented the same year by the Earl of Craven to the Rectory of Rugby, where he remained till his death, on Dec. 26, 1874.

His publications included:

(1) My Brother's Grave, and other Poems, 1837; (2) Dream of Life, Lay's of the English Church, &c., 1842; (3) Memoirs and Poetical Remains of Rev. Mr. Walker, 1852; (4) Sermons, 1852; (5) Almara, Heart's, and Graces, 1854; (6) Psalms and Hymns as sung in the Parish Church, Rugby, 1851.

In his Preface Mr. Moutrie says of the Ps. & Hymns, 1851:

"The present collection of Psalms & Hymns is founded on the basis of that which has been in use during the last twelve years in the Parish Church of Rugby, and for which the congregation of that Church are indebted to the kindness and taste of the Rev. H. J. Bickerstott."

Further on in the same Preface he says:

"More than twenty original compositions—some altered or abridged from my former publications, others written expressly for the present collection, and (I am sorry to add) on the spur of the moment—have thus been introduced into company with which they have perhaps but slender claim to associate. Several of these are little more than paraphrases of the Epistles or Gospel for the day."

These hymns, most of which are in Kennedy, 1863, include the following:

1. Blest are the eyes of those. Gospel, 23 S. after Trinity. (The Good Samaritan.)
2. Bring the infant to the font. Holy Baptism.
4. Dear Lord, a lonely life was Thine. Gospel, 4 S. after Epiphany. (Still of the Sheep.)
5. Friends and parents linger weeping. Gospel, 21 S. after Trinity. (Shall his Father's joy be greater.)
6. God, who dost the increase grant. New Year's. (The Sower.)
8. In the beaming brow of Moses. Epistle, 13 S. after Trinity.
9. Lord, with praised and grateful spirits. Epistle, 1 S. after Trinity. (Perfect Love.)
10. Meek to suffer, strong to save. St. Mark.
12. No act of sin our Saviour wrought. Collect, 3 S. after Easter. (Christ the Example.)
13. O Lord, a wondrous story. For Sunday Schools.
15. Source of wisdom, past and present. For Sunday Schools.
17. Thou gavest, Lord, the life we live. Holy Communion.
18. When our hearts with grief are sore. Epistle. Ash Wednesday.
These hymns, from the special subjects of which they treat, are of greater interest to hymnal compilers, and are worthy of attention. Nos. 4, 6, 7, 12, 16, 18, 19, are from his *Lays of the English Church*, 1813; the rest were written expressly for the *Pr. & Hymns*, 1851 (8th. ed.). [J. J.]

Moutrie, Mary Dunlop, dau. of John and Mary Moutrie, was b. at the Recottery, Rugby, July, 1837, and d. there, June 15, 1841. These hymns were included in her brother's *Hymns and Lyrics*, 1857, with her initials "M. D. M." [J. J.]

Μούτρη μονα διά θρήνος περιστετο. [Πός δέ άγγελος περιστετα.]

Möewe, Heinrich, was b. Feb. 25, 1798, at Magdeburg. After passing through the Academy at Magdeburg, he entered the University of Königsberg in 1812, and in 1814 volunteered for service against Napoleon and fought in a Westphalian Jager Battalion at the battle of Ligny and Waterloo and before Paris, gaining the Iron Cross for his bravery. Thereafter he resumed his studies (now at the University of Halle), and was then for a year assistant master in the Cathedral School at Magdeburg. In 1818 he was appointed pastor at Angerm und Wenddorf; and in 1822 Altenhagen, all near Magdeburg. On account of a weak chest, and bleeding from the lungs, in January, 1822, he was compelled to cease preaching for a time, and finally had to resign his charge in June, 1823, retiring to Magdeburg. Failing to obtain suitable work, he returned, in July, 1824, to Altenhausen, where he remained ever after. In January, 1824, he had so far recovered that he began to try to obtain preferment; and in the beginning of October was offered the appointment of Pastor at Woerlingen, near Neuenhausen. But meantime, in April, his illness had returned with redoubled violence and, after great suffering, he died Oct. 11, 1834 (Koehl, vii. 247; Allen *Deutsche Biog.* xxii.; biographical sketch prefixed to his *Gedichte*, 1836, &c.).

After the spiritual change which Möewe experienced in his first pastorate he became a most earnest and devoted pastor and preacher, and greatly interested himself in the work of Foreign Missions. He bore his long continued sufferings with great fortitude and patience. His hymns, not numbering more than ten, and all written after the beginning of his illness, bear the stamp of heroic Christian faith, childlike submission, and deep affection for the Almighty Hand that loves even when it wounds. They are great favourites in Germany with the sick and sorrowing; but are too subjective, and too unfashioned in style to be employed otherwise than for private use. Only one or two have passed into German hymn-books. They appeared, along with his other poems, and with a prefatory memoir by Friedrich Bredt of Berlin, as his *Gedichte*, at Magdeburg, 1836.

Nine of Möewe's hymns have passed into English, viz.:

1. Der Rimmel hängt voll Weinen schwer. [Cross and Coronation.] Written Oct. 9, 1831, at Magdeburg under sufferings during which he supposed to have come; and when his daughter Mary appeared also in peril of death. In a letter to a friend he says:

"My soul strove with all her might to soar away from the tortured body, and sent the clouds with her prayers, to obtain by entreaty the order for departure from the Heavenly Master... But, while my body would suffer, she sang what I send to you."

(*Life prefixed to his *Gedichte*, 1836, pp. 81-84).
In 1827 Mrs. Bethia Fuller-Maitland compiled and published Hymns for Private Devotion, Selected and Original (London, Harding), In this work an enlarged form of "Much in sorrow, oft in we," made by her daughter Frances Ann Fuller-Maitland, then but 14 years of age, was given as No. 106. White's i., ii., iii., iv., 1, 2, were given as above, and the following lines were added thereto:—

"Will ye flee in danger's hour?
Does not your Baptist's power?

4. Let your drooping hearts be glad;
March in heavenly armour clad:
Fight, nor think the battle long,
Then soon shall tune your song.

5. Let not sorrow dim your eye,
Soon shall every tear be dry;
Let not fear your course impede,
Strengthen'd with the bread of life.

6. Onward then to battle move,
More than conquerors ye shall prove:
Though opposed by many a foe,
Christian soldiers, onward go.

This text was republished by Mrs. Colquhoun, nee Fuller-Maitland, in her Hymns and Chimes (Lond., Macmillan), 1876. We may add that of the "original" compositions in the 1827 Hgs. for Private Devotion, &c., one was by Miss F. S. Fuller-Maitland, and two others were by her sister Esther.

In his Christian Psalmody, 1833, No. 125, E. Bickersteth gave the White-Fuller-Maitland text in 4 st., with several alterations, the most important being in st. i., which read:—

"oft in sorrow, oft in woe,
Onward, Christians, onward go;
Fight the fight, maintain the strife,
Strengthen'd with the bread of life."

Another version of the same text was given in Hall's Mitre H. Bk., 1836, the opening lines of which are:—

"oft in danger, oft in woe,
Onward, Christians, onward go."

From these four sources H. K. White, 1806; W. B. Collyer, 1812; F. S. Fuller-Maitland, 1827; E. Bickersteth, 1831; and W. J. Hall, 1833, the most widely used form of this hymn has been manipulated. In translating the hymn varying texts have been used. Those in Latin are (1) "Iste sepe pectorolam," by Bingham, in his Hymn. Christ. Lat., 1871, is from the S.P.C.K.'s & Hgs., No. 273; and (2) "Vos dolores tolerantes," by Maegill in his Songs of the Christian Creed and Life, is from the Kirk: White Fuller-Maitland version. [J. J.]

Mudie, Charles Edward, the founder of the well-known library which bears his name, was b. at Cheyne Walk, Chelsea, Oct. 18, 1818. In 1822 he collected his poems and pub. them as Stray Leaves (2nd ed., 1873). Several poems on Scriptural subjects, and a few hymns are included in the volume. The hymn by which he is best known is "I lift my heart to Thee, Saviour divine" (Hs and Mine). It is from the Stray Leaves, and is in several hymn-books, including the Scottish Eeanc. Union Hymn., 1878; Horder's Cong. Hgs., 1884, and many others. It is marked by great beauty and tenderness of expression. Several of Mr. Mudie's hymns, which are not in C. U. are worthy of attention. [W. G. H.]

Mühlenberg, William Augustus, d. of the Rev. Dr. Mühlenberg, and grandson of Henry Melchior Mühlenberg, the patriarch of Lutheranism in America, was b. in Philadelphia Sept. 16, 1796. He graduated at the University of Pennsylvania in 1814. Entering Holy Orders in 1817, he was successively Assistant Rector of St. James's Lancaster, 1823; Rector of the Church of the Holy Communion New York, 1843; St. Paul's College, Flushing (1828); St. Luke's Hospital, New York (1835); St. John's and Long Island (1855), were established by him. He d. April 6, 1877. His poetical gift was genuine, but not largely used. In 1826 he contributed 4 hymns to the Prayer Book Coll. (of which he was one of the Committee). His Poems appeared in 1839. He had previously pub. Church Poetry, 1823; and The People's Psalter, 1838. I would not live alway followed in 1859 (revised in 1871). This last contains 26 pieces, the hymns in the Prayer Book Coll., 1826, with the exception of "I would not live alway," being omitted. The following are his principal lyrics:

"Maid for the boys of St. Paul's College—the Chorus adapted from one of the Rev. [Bp. A. C. Coxe's Christian Ballade”—in 1840.


3. I would not live alway. Eternal rest desired. Four texts of this poem are extant: 1st the Original; 2nd the version given in the Prayer Bk. Coll., 1826; 3rd the author's revised version of 1859; and 4th his rewritten version of 1871, the second of these being that known to the hymn-books. The history of the poem is somewhat complicated. We quote it here as given by us in the History of the American Episcopal Church, 1885, p. 637, as we have nothing further to add thereto:

"The most famous of these (Dr. Mühlenberg's hymne) was probably first written: 'I will not live alway' has an intricate history, which was not simplified by the author's lapse of memory in his later years. In his brief story of the hymn, printed with his 'evangelized' text in 1871, every date is wrong both as to years and to the circumstances. The legend that it was written on an occasion of private grief is a fancy, hardly agree with the clear and minute recollections of scenes and the highest character, still living, and who knew the circumstances thoroughly. The date of composition assigned, 1824, is probably (not certainly) correct; it was written at Lancaster, in a lady's album, and began—

"I would not live alway: no, no, holy man, Not at a day, not an hour, shou'd lengthen any span."

In this shape it seems to have had six eighth-leaf stanzas. The album was still extant in 1875, at Petersburg, Pa., and professed to contain the original manuscript. Said the owner's sister, 'it was an impromptu. He had no copy, and, wanting it for some occasion, he wrote for the occasion.' In 1826 he entered the poem to a Friend. 'Jim,' he called on him on the way from Harrisburg to Phila- delphia, to carry to the Episcopal Recorder, and in that paper it appeared June 3, 1826 (not June 2, as given). For these facts we have the detailed statement of Dr. John B. Clemson, of Claymont, Del., the Bishop mentioned, who also chances to have preserved that volume of the paper. Thus appearing (without name) it was accepted by the sub-committee (of the Prayer Bk. Coll., 1826). When their report was presented to the entire committee in 1826—not 1829, as Dr. Mühlenberg has it—the original of the hymn was passed upon. When this came up one of the members remarked that it was very sweet and pretty, but rather sentimental, upon which it was unani mously thrown out. Not suspected as the author, I voted against myself. That, I supposed, was the end of it. The committee, which sat until late at night at the house of Bishop White, agreed upon their report to the Convention, and adjourned. But the next morning Dr. Underdown (who was not one of their number, but who, on invitation, had acted with the sub-committee, which
4. Jesus' Names shall ever be. The Holy Name, Jesus. This is entitled "The Blessed Name of Jesus. An Evangelical Rosary." It was written in 1842, and revised for Schaff's Christ in Song in Aug., 1868.


7. Saviour, Who Thy flock art feeding. Holy Baptism. This is the most widely known of Dr. Mühlenberg's hymns. It was contributed to the Frayer Bk. Coll., 1826, No. 86, in 4 st. of 4 l. It is sometimes given as "Jesus, Who Thy flock art feeding."

8. Shout the glad tidings, exultingly sing. Christmas. Contributed to the Frayer Bk. Coll., 1826, No. 49, in 3 st. of 4 l., with the chorus:

"Shout the glad tidings, exultingly sing. "

Jerusalem triumphs, Messiah is King;"

the opening lines, followed by the first stanza, and a repetition of the chorus, and so on to the end.

Sometimes the hymn opens with st. i.: "Zion, the marvellous story be telling," or as "Sion the marvellous story be telling," instead of the chorus. Dr. Mühlenberg says that the hymn was written—

"at the particular request of Bishop Hobart, who wanted something that would go to the tune of Ave, Maria, popular, to the words of Moses, "Sound the loud timbrel," &c. He liked the verses I made—so well that he had them struck off before the hymn [Frayer Bk. Coll.] were published, and sung in Trinity Church on Christmas day."


10. The dewy eve is gliding. Evening. Dated 1825 (?) and pub. in his Poems, 1859.

11. The throe of his glory—as snow it is white. Adoret. Dated 1839, and pub. in his Poems, 1859.

12. Thine handmaid, Saviour, can it be! Admission of a Nursing Sister. Written on the words, "Come, follow me," for the reception of a Sister at St. Luke's Hospital, New York, 1859.

for some time Saturday preacher at St. Thomas's Church in Leipzig. In 1859 he was appointed dean of the St. Wenzel Church in Naumburg, and in 1861 pastor at Lancia on the Unstrut. In the end of 1904 he became archiconocent of the St. Nicholas Church at Leipzig, and, in 1670, was also appointed Professor of Theology in the University, and b.d. in 1612. He d., of cythras, at Leipzig, Nov. 14, 1613. (Allg. Deutsche Bibl. xxiii. 485; Goedeke's Grund- riss, vol. iii., 1887, p. 151, &c.)

Mühlmann was a staunch upholder of Lutheran orthodoxy, alike against Romanists and Calvinists. He was a great lover of the Psalms; his published sermons, as well as his hymns, are based on them, and all his last words were Ps. 112, 3, "Thy lovingkindness is better than life." Wackernagel v. p. 443-447, gives five hymns under his name, all of which are found in the Gesammt Psalmen, &c. pub. at Nürnberg in 1618, by J. Laufer. [The only known copy, in the Royal Library, Berlin, has lost its titel-page.]

Two of Mühlmann's hymns have passed into English, viz.:

1. Dank sei Gott in der Höhe. Morning. The most popular of his hymns. Appeared 1618 as above, with his initials, and thence in Wackernagel v. p. 444, in 7 st. of 8 l. Also in the Urv. L. S., 1851, No. 443. Tr. as:

While yet the morn is breaking. A good tr. of st. i., ii., vii. by Miss Winkworth, as No. 163 in her C. B. for England, 1863. Repeated in full in the Ohio Luth. Hymnal, 1889, and abridged in the Marlborough College H. Bk., 1889.

Another tr. "Christ is the vine, we branches are" (st. v.). By J. Swartwout, as No. 436, in the Moravian H. Bk., 1759 (1849, No. 612).

2. O Lebens-Brunnen tief und gross. Ps. 119. Appeared 1618 as above, with his initials, in 9 st. of 9 l., entitled "a hymn from the 65th Psalm." Thence in Wackernagel v. p. 446; also in the Urv. L. S., 1851, No. 426. It is really a hymn on Christ as the Fountain of Life here and in Eternity, and with Ps. 119. 10 as its motto. Tr. as:

O spring of Life, so deep, so great. A good tr. of st. i., ii., vi., ix. by A. T. Russell, as No. 186 in his Ps. & Hymns, 1851.

For the hymn "Wer Gott vertraut," sometimes ascribed to Mühlmann, see Magdeburg. J. [F. M. B.] Mühlmann, Johannes, s. of Hieronymus Mühlmann, or Mühlman, pastor at Pegau, near Leipzig, was b. at Pegau, July 28, 1753. He studied at the Universities of Leipzig (M.A., January, 1597) and Jena, and was then

MÜLLER, HEINRICH 775
This is however an oversight, as it is found in the Ros-true G. B., 1531, where it is entitled "A New hymn on the Word of God and His bitter sufferings," and begins "Help God me much gelling." It is in 13 st. of 71.

The initial antiphon in the stanzas giving the name Heinrich Müller, and the two concluding lines being "Hat Heinrich Müller gewunge / In dem Gefangniss sein."

From this clause note it is clear that the hymn was written by a Heinrich Müller during an imprisonment, and was in print at least as early as 1531. The ascription to Heinrich Müller, professor at Wittenberg, is therefore impossible, seeing he was only b. in 1530. The ascription to Heinrich von Zitzen (b. at Zitzen in Goeckel-and, c. 1486, became an Augustinian monk, and d. in 1513 prior of the Augustinian monastery at Dorndorf; began to preach as a Reformer in Bremen, Nov. 9, 1523; murdered at Heide near Melsdorf, Hirofingen, Dec. 16, 1524) is also untenable, for neither by himself nor by his contemporaries he was ever styled Heinrich Müller, and there was during his life no period of imprisonment during which he might have written this hymn. The history of the Nürnberg Müller noted above is not indeed very clear, but his claim has at least much more appearance of truth than that of any other.

The hymn was a great favourite during the Reformation period, was included by Luther in V. Bätz's u. K., 1547, and passed into many later books. It is a ballad rather than a hymn properly so called, and has now fallen out of use in Germany. The only tr. is: "Help, God, the formar of all thing." In the Ode and Goodwill Bullates, ed. 1856, f. 23 (1858, p. 37).

See also note under Gesammt., J., p. 418, ii. [J. M.]

Müller, Ludwig Ernst Siegmund, was b. Nov. 29, 1766, at Stroppen, in the Principality of Oels, and in 1786 became dean of the Frauenkirche at Liegnitz. He was canon in 1801, appointed archdeacon of the Church of SS. Peter and Paul, at Liegnitz, in 1814 pastor primarius, and in 1818 superintendent. He d. at Liegnitz, Nov. 7, 1830 (ms. from H. Ziegler, pastor primarius of SS. Peter and Paul, Liegnitz, &c.). His hymn "Traurum und mit bangem Sehen" is noted under Neunherts, J. [J. M.]

Müller, Michael, s. of Zacharias Müller, brewer at Blankenburg, in the Saxon Harz, was b. at Blankenburg, January 12, 1763, studied theology at Halle under Francke and Breithaupt, and received license as a Candidate of Theology (general preacher). Just after completing his university course, in 1797, he was seized with violent hemorrhage. He so far recovered as to be able to accept the position of house tutor in the family of Gaisberg (Geysberg) at Schauenberg, near Klein-Bottwar in Württemberg, but after a time his illness returned and he d. there March 13, 1804 (Koch iv. 105; Blätter für Hymnologie, 1856, p. 140; ms. from General Superintendent G. Schinnenmark, Blankenburg, &c.).

Müller's principal work is his excellent version of the Psalter (be Psalmen Davids, Arn, Stuttgart, Paul Treuher, 1740), noted under Psalter, German, § 3. To this the Psalter of this work in the Royal Library at Berlin there is appended (without separate title-page or date, but by the same printer) his Auffwunndender Neun-Jahrs-Zuruf an die Braut, &c. This contains a hymn which is appended in the Foestische Empfindungen, dated 1766, but without name of publisher (Wernigerodeische Library). This last work contains 61 hymns on the Gospel for Sundays and Festivals, followed by hymns 62-81, on miscellaneous subjects. The first lines of all these hymns are given in the Blätter as above. Many of Müller's psalm versions came deservedly into favour in Germany, but of his hymns few are found except in the hymn-books of the Separatists from 1710 to 1750. In Freylinghausen's u. K., 1704 and 1714, there are 21 of Müller's hymns, and 3 of his hymns.

Those of Müller's hymns which have passed into English are—

MUNDI RENOVATIO

1st pub. as No. 4 in his Zurfug as above, in 34 st. of 4 l. entitled "The way to Life. On the Gospel for the Three Holy Kings Day, Luke ii."

In Freylinghausen's G. B., 1704, No. 682, st. viii., xxvi. were omitted, and the same form is No. 205 in the Berlin G. L. S., ed. 1863. The tr. in C. U. i.—

Up, up, new light upon thee breaks. A free tr. of st. i. iv., xvii., xxii., xxi., xxxii., xxxv., by Dr. Kennedy, in his Hymn, Christ., 1863.

Brotherly love. The original form of this hymn is a version of Ps. cxxviii. by Müller, in his Psalmen Davids, 1700, p. 244, in 4 st. of 4 l. In Freylinghausen's G. B., 1704, No. 390, these are i.-iv., while st. v.-xiv., (on the subject of brotherly love) are added from the ms. of J. C. Noshing (q.v.). This text, in 14 st., is No. 1045 in the Berlin G. L. S., ed. 1863. The form tr. into English is that in Bunsen's Versuch, 1853, No. 534, being st. i., iv., viii., x., of the above text and the following three st.:

1. Sonne der Gerechtigkeit,
Gehe auf zu unserer Zeit,
Brich in dein Kirche in der Leere.
Dass die Welt es sehen kann.

2. Jesu, Haupt der Kreuzung,
Mach uns alle, gross und klein,
Durch dein Evangelium
Ganz zu deinem Eigenthum.

3. Lasst die ganze Bruderschaft,
Lieben, loben innendurch,
In dir ruhen allezeit,
Immer und in Ewigkeit.

These three st. are from the Brüder G. B., 1778, No. 711, and are by Christian David (see Herran, Hymnology, § iii. 9). The first and third had previously appeared in the Kleine Brüder G. B., London, 1754, pt. ii., Hk. ii., on the church of God, section 7. The only tr. in C. U. is—

Good and pleasant 'tis to see. A good tr. from Bunsen, by Miss Cox, in her Sacred Hymns, from the German, 1841, p. 143, repeated in Bridgewater Ps. i Hy, 1844, and Year of Praise, 1867, and in the Rev. F. Pott's Coll., 1861.

Other tr. are, both from Bunsen's text—(1) "Behold how sweet it is to see," by Lady E. Fawcett, 1843, p. 64. (2) "Lo! how sweet it is to see," by W. A. Arnot, in the Family Treasury, 1872, p. 264.

Mühlmann, J. [Mühlmann, J.]

Mundi renovatio. Adam of St. Victor. (Easter.) A beautiful poem on the coincidence of the Easter of Nature and the Easter of the Church; and on the joys of returning Spring. L. Gauthier, in his Oeuvres poétiques d'Adam de Saint Victor, 1881, p. 348, gives it from a Gradual of St. Victor before 1230 (Bibl. Nat. Paris, No. 14,452); a Missal of St. Genevieve also apparently before 1229; a 13th cent. Paris Gradual (B. N. Paris, No. 15,615), &c. It is in two early 14th cent. French Missals in the British Museum, apparently the Paris use (Add. 16,903, f. 154; Harl. 2931, f. 343 b). The printed text will be found in Daniel, ii, p. 68; Morel, No. 70; Trench, ed. 1864, p. 153; Kehr, No. 90; Maugill, 1876-9; and Wrenshall, 1881. The use of St. Victor and of Paris was on Sunday in Easter Week, that of St. Genevieve on the Friday. Tr. as—
MUNDI SALUS AFFUTURA

Le! the world from slumber risen. By Mrs. Harriet M. Chester, in the Hymnary, 1872, under the signature of "H. M. C."

Other trs. are:
1. The renewal of the world. Mrs. Charles, 1858.

MUNDI SALUS AFFUTURA. [Visitation of the B. V. M.] This is the hymn at Matins in the Office of the Visitations of the B. V. M. in the Sarum and Aberdeen Breviaries. The Office was sanctioned by Convocation in 1490, was printed by Camden the same year, and was incorporated in the Sarum Breviary, Venice, 1495, pars Estis. pt. ii., where this hymn is given at f. 136 b. The text of the hymn is also in Carl. Newman's Hymni Ecclesiae, 1838 and 1865. Tr. as:

1. What the just by faith believed. By W. J. Blew, in his Church H. and Tune Bk., 1852-55. This tr. begins with st. iv. ("Sic in mundi praemier me vocem"), and adds trs. of st. v. and of stanza iv. of "Festum patriae gloriae" (p. 376 l.).

2. Lo! the frost of earth's salvation. By J. D. Chambers, in his Lauda Sion, Pt. ii., 1865, p. 84, in 7 st. of 6 l. In the Antiphoner and Gradual, 1880, p. 126, and again in the Hymner, 1882, it is given in an altered form of 5 st. as "Portal of the world's salvation." [J. M.]

MUNDI SALUS QUI NASCERIS. C. Coffin. [Christmass.] Given in the Paris Breviary, 1736, and again in Coffin's Hymni Sacri, 1736, p. 94. It is also in J. Chandler's Hymns of the Primitive Church, 1887, No. 13, and Carl. Newman's Hymni Ecclesiae, 1838 and 1865. Tr. as:

Infants born the world to free. By I. Williams, in the British Magazine, Jan., 1833 (vol. v. p. 31), and in his Hym. tr. from the Parisian Breviary, 1839, p. 50. In 1864 it was repeated in Skinner's Daily Service Hymns, No. 49.

Other trs. are:
2. Lord of all, Thy glory velling. R. Campbell, 1856.

MUNDUS EFFUSUS REDEMPTUS. [Holy Communion.] In the Civilianus Breviary, Paris, 1686, p. 356; this is the hymn at First Vespers for the Octave of Corpus Christi, and consists of 5 st. and a doxology. Also in the Narbonne, 1709: the Sivas, 1726; and other French breviaries. Tr. as:

Sing: O earth, for thy redemption. By E. Caswall, in his Musaeus of Mary, &c., 1858, p. 304, and his Hymn & Poems, 1873, p. 157, in 5 st. of 6 l. In the Hymny, 1872, it is given for "Ascensiontide," and in others as a general hymn. [J. M.]

MÜNTZ, BALAHAZ, s. of Lorenz Münter, merchant in Lübeck, was b. at Lübeck, March 24, 1735. He entered the University of Jena as a student of theology in 1754, graduated M.A. in 1757, and thereafter became lecturer and adjunct of the philosophical faculty. In 1760, Duke Friedrich H., of Gotha, appointed him assistant court preacher, and preacher at the Orphanage in Gotha, and then, in 1763, Superintendent at Tonna (Graefen-Tonna) near Gotha. In 1765 he became first preacher at the German Church of St. Peter in Copenhagen, receiving, in 1767, the degree of D.D. from the University. He d. at Copenhagen, Oct. 5, 1793 (Koch vi. 348; Allg. Deutsche Biog. xxiii. 33, &c.).

Münter was a very popular and influential preacher, a true pastor and teacher of practical Christianity, a successful religious instructor of children, an active friend of the poor, a man of culture and one of the most prominent figures in the literary society of Copenhagen. His hymns, 100 in number, are among the best of the period, were highly esteemed by his contemporaries, and many still survive in German hymnals printed before 1870 and still in use. They appeared in his two works: (1) Gesammt Lieder. Leipzig, 1772. (2) Zweite Sammlung Gesammt Lieder, Leipzig, 1774. (Both in Royal Library, Berlin.) In 1773, the first 50 were republished at Leipzig set to melodies composed for them by the most famous musicians of the day; and the second 50 were republished at Leipzig in 1774 set to melodies composed for them by J. C. F. Bach, of Halle.

Of Münter's hymns the following have passed into English:

1. Seht welch ein Mensch! Wie lasset mich erzählen. Christ before Pilate. 1774, No. 6, p. 15, in 9 st. of 7 l. Included in full in the Schleswig Holstein G. B., 1780; and, reduced to 5 st., in the Berlin G. B., 1829. Tr. as:


2. Zitternd, doch voll sanfter Freuden. Holy Communion, 1772, No. 19, p. 67, in 9 st. of 8 l., entitled "Communion Hymn," in the Berlin G. B., 1780, No. 126, st. ii., was omitted, and the rest considerably altered, beginning "Voller Ehrfurcht, Dank und Freuden." Tr. as:

Full of reverence at Thy Word, Lord, I near. In full from the text of 1790, as No. 271 in the Ohio Luther. Hymnals, 1880.

Hymns not in English C. U.:


2. Der letzte, meinster Tag. Prospect of Death, 1773, No. 21, p. 12, in 4 st. Tr. as: "My day without a sorrow." By J. L. Proctinghao, 1870, p. 187.


4. Vor der Macht, des Macht, der Macht. Easter, 1774, No. 44, p. 164, in 7 st. Tr. as "Who is this with glory gleaming." By Dr. H. Mills, 1845 (1856, p. 320).

MURE, SIR WILLIAM, eldest s. of Sir William Mure of Rowallan Castle, Ayrshire, was b. at Rowallan in 1594. In the Civil War he sided against the king; and in 1644, accompanying those sent under the Solemn League and Covenant to the help of the Parliament, was wounded at the battle of Marston Moor. He d. at Rowallan in 1657. In 1628 he pub. a tr. of Robert Boyd's Hevocatumbre Christiana, at Edinburgh, in a volume containing also an original poem entitled Doomsday, and three sonnets entitled Faneces Farewell. His MS. Version of the Psalms, which seems to have been begun in 1629 and completed in 1639, was recommended to the use of the committee who compiled the Scottish Psalter of 1650. A complete MS. of this ver-
My blessed Saviour, is Thy love.

J. Stennett. [Holy Communion.] Appeared in his Hymn on the Lord's Supper, 1837, No. 22, in 10 st. of 4 1., and again in his Works, 1792, vol. iv. p. 111. It is usually given in 3 stanzas (st. i.-iii.) somewhat altered, as in the Leeds H. Bk., 1853, and others. Another arrangement is, "O blessed Saviour, is Thy love."

In some collections this extends to 6 stanzas, as in Snepp's Songs of G. & G., 1872, but a shorter form is in more frequent use. [J. J.]

My Father, for another night. Sir H. W. Baker. [Morning.] Contributed to the revised ed. of H. A. & M., 1875. It is repeated in a few collections, including the Additional Hymn, added to the Leeds S. S. H. Bk., 1878. In this last case it is ascribed to "Oakes" in error. [J. J.]

My former hopes are fled. W. Cooper. [Seeking God.] Appeared in the Olney Hymns, 1779, Bk. iii., No. 8, in 5 st. of 4 1., and headed "The Shining Light." It was passed into C. U. in G. Britain and America, its use in the latter being somewhat extensive. [J. J.]

My God, accept my heart this day. M. Bridges. [Confirmation.] 1st pub. in his Hymn, for the Use of Catholics, 1848, in 4 st. of 4 1., and entitled "Confirmation." In some collections it begins, "My God, accept my heart, I pray," in others, "O God, accept my heart, &c.," and in others, including the Unitarian Hymn [& Tune] Bk. for the Church and the Home, Boston, U. S. A., 1868, it opens with st. ii., "Before the Cross of Him Who died." In these various forms it is in extensive use in G. Britain and America. [J. J.]

My God and Father! while I stray. Charlotte Elliott. [Restoration.] The uncertainties with regard to the text of this popular hymn have arisen out of the fact that four forms of the text were pub. by Miss Elliott, and each of these has been taken in turn as the original. The facts and texts are as follows:

i. The original hymn was pub. in the Appendix to the 1st ed. of the Infallible Hymn Book, 1834, No. 17, as follows:

1. My God and Father: while I stray
   Far from my home in life's rough way,
   O! teach me from my heart to say,
   Thy will be done!

2. Though dark my path, and sad my lot,
   Let me be still, and murmur not;
   Or breathe the prayer divinely taught,
   Thy will be done!

3. What though in lonely grief I sigh
   For friends beloved, no longer nigh;
   Submissive still would I reply,
   Thy will be done!

4. If thou shouldst call me to resign
   What most I prize, it ne'er was mine;
   I only yield thee what was thine;
   Thy will be done!

ii. The 2nd form of the hymn appeared in Miss Elliott's Psalter's (H. V. Elliott), Ps. and Hys., 1835, as follows:

1. My God and Father, while I stray
   Far from my home, in life's rough way,
   O! teach me from my heart to say,
   Thy will be done!

2. If but my fainting heart be blest
   With thy sweet Spirit for its guest,
   Thy God: to thee I leave the rest—
   Thy will be done!

3. Renew my will from day to day,
   Blend it with thine, and take away
   All that now makes it hard to say:
   Thy will be done!

4. When on earth I breathe no more
   The prayer oft mixed with tears before,
   I'll sing upon a happier shore,
   Thy will be done!

iii. The 3rd form of the hymn was given in Miss Elliott's Hours of Sorrow, &c., 1836, pp. 130-1, as follows:

1. My God and Father: while I stray
   Far from my home in life's rough way,
   O! teach me from my heart to say,
   Thy will be done!

2. Though dark my path, and sad my lot,
   Let me be still, and murmur not;
   Or breathe the prayer divinely taught,
   Thy will be done!

3. What though in lonely grief I sigh
   For friends beloved, no longer nigh;
   Submissive still would I reply,
   Thy will be done!

4. Should grief or sickness waste away
   My life in premature decay,
   Thy will be done!

iv. The 4th form is in the 1839 ed. of Elliott's Ps. & Hys. and later editions. In this the text of the Ps. and Hys., 1835, has undergone one change only, and this in the opening line, which reads, "My God, my Father, while I stray."

The great diversity in these texts, and all
MY GOD, AND IS THY TABLE

Pub. by Miss Elliott, or with her sanction, accounts for the curious anomaly that Lord Broughton, in his Bk. of Praye, gives one form of the original, by W. Bickersteth, in his H. Comp., another, and some one else a third. In varying forms it is in extensive use in all English-speaking countries, and of all Miss Elliott's hymns it ranks next to her "Just as I am" in popularity. It has also been tr. into several languages, including Latin, German, French, &c. [J. J.]

My God, and is Thy table spread? P. Doddridge. [Holy Communion.] Pub. in Job Orton's posthumous edition of Doddridge's Hymns, &c., 1755, No. 171, in 6 of 4 l., and headed "God's Name profaned, when his Table is treated with Contempt. Malachi i. 12. Applied to the Lord's Supper." The same text was repeated in J. D. Humphrey's ed. of Doddridge's Hymns, &c., 1839. The extensive use of this hymn, and especially in the Church of England, is due to a great extent to the fact that it, with a few others, was appended to the English Version of the Psalms. The history of that circumstance is given in the article on the New Version (q.v.). The only changes in the text are st. i., 2, of "doth" into "doth," and 1. 3 of the same stanza of "its" into "thy." In addition to its use in this form, and in the original (often abbreviated), it is also found as:

1. Father, and is Thy table spread. This is adopted by some of the American Unitarian collections.
2. Lord Jesus, is Thy table spread. This is as early as the 1815 Appendix to Cotterill's Sl., and is found in Buckmaster's Christian Psalter, 1833, and later hymn-books of the same type.
3. O God, and is Thy table spread. This is in the Hymnary, 1877, in 4 st., together with a doxology which is not in the original.

The only alterations of any moment which have crept into the text, and are sometimes adopted, are:

"Rich banquet of His Flesh and Blood!"
to:
"Memorial of His Flesh and Blood!"
and:
"Why are itsainties all in vain?"
to:
"Why are its bounties all in vain?"

In full or in part this hymn has been tr. into several languages. One in Latin (of 4 st., the fourth being very much altered), by Bingham, in his Hymn. Christ. Lat., 1871, is "O Deus, anna patet nobis Tuam mensa referta?" [see English Hymnody, Early, § xiv.]

My God, how endless is Thy love.
I. Watts. [Morning or Evening.] Pub. in his Hym. and Spiritual S., 1709, Bk. 1., No. 81, in 3 st. of 4 l., and headed "A Song for Morning or Evening." It was included in J. Wesley's Ps. & Hymn., Charles-town, 1786-37, and subsequently in a large number of hymn-books.

In addition to its use under its original first line, sometimes with slight changes, but usually unaltered, it is also found as:

1. O God, how endless is Thy love. This form appeared in G. Whitehead's Hymns, &c., 1873, No. 27; M. Madison's Ps. & Hymn., 1876, No. 193, and many later collections.
2. O God, how constant is Thy love. This was given in the 1819 ed. of Cotterill's Sl., p. 2, in 4 st., the 3rd stanza being an addition by Cotterill, &c.
3. O God, how bounteous is Thy love. This form is in the Irvingite Hymn, for the use of the Churchers, 1864 and 1871.

Through the original and in these various forms this hymn is in use in all English-speaking countries. It is a beautiful example of Watts's tender style, but somewhat tinged with sadness. [See English Hymnody. Early, § vi. 3, xiii.]

My God, how perfect are Thy ways.
W. Cooper. [The Lord our Righteousness.] Appeared in the Olney Hymns, 1779, Bk. i., No. 67, in 5 st. of 4 l., and entitled "Just as I am; our Righteousness." It is generally given in its original form, but its use is limited. [J. J.]

My God, how wonderful Thou art.
P. W. Faber. [The Eternal Father.] 1st pub. in his Jesus and Mary, &c., 1848, No. 2, in 9 st. of 4 l., and entitled, "The Eternal Father," and again in his Hymns, 1861, p. 22. Its use is very extensive both in G. Britain and America, but it is often given in an abridged form.

In some of the American collections, including H. W. Beecher's Plymouth Coll., 1853, The Baptist Praise Bk., &c., another version of it begins with st. i.: "How dread are Thine eternal years," but this does not equal the original in popularity in America, and is almost unknown in G. Britain. Another cento in C. U. in America begins with st. iv., "O how I fear Thee, living God." [J. J.]

My God, I am Thine; What a comfort divine.
C. Wesley. [Peace with God.] Appeared in Hymn. and Soc. Poems, 1749, vol. i., as No. 16 of "Hymns for Believers," in 6 st. of 3 l. (P. Works, 1868-72, vol. v. p. 24). It was republished in the Wes. H. Bk., 1780, No. 197, and thence passed into most of the Methodist hymn-books throughout all English-speaking countries. Few hymns amongst the Methodists have equalled it in the influence which it has had upon the sick and dying. Numerous instances of great interest are given in G. J. Stevenson's Meth. H. Bk. Notes, 1883, p. 167. The stanzas most frequently adopted are, i. "My God, I am Thine," and iv. "My Jesus to know; And feel His blood flow." Outside of the Methodist bodies its use is limited.

My God, I know, I feel Thee mine.
C. Wesley. [Peace and Holiness desired.] Pub. in Hymn. and Soc. Poems, 1749, p. 156, in 12 st. of 4 l., and entitled, "Against Hope Believing in Hope" (P. Works, 1868-72, vol. i. p. 328). In the Wes. H. Bk., 1780, No. 351, st. x. is omitted, and slight changes in the text are introduced. This form is repeated in the revised ed., 1875, and has passed into several collections. In addition there are also the following arrangements of the hymn in C. U.:

1. Father, Thy all-victorious love. This opens with st. iv. altered, and is used in American Unitarian hymn-books.
2. Jesus, Thine all-victorious love. This also begins with st. iv. altered, and is in American C. U.
4. In me the sacred fire. In the Primitive Methodist Hymnal, 1847, and a few American collections. This opens with st. viii.

My God, I love and I adore.
I. Watts. [God, the Creator and Preserver.] This poem of 63 lines, appended to an essay on "Search-
ing after God," is in Watts's Reliquia Juvenilia: Miscellaneous Thoughts in Prose and Verse, &c., 1734. In the Coll. of Hymns & Ps., &c., by Kippis, Rees, and others, 1795, a hymn in 4 st. of 4 l., No. 62, beginning "Who can by searching find out God?". The opening stanza is based on II. 1-4 of the poem, whilst st. ii.-iv. are almost word for word from II. 5-20.

This same hymn, with the substitution of II. 1-4 of the poem for the first stanza as in Kippis, is No. 118 in The Bap. Praise Bk., N. Y., 1871. Thus, together with the text as in Kippis, is in other collections. Another arrangement, beginning with the same first line, is in 4 st. of 4 l., No. 177 in W. Beecher's Plymouth Coll., 1855, but it is not equal to either of the former in purity or beauty. The hymn, in either of those forms, is very poetical and of more than usual excellence. [J. J.]

My God, in Whom are all the springs. I. Watts. [Ps. iv.] 1st pub. in his Psalms of David, 1719, in 6 st. of 4 l., and entitled, "Praise for Protection, Grace and Truth." In some collections, as in Dr. Alexander's Augustine H. Bk., 1849 and 1865, it begins with st. iii., "Be Thou exalted, O my God." Both the original and the abridged form are in limited [J. J.]

My God, is any hour so sweet. Charlotte Elliott. [The Hour of Prayer.] Pub. in her Hours of Sorrow, &c., 1836, p. 43, in 7 st. of 4 l., and entitled "The Hour of Prayer"; again in her brother's Ps. & Hymns, 2nd thousand, 1857, in 6 st., and again in her Morning and Evening Hymn, for a Week, 1839. The text in each of these works is different from that in the rest. The text in the H. Comp., 1876, which is generally received as the original, differs slightly from each of the above. The 1836 text is in Lyra Brit., 1867, p. 219, with "There for," changed to "Here for," in st. v. l. 2. In Kennedy, 1863, and in Thring's Coll., 1882, it is altered to "Sweet is the morning light to me." The use of this hymn is more frequent than the use of these two hymns is extensive. [J. J.]

My God, my Father, blissful Name. Anne Steele. [Humility and Trust.] Appeared in her Poems on Subjects chiefly Devotional, 1760, vol. i. p. 114, in 8 st. of 4 l., and headed "Humble Reliance." It was repeated in the 2nd ed. of the Poems, 1780, and in Sedge- wick's reprint of her Hymns, 1863, p. 70. In its full original form it is not usually found in C. U.; but the following versions therefrom are given in several hymn-books in G. Britain and America:

1. My God, my Father, blissful Name. Composed of st. i.-iv. in the Bap. New Selection, 1826; the Bap. Ps. & Hymns, 1854; the New Cong., 1850, &c.
2. My God, my Father, charming Name. This is usually No. 1, with the alteration of the opening line.
4. My God, what'er Thy will ordains. In Kennedy, 1863, No. 1211, is a cento from this hymn and Miss Steele's "Dear Refuge of my weary soul." [J. J.]

My God, my Father, dost Thou call? Bp. E. H. Bickersteth. [Home Missions.] Written for the London Church Mission, 1874, and printed in the Guardian, and afterwards pub. in his H. Comp., 1876. It has since passed into several hymn-books, including the Prim. Methodist Hymnal, 1887, &c. [J. J.]

My God, my Portion and my Love. I. Watts. [God's only Happiness.] Pub. in the 1st ed. of his Hymns and Spiritual Songs, 1707 (ed. 1709, Bk. ii., No. 94), in 8 st. of 4 l., and headed "God my only Happiness." It is in C. U. both in full and in an abridged form. In Dale's English H. Bk., 1874, No. 689. "My God, my life is in Thy love," is also from this hymn, and is composed of st. iv., v., vii., viii. slightly altered. [J. J.]

My God, the Covenant of Thy love. F. Doddridge. [The Divine Covenant.] This hymn is No. 86 in the n. ms., but is unpublished. The latest date in the ms. is given to No. 83, as "Jan. 9, 1778." This hymn is, we judge, c. 1740. It was included, unaltered, in Job Orton's posthumous ed. of Doddridge's Hymns, &c., 1758, No. 24, in 5 st. of 4 l., and headed "Support in God's Covenant under domestic troubles;" and again in J. D. Humphreys's ed. of the same, 1839, No. 26. It is in extensive use in G. Britain and America, but usually with the omission of st. ii., "What tho' my house be not with Thee." [J. J.]

My God, the Spring of all my joys. I. Watts. [God, Light in darkness.] 1st pub. in his Hymns & Spiritual Songs, 1707 (ed. 1709, Bk. ii., No. 54.), in 5 st. of 4 l., and headed "God's presence is Light in darkness." In 1841, J. Wesley included it with alterations in his Ps. & Hymn., p. 118, but did not introduce it into the Wes. H. Bk. in 1780. It is in the 18th ed., 1803, as No. 87, with an asterisk to denote that it was not placed there by Wesley. In its original form the hymn is about God, and He is spoken of in the third person thus:

"In darkest shades if He appear."
The Wesley version is an address to God:

"In darkest shades if Thou appear."

Both versions are in extensive use in all English-speaking countries; the original, however, being the more popular of the two. In a few collections it is altered to: "My God, the Source of all my joys." [J. J.]

My God, Thy service well demands. P. Doddridge. [Thanksgiving for Recovery from Sickness.] In the p. ms., this hymn is No. 53, is dated "Nov. 14, 1737," and headed, "A Thought on recovery from Sickness in which much of the Presence of God had been experienced. Particularly intended for the use of Miss Nancy Rise." This heading is altered in Doddridge's handwriting to "Thought on recovery from a dangerous sickness in which much of the presence of God had been experienced. Particularly intended for the use of a friend who had been in extreme danger by the bursting of an artery in her stomach." It was included in Job Orton's posthumous ed. of Doddridge's Hymns, &c., 1755, No. 364, in 7 st. of 4 l., as one of the "Hymns on Particular Occasions, and Uncertain Measures." It is headed therein "On recovery from Sickness, during which much of the Divine Favour had been experienced." In J. D. Humphreys's ed. of the Hymns, &c., the title and heading as in Orton's ed. were repeated. When the nature of the sickness is remembered, the original ms. is more in-
MY GOD, 'TIS TO THY

tensely vivid than the printed text. In the
Ms. st. ii., 1. 3, 4, read:
"When life in purple torrents flowed
From every gushing vein;"

st. iii., 1. 3:
"And teach me with my quivering lips;
and st. v., 1. 4:
"That made salvation mine."

The personal character of this hymn
has limited its use. It might, however, be
casily adapted for special or general thank-
sing after sickness. [J. J.]

My God, 'tis to Thy Mercy-seat.
Anne Steele. [The Mercy-seat.] 1st pub. in
her Poems on Subjects chiefly Devotional, &c.,
1760, vol. i. p. 133, in 5 st. of 4 l., and headed:
"Refuge and Strength in the Mercy of God."
It
was repeated in the 2nd ed. of the Poems,
&c., 1780, and in Sedgwick's reprint of her
Hymns, 1863. It is in C. U. both in its original
form and as "Dear Father, to Thy Mercy-
seat." The latter form is chiefly in use in
America. [J. J.]

My God, what silken cords are
by Job Orton in his posthumous ed. of Dodd-
ridge's Hymns, &c., 1755, No. 332, in 5 st.
of 4 l., and entitled "Gratitude the Spring of true
Religion;" and again in J. D. Humphrey's
ed. of the same, 1839, No. 171. It is in C. U.
in its original form, and as "My God, what
cords of love are Thine," in the London H. Bk.,
(1st ed.) 1773, and others. [J. J.]

My gracious Lord, I own Thy right.
P. Doddridge. [The Service of Christ a del-
ght.] Pub. by Job Orton in his posthumous
ed. of Doddridge's Hymns, 1755, No. 284, in
5 st. of 4 l., and headed "Christ's Service the
fruit of our Labour on earth," also given in
J. D. Humphrey's ed. of the same, 1839,
No. 320. Its use, especially in America, is
tensive. Sometimes it is given as "All-
gracious Lord, I own Thy right," as in the
Unitarian Hys. of The Spirit, Boston, U.S.A.,
1864. [J. J.]

My heart is resting, O my God.
Anna L. Waring. [The Lord the Portion of his
people.] Appeared in the 4th ed. of her
Hys. and Meditations, 1854, p. 83, in 11 st.
of 8 l., and based upon Lam. iii. 24, "The Lord
is my Portion, saith my soul; therefore will I
hope in Him." (ed. 1871, p. 62.) It is also in
her Additional Hys., 1838. Being too long to
be used in full, various arrangements of lines
and stanzas have been suggested for C. U.
Most of these begin with the opening line of
the hymn. One exception is, "I have a heri-
tage of joy," in the American Unitarian Hys.
[& Tune] Bk. for Church & Home, Boston,
1868, which begins with st. iii., 1. 5. [J. J.]

My Helper, God, I bless His name.
P. Doddridge. [New Year.] This hymn is
almost entirely unknown under its original
first line, but altered as "Our Helper, God, we
bless His [Thy] name," it is found in several
collections, including Horder's Cong. Hys.,
1884. It was 1st pub. in Job Orton's posthu-
momous ed. of Doddridge's Hymns, &c., 1755,
No. 19, in 4 st. of 4 l., and headed, "Ehe-
uezer, or God's helping hand reviewed and
acknowledged. 1 Sam. vii. 12. For New-
Year's day." It is also in J. D. Humphrey's
ed. of the same, 1839, No. 23. [J. J.]

My Maker, and my King; to Thee
my whole I owe.
Anne Steele. [God, Creator and Benefactor.] 1st pub.
in her Poems on Subjects chiefly Devotional, &c.,
1760, vol. i. p. 48, in 6 st. of 4 l., and entitled,

MY MAKER, AND MY KING 781
"God my Creator and Benefactor." It was repeated in her Poems, &c., 1780; and in Sedgwick's reprint of her Hymns, 1863. Two forms of this hymn are in C. U. (1) The first is the original in its full or abridged form. This came into C. U. through the Bristol Bap. Coll. of Ash & Evans, 1769, where it is No. 23, and sign'd d 't.' (2) The second is:

"My Maker and my King!
What thanks to Thee I owe!"

This appeared in Hall's Mitre H. Bk., 1836, No. 286, in 4 st. of 4 l.; and again in E. Oster's Church and King, June 1, 1837. It was rewritten from Miss Steele's hymn by Oster for the Mitre H. Bk., and should be given as Anne Steele, 1760; E. Oster, 1836. [J. J.]

My Saviour, be Thou near me, Through life's night. Mary Duncan, née Lundie. [Suppl.] 1st pub. in her Memoir, 1841, in 2 st. of 8 l., and thus introduced:

"To a Greek air, which a dear friend loved to hear her sing, she composed, at the pianoforte, the annexed stanzas, not being satisfied with the trifling words attached to it. They bear date the 26th December, 1839; the first effusion of her muse, and the prayer of their petition was about to be answered speedily" (ed. 1843, p. 294).

The hymn is included, set to this air, in the Rev. J. H. Wilson's Songs of Zion, 1877, and without air, in other collections. [J. M.]

My song shall be of mercy. H. Doxenton. [Ps. cxlv.] Written for his congregation at St. John's Church, Chatham, and first printed at the close of his Sermon, preached in 1832, on "God, the Refuge of His people" (Chatham, A. Etherington); and then in Barry's Ps. & Hymns, 1857. It was also included in his Hymns & Verses, 1873. [W. T. B.]

My song shall bless the Lord of all. W. Cooper. [The Godhead of Christ.] 1st pub. in the Olney Hymns, 1779, Bk. ii., No. 38, in 6 st. of 4 l., and headed "Jehovah Jeus." Although not in extensive use, it is a dogmatic hymn of more than usual merit, and is worthy of greater attention. [J. J.]

My soul and spirit all'd with joy. N. Tate. [Magnificat.] This metrical version of the Song of the Blessed Virgin was given in the Appendix to the New Version of the Psalms appended to the Book of Common Prayer, 1762 (licenced 1763). It is not found in modern collections of hymns (full text in old P. Books). In the Draft of the Scottish Translations and Paraphrases, 1745, it was given with very slight alterations as No. ii. In the adoption, however, in the authorised issue of the Translations, &c., of 1781, it underwent further revision, and as No. xxxvi. stands thus:

St. i., N. Tate; st. ii., rewritten, 1761; st. iii., rewritten, 1781, with 1st line from 1748; st. iv., N. Tate; st. v., 1761; st. vi., 2 altered; st. vii., 3, 4, N. Tate.

This recast, which has been in use in the Church of Scotland for more than 100 years, is claimed for W. Cameron (p. 300, 4th.) by his daughter in her list of authors and revisers of the 1781 issue. Full recast text in modern editions of the Scottish Translations.

[J. J.]

My soul doth magnify the Lord. J. Mason. [Whitsuntide.] 1st pub. in his Spiritual Songs, or Songs of Praise, 1683, p. 52, in 5 st. of 8 l. and 1 st. of 4 l. and entitled "A Song of Praise for Joy in the Holy Ghost"; and again, in Sedgwick's reprint of the Spiritual Songs, 1853, p. 38. The hymn in its full form is not in C. U. The following centos however are in C. U.:

1. A living stream as crystal clear. This begins with st. iii., and, as altered by J. Keble, it appeared in the St. Albans H. & Bk., 1857, and subsequently in other collections.

2. My soul doth magnify the Lord. This, as No. 354 in the Dutch Reformed Hymns of the Church, N. Y., 1869, is composed of st. i., ii., iii. 1-4, and a doxology not in the original.

3. There is a stream which issues forth. This, as No. 104 in Lord Selborne's Book of Praise, 1862, is st. vi. to the end of the hymn unaltered.

These centos, especially No. 1, are in several collections; but their use is not equal to their merits. [See English Hymnody, Early, § xi.]

[J. J.]

My soul, go boldly forth. R. Baxter. [Death Anticipated.] This poem appeared in Baxter's Additions to the Porrical Fragments of Richard Baxter. Written for himself and Communicated to such as are moved to a serious Vindication of the Church. London: Printed for B. Simmons, &c., 1688, in 31 st. of 6 l., dated "Decem. 19, 1682," and headed "The Exit." In the American Plymouth Coll., 1853, st. i., iv. and xxxi. were given as No. 887, and in Kennedy, 1863, st. i., iv. xxi. and xxxi. as No. 1735. Both the original and these centos are admirably adapted for private use.

[W. T. B.]

My soul, inspired with sacred love. C. Wesley. [Ps. cxliv.] 1st pub. in The Arminian Magazine, 1798; again in Fish's collection of C. Wesley's Psalms, 1854; and again in the P. Works, 1868-72, vol. viii. p. 290, in 8 st. of 6 l. In 1830, it was given in the Supp. of the Wes. H. Bk., with the omission of st. iii. and vi., and retained in the revised ed., 1875.

[J. J.]

My soul, repeat His praise. I. Watts. [Ps. cxlv.] 1st pub. in his Ps. of David, &c., 1719, p. 267, in 5 st. of 4 l., and entitled, "Abounding Compassion of God; or, Mercy in the Midst of Judgment." It was given with the omission of st. ii., iv. and vi., in G. Whitefield's Hymns for Social Worship, &c., 1753, No. 9. This abbreviated form was repeated in M. Madan's Ps. & Hymns, 1760, No. 117, and others, and thus came into C. U. in the Church of England. It is also given in full in some collections, and again, altered in another way, in others. Its use is extensive.

[J. J.]

My soul, there is a country. H. Vaughan. [Heaven—Peace.] This poem on "Peace" appeared in 20 lines in his Silur Scenitans, or Sacred Poems, Pt. i., 1655 (2nd ed. 1658); in Lyte's reprint of the same, 1847, and in the Bell and Daldy reprint, 1858. In the reduced form of 4 st. of 4 l., it was given in the People's H., 1867; and in its full and unaltered form, as a hymn for "Private Use," in Tringe's Coll., 1882.

[J. J.]

MY SOUL, WITH JOY ATTEND

in 28 st. of 4 l., and headed "The glory of God in Creation and Providence." In a note he says:—

"Several Lines in this Psalm I have borrow'd Sir John Denham, if I have made the Connection more evident, and the Sense more easy and useful to an ordinary Reader, I have attained my End, and leave other to judge whether I have dishonour'd his Verse, or improved it." p. 274.

The lines borrowed from Sir J. Denham's version of 1714 are st. i., ii., iii., vii., il., 1, 2; xxxviii., il., 4, 3, 5. 4. The paraphrase naturally from its great length is not in C. U., but the following centos therefrom are in several hymn-books in G. Britain and America:

1. Great is the Lord, what tongue can frame! This cento, in the Andrewes Sabath H. Bk., 1658, and other American collections, is made up of old lines from Watts's paraphrase of the paraphrase somewhat freely altered. In some hymnals st. ii. of this cento is omitted.

2. My soul, thy great praise give. This cento in the Loeia H. Bk., 1683, 4 stanzas, is thus composed: st. i., il., Sir John Denham, and the rest by Watts; in the New Cong., 1699, 9 stanzas, st. i., ii., are by Denham, and the rest by Watts; and in Dale's English H. Bk., 1874, st. 1-4, are by Sir J. Denham, and iv. v. by Watts.

3. Vast are Thy works, Almighty Lord. Of this cento in Martin's Hymns, 1840, No. 127, il., 3 st. iii. arc by Sir J. Denham, and the rest by Watts.

These centos, taken together, are in some what extensive use. [J. J.]

My soul, with sacred joy survey. T. Kelly. [Mission.] 1st pub. in his Coll. of Ps. & Hym., &c., Dublin, 1602, No. 264 [there are two hymns in the collection with this number], in 7 stanzas, 12 lines, and based on Isa. xliii. 5, 6. It was repeated in the 1st ed. of his Hymns, &c., 1604, and again in all later editions (ed. 1853, No. 575). In addition to appearing in a few collections under its opening line, two centos therefrom are in C. U., both beginning: "Arise, arise; with joy survey." These are: (1) In Hatfield's Church H. Bk., N. Y., 1872, No. 1219, composed of st. i., iii., vi., and vii. in the order named; (2) In the Bap. Praise Bk., N. Y., 1871, where st. iv. form No. 1294. [J. J.]


My stock lies dead, and no increase.
G. Herbert. [Divine Grace Desired.] Appeared in his posthumous work The Temple, 1633 (ed. Chandos Classics, 1887, p. 107), in 6 st. of 3 l., with the refrain "Drop from above!" It is given in its original form in a few collections, and again in several American hymnals, as "My heart lies dead, and no increase." It is a sweetly pathetic hymn for private devotion. [J. J.]

My times of sorrow and of joy. B. Beddome. [Resignation.] Written on Jan. 4, 1778, and pub. in Rippon's Bap. Sel., 1787, No. 276, in 5 st. of 4 l., and headed "Resignation; or God's Portion." In R. Hall's posthumous edition of Beddome's Hymns, &c., 1817, No. 222, it is simply entitled "Resignation." It is a striking coincidence that, unknown to Beddome, his son, Dr. Benjamin Beddome, died of a fever in Edinburgh on the day that this hymn was written. Dr. Rippon says, in the Baptist Register, 1794, that the father preached on that day (Sunday) from Ps. xxx. 15, "My times are in Thy hand," and that this hymn was sung at the close of the Sermon. It is very plaintive, and well suited for private use. It is in several modern collections, including the Bap. Ps. & Hys., 1858 and 1880. [J. J.]

My whole, though broken heart, O Lord. R. Baxter. [Resignation.] Appeared in his Poetical Fragments, 1811, p. 51, in 8 st. of 8 l., and entitled, "The Covenant and Confidence of Faith." To it is appended the note: "This Covenant, my dear wife, in her former sickness, subscribed with a cheerful will." The hymn was republished in Pickering's reprint of the Poetical Fragments, 1821. In its complete form it is not found in modern hymn-books. The following centes therefrom are in C. U.:

1. Christ leads me through no darker rooms. This is in the Cooke and Denton Hymnal, 1853, and several American collections.

2. Come, Lord, when grace has made me meet. In The Church Praise Book, N. Y., 1892.

3. Lord, it belongs not to my care. This is the most popular of the centos. It is in extensive use in all English-speaking countries.

4. Lord, it is not for us to care. This ranks in popularity next to No. 3.

5. Lord, may we feel no anxious care. This appeared in Hall's Minstrel H. Bk., 1836, No. 248, and is found in a few modern collections.

6. Now it belongs not to my care. This also is somewhat limited in use.

When all these centos are taken into account the popularity and acceptableness of this hymn are very marked. [J. J.]

Myddleton, William, an eminent poet and grammarian, was the third s. of Richard Myddleton, of Denbigh, an elder brother of Sir Hugh Myddleton. W. Myddleton was educated at Oxford, and served as a soldier in the armies of Elizabeth. He subsequently joined the navy. He was the means of saving the English fleet which was sent in 1591 to the Azores to intercept the Spanish galleons when Philip II. sent another fleet of ten times the English force to defeat the design.

Myddleton's first publication was Barddsonaeth; or, the Art of Welsh Poetry, London, 1593. His chief work is an elegant version of the Psalms in the higher kind of Welsh metre, or "Cynganedd." It was finished January 24, 1595, and pub. in London by T. Salaman in 1596. A 2nd ed. was pub. by the Rev.
MYSTERIUM MIRABILE

W. Davies, M.A., in 1827. It was not intended for public worship, and was never used in that form.

[W. G. T.]

MYSTERIUM mirabile, Hac luce nobis panditur. [Passiontide.] This is the hymn at Matins in the Office of the Most Holy Winding Sheet of our Lord Jesus Christ—an office added to the Roman Breviary since 1740. In the Roman Breviary, Bolognæ, 1827, Pars Vena, Supplement, it is assigned to Saturday after the 2nd S. in Lent, and marked as a Greater Double; the text of this hymn being given at p. 274. It is also found in later eds. of the Roman Breviary. Tr. as:

This day the wondrous mystery. By E. Caswall. 1st pub. in his Lyra Catholica, 1849, p. 80, in 7 st. of 4 l.; and again in his Hymns & Poems, 1873, p. 45. It is in several collections, including the Hymnary, 1827, &c., but usually in an abridged form.

Other trs. are:
2. A wondrous mystery this day. J. Wallace, 1874.

[J. M.]

N

N. The signature of Dr. N. Cotton in Dr. Dodd's Christians' Magazine, 1761.
N., in Bristol Bap. Coll. of Ash & Evans, 1769, i.e. James Newton.

N. N. F., in the Church Times, i.e. G. Montrioe, being the initials of his family motto, " Nunquam non fideli."

N. T. P. R., in the Cluniaee Brev., 1866, i.e. Nicholas le Tourneaux.

Nachentiöber, Caspar Friedrich, s. of Caspar Nachentiöber, advocate at Halle, was b. at Halle, March 5, 1624. He entered the University of Leipzig in 1647, as a student of theology (M.A. 1651). He was then for a few months tutor in the house of the Chancellor August Carpizov at Coburg. In the end of 1651 he was appointed diocesan and in 1655 pastor, at Meeder near Coburg. He was then, in 1671, called to Coburg as pastor of the Holy Cross Church, and dean of the St. Moritz Church. He afterwards devoted himself wholly to St. Moritz, and d. as second senior in charge Nov. 23, 1685 (Wetzel ii. 203; Allg. Deutsche Biog. xxiii. 192, &c.) He pub. a metrical history of the Passion under the title of Erklärung des Leidens und des Werthes Giess Christi, at Coburg in 1685. Four hymns are ascribed to him, two of which have been tr. viz.:

i. Dies ist die Nacht, da mir erschienen. Christmas. This is in J. H. Hävecker's Kirchencho, 1829, No. 406, in 5 st. of 6 l., marked as by M. C. F. N. It had previously appeared in the Coburg G. R., 1663 (Coburg Gymnasium Library), and is included in the Cons. L. S., 1841, No. 31. The tr. in C. U. is:

This is the night wherein appeared. A good and full tr. by A. T. Russell, as No. 56 in his Hymns, 1851.

ii. So gehst du dann, mein Jesu, hin. Passiontide. This appears in the New Valentinian Corps, Margrafi, Brandenburgisches Gesang-Buch, Cumbach and Bayreuth, 1668, p. 81, in 4 st. of 8 l., entitled "A beautiful hymn for Lent." It is also in the Coburg G. R., 1668, Appendix, p. 4, entitled "Christ's Death the sinner's Life." In both books it is without name of author. Wetzel ii. 206, ascribes it to Nachentiöber, and says it was written in 1663, while he was tutor at Coburg. It is a hymn on Christ's way to the Cross, and in the form of a dialogue between the soul and Christ. In order to complete the sense an additional stanza was inserted between the original iii. and iv., and this is the form in the Cons. L. S. No. 741. This new form, according to Wetzel ii. 210, is by Magnus Daniel Omeke, Professor at Altdorf (b. at Tübingen, Sept. 6, 1646; d. at Altdorf Nov. 22, 1708), and was included in the Altdorf G. R. of 1699. The tr. in C. U. is:

So, Lord, thou goest forth to die. A good tr. of st. 4, v. by A. T. Russell, as No. 92 in his Ps. & Hymns, 1861.

[J. M.]

NATO CANUNT OMINIA

Naios Iowas en mwy?oi. [Touos Aevos]

Naked as from the earth we came. I. Watts. [Submission.] 1st pub. in his Hymns and Spiritual Songs, 1707 (ed. 1709, Bk. i. No. 21, v. Job i. 21, in 5 st. of 4 l., and entitled "Submission to affluent Providence." In this form its use is limited. In the 1745 Drift Translations and Paraphrases of the Church of Scotland it was included, unaltered; but in the authorized ed. of 1781, No. iii., it was given in a recast form, in which st. i.—iii. were Watts's rewritten, and st. iv. was new. This recast, which has been in use in the Church of Scotland for more than one hundred years, is claimed for W. Cameron (p. 300, l.) in the markings by his daughter of the 1781 Trs. & Paraphrases.

[J. J.]

Nason, Elias, a Congregational minister, lecturer, and writer, was b. at Wrentham, Massachusetts, April 21, 1811, and was educated at Brown University, where he graduated in 1835. He was a teacher in Georgia for some time, and from 1840 to 1849 in Newburyport, Massachusetts. Subsequently he entered the Congregational ministry. He is the author of several biographies. In 1855 he pub. Songs for the School Room; in 1857 his Congregational Hymn Book; and in 1863, in conjunction with Dr. Edward Kirk, Songs for Social and Public Worship. His hymn, "Jesus only, when the morning," was written at Natick, Massachusetts, about 1856, and was pub. with music by the author in the Boston Wellspring.

[F. M. B.]

Nato canunt omnia. [Christmas.] This sequence is found in the Boilian MS., No. 775, written about the year 1000 (f. 139 B); in an 11th cent. Winchester Sequenarium, row at Corpus Christi, Cambridge (MS. No. 1753); in an 11th cent. MS. at Munich (Lat. 1408, f. 7), &c. In the Sarum, Hereford and York Missals it is placed in the Midnight Mass ("Missa in Galliaca") of Christmas Day. The printed text is also found in Daniel ii. p. 565, and Kehrein, No. 9. Clichoraeus represents it as describing the joy of Christmas, announced by the angel to the shepherds, and sung by the angelic choir; and as inviting the whole human race to rejoice in God made Man.

[J. M.]

Translations in C. U.:
1. Hark, the hosts of heaven are singing. By E. H. Plumpire, made for and first pub. in the Hymnary, 1872. Also in a few American collections.
2. To Him God's only Son. By E. A. Dayman, also made for and first pub. in the Hymnary, 1872.

Translations not in C. U.:
1. Unto the new-born deity. J. D. Chambers, 1866.
NATO Nobis Salvatore.

Adam of St. Victor. [Christmas.] This fine sequence is given by L. Gautier in his Oeuvres poetiques D'Adam de Saint-Victor, 1881, p. 237, among the "Proses attributed to Adam." According to Gautier it is not found in the Gradual of St. Victor or of St. Genevieve; but is in a 13th cent. Paris Gradual in the Bibliothèque Nationale, Paris (No. 15,615), and other sources. He says the ascension is at least "very probable," and so prints the text in full. The text is also in Daniel, ii, p. 222: Neale's Hymni Ecclesiae, 1851, p. 64; Kerina, No. 23; Wrennham, 1881, i. 31, &c. St. i, II. 4-6, of this sequence:

"Nobis datu, nobis natus,
Et nobiscum conversatus,
Lux et salus gentium,"
appear in the "Pange lingua" of St. Thomas of Aquinas as "Nobis natus, nobis datus ex intacta virgine, Et in mundo conversatus, spurio veroi semine." Tr. as:

Christ has come for our salvation. By E. A. Dayman, made for and pub. in the Hymnary, 1871.

Other trs. are:

1. Now is born our great Salvation. A. M. Morgan.
In Lyra Britannica, 1869, p. 35, and his Gifts and Light, 1861.

1860.

3. Since a Saviour is born for us. B. S. Wrennham.
1881, i. p. 35.

Neale, John Mason, b. 1810 in Conduit Street, London, on Jan. 24, 1810. He inherited intellectual power on both sides: his father, the Rev. Cornelius Neale, having been Senior Wrangler, Second Chancellor's Medallist, and Fellow of St. John's College, Cambridge, and his mother being the daughter of John Mason Good, a man of considerable learning. Both father and mother are said to have been "very pronounced Evangelicals." The father died in 1823, and the boy's early training was entirely under the direction of his mother, and his deep attachment for whom is shown by the fact that for some time after his death he wrote of her as "a mother to whom I owe more than I can express." He was educated at Sherborne Grammar School, and was afterwards a private pupil, first of the Rev. William Russell, Rector of Shepperdon, and then of Professor Chaliss. In 1830 he went up to Cambridge, where he gained a scholarship at Trinity College, and was considered the best man of his year. But he did not inherit his father's mathematical tastes, and had, in fact, the greatest antipathy to the study; and as the strange rule then prevailed that no one might aspire to Classical Honours unless his name had appeared in the Mathematical Tripos, he was forced to be content with an ordinary degree. This he took in 1840; he had been one year later, he might have taken a brilliant degree, for in 1841 the rule mentioned above was rescinded. He gained, however, what distinctions he could, winning the Members' Prize, and being elected Fellow and Tutor of Downing College; while, as a graduate, he won the Sceatonic Prize no fewer than eleven times.

At Cambridge he identified himself with the Church movement, which was spreading there in a quieter, but no less real way, than in the sister University. He became one of the founders of the Ecclesiologist, or, as it was commonly called, the Cambridge Camden Society, in conjunction with Mr. E. J. Boyce, his future brother-in-law, and Mr. Benjamin Webb, afterwards the well-known Vicar of St. Andrew's, Wells, Street, and editor of The Church Quarterly Review. In 1842 he married Miss Sarah Norman Webster, the daughter of an evangelical clergyman, and in 1843 he was presented to the small incumbency of Crawley in Sussex. He, however, prevented him from being instituted to the living. His lungs were found to be badly affected; and, as the only chance of saving his life, he was obliged to go to Madeira, where he stayed until the summer of 1844. In 1846 he was presented by Lord Delawarr to the Wardenship of Sackville College, East Grinstead. This can hardly be considered as an ecclesiastical preference, for both his predecessor and his successor were laymen. In fact the only ecclesiastical preference that ever was offered to him was the Provostship of St. Ninian's, Perth. This was an honorary office, for the Provostship is equivalent to a Densary in England, but it was not a lucrative one, being worth only £100 a year. He was obliged to decline it, as the climate was thought too cold for his delicate health. In the quiet retreat of East Grinstead, therefore, Dr. Neale spent the remainder of his comparatively short life, dividing his time between literary work, which all tended, directly or indirectly, to the advancement of that great Church revival of which he was so able and courageous a champion, and the unremitting care of that sisterhood of which he was the founder. He commenced a sisterhood at Rotherfield on a very small scale, in conjunction with Miss S. A. Green, daughter of the rector of the parish; but in 1856 he transferred it to East Grinstead, where, under the name of St. Margaret's, it has attained its present proportions. Various other institutions gradually sprang into existence in connection with this Sisterhood, viz., an Orphanage, a Middle Class School for girls, and a House at Aldershot for the reformation of fallen women. The blessing which the East Grinstead Sisters have been to thousands of the sick and suffering cannot here be told. But it must be mentioned that Dr. Neale met with many difficulties, and great opposition from the outside, which, on one occasion, if not more, culminated in actual violence. In 1857 he was attending the funeral of one of the Sisters at Lewes, when a report was spread that the deceased had been decoyed into St. Margaret's Home, persuaded to leave all her money to the sisterhood, and then purposely sent to a post in which she might catch the scurvy fever of which she died. To those who knew anything of the scrupulously delicate and honourable character of Dr. Neale, such a charge would seem absurd on the face of it: but mobs are not apt to reflect, and it was very easy to excite a mob against the unpopular practices and sentiments rife at East Grinstead; and Dr. Neale and some Sisters
who were attending the funeral were attacked and roughly handled. He also found opponents in higher quarters, he was inhibited by the Bishop of the Diocese for fourteen years, and the Aldshott House was obliged to be abandoned, after having done useful work for some years, in consequence of the prejudice of officials against the religious system pursued.

Dr. Neale's character, however, was a happy mixture of gentleness and firmness; he had in the highest degree the courage of his convictions, which were remarkably definite and strong; while at the same time he maintained the greatest charity towards, and forbearance with, those who did not agree with him. It is not surprising, therefore, that he lived all opposition down; and that, while from first to last his relations with the community at East Grinstead were of the happiest description, he was also, after a time, spared any molestation from without. The institution grew upon his hands, and he became anxious to provide with a permanent and fitting home. His last public act was to lay the foundation stone of a new convent for the Sisters on St. Margaret's Day (July 20), 1865. He lived long enough to see the building progress, but not to see it completed. In the following spring his health, which had always been delicate, completely broke down, and after five months of acute suffering he passed away on the Feast of the Transfiguration (Aug. 6), 1866, to the latter regret of the little community at East Grinstead and of numberless friends outside that circle. One trait of his singularly lovable character must not be unnoticed. His charity, both in the popular and in the truer Christian sense of the word, was unbounded; he was liberal and almost lavish with his money, and his liberality extended to men of all creeds and opinions; while it is pleasing to record that his relations with his ecclesiastical superiors so much improved that he dedicated his volume of 1840, Poems to the memory of the late Bishop of Cirencester, to the bishop of the diocese. If however success in life depended upon worldly advantages, Dr. Neale's life would have to be pronounced a failure; for, as his old friend, Dr. Littledale, justly complains, "he spent nearly half his life where he died, in the position of warden of an obscure Almshouse on a salary of £27 a year." But, measured by a different standard, his short life assumes very different proportions. Not only did he win the love and gratitude of those with whom he was immediately connected, but he acquired a world-wide reputation as a writer, and he lived to see that Church revival, to promote which was the great object of his whole career, already advancing to the position which it now occupies in the land of his birth.

Dr. Neale was an industrious and voluminous writer both in prose and verse; it is of course with the latter class of his writings that this sketch is chiefly concerned; but a few words must first be said about the former.

I. Prose Writings.—His first compositions were in the form of contributions to the Ecclesiologist, and were written during his graduate career at Cambridge. Whilst he was in Madeira he began to write his Commentary on the Psalms, part of which was published in 1800. It was afterwards given to the world, partly written by him and partly by his friend, Dr. Littledale, in 4 vols., in 1874, under the title of A Commentary on the Psalms, from Primitive and Medified Writers. This work has been criticized as pushing the mystical interpretation to an extravagant extent. But Dr. Neale has anticipated and disarmed such criticism by distinctly stating at the commencement that "not one single mystical interpretation throughout the present Commentary is original;" and surely such a collection has a special value as a wholesome correction of the materialistic and rational tendencies of the age. His next great work, written at Sackville College, was The History of the Holy Eastern Church. The General Introduction was published in 1847; then followed part of the History itself, The Patriarchate of Alexandria, in 2 vols.; and after his death another fragment was published, The History of the Patriarchate of Antioch, to which was added, Constantius's Memoirs of the Patriarchate of Antioch, translated from the Greek, edited by the Rev. G. Williams, 1 vol. The whole fragment was published in 5 vols. (1847–1873). The work is spoken of very highly and, constantly referred to, by Dean Stanley in his Lectures on the History of the Eastern Church. Dr. Neale was naturally in strong sympathy with the struggling Episcopal Church in Scotland, and to show that sympathy he published, in 1856, The Life and Times of Patrick Torrey, D.D., Bishop of S. Andrews, &c., with an Appendix on the Scottish Liturgy. In the same direction was his History of the so-called Jansenist Church in Holland, 1858. Next followed Essays on Liturgiology and Church History, with an Appendix on Liturgical Quotations from the Apostolical Fathers by the Rev. G. Moutrie, 1863, a 2nd edition of which, with an interesting Preface by Dr. Littledale, was published in 1867. It would be foreign to the purpose of this article to dwell on his other prose works, such as his published sermons, preached in Sackville College Chapel, his admirable little devotional work, Readings for the Aged, which was a selection from these sermons; the various works he edited, such as the Tetralogia Liturgica, the Sequentiae Missarum Germaniæ, Anglicaæ, Gallicæ, atque Medii ævi Collecta; his edition of The Primitive Liturgies of S. Mark, S. Clement, S. James, S. Chrysostom, and S. Basil, with a Preface by Dr. Littledale; his Translation of the same; his many stories from Church History, his Voices from the East, translated from the Russische, and his various articles contributed to the Ecclesiologist, The Christian Remembrancer, The Morning Chronicle, and The Churchman's Companion. It is time to pass on to that with which we are directly concerned.

II. Poetical Writings.—As a poet he may be regarded under two aspects, as an original writer and as a translator.

i. Original Writer.—Of his original poetry, the first and the best specimens are Hymns for Children, pub. in 1812, which reached its 10th edition the year after his death. It consists of 33 short hymns, the first 19 for the different days of the week and different parts of...
day, the last 14 for the different Church Seasons. This little volume was followed in 1844 by Hymns for the Young, which was intended to be a sequel to the former, its alternative title being A Second Series of Hymns for Children; but it is designed for an older class than the former, and is especially intended for young people rather than for children. The first 7 hymns are "for special occasions," as "on going to work," "leaving home," &c.; the next 8 on the Church Duties and Privileges, "Confirmation," "First Holy Communion," &c., the last 8 on "Church Festivals," which, oddly enough, include the Four Ember Seasons, Advent, and Christmas. In both these works the severe and rigid style, copied, no doubt, from the old Latin hymns, is very observable. Perhaps this has prevented them from being such popular favourites as they otherwise might have been; but they are quite free from faults into which a writer of hymns for children is apt to fall. They never degenerate into mere prose in rhyme; and in every case the purity as well as the simplicity of their diction is very remarkable. In the same year (1844) he also pub. Songs and Ballads of Manufacturers, which were written during his sojourn in Madeira, and the aim of which (he tells us) was "to set forth good and sound principles in metaphors which, from their familiarity, come home to the hearts of those to whom they were addressed." They are wonderfully spirited both in matter and manner, and their freedom of style is as remarkable as the rigidity of the former works. They were followed eleven years later (1855) by a similar little work entitled Songs and Ballads for the People, which is of a more aggressive and controversial character than the previous ones, dealing boldly with such burning questions as "The Teetotallers," "Why don't you go to Meeting?" &c. Passing over the Sebastianian Poems, most of which were of course written before those noticed above, we next come to the Hymns for the Sick, which is a fitting companion to the Readings for the Aged, and to the Hymns, and other Ecclesiastical Verses, which was published just after the author's death (1866), and may be regarded as a sort of dying legacy to the world. In fact, the writer almost intimates as much in the preface, where he speaks of himself as "one who might soon be called to have done with earthly composition for ever," Many of the verses, indeed, were written earlier, "forty years ago," he says, which is evidently intended for twenty. The preface is dated "In the Octave of St. James, 1846," and within a fortnight, on the Feast of the Transfiguration, the veil (to use the touching words of his old friend, Dr. Liddell) "was withdrawn from before his eye, and the sun hushed on earth is now swallowing the chorus of Paradise." Was it an accident that these verses dwell so much on death and the life beyond the grave? or did the coming event cast its shadow before? Not that there is any sadness of tone about them; quite the reverse. He contemplates death, but it is with the eye of a Christian from whom the sting of death has been removed. Most of the verses are on subjects connected with the Church Seasons, especially with what are called the "Minor Festivals," but the first and last poems are on different subjects. The first, the "Prologue," is "in dear memory of John Keble, who departed on Maundy Thursday, 1866," and is most touching and tender to another whom he was about to follow within a few months to the "land that is very far off." The last is a poetical version of the legend of "the Seven Sleepers of Ephesus," and is, the writer thinks, "the first attempt to apply to primitive Christianity that which is, to his mind, the noblest of our measures. That measure is the hexameter, and undoubtedly Dr. Neale employed it, as he did all his measures, with great skill and effect; but it may be doubted whether the English language, in which the quantities of syllables are not so clearly defined as in Latin and Greek, is quite adapted for that measure. Throughout this volume, Dr. Neale rises to a far higher strain than he had ever reached before.

ii. Translations.—It is in this species of composition that Dr. Neale's success was pre-eminent, one might almost say unique. He had all the qualifications of a good translator. He was not only an excellent classical scholar in the ordinary sense of the term, but he was also positively steeped in mediaeval Latin. An anecdote given in an appreciative notice by "G. M." [Moultrie] happily illustrates this:

Dr. Neale "was invited by Mr. Keble and the Bishop of Salisbury to assist them with their new hymnal, and for this purpose he paid a visit to Hurley Parsonage. On one occasion Mr. Keble "having to go to another room to find some papers was detained a short time. On his return Dr. Neale said, "Why, Keble, I thought you had told me that the 'Christian Year' was entirely original.' 'Yes,' he answered, 'it certainly is.' 'Then how comes this?' and Dr. Neale placed before him the Latin of one of Keble's hymns. Keble professed himself utterly confounded. He protested that he had never seen this 'original,' nor not in all his life. After a few minutes Neale relieved him by saying that he had just turned it into Latin in his absence."

Again, Dr. Neale's exquisite ear for melody prevented him from spoiling the rhythm by too servile an imitation of the original; while the spiritedness which is a marked feature of all his poetry preserved that spring and dash which is so often wanting in a translation.

(i) Latin.—Dr. Neale's translations from the Latin include (1) Medieval Hymns and Sequences (1851). He was the first to introduce to the English reader Sequences, that is, as he himself describes them, "hymns sung between the Epistle and Gospel in the Mass," or, as he explains more definitely, "hymns whose origin is to be looked for in the Alleluias of the Gradual sung between the Epistle and the Gospel." He was quite an enthusiastic about this subject:

"It is a magnificent thing," he says, "to pass along the far-stretching vista of hymns, from the sublime self-containedness of S. Ambrose in the most sacred inspiration of S. Gregory, the exquisite typeology of Venantius Fortunatus, the lovely painting of S. Peter Damiani, the crystal-like simplicity of S. Nucher, the scriptural calm of Galenson, the subjective loveliness of S. Bernard, till at ultimate in the full blaze of glory which surrounds Adam of S. Victor, the greatest of them all."

Feeling thus what a noble task he had before him, it is no wonder that he spared
no pains over it, or that he felt it his duty to adopt "the exact measure and rhyme of the original, as whatever inaccuracy or euphony. That he succeeded in his difficult work, the verdict of the public has sufficiently proved. Of all the translations in the English language none has ever been so popular as that of the Horae Nominatae, in this volume, afterwards (1858) published separately, under the title of The Rhythm of Bernard de Mortiatz, Monk of Croy. Some original hymns may be as well known as "Jerusalem the Golden;" "For thee, O dear, dear country," or "Hymn of Life in Here, our Portion," but it would be hard to find any translations which come near them for extensiveness. A second edition of the Medieval Hymns, much improved, came out in 1863, and a third, "with very numerous additions and corrections," in 1867.

(2) We next come to the Hymnals, in which 94 out of the 105 hymns are the work of Dr. Neale. These are all translations from the Latin. The first part appeared in 1832, the second in 1834. Dr. Neale has himself given us an interesting account of his connection with this work:—

"Some," he writes, "of the happiest and most instructive hours of my life were spent in the Sub-Committee of the Ecclesiastical Society, appointed for the purpose of bringing out the Second Part of the Hymnal. It was my business to lay before them the translations I had prepared, and their's to correct. The study with which this required drew out the beauties of the original in a way which nothing else could have done, and the friendly collisions of various minds elicited ideas which a single translator would in all probability have missed." Preface, Med. Hym.

(3) The last volume of translations from the Latin published by Dr. Neale appeared in 1865, under the title of Hymns, chiefly Medieval, on the Joys and Glories of Paradise. It was intended to be a companion volume to the Rhythm of Bernard of Croy. In this work the writer gives the general reader an opportunity of comparing the translation with the original by printing the two together in parallel pages. Two specimens may be given:—

Nec quisquam nec quosquam.

Ere bathe never seen the glory,
Nec quisquam occuli vidi,
Erat bathe never heard the song,
Neque affinis sensibus.
Heart of man can never image
Nec quis cogitare scivit,
What good things to them belong
De mundo viventibus
Who have loved the Lord of beauty
Quam bona Deus promisit.
While they dwell in this world's throng
Hic se diligebant.

Quisquis valet numerare.

If there be that skills to reckon
Quisquis valet numerare
All the number of the Host,
Beatorum numerum,
He, perchance, can weigh the gladness
Horum poterit pensare
Of the everlasting Rest
Sempiternum gaudium,
Which, their earthly exile finished,
Quod nescerunt intrare
They by merit have possest
Mundi post exilium.

These two stanzas have been chosen because they illustrate, the first the freer, the second the more literal method of translation. The second is especially noteworthy. It will be seen that, while the English runs quite smoothly and might easily be mistaken for a stanza in an original hymn, there is not one single idea, or even one single turn of phrase in the original, which is not faithfully reproduced in the translation, and this is observable in many of his other translations. Dr. Neale included in this work two hymns (XVIII and XIX) which have a biographical interest. "They are," he says, "two choruses of a Tragedy, written by my father, on the Greek Model, and founded on the death of Sapph, and they show that, if he did not inherit mathematical, he may have inherited poetical tastes from his father.

Before quitting the subject of Dr. Neale's translations from the Latin, it is only fair to notice that while they have been almost universally accepted by the English Church, and some of them adopted by dissenting congregations, they called down upon the translator a storm of indignation from an opposite quarter. The Roman Catholics accused him of deliberate inaccuracy because he took no pains to point out that he had either softened down or entirely ignored the Roman doctrines in those hymns. So far, they said, as the originals were concerned, these translations were deliberate misrepresentations. As however the translations were intended for the use of the Anglican Church, it was only to be expected that Neale should omit such hymns or portions of hymns as would be at variance with her doctrines and discipline.

(4) Greek.—Dr. Neale conferred even a greater boon upon the lovers of hymnology than by his translations from the Latin; when he published, in 1862, his Hymns of the Eastern Church. In his translations from the Latin he did what others had done before; but in his translations from the Greek he was opening entirely new ground. "It is," he says in his preface to the first edition, "a most remarkable fact, and one which shows how very little interest has been hitherto felt in the Eastern Church, that these are literal translations. I believe, the only English versions of any part of the treasures of Oriental Hymnology." As early as 1833 he had printed a few of his versions in The Ecclesiastical, but it was not till the appearance of the complete volume that the interest of the general public was awakened in them. Then they became wonderfully popular. His trs. "Christian, dost thou see them?" "The day is past and over," "The day of Resurrection," and his Greek-inspired "Art thou weary," and "O happy band of pilgrims," are almost as great favourites as "Jerusalem the golden," and the first in his Hymns of the E. Church, "Pierce was the wild bower," deserves to be. Dr. Neale had a far more difficult task before him when he undertook these Greek hymns than he had with the Latin, and he appeals to the reader "not to forget the immense difficulty of an attempt so perfectly new as the present, when I have had no predecessors and therefore could have no master." That difficulty in comparison with the Latin cannot be better stated than in his own words:—

"Though the superior terseness and brevity of the Latin hymns renders a translation which shall represent those qualities a work of great labour, yet still the versifier has the help of the same metre; his version may be line for line; and there is a great analogy between the colloquial and the hymns, most b.p. w
NEALE, JOHN MASON

Ballads for Manufacturers. Lond., Masters, 1844.
(3) Hymns for Children, and The Sick. Lond., Masters, 1845.

Several of these translations and notes appeared in The Ecclesiastical and Theological, in 1853. (12) Hymns, Chiefly Medieake, on the Saj and Glories of Paradise. Lond., Hayes, 1856. This work contains notes on the hymns, and the Latin texts of the former amongst them. (13) Original Sequences, Hymns, and other Ecclesiastical Verses. Lond., Hayes, 1866. This collection of original verse was published posthumously by Dr. Littledale.

In addition to these works Dr. Neale published collections of Latin verses as:—


A few of his translations appeared from time to time in The Ecclesiastical; and a few of his original hymns in The Christian Remembrance. In the collection compiled for use at St. Margaret's, East Grinstead, S. Margaret's Hymnal, Printed Privately for the use of the Community only, 1875, there are several of his hymns not traceable elsewhere.

Most of Dr. Neale's translations are annotated elsewhere in this Dictionary under their respective original first lines, as are also several of his original compositions. Those original hymns in C. U. which remain to be noted are:—

i. From Hymns for Children, 1842.
1. No more sadness now, nor fasting. Christmas.
2. O Thou, Who through this holy week. Passion-tide.
3. The day, O Lord, is spent. Evening.
4. The grass so green, the trees so tall. Morning of the Third Day.
5. Thou art gone up, O Lord, on high. Evening.
7. With Thee, O Lord, begins the year. Circumcision, or, the New Year.

ii. From Hymns for the Sick, 1843.
9. Count not, the Lord's Apostle saith. Communion of the Sick.
10. Lord, if he sleepeth, he shall surely do well. Watching.
11. O Thou, Who rising long before the day. In a Sleepless Night.
12. The Lord hath given, the Lord hath taken away. Death and Burial.
13. There is a stream, whose waters rise. In Dangerous Sickness or Fever.

iii. From Hymns for the Young, 2nd series, 1844.
These 66 hymns now in C. U. by no means represent Dr. Neale's position in modern hymnody. Those tabulated in the Index of Authors and Translators must be added thereto. Even then, although the total is very large, it but feebly represents and emphatically the enormous influence which Dr. Neale has exercised over modern hymnody. [J. J.]

Neander, Joachim, was b. at Bremen in 1650, as the eldest child of the marriage of Johann Joachim Neander and Catharina Knüpling, which took place on Sept. 18, 1649, the father being then master of the Third Form in the Pacadogium at Bremen. The family name was originally Neumann (= Newman) or Niemann, but the grandfather of the poet had assumed the Greek form of the name, i.e. Neander. After passing through the Pacadogium he entered himself as a student at the Gymnasium Illustre (Academic Gymnasium) of Bremen in Oct. 1664. Student life in the 17th cent. was anything but refined, and Neander seems to have been as riotous and as fond of questionable pleasures as most of his fellows. In July 1670, Theodore Under-Eyck came to Bremen as pastor of St. Martin's Church, with the reputation of a Pietist and holder of conventions. Not long after Neander, with two like-minded companions, went to service there one Sunday, in order to criticise and find matter of amusement. But the earnest words of Under-Eyck touched his heart; and this, with his subsequent conversations with Under-Eyck, proved the turning-point of his spiritual life. In the spring of 1671 he became tutor to five young men, mostly, if not all, sons of wealthy merchants at Frankfurt-am-Main, and accompanied them to the University of Heidelberg, where they seem to have remained till the autumn of 1673, and where Neander learned to know and love the beauties of nature. The winter of 1673-74 he spent at Frankfurt with the friends of his pupils, and here he became acquainted with P. J. Spener (q.v.) and J. J. Schütz (q.v.). In the spring of 1674 he was appointed Rector of the Latin school at Düsseldorf (see further below). Finally, in 1679, he was invited to Bremen as an ordained assistant to Under-Eyck at St. Martin's Church, and began his duties about the middle of July. The post was not inviting, and was regarded merely as a stepping stone to further preferment, the remuneration being a free house and 40 thalers a-year, and the Sunday duty being a service with sermon at the extraordinary hour of 5 A.M. Had he lived, Under-Eyck would doubtless have done his best to get him appointed to St. Stephen's Church, the pastorate of which became vacant in Sept., 1680. But meantime Neander himself fell into a decline, and left Bremen May 31, 1680 (Joachim Neander, sein Leben und seine Lieder. With a Portrait. By J. F. Iken, Bremen 1880; Allg. Deutsche Biog. xxiii. 327, &c.)

Neander was the first important hymn-writer of the German Reformed Church since the

(For Joachim Neander, pastor at Lochem, near Zutphen in Holland, where he d. in 1861. His father (d. 1627) and grandfather (d. 1656), were both named Joachim Neander, and were both pastors.)
NEANDER, JOACHIM

times appear of Blaurer and Zwick. His hymns
did, of course, and his lips had been sealed to any but
the latter work. The true history of his unfor-
tunate conduct has now been established from
original documents, and may be sum-
marized thus:
The school at Düsseldorf was entirely under the control
of the Minister and elders of the Reformed Church.
The matter from about July, 1873, to about
a million, 1878, was Sylvester Ldroven (a native of Bremen),
and, still, a fairness, but jealous, and, in later times
quarreled. With him Neander at first worked
harmonously, frequently preaching in the church, and
attended by blighting or consulting minister or elders; he
was absent from Holy Communion, on the one
hand, he could not conscientiously communicate
without him, and also persuaded others
to be present; and became less regular in his
attendance at the ordinary services of the church.

The school made alterations on the school building
and appointed him without any examination
or consultation. In the fall of 1873, he was per-
mitted to resign his duties as rector but not as
minister. He was never actually stopped, but the
statement was made that he had resigned.

Neander thus the second called pastor,
consolation in the church, and was
inconsolable.

Many were without the high
sight of the little river,
and the traditions of
Bremen.

A number were
at Düsseldorf in the
city and pub,
and appeared
after and

A and O. Jacobs

Onze Christelijke Pleidooien,
2 Bd., 1683-31689. These editions
Frankfurt and London,
with the high

The so-called
Berlin, was evidently
rejected and
incorporated.

Marburg
of the part of

Neander’s Bundestheologie,
Lemgo, 1683, etc.

Rhine and

The complete set (9 vol. 58)
Neander’s Staatlichen

The four editions

The hymns in Kuepp’s Ee., 1850, No.

0 Thou true God alone. A very good tr.,

III. Auf, auf, mein Geist, erhebe dich zum Himmel,

Holy Communion. Founded on Ps. xxii. 6. 1666,

psalm, and the third of other

form a division of the

and a favourite book

with the title Gott-beleuchtet

Neander’s Index-Lieder,

especially in the district

What Neander’s name was

Many of Neander’s hymns were speedily

The hymns not in English C. U.:

NEANDER, JOACHIM

791

and those setting forth the Majesty of God in
His works of beauty and wonder in Nature, such as his
“Himmel, Erde” (p. 523, f.), and

“Unbegreiflich (out)” (see No. ii. below); while some of his hymns of Praise, such as his
“Sieh hier bin ich, Ehrenkönig” (p. v.),
are also very beautiful. Many are of a
decidedly subjective cast, but for this the circumstance
of their origin, and the fact that the
author did not expect them to be used in public
worship, will sufficiently account. Here
and there there are doublets, and occasionally imagery
which is rather startling; but
and naturally enough the characteristic
expressions and points of view of German 17th
century. Pietism and of the “Covenant
Theology” is easily enough endured. But the
and its effects, originality, Scripturalism, variety
and mastery of rhythmical forms, and genuine
lyric character fully entitle them to the high
place they hold.

Of the melodies in the original ed. of 1690
there are 19 by Neander himself, the known
being those to Nos. viii. and xi. below.

The hymns by Neander which have passed into
English, and have not already been
referred to, are—

Hymns in English C. U.:

1. Meine Hoffnung stehet festa. Thanksgivg.

Neander the original ed. of 1690

2. All my hope is grounded surely. A full and
good tr. by Miss Winkworth, as No. 8 in her


3. Another tr. is: “All my Hope is fixed and grounded.”

By J. C. Jacobs, 1792, p. 17 (1722, p. 40), repeated in his

ed. 1732, p. 64, altered and beginning, “All my Hope
is firmly grounded.”


According to tradition this was written in

the summer of 1777, in a cave in the Neander-
thal near Düsseldorf, while Neander was in

enforced absence from his school duties (Aock, vi.

20). It is founded on Ps. cix. 24. 1686, p. 165,

in 12 st. of 6 lines, and entitled, “The Joys of

Summer and Autumn in Field and Forest.” The

following note shows that the “Feeling for

Nature” is not entirely modern.

“It is also a travelling hymn in summer or autumn
for those who, on their way to Frankfurt on the Main,
go up and down the river Rhine, where between Cologne
and Mainz, mountains, cliffs, rocks and rocks are to
be beheld with particular wonder; also in the district of

Berg in the rocky region (the ‘Gieseln’ now called the

Neanderthal), not far from Düsseldorf.”

The hymn is in Kuepp’s Ee., 1850, No.

2165 (1665, No. 2231), omitting st. 1. Tr.:—

0 Thou true God alone. A very good tr.,

omitting st. x., by Miss Winkworth, in her Christian

Singers, 1868, p. 286. Her trs. of st. i., ii..—

altered in metre, and beginning “0 Thou true God
alone,” are No. 53 in M. W. Styrke’s Christian

Chorals, 1885.

Hymns not in English C. U.:

III. Auf, auf, mein Geist, erhebe dich zum Himmel,

Holy Communion. Founded on Ps. xxi. 4. 1666, as

above, p. 27, in 5 st., entitled, “The soul strengthened

and refreshed. After the reception of the Holy Commu-

nion.” In Poett’s G. B., ed. 1955, No. 291.

0 Thou true God alone. In the

Moravian Leichen G. B., 1753, No. 697. It begins, “Ich

Himmels-Vorschaub habe der Erde,” and in the

Holdt’s G. B., ed. 1785, No. 1178. It was further recast (by

C. Gregorius) and altered to “Ich hab’ schon hienieden,”

and
Nearer, my God, to Thee.  [Nearness to God desired.]  Contributed to W. J. Fox’s Hymns and Anthems, 1841, No. lxxvi., as follows:—

"Nearer, my God, to thee,
Nearer to thee!"

E’en though it be a cross
That raiseth me:
Still all my song would be,
Nearer, my God, to thee—
Nearer to thee!

"Though like the wanderer,
The sun gone down,
Darkness be over me,
My rest a stone;
Yet in my dreams I’d be,
Nearer, my God, to thee—
Nearer to thee."

There let the way appear,
Steps unto heaven;
All that thou send’st to me
In mercy given;
Angels to beckon me
Nearer, my God, to thee—
Nearer to thee!

Then with my waking thoughts,
Bright with thy praise,
Out of my story griefs,
Bethel I’ll raise:
So by my woes to be
Nearer, my God, to thee—
Nearer to thee!

Or if on joyful wing
Cleaving the sky
Sun, moon, and stars forgot,
Upward I fly:
Still all my song shall be,
Nearer, my God, to thee—
Nearer to thee!"

The use of this hymn, generally with very slight alterations, but often with the omission of the last stanza, is very considerable in all English-speaking countries. It has also been translated into many European and other languages.

This hymn is a curious illustration of the mounting which is given to a hymn by the antecedents of its author. In the case of Painter’s “When all thy mercies, O my God,” and many other hymns of a like kind, no attempt has ever been made to alter its distinctive character as a hymn to the Father alone. With Mrs. Adams, being an Unitarian, the treatment is changed, notwithstanding the redeeming lines,

"Even though it be a Cross
That raiseth me:"

in the opening stanza. The following alterations and additions have been made to bring the hymn more into harmony with the views of the editors by whom it has been adopted.

1. The first change with which we are acquainted was the addition of the following stanza:—

"Christ alone beareth me
Where Thou dost shine:
Joint heir He makes me
Of the Divine:
In Christ my soul shall be,
Nearest, my God, to Thee—
Nearest to Thee!"

This is by the Rev. A. T. Russell, and was given in his Ps. & Hymns., 1851, from whence it passed into the Bap. Ps. & Hymns., 1858, Stepp, 1872, and others.

2. The second change and addition are:—

"Though by Thy bitter Cross
We raised be."
NEC QUISQUAM OCULIS VIDIT

and the doxology:

"Glory, O God, to Thee;
Glory be to Thee,
Almighty Trinity
In Unity
Glorious Mystery.

This addition is given in Skinner's Daily Holy:

3. Another change in the same direction is:

"And when on joyful wings
Left the bright sky
Upward I fly."

4. In Kennedy, 1863, the following is substi-
tuted for st. v.:

"And when my Lord again
Glorious shall come,
Mine be a dwelling-place
In Thy bright home,
There evermore to be
Nearer to Thee, my God!
Nearer to Thee!"

This same stanza is repeated in the Hymn for
the Church Catholic, 1882, with line 6 as
5. In Bp. Bickersteth's note to this hymn
No. 312, he says:

"The Editor is as drunk from appending a closing verse
as this, or, if he would have suggested the following:

"There is my Father's home,
There is my Saviour's love,
Age after age to be
My God to Thee,
Nearer to Thee,"

In addition to the above alterations and changes,
"Nearer, my God to Thee," has been rewritten, by Bp. How, as
his prayer. See above. G. J. Stevenson's note
in his unnotated ed. of the H. Comp. 1876,
has the worthy of attention for its scholastic use of this hymn.

[3, J.]

Nec quisquam oculis vidit. [Eternal Life.] This is from a poem 1st pub. by More, in the third and condensed lines, and entitled "On the glory and dignity of the Church," by J. A. Kemps, Ursul, by Thomas, and part beginning with the words "Glory over my Thomas à Kempis, Utrecht," 1881, p. 72, it is given as
a second part; the first Jerusalem luminosa" (see p. 579, ii.). Both parts are cited as in the Brenton and is now in the shunian there. The only tr. is "Eye hath the Hymn, chiefly Meditations of Paradise, 1825, p. 62; omitting ll. 13-24, 43-66, 79-84.

[3, M.]

Needham, John, was the son of John
Needham, Baptist Minister, of Hitchen, Herts,
but the date of his birth is unknown. He
would doubtless be educated by his father, who
was a tutor, and in his repute as a learned man.

In 1750 Needham became co-pastor with John
Beddome at the Baptist meeting-house in
Pithey, Bristol; but two years later, Beddome

having retired through age, a violent controversy arose in the Church with regard to a con-
tinuance of the plan of co-pastorship. As the
result, Needham and a number of his friends
removed to a Baptist meeting-house in Callow-
hill Street, where Mr. Foot was pastor. For
a time the two societies used the same build-
ing at different hours, but in 1753 they were
united, with Mr. Needham and Mr. Foot as
co-pastors. It is known that up to 1774 this
arrangement continued, and it is also known
that in 1787, both Mr. Needham and Mr. Foot
having died, the Callowhill Street Church
became extinct, but which of the two pastors
was the survivor is not known. The date of
Needham's death is unknown. It was prob-
ably about 1796. In 1768 he pub. Hymns
Devotional and Moral on various Subjects,
collected chiefly from the Holy Scriptures, kc.,
Bristol, S. Farley, 1768. These hymns are 263
in all, and whilst none of them possess great
excellence, yet several are of a pleasing and
useful character. During the past 120 years
several have appeared in Nonconformist hymn-
books, and specially in the wives of the Baptists.
Of these the following are still in C. U.:

1. Ashamed of Christ! my soul disowns.
3. Glory to God, Who reigns above. Jesus, the Messiah.
7. Kind are the words that Jesus speaks. Christ the Strengthener.
8. Lord, ere [Now Lord] the heavenly seed is sown. Parable of the Sower.
9. Methinks the last great day is come. The Judgment.
10. Rise, O my soul, pursue the path. The Example of the Saints.
11. See how the little toiling ant. Youth for Christ.
13. To praise the ever beamless light. The Lord's Prayer.
14. When some kind shepherd from his fold. The Lost Sheep. From this "O how divine, how sweet the joy." in Hatfield's Church H. Bk., New York, 1797, is taken.

[3, W. E.]

Neely, Henry, a. of a map and heraldic engraver in the Strand, London, was b. in Lon-
don, Jan. 29, 1708. He was educated for the
Law, and practised as a solicitor. In 1817 he
published a volume of Poems, and in 1823 a
volume of Dramatic and Miscellaneous Poetry.
There were followed by contributions to several magazines; the delivery of Lectures on
English Poetry at the Russell, and again at the
Western Literary Institution, in 1827; and the
publication of his largest work, The History
of English History, 1827. His mind gave
way under the pressure of work, and he died
by his own hand, Feb. 7, 1828. His Lectures
on English Poetry, with Miscellaneous Tales
and Poems, were pub. posthumously, in 1829.
In this work the following "Hymns for Chil-
dren" (p. 380) are found:


Usually given with the same first line but altered as
NEHRING, JOHANN CHRISTIAN

4. Remember Him, for He is great. Remember thy Creator.

Of these hymns No. 3 is widely used. [J. J.]

Nehring, Johann Christian, s. of J. C. Nehring, lawyer in Gotha, was b. at Gotha, Dec. 29, 1671. He studied at first medicine and afterwards theology at the University of Halle. In 1700 he became rector of the school at Essen, and, in 1703, inspector of the foundation scholars in the Orphanage at Halle. He was then, in 1706, appointed pastor of Nemendorf (or Naundorf) on the Petersburg, near Halle, and in the end of 1715 pastor at Morl, near Halle, on the Bernburg road. He d. at Morl, April 29, 1736 (Allg. Deutsche Biog. xxiii. 394, &c.) Five hymns by Nehring are in Freylinghausen's G. B., 1704. A sixth is noted under Müller, M., p. 776, ii. [J. M.]

Neuendorf, Ernst, of Hamburg, was b. on 5th of March, 1671. Died in 1733. He was an excellent preacher, and edited a well-known prayer-book, entitled Kern aller Gebete (Br., 1709; complete ed. Breslau, 1900) which passed through many editions. He wrote over thirty hymns, simple, heartfelt and useful, which became very popular in Silesia, and almost all of which passed into Burg's G. B., Breslau, 1746, and later eds. They mostly appeared, with his initials, in the 9th ed., s. d., but about 1700, of the Breslau Vollständige Kirchen- und Haus-Musik. Those which have been tr. are:

1. Adam hat im Paradies. Christmas. 1700, as above, p. 71, in 8. tr. by H. J. Backoll in his Hymn from the German, 1842, p. 5. The trs. of st. i., ii., vi. were repeated in the Dalton Hospital H. Bk. 1848: the Rugby School H. Bk., 1850 and 1876, and others.

2. Great God of Ages! by whose power. A tr. of st. i., ii., vi. as No. 10 in J. F. Thrupp's Ps. & Hys., 1853.

NEUMANN, CASPAR

Neumann, Caspar, s. of Martin Neumann, city tax-collector at Breslau, was b. at Breslau, Sept. 14, 1648. He entered the University of Jena in Sept. 1667, graduated M. A. in August 1670, and was for some time one of the University lecturers. On Nov. 30, 1673, he was ordained at the request of Duke Ernst of Gotha as travelling chaplain to his son, Prince Christian, whom he accompanied through Western Germany, Switzerland, Northern Italy, and Southern France; returning to Gotha in 1675. In 1676 he became court preacher at Altenburg, but in Dec. 1677 was appointed deacon of the St. Mary Magdalene Church at Breslau, and pastor there in 1680. Finally, in Feb. 1697 he became pastor of St. Elizabeth's at Breslau, inspector of the churches and schools of the district, and first professor of theology in the two Gymnasia at Breslau. He d. at Breslau, Jan. 27, 1713 (S. J. Ehriandt's Presbyterologische Schlesien i. 211; Allg. Deutsche Biog. xxiii. 192, &c.). Neumann was a celebrated preacher, and edited a well-known prayer-book, entitled Kern aller Gebete (Br., 1680; complete ed. Breslau, 1900) which passed through many editions. He wrote over thirty hymns, simple, heartfelt and useful, which became very popular in Silesia, and almost all of which passed into Burg's G. B., Breslau, 1746, and later eds. They mostly appeared, with his initials, in the 9th ed., s. d., but about 1700, of the Breslau Vollständige Kirchen- und Haus-Musik. Those which have been tr. are:


2. Großer Gott, von alten Zeiten. Sunday Morning. 1700, p. 886, in 6 st. of 6 i. as "for Sundays and Festivals." Hence in many Silesian hymn-books, and in the Univ. L. S., 1851, No. 481. The trs. in C. U. are:

1. God of Ages never ending. Ruling. A good tr. omitting st. iii., by H. J. Backoll in his Hys. from the German, 1842, p. 5. His trs. of st. i., ii., vi. were repeated in the Dalton Hospital H. Bk., 1848; the Rugby School H. Bk., 1850 and 1876, and others.

2. Great God of Ages! by whose power. A tr. of st. i., ii., vi. as No. 10 in J. F. Thrupp's Ps. & Hys., 1853.
NEUMANN, GOTTFRIED

3. God of Ages never ending! All creation. A
good tr. of st. I., ii., vi., based on Buckoll,
contributed by A. T. Russell to W. Maurice's Choral
H. Bk., 1861, No. 486.

i., ii., v., vi. by C. H. L. Schnette, as No. 291
in the Ohio Luth. Hymnal, 1880.

From above, p. 1098, in 6 st. of 8 l.,
and in the L. S., 1851, No. 159. The tr.
in C. U. is:

(1) Lord, on earth I dwell sad-hearted. A good
tr., omitting st. v., vi., by Miss Winkworth, as
No. 66 in her C. B. for England, 1863; re-
other tr. is (2) "Lord, on earth I dwell in pain."
By Miss Winkworth, 1850, p. 106.

iv. Mein Gott, nun Ist es wieder Morgen.
Morning
As above, p. 871, in 6 st., and in the
Tr. as
"My God, again the morning breathes." By
Miss Manning, 1863, p. 118.

v. Nun, bricht die fristre Nacht herein. Sunday
Evening.
1700 as above, p. 982, in 11 st. In
the Berlin G. L. S., ed. 1863, No. 1177.
"Soon night will close the world in gloom and sleep."
By Miss Manning, 1863, p. 152. [J. M.]

Neumann, Gottfried, was b. at Hohenheida,
early 1700, apparently Nov. 30, 1698.
He studied at the University of Leipzig, and
thereafter was licensed as a candidate of theo-
logy (i.e., general preacher). In 1710 he joined
the staff of the Halle Orphanage, but was ex-
pelled from Halle as a Separatist, and went to
Hannau. He was then for a number of years
receiver of rents (Fruchtschreiber) at Ber-
heim in Wetteravia, to the Count Lauen-
burg Meierholz, living later at Himbach, and
at Marienberg (1736-38). Himbach was the
headquarters of Johann Friedrich Reck, one
of the principal leaders of the sect of the
"Inspired," and between 1714 and 1734 Neu-
mann generally speaking belonged to this sect.
During the visits which Count N. L. von Zinz-
dorf paid about 1730, Neumann met the poet FRIEDRICH, who robed Neumann of all
he had with him, save his prayer-book and a
little money saved up in the clothes he was
wearing. He returned to Magdeburg, but
could obtain no employment there, nor in
Lüneburg, nor in Hannau, nor in Hamburg, to
which in succession the friends he made passed
him on. In the beginning of December he
went to Kiel, where he found a few weeks later
in the person of Nicolaus Becker, a native of Thuringia,
and then chief pastor at Kiel. Day
after day passing without an evening, till
the end of the month the tutor in the family of the Judge Stephan Henning fell
into disgrace and took sudden flight from
Kiel. By Becker's recommendation Neumann
received the vacant position, and this sudden
end of his anxieties was the occasion of the
writing of his hymn as noted below. In
Henning's house the time passed happily till he
had saved enough to proceed to Königsberg,
where he matriculated June 21, 1633, as a student
of law. He remained five years, studying
also poetry under Dach (p. 374, ii.), and
maintaining himself as a family tutor. But
this time (in 1643) he again lost all his prop-
erty, and this time by fire. In 1648 he left
Königsberg, was for a short time at Warsaw,
and spent 1649-50 at Thorn. He was then in
Danzig, and in Sept. 1651 we find him in
Hamburg. In the end of 1651 he returned to
Thuringia, and brought himself under the
notice of Duke Wilhelm II. of Sachse-
Weimar, the chief or president of the Fruit-bearing Society, the principal German literary union of the 17th cent. The Duke, apparently in 1652, appointed him court poet, librarian and registrar of the administration at Weimar: and finally secretary of the Ducal Archives. In Sept. 1653 he was admitted as a member of the Fruit-bearing Society, of which he became secretary in 1656, and of which he wrote a history (Dber Neu-Sprotscnde Deutschland, Nürnberg and Weimar, 1668); and, in 1679, became also a member of the Pegnitz Order (see p. 144, i.). In 1681 he became blind, but was permitted to retain his emoluments till his death, at Weimar, July 18, 1681. [K. Goedelke's Granditria, vol. iii., 1887, p. 74; Allg. Deutsche Bog., xxiii. 539; Weimar's Jahres-Buch, vol. i., 1835, p. 176. &c. The dates given by the different authorities vary exceedingly, and are quite irreconcilable. In the registers at Schleusingen Neumark is last mentioned in 1636, and then as in the Third Form. Dr. von Bamberg, director of the Gymnasium at Gotha, informs me that Neumark's name appears in the matriculation book there under January 31, 1641; and as one of the "newly entered" scholars.] A long list of Neumark's poetic works is given by Goedelke. A large proportion of his secular poems are pastoral, or else occasional poems written to order at Weimar; and in all there is little freshness, or originality in expression, or grace of feeling. As a musician, and as a hymn-writer, he is of more importance. His hymns appeared in his (1) Poetisch- und Musikalisches Lustwälchen, Hamburg, 1652; the enlarged ed. entitled (2) Fortepianist-Musikalisch: Poetischer Lustwälch, Jena, 1657; and (3) Unterzeichnete, so wol gottseliger Ambacht: als auch zu christischen Tagungen und zu wundersamen Lieder, Weimar, 1715. Of the 34 hymns in these three works a few are found in the German hymnbooks of the 17th cent., and three or four still survive. The best of Neumark's hymns are those of Trust in God, and patient waiting for His help under trial and suffering; and one of these may be fairly called classical and imperishable. It is:—

Wer nur den lieben Gott liest walten. Trust in God. 1st pub. in his Fortepianist-musikalisch: Poetischer Lustwälch, Jena, 1657, p. 20, in 7 st. of 6 l., entitled "A hymn of consolation, That God will care for and preserve His own in His own time. After the saying 'Cast thy burden on the Lord, and He shall sustain thee' (Ps. lv. 22). This, his finest hymn, was written in 1641, at Kiel, when after unsuccessful attempts to procure employment he became a tutor in the family of the judge Stephen Henning. Of this appointment Neumark, in his Thränendes Haus-Kreuzt, Weimar, 1681, speaks thus:—

"Which good fortune coming suddenly, and as if fallen from heaven, greatly rejoiced me, and on that very day I composed to the honour of my beloved Lord the here and there well-known hymn 'Wer nur den lieben Gott liest walten'; and had certainly cause enough to thank the Divine compassion for such unlooked for grace shown to me."

As the date of its composition is thus December, 1641, or at latest Jan. 1642, it is certainly strange that it was not pub. in his Lustwälchen, Hamburg, 1652. In that volume he does give, at p. 32, a piece entitled "a hymn of consolation, when, in 1646, through a dreadful fire I came to my last farthing." The apocryphal story, according to which the hymn was written at Hamburg, about 1653 (see Miller's Singers and Songs, 1899, p. 91), has not been traced earlier than 1744. The hymn speedily became popular, and passed into hymn-books all over Germany (Leipziger Post, 1673, No. 1169), and still holds its place as in the Berlin G. L. S., ed. 1853, No. 73.

Lauxmann, in Kick, viii. 348-396, relates that it was the favourite hymn of Magdalena Nibbyla (d. 1674), wife of the Elector Johann Georg II. of Saxony; was sung, by his command, at the funeral, in 1740, of King Frederick Wilhelm I. of Prussia; was sung, or rather played, by the first hand of missionaries from Herrmannsburg as they set sail from Brunshausen on the Eilie, (near Stade) on Oct. 25, 1853, &c.

The beautiful melody by Neumark was probably composed in 1641 along with the hymn, and was pub. with it in 1857. On it J. S. Bach composed a cantata. It is well known in England through its use by Mendelssohn in his 'St. Paul' ("To Thee, O Lord, I yield my spirit"), and from its introduction into H. A. & M. (Bremen), and many other collections.

Translations in C. U. —
1. Who leave us the Almighty God to reign. A full but free tr. by Sir John Bowring in his Hymns, 1825, No. 58. His trs. of st. ii., iv. vii. beginning "How vain are signs! how vain regret," are included in Curtis's Union Cdl., 1827.
2. Who all his will to God resigneth. A good and full tr. by A. T. Russell, as No. 236 in his Ps. & Hys., 1851. His trs. of st. v.—vii. beginning "Say not, I am of God forsaken," are in Dr. Pagenschecher's Cdl., 1864.
3. Leave God to order all thy ways. A full and good tr. by Miss Winkworth, in her Lyra Ger., 1st Ser. 1855, p. 152. This is given in full in M. W. Styrker's Christian Chorals, 1885, and, omitting st. vi., in W. F. Stevenson's Hys. for Church and Home, 1873, and the Bapt. Hyl., 1879. Further abridged forms are in the Bapt. Ps. & Hys., 1858; Harrow School H. Bk., 1866; Holy Song, 1869, and others. In the Pennsylvania Luth. Church Bk., 1898; and the Amer. Pres. Hyl., 1874, st. v., vi. are omitted, and the last altered to 68's, beginning "My God, I leave to Thee my ways."
4. Him who the blessed God trusts ever. A good and full tr. by Dr. John Ker in the Juvenile Missionary Magazine, of the U. P. Church, 1857. It was revised, and st. iii., v., vi. omitted, for the Ibrox Hyl., 1871, where it begins: "He who.
5. If thou but suffer God to guide thee. A full and good tr. by Miss Winkworth (based on her Lyra Ger. version and set to the original melody), as No. 134 in her C. R. for England, 1863. Repeated in full in the Bapt. Psalmist, 1878, and in America in the Ohio Luth. Hyl., 1880. It is found, in various abridged forms, in J. Robinson's Coll., 1869; Horder's Cong. Hys., 1884; the Evangelical Hyl., N. Y., 1880, and others.
6. He, who the living God hath chosen. A tr. of st. i., ii., vii. by Miss Berthow, as No. 237 in Dr. Pagenstecher's Coll., 1864.

Other trs. are:

(1) "He that confides in his Creator." By J. C. Jacob, 1720, p. 13 (1731, p. 24; 1732, p. 61). Repeated in the Moravian H. Bk., 1754, and later eds. (1888, No. 183). (2) "O Christian, let the Lord direct." By Miss Knib in her Trs. from the Ger. in Prose and Verse, 1842, p. 85. (3) "To let God rule who's but contented." By H. W. Dulken in his Bk. of German
Sonnige, 1856, p. 214. (4) "He who is ruled to God hath yielded." By J. D. Burns in The Family Treasury, 1859, p. 369, and his Memoir & Reminisc. 1869, p. 249. (5) "In the house wise direction. - Who yields his will to God’s will finds the most pleasure." In the British Herald, 1860, p. 244, and in Reid’s Praise Bk., 1872. (6) "Who yields his will to God’s will finds the most pleasure." 1860, p. 244, and in Reid’s Praise Bk., 1872. (7) "He who commits his way to God." In The Family Treasury, 1878, p. 49.

Neumeister, Erdmann, s. of Johann Neumeister, schoolmaster, organist, &c., at Uechteritz, near Weizenfeld, was b. at Uechteritz, May 12, 1671. He entered the University of Leipzig in 1689, graduated m.a. in 1695, and was then for some time University lecturer. In June 1697 he was appointed assistant pastor at Bibra, and in 1698 pastor there, and assistant superintendent of the Eckartsberg district. He was then, in 1704, called by Duke Johann Georg, to Weizenfeld as tutor to his only daughter, and assistant court-preacher, and shortly afterwards court-preacher. After the death of this prince, Neumeister was invited by the Duke’s sister, Countess Erdmann II. von (she had married Count Erdmann II. von Prommitz) to Sorau, where on New Year’s Day, 1706, he entered on the office of senior court-preacher, contristoral, and chaplain. In 1713, he accepted the appointment of Pastor of St. John’s Church at Hamburg, entering on his duties there Sept. 29, 1715. He d. at Hamburg, Aug. 18 (not 28), 1756 (Bode, p. 120; Allg. Deutsche Biog., xxii. 538, &c.).

Neumeister was well known in his day as an earnest preacher, as a vehement upholder of High and eloquent preacher, as a warm supporter of the Lutherans, and as a keen controversialist against the Lutheran and Moravian by means of the pulpit as well as the pen. His underlying motive was doubtless to preserve the simplicity of the faith from the subjective novelties of the period. He was the author of one of the earliest historical-critical works on German Poetry (1695); and of many cantatas for use in church, of which form of service he may be regarded as the originator. He had begun to write hymns during his student days, and in later years his composition was a favourite Sunday employment. He takes high rank among the German hymn-writers of the 18th cent., not only for the number of his productions (over 800), but also for their abiding value. In the number of his productions (over 800), but also for their abiding value. The number of well-known hymns of the 18th and 17th cent.; and many of his later productions are inferior. Of his earlier efforts, many are too and hold their place as standard German hymns; and deservedly so, for their simple, musical form, their strong, deep, earnest faith, and Christian experience, and for their clear-cut sayings which have almost passed into proverbial use. They appeared principally in the following works —

1. Der Zugang zum Gnadenstuhl Jesu Christi. This was a devotional manual of preparation for Holy Communion, with interspersed hymns. It was printed in Hamburg in 1701, the 2nd ed. 1702, 3rd 1712, 4th 1715. The earliest ed. of which precise details are available is the 5th ed. 1717, from which Wiss. II, 231, quotes the first lines of all the 77 hymns (the page reference to the earlier ed. given by Fischer appears to be conjectural); and the earliest ed. available for collation was the 4th ed. 1724 (Geisingen University Lib.). In the later eds. many hymns are repeated from his other works. 2. Fünf schöne Kirchen-Andachten, 1716 (Wernigerode Library). It has the 1704 ed. of his Geistliche Versammlungen, and similar predictions. A second set (Fortgesetzte) appeared in Hamburg in 1726 (Hamburg Town Library); and a third set (Fortsetzerlich Theil) at Hamburg in 1753 (Hamburg Town Library). 3. Germanisches Nachklang, Hamburg, 1719 (Hamburg Town Library). This has 76 hymns on the Gospel for Sundays and Festivals, and 60 written to form common clines of the season. A second set of 66 appeared as The Anderer Theil at Hamburg in 1729 (Hamburg Town Library).

Those of Neumeister’s hymns which have passed into English are:

I. Gott verlässt die Seinen nicht. Eise fahret hin ihrer Sorgen. Cross and Consolation. In his Evang. Nachklang, 1718, p. 119, p. 149, in 5 st. of 8 l., appointed for the 25th S. after Trinity. In Burg’s G. B., Breslau, 1746, it appears in two forms. No. 127 is the original with alterations, and arranged in 11 st. of 4 l., with the refrain "Gott verlässt die Seinen nicht." No. 128 is a form in 3 st. of 6 l., rewritten to the melody, "Jesus meine Zuversicht." (p. 709, &c.), and beginning with st. iii. l. 5 of the original, viz., "Gott verlässt die Seinen nicht. Nach dem Seufzen, nach dem Weinen." This second form is noted at p. 444. ii.


It is a hymn on the Gifts of the Magi, and the spiritual sense in which we can offer the same — the Gold of Faith, the Frankincense of Prayer, the Myrrh of Penitence. In the Berlin G. L. S., ed. 1863, No. 208. Tr. as—


ii. Jesus nimmt die Sunder an! Baget doch diese Trostwelt Allen. Lent. The best hymn of its author. First pub. in his Evang. Nachklang, 1718, No. 47, p. 98, in 8 st. of 6 l., founded on the Gospel for the 3rd S. after Trinity (St. Luke xv. 1-7), and also suggested by St. Matt. x. 28, and Isaiah i. 18. It has come into very extensive German use, especially at Mission services at home and abroad. In the Berlin G. L. S., ed. 1863, No. 110. The trs. are:—

1. This man sinners doth receive. In full by Dr. H. Mills, in his Horae Germanicae, 1845 (p. 73). His trs. of st. i., ii., iv., v. are included in the Amer. Luth. Gen. Synod’s Coll., 1850-52, No. 844.

2. Jesus sinners doth receive! Spread the word of consolation. A good tr. of st. i., ii. — by A. T. Russell, as No. 47 in the Dalston Hospital H. Bk., 1846, repeated in his own Ps. & Hys., 1851.

3. Jesus is the sinners’ Friend. A good and full tr. by Miss Dunn in her Hymns from the German, 1857, p. 82. Her trs. of st. ii., iv., are No. 46 in Dr. Page’s Treuher’s Coll., 1864.

4. Sinners Jesus will receive. A full and good tr. by Mrs. Bevan in her Songs of Eternal Life, 1858, p. 23. Repeated in full in L. Reinhues’s Church at Sea, 1868, p. 50, and, abridged, in the Eng. Presb. Ps. & Hys., 1867, and Flett’s Coll., Paisley, 1871. In Dr. W. F. Stevenson’s Hys. for Ch. & Hymn, 1873, st. i., vi., vii. are included, altered, and beginning "Jesus sinners will receive; Say this word of grace to all;" and this form is also in the Bap. Hyl., 1879.

Other trs. are:—

(1) "My Jesus the sinner receives." By Miss Warner, 1869, p. 87. (2) "Jesus sinners doth receive" Tell all to a. By R. Masse in his Library of Best, 1877.

The hymn "Jesus sinners doth receive!" is one of the most popular German hymns, and is frequently sung in German and English in churches throughout the world. Neumeister’s hymns were also translated and set to music in many other languages, making them a significant contribution to the development of hymnody in the 18th century.
Neuss, Heinrich Georg, s. of Andreas Neuss, surgeon at Elbinggerode in the Harz, was b. at E., March 11, 1634, and entered the University of Erfurt in 1677 as a student of theology. In 1680 he became a private tutor at Heilsberg, near Blankenburg, and in 1683 examiner, and in 1684 rector of the school at Blankenburg in the Harz. In 1690 he was appointed assistant preacher at Woffenburg, and soon afterwards diaconus of the Heinrichstadt church there. For holding prayer meetings, &c., he was denounced as a Pietist, and chose to resign rather than desist. In the same year, 1692, he became preacher at Heilsburg, and travelling Chaplain to Duke Rudolph August of Brunswick, who, at Easter, 1695, appointed him superintendent at Rummel for the district of Asbeck. In 1696 he received the degree of D. D. from the University of Giessen, and became superintendent, consistorialrath, and chief pastor of the Church of SS. Sylvester and George at Wernigerode, being instituted on Feb. 6. His appointment there was at first unpopular, for he was suspected of Separatist tendencies, but he soon gained the love of the people by his earnest and loving practical Christianity, and by the interest he took in the development of Church music, for which under his care Wernigerode became famous in all the district.


The hymns of Neuss appeared principally in his Hymn.-Opfer zum Bau der Halberstadt, das ist, Gesellige Lieder, &c.; of this the 1st ed. with 100 hymns was pub. at Lüneburg, 1692; and the 2nd ed., with 34 additional, at Wernigerode, 1703 (both in Berlin), most of the pieces bearing the dates of their composition. They were received with great favour in Pietist circles, and Freising- bausen in his Geistertche G. B., of less than 36 (5 in pt. 1., 1704; 33 in pt. ii., 1714).

In the Wernigerode G. B., 1712, edited by Neuss, 5 are included, and 5 more in the ed. of 1730. Only a few are found in

Neuss, Heinrich Georg,

Neuss, Heinrich Georg,
in 1698, another version of the original text was published which differed considerably, both from "The Second edition corrected," and the original of 1686. The copy before us is dated 1698. The titlepages of the three books are:

(1) A New Version of the Psalms of David, Fitted to the Tunes used in Churches. By N. Tate and N. Brady. London, Printed by M. Clark, for the Company of Stationers, 1698. This has a dedication to King William signed by "N. Brady, N. Tate."

(2) A New Version of the Psalms of David, Fitted to the Tunes used in Churches. By N. Tate and N. Brady. The Second Edition corrected, London, Printed by M. Clark, for the Company of Stationers, 1698. This also has a dedication to the King signed by "N. Brady, N. Tate."

(3) A New Version of the Psalms of David, Fitted to the Tunes used in Churches. By N. Tate and N. Brady. London, Printed by T. Hodgkin, for the Company of Stationers, 1698. And are to be sold at Stationers' Hall, near Ludgate, and by most Booksellers. This has the same dedication as Nos. 1 and 2, and, in addition, the Authorization dated "At the Court at Kensington, December 3, 1698. Present the King's Most Excellent Majesty in Council."

As examples of the changes made in the text of the New Version we will give quotations from Ps. xviii., verse 7.

(1) From the Original edition, 1696

"When God arose to take my part,
The trembling Earth did quake for fear;
From their firm Posts the Hills did start,
Nor durst his dreadful Fury bear."

(2) From "The Second Edition corrected."

London, M. Clark, 1698.

"When God arose to take my part,
The conscious Earth did quake for fear;
From their firm Posts the Hills did start,
Nor could his dreadful Fury bear."


"When God arose my part to take,
The conscious Earth did quake for fear;
The Hills did at his presence start,
Nor durst his dreadful Fury bear."

In these quotations the italics represent the changes made in the 1698 (Hodgkin) edition when compared with "The Second Edition corrected" of 1698 (Clark). This is just one of hundreds of instances of changes in the text. The text of the Original of 1696 was not again reprinted, and it was natural to expect that the publication of one of the other two would cease. This, however, did not take place for over a hundred years. We have before us two copies of the New Version, both of which have been in use at public worship, and both dated 1796, as follows:

(1) A New Version of the Psalms of David Fitted to the Tunes used in Churches. By N. Brady, D.D., Chaplain in Ordinary, and N. Tate, Esq., Post-Laureate to His Majesty. London, Printed. MDCCXCII.

This edition is a reprint of No. 2, "The Second Edition corrected," pub. by Clark in 1698. The next is:

(2) A New Version of the Psalms of David, Fitted to the Tunes used in Churches. By N. Brady, D.D., Chaplain in Ordinary, and N. Tate, Esq., Post-Laureate to His Majesty. London, Printed by M. Brown, for the Company of Stationers, and are to be Sold at Stationers' Hall, near Ludgate-Street, and by most Booksellers. MDCCXCIV.

This is a reprint of the edition pub. by Hodgkin in 1698 (No. 3 above). It has the Authorization of the King dated Dec. 3, 1696, and the Bishop of London's approval and good wishes for success, dated May 23, 1697. From this it is clear that these two texts were reprinted, and were used side by side in
public worship for more than one hundred years, as it was only when the printing of the New Version was undertaken by the University Press that the reprinting of Clark’s ed. No. 2 above, “The Second Edition corrected,” 1668, was gradually suspended, and the text approved by the Bishop of London, on “May 30, 1689” (No. 3 above, printed by J. Hodgkin), became the absolute Tate & Brady of the future. The issue of this Tate & Brady continued for many years, and is that usually quoted by hymnologists as the “original text.” In the “Selection of Psalms,” which was given in the American Prayer Book, 1826, those taken from the New Version were from this text.

The following list of first lines are from this text of 1689—the sub-lines being the first lines of context in C. U. which have been taken from the paraphrase of any given Psalm:

<table>
<thead>
<tr>
<th>Psalm.</th>
<th>First Line.</th>
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<tbody>
<tr>
<td>i.</td>
<td>How blest is he who ne’er consents.</td>
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<tr>
<td>ii.</td>
<td>With restless and ungovern’d rage.</td>
</tr>
<tr>
<td>iii.</td>
<td>How many, Lord, of late are grown.</td>
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<tr>
<td>v.</td>
<td>O Lord, art my sure defence.</td>
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<tr>
<td>vi.</td>
<td>Thy presence with whom all creatures hile.</td>
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<tr>
<td>vii.</td>
<td>Since I have placed my trust in God.</td>
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<tr>
<td>viii.</td>
<td>Sure, wicked foes must needs suppose.</td>
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<tr>
<td>ix.</td>
<td>A lover, who’s the happy man that may.</td>
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<tr>
<td>x.</td>
<td>Protect me from my cruel foes.</td>
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<tr>
<td>xi.</td>
<td>My grateful soul shall bless the Lord.</td>
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<tr>
<td>xii.</td>
<td>To my just plea, and sad complaint.</td>
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<tr>
<td>xiii.</td>
<td>No change of time shall ever shock.</td>
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<td>xiv.</td>
<td>The heav’n doth declare Thy glory, Lord.</td>
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<td>xv.</td>
<td>That perfect law converts the soul.</td>
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<tr>
<td>xvi.</td>
<td>The Lord to thy request attend.</td>
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<td>xvii.</td>
<td>The King, O Lord, with songs of joy.</td>
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<td>xviii.</td>
<td>My God, my God, why leave art Thou me?</td>
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<td>xix.</td>
<td>The Lord Himself, the mighty Lord.</td>
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<td>xx.</td>
<td>This spacious earth is all the Lord’s.</td>
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<td>xxi.</td>
<td>Lift up your heads, eternal gates.</td>
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<tr>
<td>xii.</td>
<td>Erect your heads, eternal gates.</td>
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<td>xxi.</td>
<td>To God, in whom I trust.</td>
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<td>xxii.</td>
<td>His mercy and His truth.</td>
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<td>xxiii.</td>
<td>Judge me, O Lord, for I the paths.</td>
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<td>xxiv.</td>
<td>I will wash my hands in innocence.</td>
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<td>xxv.</td>
<td>I will celebrate Thy praises, Lord.</td>
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<td>xxvi.</td>
<td>To my destruction, to my shame.</td>
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<td>xxvii.</td>
<td>Were I the hope, my steadfast trust.</td>
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<td>xxviii.</td>
<td>He’s blest, whose sins have pardon’d gain.</td>
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<tr>
<td>xxix.</td>
<td>Let all the just to God with joy.</td>
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<tr>
<td>xxx.</td>
<td>How happy are the folk to whom.</td>
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<tr>
<td>xxxi.</td>
<td>There’s all the changing scenes of life.</td>
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<td>xxxii.</td>
<td>The gods of God encamp around.</td>
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<tr>
<td>xxxiii.</td>
<td>Against all those that strive with me.</td>
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<td>xxxiv.</td>
<td>Thrice, with flattering art.</td>
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<td>xxxv.</td>
<td>Thy justice like the hills remain.</td>
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<td>xxxvi.</td>
<td>O Lord, Thy mercy, my sure hope.</td>
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<td>xxxvii.</td>
<td>That wicked men grow rich and great.</td>
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<tr>
<td>xxxviii.</td>
<td>Thy chastening wrath, O Lord, restrain.</td>
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<td>xxxix.</td>
<td>Resolv’d to watch o’er all my ways.</td>
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<tr>
<td>x.</td>
<td>Lord, let me know my end of days.</td>
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<td>xi.</td>
<td>I waited weekly for the Lord.</td>
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<td>xii.</td>
<td>Happy the man whose tender care.</td>
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<td>xiii.</td>
<td>As pants the hart for cooling streams.</td>
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<tr>
<td>xiv.</td>
<td>Let just Judge of heav’n, against my foes.</td>
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<tr>
<td>xv.</td>
<td>Let me with light and truth be blest.</td>
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<tr>
<td>xvi.</td>
<td>O Lord, our fathers oft have told.</td>
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</tbody>
</table>
Psalm.

<table>
<thead>
<tr>
<th>First Line.</th>
<th>NEW VERSION 801</th>
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</table>
| cxiv.       | When Israël, by th' Almighty led.  
| cxv.        | Long not to use, claim no share.  
| cxvi.       | My soul with grateful thoughts of love.  
| cxvii.      | With cheerful notes let all the earth.  
| cxviii.     | O Lord, for He is good.  
| cxix.       | (1) Joy fills the dwelling of the just.  
| cxx.        | How blest are they who always keep.  
| cxxi.       | (2) I instruct me in Thy statutes, Lord.  
| cxxii.      | How shall the young preserve their ways?  
| cxxiii.     | (3) They word lie to my feet a lamp.  
| cxxiv.      | To cease I lift my eyes.  
| cxxv.       | O Lord, a joyful sound to hear.  
| cxxvi.      | On thee, whoso dwell above the skies.  
| cxxvii.     | Had not the Lord, may Israël say.  
| cxxviii.    | When Solomon's God his sons recall'd.  
| cxxix.      | We build with fruitless cost, unless.  
| cxxx.       | The man for whom the Lord's.  
| cxxxii.     | From my youth up, may Israël say.  
| cxxxiii.    | From lowest depths of woe.  
| cxxxiv.     | (1) My soul with patience waits.  
| cxxxv.      | O Lord, I am not proud of heart.  
| cxxxvi.     | Let David, Leæd, a constant place.  
| cxxxvii.    | (2) I due reverence let us all.  
| cxxxviii.   | How vast must their advantage be.  
| cxxxix.     | Bless God, ye servants that attend.  
| cx.         | Praise the Lord with one consent.  
| cxv.        | To God, the mighty Lord.  
| cxvi.       | When we, our weary limbs to rest.  
| cxvii.      | When I am sore, Lord, my soul and King.  
| cxviii.     | This day is God's, let all the land.  
| cxx.        | Thou, Lord, by strictest search hast known.  
| cxxi.       | Prepare me, Lord, from cloud to cloud.  
| cxxii.      | To Thee, O God, my cries ascend.  
| cxxiii.     | To God, with mournful voice.  
| cxxiv.      | Lord, hear my pray'r, and to my cry.  
| cxxv.       | For ever Israel's Lord be.  
| cxxvi.      | Thee I will bless (I'll exult), my God and King.  
| cxxvii.     | O praise the Lord, and thou, my soul.  
| cxxviii.    | O praise the Lord with hymns of joy.  
| cxxix.      | Ye boundless realms of joy.  
| cxxx.       | O praise the Lord, Prepare your glad voice.  
| cxxxi.      | O praise the Lord in that best place.  

The earliest notice of the Supplement is the following advertisement at the end of the 8vo ed. of the New Version, printed by Holkin, 1806:—

"A Supplement to the New Version of Psalms by N. Tate and Mr. Brady, containing 1. The usual Hymns, Creed, Lord's Prayer, Ten Commandments, all set to their proper Tunes; with additional Hymns for the Holy Sacrament, &c. 2. Select Psalms done in Particular Measures, to make up the whole variety of Tunes that are in the old Version, with Duplication in most of those to be sung in Christ's, &c. 3. And Hymns, &c. with Tunes (Treble and Bass), proper to each of them, and all the rest of the Psalms. 4. The Sixth Edition Corrected; and much Enlarged With the addition of Plain Instructions for all those who are desirous to Learn or Improve themselves in Psalmody; near 30 New Tunes, composed by several of the best Masters; and a Table of Psalms suited to the Best Masters; and a Table of Psalms and Parts of the Church, &c. With Tables of all the Psalms of the Old Testament, and of the Psalms of the New Testament, and of Dr. Patrick's Verses, divided into a compleat Psalmody. Useful for Teachers and Learners of either Version ... In the Savoy: Printed for Veni, Creator in tua gloria, Creator come, Inspire the souls, &c.

This advertisement was repeated, with slight variations, in the 32mo ed. of 1809. The earliest fulfilment of the promised Supplement that we have been enabled to see is in the 3rd edition of 1802. Its contents are:

1. O God, we praise. 2. Come Holy Ghost, Creator, come, And visit, &c.
3. Veni Creator in tua gloria, Create, Creator, &c.
4. Now bless Israel's Lord and God, Benedictus. 5. Lord, let Thy grace fill all with joy. Magnificat. 6. Lord, Grant we may now depart. Nunc Dimittis. 7. I steadfastly believe in God, the Creed. 8. The Lord is in heaven, let us be hallowed, &c.
9. Our Father Who art in heaven, hallowed be, &c. 10. God spake these words, O Israel, hear. Ten Commandments.

As this 6th ed. of the Supplement, 1708, is of special importance to the musical student, we append the title and some details concerning its musical contents. The title is:

A Supplement to the New Version of Psalms by Dr. Brady and Mr. Tate; containing, The Psalms in Particular Measures; the usual Hymns, Creed, Lord's Prayer, Ten Commandments, for the Holy Sacrament, &c., with Gloria Patri, and Tunes (Treble and Bass), proper to each of them, and all the rest of the Psalms. The Sixth Edition Corrected; and much Enlarged. With the addition of Plain Instructions for all those who are desirous to Learn or Improve themselves in Psalmody; near 30 New Tunes, composed by several of the best Masters; and a Table of Psalms suited to the Best Masters; and a Table of Psalms and Parts of the Church, &c. With Tables of all the Psalms of the Old Testament, and of Dr. Patrick's Verses, divided into a compleat Psalmody. Useful for Teachers and Learners of either Version ... In the Savoy: Printed for Veni, Creator in tua gloria, Creator come, Inspire the souls, &c.
This edition contains 63 psalm tunes, and 12 tunes for the Hymns of the Church, 75 in all. Of these tunes 28 are marked thus *, as being new. These are:


There were also New Tunes to the Magnificent, The Creed, The Lord’s Prayer (1st metre), the Ten Commandments, the Benedicite, and the Hymn on the Divine Use of Music. How far the word new with regard to these 28 tunes means newly composed for this edition of the Supplement, or published therein for the first time, is doubtful. Courteville’s tune, St. James’s, for instance, is in the 7th ed. of Playford’s Pcaler, 1701, and was not absolutely new then.

The earliest association of the New Version with what is known as the University Press with which we are acquainted, is the following:


At the end, after the Gloria Patri, are the following Hymns:

1. High up the swell our tuneful notes.
2. Hark, the herald angels sung.
3. Christ from the dead is raised and made.
4. My God, and is Thy table spread.
5. Awake my soul, and with the sun.

These 5 hymns, and no more, are in a 1791 Cambridge edition of the N. V. printed by “J. Archdeacon, Printer to the University”; and the 1802 edition printed by “J. Burgess,” printer to the University. These hymns are also given in an Oxford edition “Printed by Dawson & Co., 1803; and in 1807 edition “Printed at the Clarendon Press by Dawson, Besley, and Cooke, Printers to the University.”

Some time after 1807, two additional hymns were added, viz.:

6. Jesus Christ is risen to-day, Our triumphant.
7. Glory to Thee, my God, this night.

But the exact date at which they were inserted we have been unable to determine.

In addition to these University editions of the N. V. and the 2 Hymns, we find J. F. and C. Harington issued the following in 1779:

Hymns taken from the Supplement to Tate and Brady’s Psalms.

In this, and subsequent editions, including 1787, the 5 hymns in the University edition of 1782 are not found. These hymns are thus distinctly associated with the Cambridge and Oxford University issues of the N. Version.

Miller, in his Singers and Songs, &c., 1863, p. 173, says concerning these hymns:

""My God, and is Thy table spread?" This is inserted as a Communion Hymn in the Prayer Book of the Church of England. It was introduced by a Univers al printer about half a century ago. He was a Dissenter, and filled up the blank leaves at the end of the Prayer Book with hymns he thought would be acceptable. The authorities did not interfere, and the hymn thus took its place. In some books there are two hymns by Doddridge, one printed by Wensley, one by Sternhold or J. Marotley, and Bishop Key’s Morning and Evening Hymns, altered and adhered.

In the Oxford Essays for 1858, in an article on “Hymns and Hymn-Writers,” by C. B. Pearson, he speaks of the introduction of hymns to Tate and Brady being due to the "University printers in modern times," moreover particularly to one about half a century back [i.e. 1808], who being a Dissenter, thought fit to fill up the blank leaves at the end of the Prayer Book with hymns suggested by himself.

This is doubtless the source of Miller's information. Both Pearson and Miller are very vague in their dates. Pearson's date is certainly 1808, and Miller circa 1819. The credit for the compilation of the hymns appeared in the Cambridge edition of the N. Version in 1782, printed by "J. Archdeacon, Printer to the University." Was "J. Archdeacon" a Dissenter? We cannot say.

[J. J.]

Newman, John Henry, D.D. The hymnological side of Cardinal Newman's life and work is so small when compared with the causes which have ruled and the events which have accompanied his life as a whole, that the best we of biographical facts and summary of poetical works comprises that properly belongs to this work. Cardinal Newman was the eldest of John Newman, and was b. in London, Feb. 21, 1801. He was educated at Ealing under Dr. John Nicholls, and at Trinity College, Oxford, where he graduated in honours in 1820, and became a Fellow of Oriel in 1822. Taking Holy Orders in 1824, he was for a short time Vice-Principal of St. Alban's Hall, and then Tutor of Oriel. His appointment to St. Mary's, Oriel, in 1826, in the spring of 1826. In 1827 he was Public Examiner, and in 1830 one of the Select University Preachers. His association with Keble, Pusey, and others, in what is known as "The Oxford Movement," together with the periodical publication of the Tracts for the Times, are matters of history. It is well known how that Tract 90, entitled Remarks on Certain Passages in The Thirty-nine Articles, in 1841, was followed by his retirement to Littlemore: his formal resignation, in February, 1844, of all that he had said against Rome; his resignation in September of the same year of St. Mary's and Littlemore; and of his formal application to be received into the communion of the Church of Rome, Oct. 8, 1845. In 1846 he became Father Superior of the Oratory of St. Philip Neri, at Birmingham; in 1852 Reector of the newly founded Roman Catholic University, at Dublin; and in 1862 he removed to the Edgbaston Oratory, Birmingham. In 1879 he was created a Cardinal, and thus received the highest dignity it is in the power of the Pope to bestow. Cardinal Newman's prose works are numerous, and his Parochial Sermons especially being very popular. His Apologia pro Vita Sua, 1864, is a lucid exposition and masterly defence of his life and work.
Cardinal Newman's poetical work began with poems and lyrical pieces which he contributed to the British Magazine, in 1832-4 (with other pieces by Kelke and others), under the title of Lyra Apostolica. In 1836 these poems were collected and published under the same title, and Greek letters were added to distinguish the authorship of each piece. The book was not a success. Only a few of his poems from this work have come into use as hymns. The most notable is, "Lead, kindly Light" (p. 607, i.). His Tract for the Times, No. 75, On the Roman Brethren, 1846, contained translations of 14 Latin hymns. Of these 10 were repeated in his Verses on Religious Subjects, 1835, and his Verses on Various Occasions, 1868, and translations of 24 additional Latin hymns were added. Several of these translations are in C. U., the most widely known being "Nunc Sancte nobis." "Come, Holy Ghost, Who ever One" from his collection of Latin hymns from the Roman and Paris Brethren, and other sources, was published as Hymni Ecclesiatis, in 1858, and again in 1865. His Dream of Gerontius, a poem from which his fine hymn, "Praise to the Holiest in the height," is taken, appeared in his Verses on Various Occasions, in 1868. Cardinal Newman's influence on hymnody has been of a marked character. Up to this, original pieces, little more than half-a-dozen translations from the Latin, are all that can claim to rank with his imitable prose.

Newton, James, A.M., was b. at Cheynies, Bucks, in the year 1732. At the age of 17 he went to London, where he joined the Baptist church under the care of the Rev. B. Wallin [Wallin, B.]. In 1757 he became assistant minister to the Rev. J. Tommas, pastor of the Baptist church in the Pitby, Bristol; and in 1770, classical tutor at the Baptist College in that city. He filled both these offices with honour and usefulness until his death in 1789. As a hymn-writer he is known by one hymn only, "Praise, let Christ, my wondrous grace," which appeared in 3rd ed. of the Bristol Coll. of Arts & Sciences, 1765, No. 381; Rippon's Select, 1787, and others of the older hymn-books. In the Baptist New Ser., 1828; the Baptist Hymn Book, 1858; the New Cong., 1859, and others, it begins with st. 1: "Let the children grace descend on those." In this form it is widely used.

Newton, John, who was b. in London, July 24, 1725, and d. there Dec. 21, 1807, occupied an unique position among the founders of the Evangelical School, due as much to the romance of his young life and the striking history of his conversion, as to his force of character. His mother, a pious Dissenter, stored his childish mind with Scripture, but died when he was seven years old. At the age of eleven he went to sea, and during which he learned the rudiments of Latin, he went to sea with his father. His life at sea seems with wonderful escapes, vivid dreams, and sailor recklessness. He grew into an abandoned and godless sailor. The religious fits of his boyhood changed into settled infidelity, through the study of Shaftesbury and the instruction of one of his comrades. Disappointing repeatedly the plans of his father, he was flogged as a deserter from the navy, and for fifteen months lived, half-starved and ill-treated, in apparent degradation under a slave-dealer in Africa. The one restraining influence of his life was his faithful love for his future wife, Mary Cuttey, formed when he was seventeen, and she only in her fourteenth year. A chance reading of Thomas Kempis sowed the seed of his conversion; which quickened under the awful contemplations of a night spent in steering a water-logged vessel in the face of apparent death (1748). He was then twenty-three. The six following years, during which he commanded a slave ship, matured his Christian belief. Nine years more, spent chiefly at Liverpool, in intercourse with Whitefield, Wesley, and Nonconformists, in the study of Hebrew and Greek, in exercises of devotion and occasional preaching among the Dissenters, elapsed before his ordination to the cure of Olney, Bucks (1764). The Olney period was the most fruitful of his life. His zeal in pastoral visiting, preaching and prayer-meetings was unwearying. He formed his lifelong friendship with Cowper [see Cowper, William], and became the spiritual father of Scott the commentator. At Olney his chief works—Omicron's Letters (1774); Olney Hymns (1779); Gildpear, written from Olney, though pub. 1781—were composed. As rector of St. Mary Weelthorpe, London, in the centre of the Evangelical movement (1789—1807) his zeal was as ardent as before. In 1805, when no longer able to read his text, his reply when pressed to discontinue preaching, was, "What, shall the old African blasphemer stop while he can speak!" The story of his sins and his conversion, published by himself, and the subject of lifelong allusion, was the basis of his influence; but it would have been little but for the vigour of his mind (shown even in Africa by his reading Euclid drawing its figures on the sand), his warm heart, candour, tolerance, and piety. These qualities gained him the friendship of Hannah More, Cecil, Willhams, and others; and his renown as a guide in experimental religion made him the centre of a host of inquirers, with whom he maintained patient, loving, and generally judicious correspondence, of which a monument remains in the often beautiful letters of Gildpear. As a hymn-writer, Montgomery says that he was surpassed by Cowper. But Lord Selburne's contrast of the "manliness" of Newton and the "tender" of Cowper is far juster. A comparison of the hymns of both in The Book of Praise will show no great inequality between them. Amid much that is bold, tame, and matter-of-fact, his rich acquaintance with Scripture, knowledge of the heart, directness, and force, and a certain sailor imagination, tell strongly. The one splendid hymn of praise, "Glorious things of thee are spoken," in the Olney collection, is his. "Oth there is above all others" has a depth of realizing love, sustained excellence of expression, and case of development. "How sweet the name of Jesus sounds," is in Scriptural richness superior, and in structure, cadence, and almost tenderness, equal to Cowper's "Oh! for a closer walk with God." The most characteristic hymns are those which

3 F 2
depict in the language of intense humiliation his mourning for the abiding sins of his regenerate life, and the sense of the withdrawal of God's face, coincident with the never-failing conviction of acceptance in The Beloved. The feeling may be seen in the speeches, writings, and epistles of his whole life. For its bearing on his relations with Cowper, see Olney Hymns and Cowper, William.

[H. L. B.]

A large number of Newton's hymns have some personal history connected with them, or were associated with circumstances of importance. These are annotated under their respective first lines. Of the rest, the known history of which is confined to the fact that they appeared in the Olney Hymns, 1779, the following are in C. U.:

1. Be still, my heart, these anxious cares. Confine.
2. Begone, unbeful, my Saviour is near. Trust.
3. By the poor widow's oil and meal. Providence.
4. Chief Shepherd of Thy chosen sheep. On behalf of Ministers.
7. Fix my heart and eyes on Thine. True Happiness.
8. From Egypt lately freed. The Pilgrim's Song.
9. He Who on earth as man was known. Christ the Rock.
11. How blest are they to whom the Lord. Gospel Privileges.
13. How tedious and tasteless the hours. Fellowship with Christ.
17. In themselves, as weak as worms. Power of Prayer.
18. Jesus Christ, the soul that knows. The Believer's Safety.
20. Joy is the [the] fruit that will not grow. Joy.
21. Let hearts and tongue unite. Close of the Year.
22. From this "Now, through another year," is taken. New Year.
25. My heart untroubled and laid aside. Hoping for a Revival. From this "While I to grief my soul gave way" taken.
27. Now may He Who from the dead. After Sermon.
28. O happy they who know the Lord, With whom He deigns to dwell. Gospel Privilege.
29. O Lord, how vile am I. Lent.
30. On man in His own image made. Adam.
31. O speak that gracious word again. Peace through Pardon.
33. Physician of my sick soul. Lent.
34. Pleading spring again is here. Spring.
35. Poor, weak, and worthless, though I am. Jesus the Friend.
36. Prepare a thankful song. Praise to Jesus.
37. Refreshed by the bread and wine. Holy Communion. Sometimes given as "Refreshed by sacred bread and wine."
40. Saviour, shine and cheer my soul. Trust in Jesus. The cento "Once I thought my mountain strong," is from this hymn.
41. Saviour, visit thy plantation. Prayer for the Church.

42. See another year [week] is gone. Uncertainty of Life.
43. See the corn again in ear. Harvest.
44. Sinner, art thou still secure? Preparation for the Future.
45. Sinners, hear the [thy] Saviour's call. Invitation.
46. Sovereign grace has power alone. The two Ministers.
47. Stop, poor sinner, stop and think. Caution and Alarm.
49. Sweet was the time when first I felt. Joy in Believing.
50. Ten thousand talents once I owed. Forgiveness and Peace.
51. The grass and flowers, which clothe the field. Hay-time.
52. The peace which God alone reveals. Close of Service.
54. Time, by moments, steals away. The New Year.
55. To Thee our wants are known. Close of Divine Service.
56. We seek a rest beyond the skies. Heaven anticipated.
57. When any turn from Zion's way. Jesus only.
58. When Israel, by divine command. God, the Guide and Sustainer of Life.
59. With Israel's God who can compare? After Sermon.
60. Yes, since God Himself has said it. Confidence.
61. Zion, the city of our God. Journeying Zionward.

Nicholas, Tressilian George, M.A., is the Rev. George Nicholas, L.L.D., was b. in London, April 11, 1822, and educated at Wadham College, Oxford. (B.A. in honors, 1843, M.A. 1846.) On taking Holy Orders he became Curate of St. Lawrence, Reading, 1845; Incumbent of West Molsey, 1846; and Vicar of Lower Halstow, 1859. In 1863 he returned to West Molsey. He contributed several poetical pieces to the Church of England Magazine. These were collected and pub. as Poems in 1851. From this work his well-known and extensively used hymn for Holy Communion, "Lord, when before Thy throne we meet," was taken. It is part of a poem which was printed in the Church of England Mag. for Jan. 6, 1838. It is usually given in 3 st. of 6 l., and often as anonymous. [J. J.]

Nicholson, Horatio Langriethe, D.D., was educated at Trinity College, Dublin (B.A. in honors 1855, D.D. 1860). After taking Holy Orders in 1856, he held several appointments in Ireland to 1859, when he became Lecturer of Holy Trinity, Newington, London. Subsequently he was Incumbent of St. James's, Kennington, 1862, and then of other parishes, the last being the Vicarage of St. James's, Forest Gate, Stratford, Essex. During his Incumbency of St. Saviour's, Brockley Hill, London, he pub. —

The Appendix Hymnal compiled as an Appendix to Hymns Ancient and Modern, by Chope's Hymnal, and that published by the Society for Promoting Christian Knowledge, 1866.

To this Appendix he contributed several hymns for Special Services and occasions which were not then fully provided for in those collections. These are —

1. Alone, yet not, alone, so spake. Gethsemane.
2. Father of Spirits, Thee we pray. Harvest.
3. Gently I breathe to Thee, Jesus, my prayer. Lent.
5. Hark the loud Hosannah! Processional for Palm Sunday.
7. I will not leave thee, Jesus Lord. Piedad to Jesus.
8. In the hour of doubt and sorrow. In Affliction or Distress.
9. Lord, upon our knees we fall. Lend.
11. Prostrate in the dust before Him. Lend.
13. See, her hastening steps are best. Visitation.

H. V. M.
15. Starlight of Bethlehem. Life of Jesus.
17. Take up the Cross, and bear it. Processional for Trinity Sunday.
18. We saw thee, Virgin born. Processional for Ascension Day.
19. What are those sounds that fall. Processional for Christmas Day.

[J. J.]

Nicola, Philipp, D.D., s. of Dieterich Nicola, sometime Lutheran pastor at Herdecke, in Westphalia, and after 1532, at Mengeringhausen in Waldeck; was b. at Mengeringhausen, August 10, 1556. (The father was s. of Nicolas Raffein, of Raffein, near Hagen, in Westphalia, and in Hambach, near Hagen, in 1575 Nicola as derown surname.) In 1576 Nicola entered the University of Erfurt, where he went to the University of Wittenberg. After completing his University course in 1579 (D.B. at Wittenberg July 4, 1594), he lived for some time at Volkmaringhausen, and frequently at Mengeringhausen, and frequently at Hesslingen. In August, 1583, he preached at Mengeringhausen, and frequently at Hesslingen. In 1583, he preached at Mengeringhausen, and frequently at Hesslingen. In 1583, he preached at Mengeringhausen, and frequently at Hesslingen. Nicola resigned his post. In the end of 1583 he was appointed diacoon at Waldeck, where he became pastor there. He then became, in Nov. 1584, chief pastor at Altwildungen, and also court chaplain of the Archduke of Waldeck, and tutor to the son of his pastor, Count Wilhelm Ernst. Here he took an active part on the Lutheran side in the Sacramentarian controversy, and was, in Sept. 1582, inhibited from preaching by Count Franz of Waldeck, but the prohibition was soon removed, and in the Synod of 1593 held at Mengeringhausen, he found all the clergy of the principality of Waldeck willing to agree to the Formula of Concord. In October, 1596, he became pastor at Umna, in Westphalia, where he again became engaged in heated controversy with the Calvinists; passed through a frightful pestilence (see below); and then on Dec. 27, 1598, had to flee before the invasion of the Spaniards, and did not return till the 1st of April, 1599. Finally, in April 1601, he was elected chief pastor of St. Katherine's Church, at Hamburg, where he entered on his duties Aug. 6, 1601. On Oct. 22, 1608, he took part in the ordination of a colleague in the St. Katherine's Church, at Hamburg, which he himself undertook, and which he sank, and d. Oct. 26, 1608 (D. Philipp Nicolaus Lehen und Lieder, by L. Curtze, 1859: Koch, ii. 324; Altg. Deutsche Bibl. xxiii. 697, &c).

In Hamburg Nicola was universally esteemed, was a most popular and influential preacher, and was regarded as a "pillar" of the Lutheran church. In his private life he seems to have been most lovable and estimable. Besides his fame as a preacher, his reputation rests mainly on his hymns. He printed works, both poetical, very violent and acrid in tone, and such as the unembellished sincerity of his zeal to preserve pure and unadulterated Lutheranism may explain but cannot be said to justify. Of his hymns only four seem to have been printed.

Three of Nicola's hymns were first pub. in his devotional work entitled Freuden-Spiegel eines eisernen Lebens, pub. at Frankfurt in Main, 1599 (see further below). The two noted here ("Wacht auf!" and "Wie schön!"") rank as classical and epoch-making. The former is the last of the long series of Watchmen's Songs. The latter marks the transition from the objective churchly period to the more subjective and experimental period of German hymn writing; and begins the long series of Hymns of Love to Christ as the Bridegroom of the Soul, to which Franck and Scheffer contributed such beautiful examples. Both are also worthy of note for their musical and perfect rhythms, and for their splendid melodies. They are:

1. Wacht auf, ruft uns die Stimme. Eternal Life. This beautiful hymn, one of the first rank, is founded on St. Matt. xxv. 1-13; Eph. 5. 6-9, and xxii. 21; 1 Cor. ii. 9; Ezek. iii. 17; and Is. iii. 8. It first appeared in the Appendix to his Freuden-Spiegel, 1599, in 3 st. of 10 l., entitled "Of the Voice at Midnight, and the Wise Virgins who met their Heavenly Bridegroom. Matt. 25." Hence in Wackermueller's p. 256, the Univ. L. S., 1851, No. 690, and most German collections.

It is a reversed acrostic, W. Z. G. for the Graf zu Waldeck, viz. his former pupil Count Wilhelm Ernst, who d. at Thuningen on July 16, 1598, in his thirteenth year. It seems to have been written in 1597 at Umna, in Westphalia, where Nicola was then pastor; and during the terrible pestilence which raged there from July 1597 to January 1598, to which in July 1598, in one week in April 1598, and in all over three fell victims, Nicola's parsonage overlooked the churchyard, and there daily scenes took place, such as the number of dead in the streets. In these days of distress, when every household was in mourning, Nicola's thoughts turned to Death, and hence to the eternal shores. He therefore inserted into his hymn (dated Aug. 10, 1598) to his Freuden-Spiegel he says: "There seemed to me nothing more sweet, delightful and agreeable, than the contemplation of the noble, sublime doctrine of Eternal Life obtained through our own person, our own heart, our own soul, through the Blood of Christ. This allowed me to dwell in my heart day and night, and searched the Scriptures as to what they revealed on this matter, read also the sweet treatise of the ancient doctor Saint Augustine (Be Victoria Dei). Then day by day I wrote out my meditations, found myself, thank God, wonderfully well, comforted in heart, joyful in spirit, and truly content; gave to my manuscript the name and title of a Mirror of Joy, and took this as composed Freuden-Spiegel to leave behind me (if tis should call me from this world) as the token of my peaceful, joyful, Christian departure, or (if tis should spare me in health) to comfort other sufferers whom He should also visit with the pestilence. Now has the gracious, holy God most mercifully preserved me, and I would not shed my blood from the dreadful pestilence, as it was the only thing that would have wonderfully spared me beyond all my thoughts and hopes; so that with the Prophet David I can say to Him: "0 how great is Thy goodness, which Thou hast laid up for them that fear Thee." &c.

The hymn composed under these circumstances (it may be stated that Curtze thinks both hymns were written in 1596, while Nicola was still at Alt-Wildungen) soon became popular, and still retains its place, though often altered in the 3rd stanza. Probably the opening lines:

"Wacht auf! ruft uns die Stimme"

"Der Wacht ist sehr hoch auf der Zinne"
are borrowed from one of the Wächter Lieder, a form of lyric popular in the Middle Ages, introduced by Wolfram von Eschenbach. (See K. Goedeke's Deutsche Dichtung im Mittelalter, 1871, p. 918.) But while in the Songs the voice of the Watchman from his turret summons the workers of darkness to flee from discovery, with Nicolai it is a summons to the children of light to awaken to their promised reward and full felicity.

The melody appeared first along with the hymn, and is also apparently by Nicolai, though portions of it (e.g. l. 1 b by the Gregorian Fifth Tone) may have been suggested by earlier tunes. It has been called the King's Chorale, and by its majestic simplicity and dignity it well deserves the title. Since its use by Mendelssohn in his St. Paul it has become well known in England, and, in its original form, is given in Miss Winkworth's C. B. for England, 1863 (see below).

Translations in C. U.:

1. Sleepers wake; a voice is calling. This is an unrhymed tr. of st. i. by W. Ball in his book of words to Mendelssohn's oratorio of St. Paul, 1836. This form is in Horder's Cong. Hymnæ, 1884, and others. In the South Place [London] Coll., 1873, it is a recast by A. J. Ellis, but opens with the same first line. In the Parish H. Bk., 1857, a st. of ii. also unrhymed, is added.

2. Wake ye holy maidens, wake ye. A good tr. contributed by Philip Pusey to A. R. Reugnag's Col. of Ps. and H. Tunes, Oxford, 1846, p. 134. It was considerably altered, beginning "Wake ye holy maidens, fearing" in the Salisbury H. Bk., 1857, and this is repeated, with further alterations, in Kennedy, 1863, and the Sarum Hyl., 1898.

3. Wake, arise; the call obeying. A good tr. by A. T. Russell, as No. 110 in the Dalston Hospital H. Bk., 1848.

4. Wake, oh wake; around are lying. This is a recast, by A. T. Russell, not for the better, from his 1848 tr., as No. 298 in his Ps. & Hys. 1851, st. iii. being omitted. Thence, unaltered, in the New Zealand Hyl., 1872.

5. Wake, awake, for night is lying. A very good tr. by Miss Winkworth, in her Lyra German., 2nd Ser., 1858, p. 225, repeated in her C. B. for England, 1863, No. 200, with st. ii., ll. 7, 8, rewritten. Included in the Eng. Pres. Ps. & Hys., 1867; Scottish Pres. Hyl., 1875, &c.; and in America, in Lander Domini, 1884, and others. In the Caedle Domino, Boston, U. S., 1859, it begins "Awake, awake, for night is flying."

6. Wake! the startling watch-ye-sleepers. By Miss Cox, in Lyra Messianica, 1864, p. 4, and her Hys. from the German, 1864, p. 27; repeated in W. F. Stevenson's H. for Church and Home, 1873. The version in J. L. Porter's Coll., 1876, takes st. i., ll. 1-4 from Miss Cox. The rest is mainly from R. C. Singleton's tr. in the Anglican H. Bk., but borrows lines also from Miss Winkworth, and from the Hymnary text.

7. Wake! the watchman's voice is sounding. By R. C. Singleton. This is No. 259 in the Anglican H. Bk., 1868, where it is marked as a "versification by R. C. Singleton, 1867."

8. Wake, awake, for night is lying. This is by Canon W. Cooke, in the Hymnary, 1871, and signed A. C. C. In the ed. of 1872, ll. 7, 8 of st. ii. are recast, and the whole is marked as "based on E. A. Dayman." It is really a canto, four lines of the 1872 text (i., l. 5; ii., ll. 7, 8; iii., l. 9) being by Canon Cooke; and the rest being adapted from the versions of P. Pusey as altered in the Sarum Hyl., of Miss Winkworth, of Miss Cox, and of R. C. Singleton. It may be regarded as a success, and as passed into the S. P. C. K. Church Hys., 1871; the 1874 Appr. to the N. C. H.; Horder's Cong. Hys., 1884, and others.

9. Wake, arise; the voice is calling. This is an anonymous tr. in the Ohio Eth. Hyl., 1880.


Other trs. are:

(1) "Awake, the voice is crying." In Lyra Davidea, 1784, p. 73. (2) "Awake! awake! the watchman calls by Miss Fry, 1845, p. 33. (3) "Hark! the trump of God is sounding." By Dr. H. Mills, 1845 (1846, p. 206). This is from the altered form by F. G. Klopstock, in his Christliche Lieder, 1784, p. 346, as further altered in Zeiller's G. B., 1876, No. 363, where it begins "Wasch mit auf, so ruft," and is repeated in 1869, p. 171, beginning. "Awake, arise, it is the warning." (5) "Wake! From the tower it sounds." By Mrs. I. Osborne, 1864, p. 4. (6) "Up! awake! his summons hurried." By J. B. Hare in the Family Treasury, 1860, p. 84, and his Memoir & Remains, 1869, p. 234.

11. Wie schön leuchtet der Morgenstern, Voll Ocr und Wahrheit vor dem Herrn. Love to Christ. 1st pub. in the Appendix to R. J. Eichendorff's Spiegel, 1599, in 7 st. of 10 l. entitled "A spiritual bridal song of the believing soul concerning Jesus Christ, her heavenly Bridegroom, crowned on the 45th Psalm of the prophet David." Lanzmann, in Koch, viii. 271, thus gives an account of it as written during the Pentecost of 1597. He says Nicolai was "One morning in great distress and tribulation in his quiet study. He rose in spirit from the distress which surrounded him to his Redeemer and Saviour, and while he clasped Him in ardent love there reeled forth from the inmost depths of his heart this precious hymn of the Saviour's love and of the joys of Heaven. He was so entirely absorbed in this holy exaltation that he forgot all around him, even his midday meal, and allowed nothing to disturb him in his pietistic labors till the hymn was completed"—three hours after midday.

As Nicolai was closely connected with Waldeck he formed with the initial letters of his stanzas the acrostic W. E. G. U. H. Z. W., viz. Wilhelm Ernst Graf Und Herr Zu Waldeck—his former pupil.

The hymn has reminiscences of Eph. v., of Canticles, and of the Medieval Hymns to the R. V. M. It became at once a favourite in Germany, was reckoned indispensable at weddings, was often sung around death beds, &c. The original form is in Wackerspiegel v. p. 258, and the Ur. L. S., 1851, No. 437; but this (as will be seen by comparing Miss Winkworth's version of 1863) is hardly suited for present day congregational use. In Bunsen's Versuch, 1833, No. 554, it is slightly altered. The form in Knapp's Ev. L. S., 1857, No. 2974 (1865, No. 1818) is a recast by Knapp made on Jan. 14, 1832, and pub. in his Christusruhe, 1833, p. 285, preceded by a recast of "Wachet auf!"; both being marked as "rewritten according to the requirements of our times."

The popularity of the hymn was greatly aided by its beautiful chorale (named by Mr. Mercer, Franklinford, which has been called "The Queen of Chorales," and to which many city chimes in Germany were soon set. It was pub. with the hymn, and is probably an original tune by Nicolai, though petitions may have been suggested by earlier melodies, especially by the "Resonet in Laudibus," which is probably of the 14th cent. (Brettner l., N. Nicolai, Philip,
No. 498, cited it from the "Observations, Langlois, 1870. In Allon's "Cony. Psalms" (names a person.)

Translations in C. U.:

1. How bright appears the Morning Star! This is a full and fairly close version by J. C. Jacobi, in his Psal. (Edin.), 1722, p. 90 (1732, p. 162); repeated, with alternations, in the Moravian H. Bk., 1754, pt. ii., No. 317 (1886, p. 369). The version of v. vii. beginning, "The Father from eternity," are included in Adams to the Service of Song, Edin. N.D., but since 1860. In 1875 Mercer rendered it, his C. P. & H. Bk., as No. 15, a hymn in 4 st. of 10 l., of which five lines are exactly from Jacobi. St. i., ll. 1-3; ll. 8, 9; iii., ll. 2, 3, 6; iv.; ll. 1, 10, are exactly; and i., ll. 9; ii., ll. 2, 3, 6, 10; iii., ll. 1, 4, 5; iv., ll. 7, 9 are nearly from the Moravian H. Bk., 1801. The interjected lines are by Mercer, but bear very slight resemblance either to Nicoll's original text, or to any version of the German that we have seen. In his 1859 ed. he further recast it, leaving only the first line unaltered from Jacobi; and this form is in his O.E. ed., 1884, No. 121, in the Irish Church Hym., 1889 and 1875, and in the Hym. Comp., 1870 and 1876. In Kennedy, 1865, the text of 1859 is given with alterations, and begins "How brightly dawns the Morning Star;" and this form is in the People's Hym., 1867; Dale's Eng. H. Bk., 1875 &c.

2. How graciously doth shine afar. By A. T. Russell, as No. 8 in the Dalston Hospital H. Bk., 1845, and repeated in the Cheltenham College H. Bk., 1855, No. 37. It is a free tr. of st. i., vi., v.


5. How bright the Morning Star shines in truth and mercy from afar. A tr. of st. i., iii., iv., vii., by Miss Borthwick, as No. 239 in Dr. Pangestcher's Coll., 1864.


Other trs. are:

(1) "How fairly shines the Morning Star." In Levy's Psalmodia, 1760, p. 40.
(2) "As bright the star of morning gleams." (st.) By W. Bartholomew, in his Book of Words to Mendelssohn's celebrated Christus, 1852, p. 11.
(5) "Morning Star. How fair and bright." By Miss Winkworth, 1866, p. 8.

There are also three hymns in C. U., which have generally been regarded as trs. from Nicoll. They are noted as follows:—i. "Behold, how bright appears the Morning Star!" (see Leben der menschen.) ii. "How bright the Morning Star!" (see Schlegl.) iii. "How bright the Morning Star! What eye describeth it afar!" (see Schlegl. J. A.).

J. M.]

ii. Mainz, Comp. Lies. 'New Notes Work. Appeared as No. 1223 in Appendix vii. c. 1727 to the Herrnhut G. B., 1735, in 4 st. of 8 l. In the Brüder Bk., 1717, No. 755, reduced to 8 stanzas (st. v. 1776 is by N. L. Zinzendorf). The only tr. in C. U. is noted at p. 558.

Another tr. is: "Thou exalted first-born Brother." This tr. is of st. iv. in the Moravian H. Bk., pt. II., 1741, p. 798. In 1874, pt. II., p. 369, altered to "O Thou our first-born Brother." (1849, No. 852, st. IV.) [J. M.]

Nitschmann, Johann, brother of Anna Nitschmann, was b. Sept. 25, 1712, at Kuno-wald, and came to Herrnhut in 1725. In 1726 the Count von Promnitz took him into the Orphanage at Sorau, and in 1728 sent him to study theology at Halle. In 1731 he became a tutor in the Orphanage at Herrnhut, in 1732 went to Halle to study medicine, but returned to Herrnhut in 1733, and spent a year as private secretary to Count Zinzendorf. Thereafter up to 1745 he was principally engaged in mission work in Swedish Lapland, and in forming communities in Livonia. He was then appointed, in 1745, diaconus and Gemeinlehrer at Herrnhau in Wetteravia, and in 1750 to the same position at Herrnhut. Consecrated Bishop of the Brethren's Unity in 1758, he took in 1761 the superintendence of the communities in England and Ireland. In 1766, he was appointed to the charge of the new settlement of Sarepta on the Volga in Asiatic Russia, and d. there June 30, 1783 (Altg. Deutsche Bls. xxiii, 714; ms. from Diakon J. T. Müller, Herrnhut, &c.). His hymns are few in number, and not of much importance. Only one has passed into use outside the English Moravian H. Bk. It is:

Das blütige Verhältn. The Lamb of God. Appeared as No. 1219 in Appendix vii., c. 1737 to the Herrnhut G. B., 1735, in 5 st. of 6 l. In the Brüder G. B., 1776, it is No. 575, and in the Historische Nachrichten to st. iv. is ascribed to N. L. von Zinzendorf. The tr. in C. U. is noted at p. 558.

Another tr. is: "Dear Lamb, from everlasting slain," as No. 21 in the Moravian H. Bk., 1742. In the 1799 and later eds. (1849, No. 441), it begins "Gracious Redeemer, Who for us." [J. M.]

No Gospel like this Feast. Elizabeth Charles, née Hunter. [Holy Communion.] Pub. in the New ·Three Wakeings and Other Poems, 1859, p. 149. It has passed into a large number of hymnals, including the Universal H. Bk., 1885, the American Lauder Domini, 1884, and others. [J. J.]

No prophet, nor dreamer of dreams. J. Hart. [Adoration.] 1st pub. in his Hymn, composed on Various Subjects, &c., 1759, in 7 st. of 8 l., and based upon the words "I shine, arise among you a prophet, or a dreamer of dreams, and give the sign or wonder," &c., Deut. xiii. 1. In its original form it is not in common use; but the following centos have been compiled therefrom:

1. This God is the God we adore. This is the last stanza of the hymn, and was given in M. Madan's Sapp. to Ps. and Hys., 1863, No. 192, broken into 2 st. of 4 l. The same arrangement was repeated by A. M. Toplady in his Ps. & Hys., 1767, No. 127. From these collections it passed into an individual hymn to the modern hymnal. The same stanza, but altered to:

2. This is the God we adore. This was given in the Sapp. of the Wm. H. Bk., 1820, in the revised ed. 1820, and also found in other collections. In the Bp. Sel. of Ps. and Hys., 1826, No. 386, a cento is given, the first stanza of which we have not traced:

st. ii., iii., are composed of Hart's "This God is the God we adore." It begins:

1. The God Who created the skies, and is repeated in the Bap. Pr. & Hys., 1858, No. 265.

2. How good is the God we adore. In The Enlarged London H. Bk., 1873. [J. J.]

No sleep, no slumber, to his eyes. I. Watts. [Ps. cxvii.] 1st pub. in his Psalms of David, &c., 1719, in 8 st. of 4 l., and headed "A Church Established." In its full form it is not in general use; but as, "Arise, O King of grace, arise," the first stanza, as in the Leeds H. Bk., 1853, it is in somewhat extensive use, especially in America. [J. J.]

No songs shall break our gloom today. W. C. Dix. [Good Friday.] Pub. in Lyra Musicaea, 1861, p. 244, in 7 st. of 4 l., and entitled "Calvary." It was also included in the author's Hys. and Carols for Children, 1869. In the S. P. C. K. Church Hys., 1871, "O Thou the Eternal Son of God" is composed of st. ii., iv. of this hymn. [J. J.]

No track is on the sunny sky. F. W. Faber. [Whitsun.] Appeared in his Jesus and Mary, &c., 1849, in 18 st. of 4 l., on "The Mission of the Holy Ghost." From its three centos have come into C. U.: (1) "No track is on the sunny sky;" (2) "The Mother stirs her mighty prayer," and (3) "The Mother sits all worshipful." In these various forms its use is somewhat extensive. [J. J.]

Nobis, Olympo redditus. Jean Baptiste de Santeuil. [Ascension.] This hymn appeared in the Cluniace Breviary, 1686, p. 503, as "Nobis, Olympo redditus." It was repeated in Santeuil's Hymni Sacri et Not. Nov. 1689, p. 24 (ed. 1698, p. 196.), in 5 st. of 4 l. In the Paris Breviary, 1736, st. ii. is omitted, and another was added as the concluding stanza, beginning, "Venum Judex sacellum." The 1736 text is in J. Chandler's Hys. of the Prim. Church, 1837, and Card. Newman's Hymnæ Ecclesiæ, 1836 and 1865. Tr. as:

1. O Christ, Who hast prepared a place. By J. Chandler, from the Paris Breviary, text, in his Hys. of the Prim. Church, 1837, p. 86. It was soon introduced into the hymn-books, sometimes with slight alterations, as in Murray's Hymnæ Sacrae, 1852; and at other times with the omission of st. v., as in Mercer, Oxford ed., 1864, and others. In H. A. & M., 1861, it reads: "O Christ, Who dost prepare a place," but it is omitted from the revised ed. 1875. This tr. in various forms is in extensive use. In Martineau's Hymnas, 1873, 3 st. are given as "The Crucified is gone before." [J. J.]

2. Thou Who dost build for us on high. By L. Williams. 1st printed in the Christian Magazine, Dec. 1834 (vol. vii, p. 621, with the Latin). It was also included in his Hys. tr. from the Parisian Breviary, 1839, p. 145. It is given, with alterations, in the Hymnary, 1872.

The first stanza is complete:


Other trs. are:

1. Jesus! Thou from earth hast vanished. W. J. Hony, 1852-55. [J. J.]

2. Enthroned in heaven, Thy mansions fair. J. D. Chambers, 1867.

Nocete mox diem fugata. [Holy Communion.] In the Cluniae Breviary, 1686, p. 503, this is the hymn at Mattins for the

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Octave of Corpus Christi, and consists of 5 st. and a doxology. Tr. as:—

1. See the sun ascending. By E. Caswall. 1st pub. in his Masque of Mary, 1838, p. 305, in 5 st. of 6 l.; and again in his Hymns, &c., 1873, p. 158. It is given in the People’s H., 1867; the Hymnary, 1872; and others, including some Roman Catholic collections. [J. M.]

**Noces Surgentes Vigiliumus**

*St. Gregory the Great. [Early morning.]* This is one of the eight hymns which the Benedictine editor assigned to St. Gregory (Opera, Paris, 1705, i., col. 879). It is found in three 11th cent. Hymnaries of the English Church, now in the British Museum (Vesp. D. xii., f. 6b; Jul. A. vi., f. 20 b; Harl. 2661, f. 219), and in an 11th cent. Breviary of the Spanish Church (Add. 30486, f. 67 and f. 70 b). It is in an 11th cent. ms. at Corpus Christi, Cambridge (291, p. 299), and in the Latin Hymn of the Anglo-Saxon Ch. (Surtees Society), 1851, is printed from an 11th cent. ms. at Durham (B. ii. 32, 1. 3 b). Also in a tenth cent. ms. at Bern, No. 455, and an 11th cent. ms. at St. Gall, No. 387. It is the companion hymn to and in the same metre as “Eccle jam noctis,” (p. 320, i.) It was included in the Roman (Venice 1478, and 1529; 1592, 1625; 1693, A.D. 1693; and other Breviaries, generally assigned to Sunday Matins or Nocturns from Trinity S. to Advent. The text is also in Daniel i. No. 146: Wackernagel’s, No. 95: Hymnarium Sarisb., 1851, p. 127; Königsdorf, p. 76, and Card. Newman’s Hymni Ecclesiae, 1838 and 1863. [J. M.]

The translations of this hymn are:—


2. Throughout the hours of darkness dim. Hymnarium Anglicanum, 1844.

3. Rising at midnight, one and all waking. W. J. Copeland, 1849.

4. Let us arise and watch ere dawn of light. E. Caswell, 1819.

5. Uprising with the morning light. W. J. Blew, 1843-44.

6. Arise we in the nightly watches waking. J. D. Chambers, 1852.

7. Let us arise from night and slumber waking. J. D. Chambers, 1852.


9. Watch we by night, with one accord uprising. J. Kebbe, 1849.

10. Come let us arise, and keep the watches of the night. J. Wallace, 1874.

11. ‘Mid evening shadows let us all be watching. Ray Palmer, 1872, dated 1855.


**Non Abluunt Lymphae Deum. Nicolas de Torneuz.** (Epithaph.) This hymn, on the Baptism of our Lord, appeared in the Cluniac Brev., 1686, p. 229, beginning, “Lavem purgaturitus,” and signed “N. T. P. R.” When included in the Paris Brev., 1736, as the hymn for Compline during the Octave of the Epiphany, it began with st. ii., “Non ablununt lymphae Deum,” and in this form it is known to the present time, both in Latin and in the tr. into English. This text is in Card. Newman’s Hymni Ecclesiae, 1838 and 1865. Tr. as:—

1. It is not that the wave can wash our God. By J. Williams, in the British Magazine, 1835 (vol. viii., p. 152), and his Hymn. tr. from the Parisian Breviary, 1839, p. 96.

2. Since the heavenly Lamb hath stood. By W. J. Blew, in his Church Hym. and Tune Bk., 1852.
NORTON, Andrews, D.D., s. of Samuel Norton, was b. at Higham, Massachusetts, Dec. 31, 1786, and was educated at Highham, and at Harvard College. After being engaged there for a short time as a tutor, he was appointed Librarian, and subsequently Lecturer on Biblical Criticism, as successor to Dr. Channing. When the Theological School was opened in 1819 he became Dexter Professor of Literature. This position he held until 1830. He d. at Newport, Rhode Island, Sept. 18, 1853. He was for some time editor of the General Repository and Review, and pub. several prose works, one of the most extensive being The Genuineness of the Gospels, in 4 vols. His hymns are few in number, and are mainly meditations in verse. They were contributed to various periodicals, and after his death were collected and pub. in a small volume. Of these hymns the following are in C. U.:

1. Another year, another year. The unceasing wave. &c. Close of the Year. Appeared in the Christian Examiner in Nov. and Dec., 1827, in 11 st. of 4 l. It is used in an abbreviated form in the American Boston Unitarian Hymn [§ Tune] Bk, 1868, it begins with st. vii., “O what concerns it him whose way.”


3. He has gone to his God, he has gone to his home. Burial. Printed in the Christian Examiner, Jan. and Feb., 1824.

4. My God, I thank Thee! may no thought, Trust and Submission. Appeared in the Monthly Anthology and Boston Review, Sept., 1809. This is his earliest and best known hymn.

5. O stay thy tears: for they are bleat. Burial of the Young. Printed in the General Repository and Review, April, 1812, in 5 st. of 4 l.

In 1835, st. iii.—v. were given in Beecher’s Plymouth Coll., No. 1094, as “How bleat are they whose transient years.”
OF ALL THE BLOOD OF BEASTS

6. Where ancient forests round us spread. Dedication of a Church. This “Hymn for the Dedication of a Church,” is dated 1833.

These hymns are in some of the American hymnals. Nos. 1, 4, 5 are in Martined’s Hymnals, 1873, and the full texts of all are in Putnam’s Singers and Songs of the Liberal Faith, Boston, U.A., 1875. [F. M. B.]

Norton, Thomas. [Old Version, § ix. 7.]

Not all the blood of beasts. I. Watts. [Christ the Heavenly Sacrifice.] Ist pub. in his Hys. and Spiritual Songs, enlarged ed., 1709. Bk. ii., No. 142, in 5 st. of 4 L, and headed “Faith in Christ, our Sacrifice.” It was brought into use in the Church of England through M. Madian’s Ps. & Hys., 1769. and A. M. Toplady’s Ps. & Hys., 1770. In these collections alterations were introduced which, with additions from other sources, have been handed down to modern hymnbooks. These changes in the text are the outcome of religious convictions and controversy. The most striking instance of this fact is given in the Wes. Bk. new ed., 1875. The outlook of Watts, which is that of hope and the outlook of Methodism, which is that of absolute knowledge, is strikingly set forth in st. iv. and v. as follows:

I. Watts. 1709.

My soul looks back to see
The burdens Thou didst bear.
When hanging on the accursed tree
And hopeless cries was there.
Believing we rejoice
To see the curse removed.
We bless the Lamb while
Cheerful voice,
And sing His bleeding love.

In these new versions, other alterations have crept into the text. The following list will assist in tracing these out:

St. i. our stain
St. iii. Upon that head
divine
On that head
wise as a serpent
lay its hand
acquiesced in
And hunger her
And trusts our guilt
And sends her
there
At. v. To feel the curse
And trust His
And sing His dying
and pub. in the Parish Bk., as an addition to the edition of 1863, circa 1866, in 7 st. of 4 L., and again in the new ed. 1875, No. 271. In

the Sarum Hym., 1868, st. i.-iv. vii., were given with slight alterations as No. 95. [J. J.]

Not from the dust affliction grows. I. Watts. [Affliction of God.] Pub. in his Hymns, &c., 1719. Bk. i., No. 88, in 4 st. of 4 L., and from thence has passed into a few hymnals. In the Translations and Paraphrases of the Church of Scotland, which were authorized in 1781, this hymn (No. 5) is included in a new form as, “The trouble springs not from the dust.” In the form as Watts is reproduced in everything but the actual words. By whom this recast was made is not known. In the marked copy of the Tra. & Paraph. by the daughter of W. Cameron (p. 300, ii.) it is left a blank. [J. J.]

Not here as to the prophet’s eye. J. Montgomery. [Opening of a Place of Worship.] Written for the opening of the Methodist New Connexion Chapel, South Street, Moor, Sheffield, June 8, 1828, and printed as a flyleaf for the occasion. [st. i.]

It was included in Condor’s Comp. H. Bk., 1836, No. 436, and in Montgomery’s Original Hymns, 1833, No. 297, in 5 st. of 4 L. It is in C. U. in G. Britain and America. [J. J.]

Not to the terrors of the Lord. I. Watts. [Whitsuntide.] Appeared in his Hys. and Spiritual Songs, 1709. Bk. ii., No. 152, in 6 st. of 4 L, and entitled “Sinai and Sion.” It is in C. U. in G. Britain and America. It is also in use in the following forms:

1. Not to the terrors of the Lord. In the Wes. Bk., 1836, No. 203; Kennedy, 1863, and others. This is composed of st. i., ii., from Watts, and a third stanza probably by E. Tucker, who assisted W. J. Hall in compiling the Wes. Bk.


3. The saints on earth and those above (q.v.). The opening stanzas of this cento are st. v. of this hymn. [J. J.]

Not unto us, but to Thy Name. [Salvation through Grace.] The first stanza of this cento is from J. Cennick’s hymn, “Let us the sheep in Jesus name” (p. 673, ii.), somewhat altered, and the rest of the cento is by T. Cottrell. It appeared in the Utopia Collection (see Staffordshire Hymn-books), 1805, and again in Cottrell’s Salt., 1810. It is given in several modern collections in G. Britain and America. [J. J.]

Not what these hands have done. B. Bower. [Salvation through Christ alone.] Pub. in his Hys. of Faith and Hope, 2nd Ser., 1864, in 12 st. of 4 L. In its full form it is not in C. U., but the following centos are in several hymnals in G. Britain and America:

1. Not what these hands have done. In the Wes. Church Hymal, 1861, and others.


3. I bless the Christ of God. Beginning with st. vii. This is the most popular of the centos, and is given in a great number of hymn-books in G. Brit. and America.

4. I praise the God of grace. This begins with st. ix., and is in several collections.

Through these various forms this hymn is in extensive use. [J. J.]

NOTKER BALBULUS

in the revised ed. of his H. Companion, 1876. It is also in several other collections. [J. J.]

Notker Balbulus, so called from his slight stuttering, was b. in Switzerland about 840. Ekkehard V. in the 2nd Chapter of his Vita Sancti Notkeri (written about 1220), says he was b. at Heiligen, now Elgg, in the Canton of Zürich, but Meyer von Knonau (see below), stating that his family were closely connected with Jonswil in the Canton of St. Gall, thinks that Notker was probably b. at Jonswil. He entered the school of the famous Benedictine Abbey of St. Gall at an early age, and spent the rest of his life there. In due course he was admitted as one of the brethren of the monastery; in 860 is marked as librarian, and in 892 and 894 as guest-master (hospitarius); his principal employment being in scholastic and literary work. He became eventually one of the foremost in the monastery at that its most flourishing period; but was never abbot there (Notker the Abbot of St. Gall, who d. 975, was of a younger generation), and declined various offers of preeminent elsewhere. He d. at St. Gall, April 6, 912. In 1313 he was beatified by Pius II, but does not seem to have been canonized nor does an office in his honour appear to have been authorised for use except at St. Gall (Lebenbild des heiligen Notker von St. Gallen, by G. Meyer von Knonau, Zürich, 1877; Allg. Deutsche Biog., xxvii., 35, &c.).

Ekkehard IV. (d. 1069), in his Casus Saneti Galli, chapter iii., thus lovingly characterises Notker (a tr. would not express the conciseness of the original):—

"Corporis, non animo, graculis; voce, non spirital, bal- bulus; in divinis euctus, in adversis patient, ad omnia missis, in nostrum acer erat exactor disciplinis; ad repentina thinulmn et insipnias, praeclaras laudem instan- tes, erat; quibus quidem as anderlicher opponere solebat. In orando, legendo, dictando, celerissimus. Et ut omnia sanctissatis ejus in brevissimis doctis, sancti spiritus erat acer; in alia quidem, et uno tempore."

Notker was a favourite of the Emperor Charles the Fat, who paid him special attention during his visit to St. Gall, Dec. 4-6, 883. His claim to notice here is as the first important writer of sequences; and as indeed the practical inventor of this species of compositions. He seems to have begun writing sequences about 862, and in 885 collected them into a volume (the Liber Sequentiurum Notkeri), for which he styled himself the "Compositor Scholasticus". In the interlinear notes to the L. S. N. (see below), Notker is described as "the first who composed the melodies as well as the words of sequences, one might hope to gain help. There is indeed an important ms. at St. Gall (No. 841) apparently written early in the 11th century, which contains the melodies without words; but there is nothing to show which of these are by Notker, and which are earlier. Nor does early tradition help us much. In the interlinear notes to his Rhythmi de Sancto Otmaro (St. Gall ms. 393, p. 153, both the text and notes being in Ekkehard's autograph), Ekkehard IV. speaks of Notker as having composed 50 sequences, but nowhere does he give a list of their first lines. The conjecture of Wilhams is probably correct, viz., that Ekkehard took the St. Gall ms. No. 378, as his standard. It contains 55 sequences in the L. S. N. (Nos. 84, 114 had not been inserted when Ekkehard wrote), and deducting from these the sequences which in his Casus Saneti Galli Ekkehard designates ascribed to others (Nos. 48, 95, 97, 106, 110, 111) there remain, in round numbers, 50. (See further below.)

The most careful attempt to settle what are genuine and what are false is in an article by W. Wilmanns (Welche Sequenzen hat Notker verfasst?) in Moriz Haufl's Zeitchrift
The eight MSS. here indexed are:

1. **Einsiedeln MS.** No. 121, of about the end of the 11th cent. The first part of this MS. consists of an Antiphoner, the second Antiphonary of St. Gall (see Scherer's Verscelasch, 1875, of the St. Gall ms., p. 124). The L. S. N. occupies pp. 436-599.
2. **The St. Gall MS.** No. 376, of the 11th cent. The L. S. N. occupies pp. 312-435.
3. **The St. Gall MS.** No. 378, of the 11th cent. Here the L. S. N. is at pp. 146-298.

### Table of Notkerian Sequences

<table>
<thead>
<tr>
<th>No.</th>
<th>First Line of Sequence</th>
<th>Where found</th>
<th>Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ave uenit pacem</td>
<td>Easter</td>
<td>e.</td>
</tr>
<tr>
<td>443</td>
<td>Ave regina triumphal militum regis summi</td>
<td>C. of Martyrs</td>
<td>e.</td>
</tr>
<tr>
<td>3</td>
<td>Ave lorum ordo sacer Dei sereno semper</td>
<td>Of the Angel</td>
<td>e.</td>
</tr>
<tr>
<td>4</td>
<td>Cunctis ecclesiis sunt</td>
<td>Low Sunday</td>
<td>e.</td>
</tr>
<tr>
<td>111</td>
<td>Christi Dominus</td>
<td>St. Stephen</td>
<td>e.</td>
</tr>
<tr>
<td>97</td>
<td>Cristi dominus militis martyrisque</td>
<td>Octave of Ascension</td>
<td>e.</td>
</tr>
<tr>
<td>74</td>
<td>Christus hanc diem judicium cunen</td>
<td>Purification of B. V. M.</td>
<td>e.</td>
</tr>
<tr>
<td>217</td>
<td>Corpus Christi deo.</td>
<td>Assumption of B. V. M.</td>
<td>e.</td>
</tr>
<tr>
<td>247</td>
<td>Consubstant angelorum chori gloriosae Virgilis</td>
<td>St. Gall</td>
<td>e.</td>
</tr>
<tr>
<td>800</td>
<td>Dilecte Deo, Galle, perenni</td>
<td>S. after Ascension</td>
<td>e.</td>
</tr>
<tr>
<td>121</td>
<td>En regnator coelis et terrarum</td>
<td>Epiphany</td>
<td>e.</td>
</tr>
<tr>
<td>124</td>
<td>Feesta Christi omnis Christianitas celebrat</td>
<td>Octave of Christmas</td>
<td>e.</td>
</tr>
<tr>
<td>20</td>
<td>Gaude Maria virgo, Dei genitrix, quae</td>
<td>St. Emmersburg</td>
<td>e.</td>
</tr>
<tr>
<td>641</td>
<td>Gaudeas ecclesiae hanc dieculam</td>
<td>Easter</td>
<td>e.</td>
</tr>
<tr>
<td>104</td>
<td>Gratias Salvatric ac Regi Christo Deo salvant</td>
<td>St. Emmersburg</td>
<td>e.</td>
</tr>
<tr>
<td>89</td>
<td>Hanc sancta sollemnitatem sollemnitatem</td>
<td>Easter</td>
<td>e.</td>
</tr>
<tr>
<td>711</td>
<td>Hanc concordi famaliuolum colomus sollemnitatem</td>
<td>St. Stephen</td>
<td>e.</td>
</tr>
<tr>
<td>19</td>
<td>Ibi sunt ministerii ministerii</td>
<td>St. Maurice</td>
<td>g.</td>
</tr>
<tr>
<td>25</td>
<td>Ibi sunt ministerii ministerii</td>
<td>St. John Evangelist</td>
<td>e.</td>
</tr>
<tr>
<td>403</td>
<td>Ibi sunt ministerii ministerii</td>
<td>S. after Octave of Easter</td>
<td>e.</td>
</tr>
<tr>
<td>106</td>
<td>Ibi sunt ministerii ministerii</td>
<td>St. Thomas of St. Gall</td>
<td>e.</td>
</tr>
<tr>
<td>130</td>
<td>Ibi sunt ministerii ministerii</td>
<td>S. after Octave of Easter</td>
<td>e.</td>
</tr>
<tr>
<td>123</td>
<td>Laude dignum</td>
<td>St. Lawrence</td>
<td>e.</td>
</tr>
<tr>
<td>270</td>
<td>Laude dignum</td>
<td>H. Innocents</td>
<td>e.</td>
</tr>
<tr>
<td>331</td>
<td>Natus ante saecula Dei filius</td>
<td>St. Michael</td>
<td>e.</td>
</tr>
</tbody>
</table>

### Footnotes

1. The first column gives the running numbers;
2. The second column the number of the sequence in J. Kebrin's Latinische Sequenz des Mittelalters, Mainz, 1873;
3. The third column the names of the individual sequences;
4. The fourth column the references to the L. S. N., where found; and
5. The fifth column the subject or use of the sequence.
<table>
<thead>
<tr>
<th>No.</th>
<th>Koh.</th>
<th>First Line of Sequence</th>
<th>Where found</th>
<th>Ue.</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>43</td>
<td>Nosta tuba regatur fortissima Dei dextra.</td>
<td>e. g. k. i. k. l.</td>
<td>Sat. before Septuagesima.</td>
</tr>
<tr>
<td>130</td>
<td>O quam mira sunt, Deus, tua portenta</td>
<td>e. g. i. k. l. m.</td>
<td>S. after Ascension.</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>335</td>
<td>Omnium sancti seraphim, cherubin</td>
<td>e. n.</td>
<td>All Saints.</td>
</tr>
<tr>
<td>84</td>
<td>Pangamus Creatoris atque Redemptoris gloriam</td>
<td>e. m.</td>
<td>Easter.</td>
<td></td>
</tr>
<tr>
<td>394</td>
<td>Petre summe Christi pastor, et Paule</td>
<td>e. m.</td>
<td>SS. Peter and Paul.</td>
<td></td>
</tr>
<tr>
<td>866</td>
<td>Psalit ecclesiae, mater illibata, et virgo</td>
<td>e. n.</td>
<td>Delic. of a Church.</td>
<td></td>
</tr>
<tr>
<td>423</td>
<td>Quid tu virgo mater plorar</td>
<td>e. n.</td>
<td>One Martyr.</td>
<td></td>
</tr>
<tr>
<td>459</td>
<td>Rex regum, Deus noster colende</td>
<td>e. n.</td>
<td>One Confessor.</td>
<td></td>
</tr>
<tr>
<td>646</td>
<td>Sacerdoteum Christi Martinum</td>
<td>e. m.</td>
<td>St. Martin of Tours.</td>
<td></td>
</tr>
<tr>
<td>514</td>
<td>Sancti merita Benedicti inculata</td>
<td>e. m.</td>
<td>St. Benedict.</td>
<td></td>
</tr>
<tr>
<td>124</td>
<td>Sanctit Spiritus adsit nobis gratia, Quae</td>
<td>e. m.</td>
<td>Pentecost.</td>
<td></td>
</tr>
<tr>
<td>192</td>
<td>Stirpe Maria regia procrea</td>
<td>e. i. k. i. m. n.</td>
<td>Nat. of B. V. M.</td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>Summi triumphum regis prosequamur haec</td>
<td>e. m.</td>
<td>Ascension.</td>
<td></td>
</tr>
<tr>
<td>687</td>
<td>Tu civium Deus conditor</td>
<td>e. k. i. m.</td>
<td>Ded. of a Church.</td>
<td></td>
</tr>
<tr>
<td>472</td>
<td>Virginis venerandae de numero septemum</td>
<td>e. n.</td>
<td>C. of Virgins.</td>
<td></td>
</tr>
</tbody>
</table>

**Second Series.**

<table>
<thead>
<tr>
<th>No.</th>
<th>Koh.</th>
<th>First Line of Sequence</th>
<th>Where found</th>
<th>Ue.</th>
</tr>
</thead>
<tbody>
<tr>
<td>509</td>
<td>A sola occasu quaeru ad eis num te</td>
<td>e. n.</td>
<td>St. Columbanus.</td>
<td></td>
</tr>
<tr>
<td>408</td>
<td>Ad celebres, Rex coelestis, landes cuncta</td>
<td>e. m. n.</td>
<td>St. Michael.</td>
<td></td>
</tr>
<tr>
<td>140</td>
<td>Alma chorus Domini compangait</td>
<td>l. m. n.</td>
<td>Holy Trinity.</td>
<td></td>
</tr>
<tr>
<td>346</td>
<td>Ave Dei genitrix summi, virgo semper</td>
<td>m.</td>
<td>Assumption of B. V. M.</td>
<td></td>
</tr>
<tr>
<td>139</td>
<td>Benedicta semper sancta sit Trinitas.</td>
<td>e. i. m. n.</td>
<td>Holy Trinity.</td>
<td></td>
</tr>
<tr>
<td>123</td>
<td>Benedicta Deo, Nost referre nunc</td>
<td>e. g. t. i. k. l. m.</td>
<td>Octave of Pentecost.</td>
<td></td>
</tr>
<tr>
<td>345</td>
<td>Blandus virginis sancte celebremur</td>
<td>e. m.</td>
<td>H. Innocentius.</td>
<td></td>
</tr>
<tr>
<td>403</td>
<td>Cantemus Christi regia terrae</td>
<td>g.</td>
<td>St. John Evanglist.</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>Cantemus sancti Dominici nunc Alleluia</td>
<td>e. m.</td>
<td>Septuagesima.</td>
<td></td>
</tr>
<tr>
<td>546</td>
<td>Christo Requi regnum virgo canit ecclesiae</td>
<td>g.</td>
<td>St. Constantinus of Perugia.</td>
<td></td>
</tr>
<tr>
<td>369</td>
<td>Clare sanctorum sanitatis apostolorum</td>
<td>e. n.</td>
<td>C. of Apostles.</td>
<td></td>
</tr>
<tr>
<td>509</td>
<td>Deus in tua virtute sanctus Andreas</td>
<td>e. m.</td>
<td>St. Andrew.</td>
<td></td>
</tr>
<tr>
<td>807</td>
<td>Deus qui perennis</td>
<td>e. n.</td>
<td>See No. 81.</td>
<td></td>
</tr>
<tr>
<td>420</td>
<td>Diem festum Bartholomei, Christi amici</td>
<td>m.</td>
<td>St. Bartholomew.</td>
<td></td>
</tr>
<tr>
<td>101</td>
<td>Rece sollemnis diei canamur festa</td>
<td>e. m.</td>
<td>Nat. of B. V. M.</td>
<td></td>
</tr>
<tr>
<td>96</td>
<td>Rece vocibus carminis comparabimus</td>
<td>g.</td>
<td>Easter.</td>
<td></td>
</tr>
<tr>
<td>685</td>
<td>Et fratres cari festivitatem sancti Omari</td>
<td>e. g. h. i. k. l. m.</td>
<td>St. Othmar of St. Gall.</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>Et harmonius, socii, landam resonia</td>
<td>g. i.</td>
<td>Easter.</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Et recendamus pia digita</td>
<td>e. m.</td>
<td>Christmas.</td>
<td></td>
</tr>
<tr>
<td>95</td>
<td>Et sicut illorum cantor</td>
<td>e. k.</td>
<td>Easter.</td>
<td></td>
</tr>
<tr>
<td>646</td>
<td>Exsultemus in ista fratre sollemnitate</td>
<td>n.</td>
<td>St. Denis.</td>
<td></td>
</tr>
<tr>
<td>219</td>
<td>Exsultet omnes setas, sexus uterque</td>
<td>e.</td>
<td>Purif. B. V. M.</td>
<td></td>
</tr>
<tr>
<td>712</td>
<td>Festa Stephani, profanatris Christi, Sancta</td>
<td>I.</td>
<td>See No. 101.</td>
<td></td>
</tr>
<tr>
<td>417</td>
<td>Gaude Christi sponsa, virgo mater ecclesiae</td>
<td>m.</td>
<td>St. James the Great.</td>
<td></td>
</tr>
<tr>
<td>665</td>
<td>Gaude sepatur serena felixque genitrix ecclesia</td>
<td>g.</td>
<td>St. Margaret.</td>
<td></td>
</tr>
<tr>
<td>108</td>
<td>Gaudendum nobis suadent hujus diem festa,</td>
<td>g.</td>
<td>SS. Gordianus and Epimachus.</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Gratex nunc omnem reddamus Domino Deo</td>
<td>m.</td>
<td>Christmas.</td>
<td></td>
</tr>
<tr>
<td>656</td>
<td>Hanc partem omnis</td>
<td>e. g. k. l.</td>
<td>Octave of Epiphany.</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Hunc diem celebrat omnis mundus</td>
<td>e. g. k. l.</td>
<td>See No. 19.</td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>Hic qui prix habitum mortalem divid</td>
<td>e. m.</td>
<td>Easter.</td>
<td></td>
</tr>
<tr>
<td>85</td>
<td>Laetamur gaudii quos reddit Verbum Patriae</td>
<td>k.</td>
<td>Easter.</td>
<td></td>
</tr>
<tr>
<td>94</td>
<td>Laudantes triumphant Christum</td>
<td>g.</td>
<td>Easter.</td>
<td></td>
</tr>
<tr>
<td>665</td>
<td>Lande celebris digamur mater ecclesiae</td>
<td>g.</td>
<td>St. Remaclus.</td>
<td></td>
</tr>
<tr>
<td>664</td>
<td>Lande condignissimae dies annus redduit</td>
<td>m.</td>
<td>St. Nicholas of Myra.</td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>Laude Christo redempti voces modulament</td>
<td>e. g. k. l.</td>
<td>Easter.</td>
<td></td>
</tr>
<tr>
<td>752</td>
<td>Laude Deo perenni Ancorsi redemptorius</td>
<td>g. k. l.</td>
<td>St. Afa.</td>
<td></td>
</tr>
<tr>
<td>514</td>
<td>Landam nos nostra concinat harmonia</td>
<td>m.</td>
<td>St. Emeraner.</td>
<td></td>
</tr>
<tr>
<td>101</td>
<td>Landum quse carmine unquam praevale</td>
<td>g. i.</td>
<td>Easter.</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>Lassus ibi, Christe,</td>
<td>e. n.</td>
<td>H. Innocentius.</td>
<td></td>
</tr>
<tr>
<td>341</td>
<td>1. Patriis optimis Nati...Quem coeliust</td>
<td>e. g. k. l.</td>
<td>H. Innocentius.</td>
<td></td>
</tr>
<tr>
<td>432</td>
<td>2. Patriis optimis Nati...Qui hodie</td>
<td>e. g. k. l.</td>
<td>H. Innocentius.</td>
<td></td>
</tr>
<tr>
<td>344</td>
<td>4. Quis qui humilis homo numine apparen</td>
<td>e. g. h. i. k. l.</td>
<td>H. Innocentius.</td>
<td></td>
</tr>
<tr>
<td>434</td>
<td>Milites inclite fortissimi regis Christi</td>
<td>e. l. m.</td>
<td>One Martyr.</td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>Naio canunt omnia Domino pie armina</td>
<td>m.</td>
<td>Christmas.</td>
<td></td>
</tr>
<tr>
<td>552</td>
<td>Nos Gordiani atque Epimachi nobles laudes</td>
<td>e. i. k. l.</td>
<td>SS. Gordianus and Epimachus.</td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>Nunc crucis alma cantet gaudia</td>
<td>m.</td>
<td>H. Cross.</td>
<td></td>
</tr>
<tr>
<td>521</td>
<td>O Blasii, dilecte Regi regum summo</td>
<td>g. k. l.</td>
<td>St. Blaise.</td>
<td></td>
</tr>
<tr>
<td>580</td>
<td>O dilecte Domino Galile, reperdi</td>
<td>g.</td>
<td>See No. 11.</td>
<td></td>
</tr>
<tr>
<td>87</td>
<td>O qui perennis residenis potentias solio</td>
<td>g. i.</td>
<td>Easter.</td>
<td></td>
</tr>
<tr>
<td>654</td>
<td>Omnis sexus et setae festa Thebaceorum</td>
<td>e.</td>
<td>St. Maurice.</td>
<td></td>
</tr>
</tbody>
</table>
vi. Analysis of the Table.—In classifying the above 115 Sequences (including 76) we may first of all eliminate those which are certainly not by Notker, viz.:—

Nos. 49, 95, 96, 111, by Eberhard l. (d. 923); No. 84, by Godericus or Godthald (d. 1086); No. 106, by Widun (B. 909); No. 110, by Eberhard n. (d. 998); No. 113, inserted in the St. Gall Miss. before the 12th cent. No. 119 is sometimes ascribed to Aelmut.

For the rest, taking the joint evidence of the two most important St. Gall MSS., Nos. 376 and 378, we find that the following are not contained in the L. S. N. of either, viz.:—

Nos. 3, 15, 22, 44, 45, 49, 50, 51, 52, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 81, 82, 83, 88, 99, 99, 100, 105, 106, 109, 112; and besides these Nos. 34, 57, 74, 76, 78, 114, while contained in No. 378 are not in the L. S. N.

To pursue the analysis further would exceed the limits of our space, and would require a mass of wearisome details. The conclusions the present writer, in view of all the evidence, has arrived at, may best be seen by his dividing the Sequences into four classes: I. Those which may be accepted as genuine. II. Those of which the genuineness is probable. III. Those which may possibly be by Notker. IV. Those certainly not by Notker.

i. Nos. 1, 2, 4-14, 16, 17, 18, 21, 22, 23, 24-41, 43, 45, 47, 48, 50, 59, 59, 65, 72, 73, 81: in all 46.

ii. Nos. 19, 20, 21, 34, 44, 45, 46, 54, 55, 56, 61, 63, 72, 75, 78, 78, 81, 82, 83, 88, 104, 109, 109, 110, 113: in all 34.


IV. Nos. 48, 54, 56, 57, 90, 106, 110, 111, 114: in all 8.

A more acute criticism may be able to discriminate the third class more accurately and eliminate from it those mistakenly ascribed to Notker. With at least may be taken for granted, viz., that while the above lists probably contain various sequences not really composed by Notker, it is in the highest degree improbable that any here omitted can be his genuine compositions.

vii. Conclusion.—Notker’s Sequences are remarkable for their majesty and noble elevation of tone, their earnestness and their devoutness. They display a profound knowledge of Holy Scripture in its plainest and its more recondite interpretations, and a firm grasp and definite exposition of the eternal truths of the Christian Faith. The style is clear, and the language easily comprehensible, so that whether he is paraphrasing the Gospel for the day, or setting forth the leading ideas of the Church’s festivals, or is engaged in vivid and sympathetic word-painting: he is at once pleasing and accurate. His sequences were speedily received with favour as a welcome change from sound to sense, and from the end of the 9th century to the middle of the 12th, they, together with sequences on the same model, were in universal use over Northern Europe. As they were written for the neumes of the Alleluia they were of course made to correspond thereto, and must be studied in connection with their melodies. The metrical rules governing their composition are intricate, suffice it to say here that they were written in rhetorical prose, somewhat in the form of the Hebrew Psalms, in irregular lines and without any attempt at rhyme. It is thus difficult to present a version in English which shall be at once exact and yet suited to modern congregational use. The only literal version which has attained any popularity in English is Dr. Neale’s tr. of No. 56, “Canemus canticum” (see p. 804, l.), and he complains bitterly (Med. Hps., ed. 1867, pp. viii., and 42) that hymnal compilers have ignored the ancient melody to which it was written, and that it has been “cramped, tortured, tamed down into a chant.” Still the Notkerian sequences are worthy of greater attention than they have been bestowed on them by English translators. If the endeavour to give a literal version is abandoned, they allow a wider choice of measures and greater freedom of rendering than the later rhyming Sequences. Those which have been at-
Now are the days of humblest prayer. *F. W. Faber. [Lmd.| Pub. in the 2nd ed. of his Jesus and Mary, &c., 1852, in 8 st. of 7 l.; in his Oratory Hymns, 1854, in 5 st., No. 12; and his Hymns, 1862. It is usually given in an abbreviated form, sometimes as in the Oratory Hymns as above, and again as in the S. P. C. K. Church Hymns, 1871, where st. i., ii., and vii. are omitted. In the Hymnary, 1872, it begins, "Lord, in these days of humblest prayer." [J. J.]

Now begin the heavenly theme. *Ref- 
deming Love.] The authorship of this hymn is unknown. The earliest form in which it is found differs widely from that followed in modern hymnals. In 1763 it appeared in the Appendix to M. Matan's Ps. and Hymns, as No. clxvii, thus: —
"
Re redeeming love.
1. Now begin the Heavenly Theme, Sing aloud in Jesus' Name, Ye, who Jesus' Kindness prove Triumph in redeeming Love.
2. Ye, who see the Father's Grace, Reaping in the Saviour's Face As to Canna on Ye move Praise and blest redeeming Love.
3. Mourning souls dry up your Tears, Banish all your guilty Fears, See your guilt and curse remove, Cancel'd by redeeming Love.
4. Ye, alas! who long have been Willing slaves of Death and Sin, Now from Bills no longer rove, Stop—and taste redeeming Love.
5. Welcome all by Sin opprest, Welcome to his sacred Rest, Nothing brought Him from above, Nothing but redeeming Love.
6. He further'd th' Infernal Pow'r, His tremendous Foes and ours From their curried Empire drove, Mighty in redeeming Love.
7. Hither then your Mutil bring, Strike aloud each joyful String, Mortals join the Hymns above, Join to praise redeeming Love."

In this form, or with alterations, the hymn appeared in about fifty collections between 1763 and 1833, and in all it was given anonymously, except in that of Dobell, 1806, who quoted it as from "Langford's Coll." This reference is to the Hymns and Spiritual Songs pub. by John Langford (p. 639, ii.) in 1776, and in which the hymn appeared. In Langford's 2nd ed. he marked all his own hymns with an asterisk, but this hymn is unmarked. This is clear evidence against his authorship. The error of ascribing the hymn to Langford arose through the careless editing of E. Buckrasteth, who in the Index of his Christian Hymnody, 1833, gave the hymn as "Now begin the, Langford." This was copied by later compilers, some expanding the name into "John Langford," and others into "William Langford," and all basing their guesses on an error. The earliest date to which it has been traced is Madan's Appendix, 1763. Failing evidence that it was written by Madan, we must give it as Anon. No. 982, in Kennedy, 1863, "Now the heavenly joy proclaim" is an altered form of this hymn. [J. J.]

Now, from the altar of our hearts. *J. Mason. [Even.] Appeared in his Spiritual Songs, or Songs of Praise, 1683, pp. 25-6, in 8 st. of 11., and a half stanza of 4 l., and entitled "A Song of Praise for the Evening." (Orig. text. Lyra Brit. p. 386.) The third stanza, which is usually omitted in the hymnals, reads: —
"Man's life's a book of history; The leaves thereof are days; The letters, mercies closely join'd; The title is Thy praise.

This hymn is usually thought to have suggested Dr. Franklin's well-known epitaph upon himself, wherein he compares his body to "the cover of an old book, the contents torn out, and stripped of its lettering and gilding." The whole hymn is sometimes quoted, and not without reason, as Mason's finest production. [J. J.]

Now from the world withdrawn. *J. Bulmer. [Even.] 1st pub. in his Hymns, Original and Select, &c., 1836, Bk. i., No. 157, in 4 st. of 4 l., and entitled "The Spirit of Prayer and Holiness implored." It is one of the very few hymns by the author which have come into general use. It is found in its original form in Spurgeon's O. O. H. Bk., 1866, No. 975, with, in st. i., l. 3, "O Lord!" for "dear Lord!" [J. J.]

Now gracious Lord, Thine arm re- 
veal. *J. Newton. [The New Year.] The first of thirteen hymns to be sung "Before Annual Sermons to Young People, on New Years' Evenings," 1st pub. in the Olney Hymns, 1779, Bk. ii., No. 17, in 5 st. of 4 l., and headed "Prayer for a Blessing." (Orig. text, Hymn Comp., No. 90.) Its use is very extensive in all English-speaking countries; it has also been translated into several languages. [J. J.]

Now let a spacious world arise. *J. Watts. [Creation.] 1st pub. in his Hymns, &c., 1709, Bk. ii., No. 147, in 11 st. of 4 l. Its use is limited. In the 1745 Draft of the Scottish Translations and Paraphrases, No. xxxvii., it was given with the omission of st. xi., and the change, in st. ii., l. 3, of "He call'd the Night," into "He call'd the Light," a change which evidently suggested the form of st. ii. in the recast of 1781. This recast, which opens, "Let heav'n arise, let earth appear," was given as No. 1. (Gen. i. 1) in the authorized Trans. and Paraph. of 1781, and has been in use in the Church of Scotland for more than 100 years. In the markings of authors and revisers by W. Cameron's daughter, this recast is claimed for him (see p. 800, ii.). [J. J.]

Now let a true ambition rise. *P. Doddridge. [Seek first the Kingdom of God.] Written January 1, 1738 [p. 888.], and pub. by Jos. Orton in his posthumous ed. of Doddridge's
NOW LET OUR CHEERFUL EYES

Hymns, 1755, No. 178, in 4 st. of 4 l., and headed, "Seeking first the Kingdom of God," it was also given in J. D. Humphreys's ed. of the same, 1839, No. 199. [J. J.]

Now let our cheerful eyes survey: J. Dodridge, [Jesus, the High Priest.] This hymn is No. 67 in the n. m., but included. It is placed between hymns are dated respectively "April 10, 1733," and "January 1, 1733." The heading reads "Christ bearing the name of His people on His breastplate, from Exodus xxvi. 29." When included by Job Orton in his posthumous ed. of Dodridge's Hymns, &c., 1755, No. 8, in 5 st. of 4 l., the heading was altered to "Christ's intercession typified by Aaron's Breastplate," and at i., l. 4, was changed from "With correspondent love," to "And sympathetic love."

In J. D. Humphreys's ed. of the Hymns, 1839, No. 8, the line reads, "His sympathy and love," He has also "And high o'er all the heavenly host," for "And high o'er all the shining train," in st. ii. This hymn is in C. U. both in G. Britain and America, Orton's text being that commonly adopted. Sometimes, however, it reads, "Now let our truthful eyes survey." [J. J.]

Now let our mourning hearts revive. P. Dodridge. [Death of a Minister.] Written on the death of a Minister, at Kettering, August 22, 1736, and headed, "Comfort in God under the Removal of Ministers; or, other Useful Persons by Death, Joshua, i. 2, 4, 5." It was given in Job Orton's posthumous ed. of Dodridge's Hymns, &c., 1755, No. 17, in 6 st. of 4 l., with the heading changed to, "Support in the gracious presence of God under the Loss of Ministers, and other useful Friends;" and repeated in J. D. Humphreys's ed. of the same, in 1839, with the same heading. It is in C. U. in G. Britain and America. Another form of the text, beginning with st. ii., "What though the arm of conquering death," is also in several collections. [J. J.]

Now let our souls ascend above. [Christian Confidence.] In the Draft Translations and Paraphrases of the Church of Scotland, 1743, this vigorous paraphrase of Romans viii. 31-39, was given as No. xxxv., in 9 st. of 4 l. The authorship is unknown. The first stanza reads:—

"Now let our souls ascend above the fears of guilt and woe."

"Gone is for, our Friend declared;"

"Who then can be our Fear?"

In the Draft of 1751, it remained unaltered; but in that of 1753 if seemed the form which was authorized in the Transl. and Paraphrases (No. xlviii.) of the same year. W. Cameron's daughter (p. 300, l. ii.) gives, in her markings of authors and revisers, J. Logan as the author of this arrangement of the text of 1743; and, as stated in the memoir of Bruce (p. 187, l.) in this work, we see no reason to doubt its accuracy. As this arrangement has been in authorized use in the Church of Scotland for more than 100 years, and some copies have also been compiled therefrom for use in English hymnals, we give the full text of 1751, with those portions taken from the Draft of 1743 printed in italics:—

1. "Let Christian faith and hope dispel the fears of guilt and woe;"
2. "He who his Son most dear and loved gave up for us to die,"
3. "Behold the best of gifts, of everlasting love,"
4. "Where is the judge, who can condemn, since God hath justified?"
5. "The Saviour died, but rose again triumphant from the grave; and pleads our cause at God's right hand, insensible to save."
6. "Who, then, can e'er divide us more from Jesus and his love." Or break the sacred chain that binds the earth to heaven above?"
7. "Let troubles rise, and terror frown, and days of darkness fall; through all dangers we'll defy, and more than conquer all."
8. "Nor death nor life, nor earth nor hell, nor time's destroying sway, Can e'er apace us from his heart, or make his love decay."
9. "Each future period that will bless, as it has bless'd the past, he loved us from the first of time, he loves us to the last." The designation of this full text must thus be Scottish Tr. & Par., 1745, Anon., and J. Logan, 1728. In addition to the full text there are also the following centos in C. U.:—

1. O let triumphant faith (hope) dispel. This form appeared in the American Proper Bk. Ord., 1726, and has passed into many American collections.
2. The Saviour died, but rose again. This, in W. Stevenson's Hymns for the Church, 1781, is composed of st. v.-viii.
3. Who from the love of Christ our Head. This appeared in Miss Leeson's Paraphrases and Hymns, 1833. It is based on st. vii.-ix. To this Miss Leeson added a second part in 4 st. as, "Let followers of the Apostle's faith." [J. J.]

Now let our souls on wings sublime. T. Gibbons. [Death anticipated.] Appended to Sermon iv. of his Sermons on Various Subjects, with a Hymn adapted to each. Subject, 1762, p. 17, in 5 st. of 4 l., the text of the Sermon being Eccles. xi. 7, and the title "The Return of the Body to Earth, and the Return of the Soul to God." In 1769 it was included in the Bristol Bapt. Coll. of A. Evans, No. 206; in 1787, in Rippon's Sel., No. 223; and later in a large number of collections in G. Britain and America. The American Meth. Episc. Ch. Hymns, 1849, gives it in 4 st. as "Arise my soul on wings sublime." In the American Church Praise Bk., N. Y., 1882, No. 718, is a cento of which st. i., ii. are st. i., and iii. of this hymn, and st. iv., are st. i. and iii. of J. Newton's "As when the weary traveller gains" (see p. 86, l.). In its various forms this is one of the most widely known of the author's hymns. [J. J.]

Now let the feeble all be strong. P. Dodridge. [Help in Temptation.] Written June 24, 1733, on 1 Cor. x. 13, in 4 st. of 4 l. [D. M., and put, by Job Orton in his posthumous ed. of Dodridge's Hymns, &c., 1755, No. 298, and again in J. D. Humphreys's ed. of the same, 1839, No. 309, with the original
heading. "Temptation moderated by the Divine Fidelity, Power, and Love," changed, as in the Hymnus, 1755, to "God's fidelity in moderating Temptations." [J. J.]

Now let Thy servant die in peace. [Note. Dimittis.] In the 1745 Draft of the Translations and Paraphrases of the Church of Scotland, the following paraphrase of Simeon's Song appeared:—

1. "Now let thy Servant die in Peace, from this vain World dismiss: I've seen thy great salvation, Lord: and hasten to my Rest."

2. "Thy long expected Grace, disclose'd before the People's View, Hath prov'd thy Love was constant still, and promises were true."

3. "This is the Sun, whose cheering Rays, through Gentile Darkness spread, Peace and thy chosen Race, and Blessings on their Head."

The author of this paraphrase is unknown. A second Paraphrase of the same passage, beginning, "When Jesus, by the Virgin brought," appeared in John Logan's Poems, 1781, in 7 st. of 4 l. This text is given in full in Dr. Grosart's Works of M. Bruce, 1805, pp. 133-6. For reasons assigned in the memoir of M. Bruce in this work (p. 187, l.), we regard this paraphrase as the work of Bruce, possibly with a few alterations by Logan. During the same year, 1781, the authorized Translations and Paraphrases of the Church of Scotland were published. In them, as No. 38, is a paraphrase of Simeon's Song, in 11 st. of 4 l. "Just and devout old Simeon liv'd." This is thus composed:—

St. l.-iii. First given in the Draft of 1781.
St. iv.-vi. From the paraphrase as given in Logan's Poems.
St. vii. New, in Draft of 1781.
St. viii. Based on 1745 text as above.
St. ix. From the paraphrase in Logan's Poems.
St. x., xii. Based on 1745 text as above.

This arrangement was made, according to the markings by the daughter of W. Cameron (p. 180, lii.), by J. Logan. In Miss J. E. Leeson's Par. & Hys., &c., 1833, No. lxviii., the hymn begins, "Now lettest Thou Thy servant, Lord," in 16 l., based on st. vii., ix., and x. of the 1781 text as above. It is by Miss Leeson, as is also the second hymn on the same subject, "Behold, according to Thy word." [J. J.]

Now let us join with hearts and tongues. J. Newton. [Man honoured above Angels.] Appeared in the Olney Hymns, 1779, Bk. ii., No. 39, in 7 st. of 4 l., and headed, "Man honoured above Angels." From this hymn "Jesus, Who passed the angels by," is taken. It is composed of st. iv.-vii. It is more widely used than the full hymn. [J. J.]

Now, Lord, we part in Thy great (blest) Name. J. Draup. [Dismissal.] This hymn, which has undergone various modifications, first appeared in Draup's Hys. and Spiritual Songs, Bolton, 1787, No. 82, entitled "At Parting," and reads:—

1. "Now, Lord, we part in Thy great Name, In which we here together came, Help us our few remaining days To live unto Jehovah's praise.

NOW SHALL MY INWARD JOY

II. "Help us in life and death to bless, The Lord our strength and righteousness; And bring us all to meet above, Then shall we better sing Thy love."

In one or two instances the opening line is given as, "Now, Lord, we part in Thy blest Name." The most popular form of the hymn is that given to it by Bp. Heber, "Lord, now we part in Thy blest Name," and pub. in his posthumous Hymns, &c., 1827, p. 112, as a "Hymn after Sermon," and given as "Anon.," Bp. Heber's alterations are: st. i., l. 1. "Lord, none for "Now, Lord," "blest" for "great:" l. 3. "Grant" for "Help;" l. 4. "Teach" for "Help;" l. 3. "And Grant" for "And bring." In this form it is found in several collections, including Kemble's Ps. & Hys.; the Irish Church Hymnal, 1873, &c. [W. T. B.]

Now may servant prayer arise. J. Newton. [New Year.] The third of thirteen "Hymns before Annual Sermons to Young People on New Years' Evenings," pub. in the Olney Hymns, 1779, Bk. ii., No. 9, in 7 st. of 6 l. It is in C. U. both in the original and in the following forms:—

1. Bless, O bless the opening year. 2. Bless, O Lord the opening year. 3. Bless O Lord this opening year. 4. Bless O Lord each opening year.

These forms of the text generally embrace st. ii., iii., vi., vii., and are in use in G. Britain and America. [J. J.]

Now one day's journey less divides. Charlotte Elliott. [Evening.] 1st pub. in her brother's Ps. & Hys., 2nd thousand, 1836-7, in 6 st. of 4 l., as an Evening Hymn. In 1839 Miss Elliott rewrote the original stanzas, added four more, and included the 10 st. as the hymn for Tuesday evening in her Hys. for a Week, which were pub. in 1842. This full text is given in Snapp's Songs of G. & G., 1872. The 1839-7 st. are i., iv., vi., x., and the 1839 st. iii., vii., viii., ix. No. 437 in the Presbyterian Sel. of Hys., Philadelphia, 1861, is from this revised text, but slightly altered. [J. J.]

Now shall my inward joy arise. I. Watts. [God's care of His Church.] Pub. in his Hys. and Spiritual Songs, 1709, Bk. i., No. 39, in 6 st. of 4 l., as a paraphrase of Isaiah xlix. 13, &c. In this form its use is limited. In the Draft of the Scottish Translations and Paraphrases, 1745, No. xvii., is a hymn on the same passage beginning, "Ye heav'n, send forth your praising song." Of this hymn st. i.-iii. are by an unknown hand, and have little or no resemblance to the corresponding stanzas in Watts, whilst st. iv.-vi. are from his hymn, as above, with the alteration of a "kind woman," in st. iv., 1. 1, to a "fond mother." In the authorized issue of the Trs. and Paraphs. of 1781 the opening line reads, "Ye heav'n, send forth your song of praise:" and the text is a recant of the Draft of 1745 throughout. As Watts's text of st. iv.-vi. is easily attainable for comparison we add hereot only the text of st. i.-iii. from the 1745 Draft:—

Ye heav'n, send forth your praising song! Earth, raise thy Voice below! Let Hills and Mountains join the Chor, And joy thro' Nature flow!
NOW THAT MY JOURNEY'S

"Behold, how gracious is our God:
with comfort to our Strains
He heals the Sorrow of our Heart,
and banishes our Pain.

"Cease ye, when Days of Darkness fall,
with trembling Hearts to mourn;
As if the Lord could leave a saint
forsaken or forlorn."

The final recant of this hymn in the authorized issue of the Scottish Tr. & Paraphrases of 1781 is claimed for W. Cameron (p. 300, 3) by his daughter in her markings of authors and revisers of that issue. In Miss J. R. Leeson's Paraph. & Hym., 1853, No. 11., on the same passage is a hymn of 8 st. in two parts: (1) "Sing, O ye heavens! Be joyful, earth;" and (2) "O Zion, from the stranger's hand."

This arrangement by Miss Leeson is based on the Scottish Tr. & Paraph. of 1781, as above.

Now that my journey's just begun,
Jane Taylor. [Early Piety.] Appeared in Hym. for Infant Minds, by A. & J. Taylor, 1810, in 9 st. of 4 1., with the motto, "Early will seek Thee." (ed. 1866, p. 11.) It is found in a few of the older hymn-books in an abbreviated form. With later compilers it is more popular, and is given in a great many collections for children. In a few hymnals, as the Meth. S. S. H. Bk., 1879, it begins, "Lord, now my journey's just begun."

Now the day is over. S. Baring-Gould. [Evening.] Written in 1865, and printed in the Church Times the same year. In 1898 it was given in the Appendix to H. A. & M., and from that date it has gradually increased in popularity until its use has become common in all English-speaking countries.

Now the labourer's task is o'er. J. Ellerton. [Burial.] Written for and first pub. in the S. P. C. K. Church Hymns, 1871, in 6 st. of 6 1. Mr. Ellerton says:

"The whole hymn, especially the third, fifth, and sixth stanzas, owe much to Mr. A. Ollivier, who first expressed it in a beautiful poem of the Rev. Gerhard Monniter's, beginning, "Brother, now thy toils are o'er, which will be found in the People's Hymnal, 150." (Notes on Church Hymns, p. 173.)"

From Church Hymns this hymn has passed into H. A. & M., Hy. Comp., Thring's Coll., and many other collections, and sometimes, as in the last-named, with the omission of st. iii. In R. Brown-Borthwick's Select Hymns for Church and Home, 2nd ed., 1885, the original text as it appeared in the 1st ed. of that work in 1871 is given as No. 72; and the revised and authorized text as in Church Hymns, as No. 185. The latter is also in Mr. Ellerton's Hymns, &c., 1888, and may be at once known by the name:

"Father, in Thy gracious keeping
Leave we now Thy servant sleeping."

Now, when the dusky shades of night retreating. [Morning.] This cento was given in Hedge and Huntington's Hym. for the Church of Christ, Boston, U. S. A, 1853, No. 404, in 6 st. of 4 1. The first stanza is an altered form of st. 1. of W. J. Copeland's tr. of "Excejum noctis" (p. 300, l.) It is suggested in the Index of Latin first lines in Thring's Coll., 1882, that st. iii. ("Look from the tower of heaven") is also from the same Latin

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hymn; st. ii. ("To Thee Whose word, &c.") is from "Lucia Creator optime," and st. vi. ("So when the morn, &c.") is from "Nocte surgentes, &c." Possibly this may be so, but the resemblance is remote. The hymn as in the Hys. for the Church of Christ, either in full or in part, is in a great many hymn-books in G. Britain and America, including the Plymouth Coll., 1855; Kennedy, 1863; the Hymnary, 1872; Thring’s Coll., 1882, &c. In manuscript collections st. iv. and v. of the 1853 text are omitted, and sometimes a doxology is added. [J. J.]

Nox atra rerum congetit. St. Gregory the Great (?). [Thursday Morning.] Mone, No. 278, gives this as probably by St. Gregory the Great (it is not assigned to him by the Benedictine editors), and at p. 372, cites it as appointed for Nocturns on Thursday in an 8th cent. ms. at Trier. Daniel i. No. 45, gives the text, and at iv. p. 32, cites it as in a Rheinam ms. of the 10th cent. Among the British Museum ms. it is found in three 11th cent. Hymnaries of the English Church (Vesp. D. xii. f. 19 b; Jul. A. vi. f. 27 b; Harl. 2961, f. 233), and in an 11th cent. Brevisary of the Spanish Church (Add. 30948, f. 77 b). It is in an 11th cent. ms. at Corpus Christi College, Cambridge (391, p. 235), and in the Latin Hys. of the Anglo-Saxon Ch. (Surtewa Society), 1851, is printed from an 11th cent. ms. at Durham (B. iii. 32 f. 76). Also in three ms. of the 11th cent. at St. Gall, Nos. 367, 413, 414. It is included in the Roman (Venice, 1478, and the revision of 1632), Sarum, York, Aberdeen, and other Brevisaries, the universal use being for Thursdays at Nocturna or Matins. The text is also in Wackernagel, i. No. 94; Hymnarium Sarisb., 1851, p. 51; Königsfeld, i. p. 12; and Card. Newman’s Hymni Ecclesiae, 1838 and 1865. [J. M.]

Translations in C. U. —
1. Dark night, beneath her sable wings. By J. D. Chambers, in his Psalter, 1852, p. 211, and his Lauds hymn, 1857, p. 23.
2. The dusky veil of night hath laid. This is in the Hymner, 1882, is based upon the tr. by Chambers as above.

Translations not in C. U. —
3. The pitying night beneath her pall. Hymnarium Anglicanum. 1844.
5. The faded now earth’s colours bright. R. Campbell, 1856.
7. The gloom of night o’ershades now. J. Wallace. 1874.

Nox, et tenebrae, et nubila. Prudentius. [Wednesday and Thursday.] This hymn is found in a ms. of the 5th cent. in the Bibliothèque National, Paris (3094 f. 3 b), and is given in all editions of Prudentius’ works, including Aurelii Prudentii Clementis V. C. Opera Omnia, London, 1824, vol. i. p. 61, where it is given with notes. It is No. ii. of the Catechemerion, and extends to 72 lines. At a very early date it was divided into two hymns, the first beginning as above, and the second. “Lux ecce surgit aures.” Each of these must be taken in detail.

1. Nox et tenebrae, et nubila. [Wednesday Morning.] This is found in four mss. of the 11th cent. in the British Museum (Jul. A. vi. f. 26 b; Vesp. D. xii. f. 18; Harl. 2961, f. 22 b; Add. 30948 f. 77), and is printed in the Latin Hys. of the Anglo-Saxon Church, 1851, from an 11th cent. ms. at Durham (B. iii. 34 f. 7). It is found in unfit of the later Brevisaries, as the Sarum, Roman, York, Aberdeen, &c. The text is also in Mone, No. 276; Daniel i. No. 104; in Card. Newman’s Hymni Ecclesiae 1838 and 1865, &c. [J. M.]

Translations in C. U. —
2. The pall of night o’ershades the earth. By E. Caswall, in his Lyra Catholic, 1849, p. 26, and again in his Hymnus, &c., 1873, p. 16.
3. Ye glooms of night, ye clouds and shade. By J. D. Chambers, in his Psalter, 1852, p. 208, and his Lauds hymn, 1857, p. 21. This is repeated in the People’s H., 1867.
4. Hences, night and clouds that night-time brings. By J. M. Neale, in the enlarged ed. of the H. Noted, 1854; and the Hymner, 1855. In Skinner’s Daily Service H., 1854, the hymn “O gloom of night and clouds and shade,” is an altered form of this tr. with portions borrowed from the tr. by J. D. Chambers.
5. Night and darkness cover all. By H. Bonar, in the 2nd Series of his Hys. of Faith & Hope, 1864. This is in Nicholson’s Appendix Hys., 1866.

Other trans. are —
1. Night, and darkness, and thick cloud. Hymnarium Anglicanum, 1844.
2. Shade, and cloud, and lowering night. R. Williams, 1845.
4. Swift as shadows of the night. R. Campbell, 1856, and Shipley’s Annua Sacra, 1864.

II. Lux ecce surgit aures. [Thursday Morning.] This portion of the hymn is also found in four mss. of the 11th century in the British Museum (Vesp. D. xii. f. 20 b; Jul. A. vi. f. 28; Harl. 2961, f. 22 b; Add. 30948 f. 78 b), and is printed in the Latin Hys. of the Anglo-Saxon Church, 1851, from an 11th cent. ms. at Durham (B. iii. 32 f. 8). It is also in Card. Newman’s Hymni Ecclesiae, 1838 and 1865; Daniel i. No. 104; and other collections of Latin hymns. It is in the Sarum, Roman, York, and other Brevis.

Translations in C. U. —
2. Lo, the golden light is peering. W. J. Copeland, in his Hys. for the Week, &c., 1848, p. 36. In Kennedy, 1863, No. 1446, st. v. is new. In the Hymnary, 1872, it begins, “Lo the golden sun is shining,” Kennedy’s st. v. being repeated, and Copeland’s st. v. is given as st. vi.
3. Bow with the rising golden dawn. By E. Caswall, in his Lyra Catholic, 1849, p. 27, and
NUN FREU EUCH LIEBEN

Holy Spirit: grant us our desire," by J. Anderson
1846, p. 19 (1847, p. 42). (7) "Oh Holy Ghost: let us
pray," by Dr. J. Bums, 1854, p. 86. (8) "Now
remember what we have let fall," by J. Bums, 1867,
p. 80. (9) "Let us pray to the Holy Ghost," by Dr. J. Bums,
in his Remains, 1868, p. 236. [J. M.]

Nun freut euch lieben Christenlehm Christenlehm. [Advent. Redemption
by Christ.] This is Luther's first congregational
hymn. It was written in 1523, immediately after, and is a companion to his
"Ein neues Lied" (p. 328). It appeared in the
Elich erdicht Liefer, Wittenberg, 1524, in
10 st. of 7 l., entitled "A Christian hymn of
Dr. Martin Luther, setting forth the
unbreakable grace of God, and true faith"
in (Klug's G. B. 1541, and most later books,
ettled "A hymn of thanksgiving for the
great blessings which God has bestowed on us
in Christ"). Hence in Wackenage, ill. p. 5,
in Schirck's ed. of Luther's Geistl. Lieder,
1854, p. 31, and in the Unr. L. S., 1861,
No. 235. By its clear and full doctrinal state-
ments in flowing verse it soon became popular
in German. Titian Hessiusius, in his
preface to Johannes Magdelaberg's Psalter, 1565,
thus speaks of it:
"I do not doubt that through this one hymn of
many Lutherians have been brought to the
true faith, who before could not endure the name
of Luther; but the noble, precious words of the hymn
have won their hearts, so that they are constrained to
brace the truth, so that in my opinion the hymn
helped the spread of the Gospel not a little."

We may note that
the original melody of 1524 is in H. A. & M., No. 293.
Cf. Kler. The melody, which appeared in King's G.
B., 1525 (and possibly in the lost ed. of 1529), is said
to have been written down by Luther from hearing it sung
by a travelling artisan, and bears considerable resemblance
to an old popular song tune (see L. Eker's Choral
Buch, 1663, Nos. 193-195). In England the melody
of 1525 has been long used, in an altered form, under
the name of Luther's Hymn, and set to "Great God: what
we see and hear!" (p. 434). 1.

Owing to the structure of this hymn for-
bidding selection, and to its length, it has
come very little into English C. U. Tr. as:
1. Rejoice, ye ransomed of the Lord. By W. M.
Reynolds, in the Evang. Review, Gettysburg,
July, 1849, p. 143. The tr. of st. 1-vi. are in the

2. Dear Christians, one and all rejoice.
In full by R. Massie in his Martin Lutheran's Spiri.
1880, and others.

3. Dear Christian people, all rejoice.
A full and
good tr. by Mrs. Charles, in her Voice of
Christian Life in Song, 1858. Her tr. of st. 1, altered
and beginning "Ye Christian people!" is st. ii.
of No. 95 in the Swedenborgian Coll., 1890.

Other trs. are:

Coversdale, 1539 (Remains, 1846, p. 549). (2) "Be
blyth, all Christian men, and sing," by William Godly.
Bullat's, ed. 1656, folio (1656, p. 40). (3) "Now
come ye Christians all and bring," by J. C.
Jenki, 1722, p. 30. (6) "Ye Christian congrega-
en dear," by No. 232 in the Appendix to the
Moravian H. Bk. (1754, p. 3, No. 299). (6) "Rejoice;
'see,'--'Ye Christian friends," by Bps. Fry, 1846.
(7) "I Christians all, with me rejoice," by J. Anderson,
1846, p. 174 (47, 1847, p. 168). (8) "All ye that fear
the Lord, rejoice," by Dr. J. Hunt. 1853, p. 76.
(9) "Let us be glad, and no more sad," by S.
Garrett, in his Ras. and Thr., 1867, p. 32. (10) "Dear
O COMFORT TO THE WEARY 825

of the ms. the initial "O" has dropped out.
Morel, No. 236, gives it as a hymn for the Common of Apostles (beginning: "Christe, tu splendor gloriae"); from an 11th cent. Rhineland
ms. Tr. us:—

O Sun of glory! Christ our King. By J. D. Chambers, in his Laudis Sonum, 1666, p. 6; and in the 2nd ed., 1663, of the Appendix to the H. Noted, No. 206. [J. M.]

O come and dwell in me. C. Wesley. [Holiness desired.] This is a cento compiled from his Short Hymns, etc., 1762 (P. Works, 1868-72, vol. vii.), as follows: st. i. from vol. ii., No. 508, on 2 Cor. iii. 17; st. ii. from vol. ii., No. 578, on 2 Cor. v. 17; and st. iii. from vol. ii., No. 713, on Heb. xi. 5. This cento was given in the Wes. H. Bk., 1780, No. 336, and has passed into several collections in G. Britain and America. G. J. Stevenson has an interesting account in his Methodist H. Bk. Notes, 1833, p. 298, of the spiritual use of this cento. [J. J.]

O come and mourn with me awhile. F W. Faber [Good Friday.] Pub. in his Jesus and Mary, 1849, in 12 st. of 4 l., and headed "Jesus Crucified;" and again, after revision, in his Hymnæ, 1862. It was brought into special notice by being included in an abbreviated and altered form in H. A. & M., 1861. The original refrain reads, "Jesus, our Love, is crucified." This was changed in H. A. & M. to "Jesus, our Lord, is crucified," and has been almost universally adopted. The history of this refrain, which is somewhat interesting, is given under "My Lord, my Love was crucified" (p. 761, ii.). In addition to the H. A. & M. arrangement there are others, including, "Ye faithful, come and mourn awhile" in Skinner's Daily Service Hymnal, 1864, "O come, and look awhile on Him," in the 1874 Supplement to the N. Cong.:

O come, and mourn beside the Cross," in the S. P. C. K. Church Hymn., 1871; "Have we no tears to shed for Him," in Beecher's Plymouth Coll., 1855; and others. The H. A. & M. version of the text is translated into Latin in Biggs's annotated H. A. & M., 1867, by the Rev. C. B. Pearson, as "Adeste fideles, mocom complorantes." [J. J.]

O come, Creator Spirit, Inspire the souls. W. J. Blee. [Annunciation of B. V. M.] This hymn, which, as given in his Church Hymn. and Tune Bk., 1852-55, is a cento as follows:—st. i. is original; st. ii. is a tr. of "Memento rerum conditor" (p. 289, i.); and st. iii.-vii., is a tr. of "Hanc solam diei" (p. 477, i). This cento is repeated in Rice's Sol. from Mr. Blee's Church H. & Tune Bk., 1870. [J. J.]

O comfort to the dreary. J. Conder. [Christ the Comforter.] Given as No. 428 in the Cong. H. Bk., 1836, in 5 st. of 8 l., again in his Choir and Oratory, 1837, p. 43; and again, with the omission of st. v. in his Hymn of Praise, Prayer, &c., 1865. It is usually given with the omission of st. iii. [J. J.]

O comfort to [of] the weary! O balm to the distressed! T. R. Birks. [Ps. Lxxxi.] Appeared in his Companion Puddler, 1874, in 4 st. of 8 l. It is repeated in the Universal H. Bk., 1883, and others, and sometimes as "O comfort of the weary." It is a
good specimen of the author's paraphrases. [Psalter, English, § xx. 7.] [J. J.]

O! day of days! shall hearts set free? J. Kebbe. [Easter.] Written April 18, 1822, and 1st pub. in his Christian Year, 1827, as the poem for Easter Day. It is in 15 st. of 4 l., and headed with the text from St. Luke xxiv. 5, 6. It has been repeated in all later editions of the Christian Year. As a whole it is not in C. U.; but st. ix. and xii., slightly altered, are given as, "As even the lifeless stone was dear," in the H. Bk. for the Use of Wellington Coll., 1860, where it is appointed for the evening of the 4th Sunday after Easter. [J. J.]

O day of rest and gladness. Bp. C. Wordsworth, of Lincoln. [Sunday.] This is the opening hymn of his Holy Year, 1862, pt. i., in 6 st. of 8 l. It is a fine hymn, somewhat in the style of an Ode from a Greek Canon, and is in extensive use. Sometimes st. vi. and vii. are given as a separate hymn, beginning, "To day on weary nations." In the 3rd ed. of the Holy Year Bk., 1874, the full hymn was given and appeared as No. 3. In the 1874 Supplement to the New Cng. H. Bk., it is reduced to 4 st. of 8 l., and is also somewhat altered. [J. J.]

O Dei sapientia. [Presentation of the B. V. M.] This hymn does not appear to be earlier than the 15th cent. Mone, No. 342, gives it from ms. of the 15th cent. at Bamberg, and at St. Paul in Carinthia; and Morel, p. 82, cites it as in an Einsiedeln ms. of 1470. It is in three St Gall ms. of the 15th cent., Nos. 408, 438, 440. The printed text is also in the Sarum Brev., Paris, 1531; the Ablerned Brev. of 1500; in Daniel, iv. p. 283, &c. Tr. as:—

O wisdom of the God of Grace. By J. D. Chambers. In H. S. Syn. 1866, p. 64, and, with slight alterations and another doxology, in the Hymnary, 1872. [J. M.]

O Deus ego amo Te, Nam prior Tu amasti me. [Love to Christ, or Passiontide.] This hymn is found in the Psalterium Cantionum Catholicarum, Cologne, 1722, p. 328, and is probably by some Gobian Jesuit of the 17th cent. In J. C. Zahnnesnig’s Katholische Kirchengesänge, Augsburg, 1822, vol. i., p. 150, it is entitled, "The Desire of St. Ignatius," which probably is meant to refer to St. Ignatius Loyola (b. 1491, d. 1556; founder of the Society of Jesus, i.e. the Order of the Jesuits). The Latin text is also in the Hymnodia Sacra, Münster, 1753, p. 268; Daniel, ii., p. 335; H. M. Macgillivray’s Songs of the Christian Creed and Life, 1876, &c. [J. M.]

Translations in C. U.:—

1. I love Thee, Lord most high. By E. Caswall, in his Hymn, 1849, p. 295; and his Hymns & Poems, 1873, p. 152. It has been included, with slight alterations, in nearly all of the prominent hymn-books since 1850, and is very popular in G. Britain and America. It is also found in the following forms:—

(1) I love Thee, O my God, but not. I in the Reformed Dutch Hsz. of the Church, N. Y., 1869, much altered. In the Rep. Hsz. of the Church, 1871, this form is again altered as "I love Thee, O my God, and still.

(2) Jesus I love Thee; not because. I in Schaff’s Christ in Song, 1869.

(3) Lord, may we love Thee, not because. I in Kenedy, 1863.

(4) O God, we love Thee; not because. I in the Irvingite Hsz. for the Use of the Churches, 1871.

(5) Saviour, I love Thee; not because. I in Dale’s English H. Bk., 1874.

(6) Thou, O my Jesus (Saviour) Thou didst me. In the Unitarian Hsz. for the Church of Christ, Boston, U.S.A. 1833; T. Darley’s Hsz. for the Church of England, 1867, &c.

(7) I love Thee, O my God and [my] Lord. Given anonymously in Kenedy, 1863, No. 961, in 4 st. of 6 l. In the Sarum Hsz., 1868, and Porter’s Churchman’s Hsz., 1876, it is abbreviated to 3 st.


Other tr. are:—

1. My God, I love Thee, not because I covet Thy salvation. Anon. in The Old Church Pores, 1857.
O DISCLOSE THY LOVELY FACE

2. O God, my heart is fixed on Thee. Elizabeth Charles, 1863.
5. O God, let not my love to Thee. H. M. Macgill, 1876.

[J. J.]

O DISCLOSE THY LOVELY FACE. C. Wesley.

[Pardon desired.] There are two centos in C.C., each beginning with this line, as follows:

(1) The first is No. 146 of the Westminster Bk., prior to the 1875 revision. It is thus composed: St. i. is st. ii., of C. Wesley’s hymn, “Lord, how long, how long shall I,” which appeared in the Hymn & Sacred Poems, 1744; and st. ii. is the 1st st. ii., III. of Christ, Whose glory fills the skies” (p. 226, i.). In this form the cento was given in the Westminster Bk., 1875, and is found in several Methodist collections. (2) The second form of the hymn is No. 156, in the revised Westminster Bk., 1875, and is composed of st. i., ii., and v. of “Lord, how long, how long shall I!” as above. [J. J.]


[J. M.]


Translators in C. U.:

Thou Holiest Love, whom most I love. A good tr., omitting st. iv., by Miss Winkworth, in her Lyra Ger., 1st Ser., 1855, p. 83 (2nd ed., 1856, altered, and with a new tr. of st. ii.). It was repeated in full in Schaff’s Christ in Song, 1869, p. 185. Abridged in Flett’s Col., 1871; Whiting’s Hymns for the Ch. Catholic, 1882, the latter reading “most I love.” In the original hymn-books, the Dutch Ref., 1869, and the Bapt. Praise Bk., 1871, give centos beginning with the tr. of st. vi., “O Love! who gav’st Thy life for me.”


It is Arnold’s finest church hymn, and is a very characteristic expression of the romantic and passionate feeling of the time toward the old and the new man. Leuzmann, in Koch, viii., 432-434, says of it:

“‘In this hymn the poet powerfully expresses his innermost emotions under the many conflicts he had with his heart. It is a true daily hymn of supplication for earnest Christians who have taken the words of the Apostle ‘Follow...the sanctification without which no man shall see the Lord’ (Heb. xii. 14) as the rule of their lives. Many such might often rather sigh it out than sing it.”

Translators in C. U.:

1. Thou who breakest every chain. A very good tr., omitting st. vi., by Miss Winkworth, in her Lyra Ger., 2nd Ser., 1858, p. 140 (C. B. for England, 1863, No. 111, omitting the trs. of st. iii., viii.). Included in the Horrow School H.Bk., 1866; Brown-Borowing’s Select Hymns, 1871, and the S. P. C. K. Church Hymn, 1871, &c. In Church Hymns the cento is: st. i. is from 1., i. 1-4, and iv., 11., 1-4 of the German; ii. from 1., i. 5-8, and vii., 11., 1-4; iii. from 11., ii. 1-4, and xi. 5-8.

2. Thou who breakest every fetter, Thou who art. Omitting st. vi., by Mrs. Beran, in her Songs of Eternal Life, 1858, p. 51. Her trs. of
st. i., viii., x., xi., are No. 188 in Dr. Pagenstecher's Cof., 1834.

Another tr. is, "Thou who breakest every fetter, Whom art ever," by J. L. Frinkingham, 1730. [J. M.]

O esca viatorium. [Holy Communion.] This hymn was probably composed by some German of the 17th cent., though it has been by some ascribed to St. Thomas of Aquino. It has not been traced earlier than the Mainz G. B., (R. C.) 1661, where it is given at p. 367 in 3 vols., entitled "Hymn on the true Bread of Heaven." It is also in the Hymnalia Sacra, Mainz, 1671, p. 86; in Danielii i. p. 369, and others. [J. M.]

Translations in C. U.:-
1. O Bread to pilgrims given. By R. Palmer, 1st pub. in the American Sabbath H. Bk., 1858, No. 1051; again in his Hymns, &c. 1865; and then in the Lyra Sac. Americana, 1868. In 1867 it was given with alterations in Alford's Year of Praise, and subsequently in other collections.
2. O Food that weary pilgrims love. By the Compilers of H. & M., in the 2nd ed. of Intros, prefixed to H. & M., 1865, and then in the 1868 Appendix to the same, and in other hymnals.
4. O Bread of Life from heaven. By Philip Schaff, in his Chris's in Song, N. Y., 1869, Lond., 1870. This is repeated in the Scottish Presb. Hymnal, 1876, and altered as "O Food, the pilgrim needeth," in the Hymnary, 1872.
5. Translations not in C. U.:-
2. O Meat the pilgrim needeth. J. D. Chambers, 1866.


O Ewigkeit, du Donnerwort. J. Riet. [Eternal Life.] 1st pub. in the Vieter Zehn of his Heimliche Lieder, Lüneburg, 1812, p. 51, in 16 st. of 8 l., entitled "An earnest conception of the ascending Eternity." It has given in full in Burg's G. B., Breislaw, 1744, No. 1142, and still holds its place as a standard hymn, but is frequently abridged; st. iv., vii., viii., being generally omitted, as in the Berlin G. L. S. ed., 1863, No. 1608. It is an impressive and strongly coloured hymn, and has proved a powerful appeal to many German hearts. Trs. as:
2. Eternity! most awful word. By A. T. Russell, as No. 258 in his Ps. & Hys., 1851. It is in 4 st., founded on st. i., ii., ix., xvi. Repeated, altered and beginning "Eternity, tremendous word, The womb of mysteries yet unheard," in Kennedy, 1863.
3. Eternity, then word of fear. A good tr. of st. i., xxii., xvi., by E. Thring, as No. 47 in the Uppingham and Sherborne School H. Bk., 1874.

Another tr. is "Eternity! tremendous Word, Homestriking Point, Heart-piercing Sword," by J. C. Jacobs, 1722, p. 97. [J. M.]

O Ewigkeit! O Ewigkeit. [Eternity.] Wackenroder v. p. 1258, gives this as an anonymous hymn (in 18 st. of 6 l. and the refrain, "Betracht o Mensch die Ewigkeit," from the Catholic Churchen-Gesang, Cologne. 1623 (Bäumker, ii. p. 304, says it is in the Ausserlesene Catholiche geistliche Kirchenge- sang, Cologne, 1623.) In Daniel Wülfler's Zweifl Andachten, Nürnberg, 1648, p. 356, in 16 st. considerably altered. Wülfler's text is in the Nürnberg G. B., 1690; Schöber's Liedersameng, 1769, and others: and is followed by Bunsen in his Versuch, 1833, No. 899. Bunsen's st. correspond to st. i.-iv., vii., xii., xiv.-xviii. of the 1625 text, some being considerably altered. As almost in all the trs. the second line is "How long art thou, Eternity," we employ in the following notes —, to show this. Trs. as:
1. Eternity! Eternity!—Yet onward. In full from Bunsen, by Miss Cot, in her Sac. Hys. from the German, 1841, p. 187 (1864, p. 139). Included, more or less altered and abridged, in Alford's Ps. & Hys., 1844, and his Year of Praise, 1867; Holy Song, 1869; the American Hys. for the Church of Christ, 1853; Plymouth Coll., 1855; Dutch Reformed, 1869; and others.
2. Eternity! Eternity!—And yet. A good and full tr. from Bunsen by Miss Winkworth, in her Lyra Germ., 1st Ser., 1855, p. 24. It is repeated abridged in the Cumbrine H. Bk., 1863; and in America in the Hys. for Ch. & Home, 1860; Robinson's Songs for the Sanctuary, 1865, and the Church Praise Bk., 1882.


See also Eternity! Eternity! how vast, p. 337. i. [J. M.]

O Faith! thou workest miracles. F. W. Faber. [Faith.] Appeared in his Jesus and Mary, 1849, in 12 st. of 4 l. and entitled "Conversion." It was also included in his Hymns, 1862. The hymn "O Gift of gifts! O grace of Faith," in the Hymnary, 1872, and others, is composed of st. v. vii.-x. and xii. of this hymn slightly altered. [J. J.]

O filii et filiae, Rex coelestis, Rex gloriosae. [Easter.] Neale in his Med. Hys., 1851, classifies this with others as belonging to the 13th cent.; but it is more probably not earlier than the 17th cent. with a French origin. The Latin text, for the Salut on Easter Day, is in the Office de la Semaine Sainte, Paris, 1674, p. 478. Bäumker, i. p. 569, cites a German tr. as in the Nord-
Sterne's Führers zur Seeligkeit, a German Jesuit collection pub. in 1671. The hymn is introduced by "Alleluia, Alleluia, Alleluia." It is used in many French dioceses in the Salut, or solemn elevation of the Blessed Sacrament, on the evening of Easter Day. The text will be found in the Parroissiens pub. for use in the Paris and other dioceses in France. [J. M.]

Translations in C. U.:—
1. Ye sons and daughters of the Lord. By E. Caswall, in his Lyra Catholica, 1849, p. 251, and his Hymns of Poems, 1873, p. 152. It is given in some Roman Catholic hymn-books in an abbreviated form.

2. Ye sons and daughters of the King. By J. M. Neale in his Medieval Hymn., 1854, p. 111, and the Hymnal N., 1854, No. 65. In addition to its use in its 1851 form it is also found as:
   (O sons and daughters, let us sing. This is the H. A. & M. text, and is Neale's altered by the Compiler.
   (The Sarum 1868 is the same text with further alterations.)

3. Children of God, rejoice and sing. For Christ hath risen. &c. In the Hymnary, 1872, is based upon Dr. Neale and J. D. Chambers.


Translations not in C. U.:—
1. Young men and maidens, rejoice and sing. In the Evening Office, 1749; the Divine Office, 1763; and O. Shipleys Annae Sanctae, 1844. In J. R. Bester's Church Hymns, 1849, p. 50, the same tr. is given with slight changes.

2. Let Zion's sons and daughters say. T. C. Porter (1859, revised 1868) in Schaff's Christ in Song, N. Y., 1869; Lond. 1870, O. maidens and stripplings, hear love's story. C. Kent, in O. Shipleys Annae Sanctae, 1884. [J. J.]

O for an Overcoming Faith. C. Wesley. [Holiness desired.] Appeared in Hymns and Sacred Poems, 1742, p. 80, in 8 st. of 4 l. (P. Works, 1868-72, vol. ii. p. 77.) It is based on the Prayer Book version of Ps. ii. 10. From its appearance in M. Madan's Ps. & Hymns, 1760, No. 3, to the present time, it has been one of the most widely used of C. Wesley's hymns. It was given in the Wesley H. Bk., 1780, No. 334. G. J. Stevenson's note in his Methodist H. Bk. Notes, 1883, p. 245, is of more than usual interest. [J. J.]

O for a closer walk with God. W. Cooper. [Walking with God.] This is one of the most beautiful, tender, and popular of Cowper's hymns. It appeared in the 2nd ed. of R. Conyers' Coll. of Ps. & Hymns, 1772, in 6 st. of 4 l., and again in A. M. Toplady's Ps. & Hymns, 1776, and in the Olney Hymns, 1779, Bk. i., No. 5, and headed, "Walking with God." It is based on Gen. v. 24, "And Enoch walked with God." It is in extensive use in all English-speaking countries, and usually in its original form. [J. J.]

O for a faith that will not shrink. W. H. Bathurst. [Faith.] 1st pub. in his Ps. and Hymns., &c., 1831, Hy. 86, in 6 st. of 4 l., and entituled, "The Power of Faith." As found in H. A. & M., the Hym. Comp., and others, st. iv. is omitted. Its omission is a great gain to the hymn, as it mars its simplicity and tenderness. It reads:—
   "That bears unmoved the world's dread frown, 
   Nor heeds its sorrowful smile; 
   That sin's wild ocean cannot drown, 
   Nor its soft arts beguile."

The use of this hymn is great, and more especially in America, where it is given in most of the leading collections. [J. J.]

O for a heart to praise my God. C. Wesley. [Second Advent.] 1st pub. in his Hymns and Spirituals, 1707 (2nd ed. 1709, Bk. i. 17), in 4 st. of 4 l. It is based on 1 Cor. xvi. 53-58, and is included in several hymn-books in G. Britain and America.

Another form is that given to it as No. 41 in the Draft Scottish Translations and Paraphrases, 1743, beginning, "When the last trumpet's awful voice," It is in 7 st. of 4 l., of which i.-iii. and vii. are now, and st. iv.-vi. are st. ii.-iv. of this hymn by Watts. It was rewritten in the public worship ed. of the Trans. and Paraphs., issued by the Church of Scotland in 1781 and still in C. U.; st. iii., ii., 3, 4, being altered from the 1745 text, and st. vii. rewritten as st. vii. and viii. The text of 1745 is ascribed by the eldest daughter of W. Cameron (p. 200, &c,) to Thomas Randall (an opinion not shared in by the other authorities); and the alterations in 1781 are of W. Cameron. This form of the text is in C. U. outside of the Trs. and Paraphs., both in G. Britain and America. Sometimes st. iii.-vi. are slightly altered as, "Behold what heavenly prophets sung." This form is in the Edinburgh Diocesan Sel. of 1830, No. 23.
and again in the Scottish Episcopal Coll., 1838, No. 126. [J. M.]

O for one celestial ray. Anne Steele and A. M. Toplady. [Prayer for the Holy Spirit.] This hymn is based on the 12 concluding lines of Miss Steele’s poem on “Captive,” pub. in her Poems, &c., 1781, vol. lu. p. 46; Sedgwick’s reprint, 1823, p. 227, and appeared in A. M. Toplady’s Ps. & Hymns., 1776, No. 194, in 5 st. of 4 l. This form of the text is in a few modern collections, including the Bap. Ps. & Hymns., 1858, and others. [J. J.]

O for the death of those. [Burial.] The opening line of this hymn is the first line of J. Montgomery’s “Ode to the Volunteers of Britain, On the Prospect of Invasion,” pub. in his Wanderer of Scotland and Other Poems, 1819; and the third line of st. 1 is partly from the last stanza but one of the same “Ode.” From these extracts, and the whole tone and swing of the hymn, it is clear that it was suggested by the “Ode.” It appeared anonymously in Mason and Green’s American Church Psalmody, Boston, 1831, No. 616, in 5 st. of 4 l. It is given in several modern American collections, including Hatfield’s Church Hymns, 1872, and others. It is sometimes ascribed to J. Montgomery, and at other times to S. F. Smith, but in each case in error. Its authorship is unknown. [F. M. B.]

O for the happy days gone by. F. W. Faber. [Dryness in Prayer.] Appeared in his Jesus and Mary, &c., 1849, in 18 st. of 4 l., and again in his Hymns, 1852. In the American Bapt. Praise Book, N. Y., 1871, No. 937, beginning, “One thing alone, dear Lord, I dread,” is a cento compiled from this hymn. [J. J.]

O for the peace which floweth as a river. Jane Credston, née Fox. [Hoping and Trusting to the end.] Pub. in her posthumous work, A Little White, and Other Poems, 1864, as the opening line of the volume, in 6 st. of 4 l. It is found in full or in part in a large number of hymn books in G. Britain and America, and is much esteemed as a hymn for private use. [J. J.]

O fortis, O clemens Deus. C. Coffin. [Evening.] Included in the Paris Breviary, 1736, as the Ferial hymn at Vespers on Thursdays from Trinity to Advent; and again in Coffin’s Hymni Sacri, 1736, p. 24. Also in J. Chandler’s Hymns of the Primitive Church, 1837, No. 20; and Carl Newman’s Hymni Eclesiastici, 1838 and 1865. Tr. as:—

2. Merciful and mighty Lord, Author of redeeming love. By R. Campbell, in his Hymns and Anthems, 1850. This is repeated in the 1860 Appendix to the Hymnal Noted. Other trs. are:
1. Merciful and mighty Lord, Author of the saving word. J. Williams. 1839.
2. O God of mercy, God of might. J. D. Chambers. 1867.

O frommer und getreuer Gott. [Penitence.] Based on a hymn, “Ich armere

Menchen, mein Herr und Gott;” by Johann Leon in his Trostbuchlein, 1811, and thence in Wurkenargel iv. p. 597, in 14 lines. It is included in 6 st. of 4 l. in the Kommer’s Ges. aus 1550, p. 297, and probably in an earlier ed. c. 1643; also in J. Cruger’s Praeis pietatis, 1648, No. 47, in the Berlin G. L. S., ed. 1863, No. 527, &c. Sometimes erroneously ascribed to Bartholomäus Ringwaldt, whose hymn with the same first line (Porst’s G. B., ed. 1853, No 318) is entirely different. Tr. as:—


O God, before Whose radiant throne. [Opening of a Place of Worship.] This hymn appeared anonymously in the 1810 ed. of Rippon’s Bap. Sel., No. 338, Pt. ii., in 7 st. of 4 l. It was rewritten by the Rev. C. Spurgeon in 1866 in 5 st., and included in his O. O. H. Bk., 1866, as by “John Rippon, 1810; Charles H. Spurgeon, 1866.” This text and ascription of authorship were repeated in Dale’s English H. Bk., 1874. We have seen no authority for attributing the original to Dr. Rippon. Its anonymous appearance in his Sel., in which the authors’ names are not given with the hymn, is no proof that he was the author. [J. J.]

O God, for ever near. Albert W. Brown. [Public Worship.] Written in 1844, and 1st pub. in his Introits, 1845, in 4 st. of 4 l.; again in his Hymns and Scriptural Chants, 1848; and again in his Sel. of Ps. & Hymns, 1865. In this last it was increased to 5 stanzas, the addition being st. iv. In the Bap. Ps. & Hymns, 1888, No. 883, st. i.—iii. are from this hymn, and st. iv. is st. i. in a rewritten form. The hymn in whole or in part is also in other collections, as Afford’s Year of Praise, 1867. [J. J.]

O God, my God, my all Thou art. [Ps. liii.] This translation, by John Wesley, of a version of the 63rd Psalm, by an unknown Spanish author, was first pub. in J. Wesley’s Coll. of Psalms and Hymns, 1747, No. 499. The following is an enlarged edition of the Ps. and Hymns, previously pub. by him at Charles-Town, printed by Lewis Timothy, 1787. [See Methodist Hymnody, § l.] The tr. was again pub. in the Wesley Hymns and Sacred Poems, 1793, p. 196, in 10 st. of 4 l. (P. Works, 1868–72, vol. I., p. 174.) In 1780 it was included in the Wes. H. Bk., No. 425, with the omission of st. iv. “In holiness within Thy gates.” Curiously enough, this stanza, as “O Lord, within Thy sacred gates,” is the opening stanza of a cento from this hymn given in several modern collections, including the Hymnary, 1872, the H. Comp., 1870 and 1876, and others, together with many American collections. This cento is in Elliott’s Ps. and Hymns, 1885, and is probably much earlier. Dr. Osborn says, in his note on this hymn (P. Works, vol. i., p. 174.) “This noble version of Ps. liii. was inserted in the book of 1780, and therefore probably translated in America. The Spanish author is unknown.”

Mr. G. J. Stevenson, in his Methodist Hymn Book Notes, 1885, p. 294, says positively:—

"This hymn is from the Spanish, translated by John Wesley when he was in America in 1747." Although there is much to strengthen Dr. Osborn’s suggestion, that the tr. was made in America, we have seen no proof that it was.
made there in 1735; and somewhat against it is the fact that the hymn is not in the Charles Town Coll. of Ps. & Hks., 1786-37. Bishop Bickersteth's note on the cento, in his H. Comp. (annotated ed., 1890), is well deserved:

"This very beautiful version of part of the 83rd Psalm is varied from the translation of a Spanish version by J. Wesley. It seems to the Editor one of the most melodious and perfect hymns we possess for public worship."

The use, both of the Wee. H. Bk. text, and of the cento, "O Lord, within Thy sacred gates," is extensive, especially of the latter. [J. J.]

O God, my Refuge, hear my cries.

I. Watts. [Ps. 18.] Appeared in his Psalms of David, &c., 1719, p. 147 (misprinted 947), in 10 st. of 4 L. and headed, "Support for the afflicted and tempted Soul." In explanation of some portions of the Psalm which are not paraphrased, the following note is added:--

"I have left out some whole Psalms, and several parts of others that tend to fill the mind with overwhelming sorrows, or sharp resentment; neither of which are so well suited to the spirit of the Gospel, and therefore the particular complaints of David against Achitophel here are entirely omitted."

This paraphrase is given in some collections in full, and in others in an abbreviated form. In the Leeds H. Bk., 1833, and others, it begins with st. vith, as "God shall preserve my soul from fear." [J. J.]

O God of Bethel, by Whose hand.

P. Doddridge. [Jacob's Voe.] This well-known and much-appreciated hymn has more than usual interest attached to it from its historical association with the Scottish Translations and Paraphrases of 1745 and 1781, and the numerous forms it has undergone. The facts cannot be grasped without much difficulty unless they are set forth in chronological order, and with more than usual detail.

1. The English form of the Text.

The earliest form of the hymn is that in the hand-writing of Doddridge, now in the possession of the Hooker family, and quoted in this Dictionary as the D. ms. (see Doddridge). Doddridge's ms. hymnas number 100. This is as follows:

"No. xxxii.:"

JACOB'S Voe.

From Gen. xxxiii. 20, 22.

1. Oh God of Bethel, by whose hand
When Israel still was led
Who there this weary Pilgrimage
Hast all our Fathers led

2. To thee our humble Vows we raise
To thee our address, our Prayer
And in thy kind and faithful Breast
Deposition all our Care

3. If thou thro' each perplexing Path
Will be our constant Guide
And Rainment will provide

4. Then will spread thy Shield around
And at our Father's holy Abode
Our Souls arrive in Peace

5. "We'll to our Covenant God
And our whole selves resign
But all we have is thine alone"

2. In 1755, Job Orton published 870 hymns from another MS. (written in shorthand, Humphrey's ed., Preface, p. xiii.) by Doddridge as Hymns founded on Various Texts in the Holy Scriptures, &c. This hymn is given as No. iv., and begins:--

"O God of Jacob, by whose hand," this being the only variation from the Rooker MS. as above. In 1819, J. D. Humphreys reprinted the hymn in his edition of Doddridge's Hymns, &c., No. iv., from the same MS. as J. Orton had used, but with these variations: st. i., l. 4, "Hath for "Hast"; and st. v., l. 2, We will ourselves for "We'll our whole selves."

Of Humphrey's text editors have taken no notice.

From Orton's text there are the following hymns in C. U.:

1. O God of Jacob, by Whose hand. In several collections.

2. O Thou, by Whose all-bounteous hand. This was given in J. Beiknap's Sacred Song, Psalms and Hymns, &c., Boston, U. S. A., 1795; and again in later American collections.

ii. The Scottish form of the Text.

1. It is through the Scottish text that the hymn is most widely known. Its history, which is somewhat singular, is as follows:--

2. A copy of the Rooker MS. noted above, and in Doddridge's handwriting, is in the possession of the descendants of Col. Gardiner's family. It formerly belonged to Lady Frances Erskine (an intimate friend of Doddridge's), who became the wife of Col. Gardiner, and her name is written therein. It is a complete copy of the Rooker MS. with the exception that the corrections of the text made by Doddridge in the margin of the Rooker MS. are given in the body of the hymn instead of the original words, and the dates are omitted. An Index of first lines, not in the Rooker MS., is added in Doddridge's handwriting. From this MS. R. Blair (p. 164, l.) secured this hymn from Lady Frances Gardiner, and presented it to the Committee engaged in compiling the Scottish Translations and Paraphrases, and in the issue of 1745 it was given therein as No. xlv., with the single alteration of "shield" to "wings" in st. iv., l. 1.

3. Doddridge wrote the hymn on "Jany. 16, 1739"; it was included in the Scottish Translations and Paraphrases in 1745; and J. Logan was born in 1748. Notwithstanding this, Logan gave it in his Poems, 1781, in the following form, and as his own:--

1. "O God of Abraham, by Whose hand
Thy people still are led
2. Who through this weary pilgrimage
Hast all our fathers led

2. "Our voice, our prayers, we now present
Before the throne of grace
God of our fathers! be the God
Of their succeeding race.

3. "Through each perplexing path of life
Our wandering footsteps guide;
Give us each day our daily bread,
And rainment to provide!

4. "O spread thy co'ring wings around,
Till all our wanderings cease;
And at Our Father's holy abode
Our souls arrive in peace!

5. "Now with the humble voice of prayer
Thy mercy we implore;
Then with the grateful voice of praise,
Thy goodness we'll adore."

Here st. i.-iv. are a revise of Doddridge, and st. v. is new.
4. During the same year (1781) the Scottish Translations and Paraphrases were published in their new and revised form (see Scottish Hymnody). The text as in Logan's Poems is included as No. ii., with the following variations:
St. i. "O God of Bethel! by whose hand."
St. iii. and iv. as in Logan's Poems.
St. v. "Such blessings from Thy gracious hand."

5. This arrangement is evidently by the same hand as the text in the Poems. The text as in the Poems has been claimed for M. Bickersteth's Cr. Bk., but we think on insufficient evidence. Its designation is "P. Doddridge, Jan. 1734: Scottish Trs. & Paraphs., 1745: J. Logan, 1781; and Scottish Paraphs., 1781."

6. From the Scottish Trs. & Paraphs., 1781, the following arrangements are in C. U.:
1. O God of Bethel, by Whose hand. In numerous collections, in full or in part, in J. Britain and America.
4. O God of Israel, by Whose hand. In the Hymns for Use in the Chapel of Marlborough College, 1849.
7. O God of Jacob, by Whose hand. In the 1859 Supplemental Hymns to A. & M.

iii. Claim on behalf of Ridley Darracott. Doddridge's original has been claimed for Ridley Darracott, a sometime pupil with Doddridge, and subsequently a Presbyterian minister at Wellington, Somerset. The earliest date given to Darracott's version is his marriage, after 1741. Darracott, as we have seen, actually wrote the hymn on Jan. 16, 1734. Darracott may have adapted it for his own marriage, or Darracott may have done it for him; in either case the hymn is by Doddridge.

O God, of God, O Light of Light. J. Julian. [Praise of Jesus.] Written to Sir John Goss's tune Peterborough in Mercer's Ch. Psalmist and H. Bk. for the Sheffield Church Choirs Union Festival, April 16, 1888, and first printed in the Festival book. In 1884 it was included in Horder's Cong. Hymns, and subsequently in other collections.

O God of hosts, the mighty Lord. Tate & Brady. [Ps. Ixxviii.] This is a more than usually good example of Tate and Brady's c. m. renderings of the Psalms. It appeared in the New Version, 1686, and when that work yielded to the modern hymn-book, it was adopted, usually in an abbreviated form, in many collections. The centos vary in their length, and in the stanzas chosen, and when a doxology is added, as in H. A. & M., Thring's Coll. and others, that of Tate and Brady is chosen. In Bigge's Annotated H. A. & M., a translation into Latin by George Buehannan, c. 1550, of the corresponding verses in the Psalm, is given, together with a Latin doxology from the Paris Breviary. [Psalmers, Eng. § 11. 7.]

O God of love, O King of Peace. Sir H. W. Baker. [In Time of Trouble.] Written for and first published in H. A. & M., 1861. It has been repeated in several collections. In Alford's Year of Praise, 1887, it is attributed to "Cowper" in error. [J. J.]

O God of our forefathers, hear. C. Wesley. [Holy Communion.] 1st pub. in Hymns on the Lord's Supper, 1745, No. 125, in 4 st. of 6 l. (W. Works, 1865-72, vol. 309.), from whence it passed into the Wes. H. Bk., 1780, No. 382, and the collections of other Methodist bodies. In those works it is usually given in Section viii., entitled "Seeking for Full Redemption." Its strictly Eucharistic character is thus lost. St. ii.:

"With solemn faith we offer up
And spread before Thy gracious eyes,
That only ground of all our hope,
That precious, bleeding sacrifice,
Which bring's Thy grace on sinners down,
And perfects all our souls in one:"

Certainly suggests most strongly, if it does not actually teach, the doctrine of the "Real Presence," and would have been "so regarded if the hymn had been appropriated to its original use, or had appeared anonymously in a modern hymn-book.

O God of Zion, from Thy throne. [Prayer on behalf of the Church.] This hymn appeared anonymously in the 1800 ed. of Rippon's Bap. Sel., No. 427, Pt. ii., in 7 st. of 4 l. In Bedeome's posthumous Hymns, 1817, No. 654, there is a hymn in 4 st. of 4 l., beginning, "Look with an eye of pity down," which is probably the original of that in Rippon's Sel. If this is so Dr. Rippon must have had a ms. copy of the hymn from Bedeome. No. 289 in the Presbyterian Sel. of Hys., Philadelphia, 1861, is Rippon's text with the omission of st. ii. and vii. [J. J.]

O God [that] Who madest earth and sky. Bp. R. Heber. [Patience.] First pub. in the Christian Observer, Jan. 1816, p. 27, in 4 st. of 4 l., and entitled "Patience." In Heber's posthumous Hymns, &c., 1827, p. 138, it was given in 2 st. of 4 l., as "O God that madest earth and sky, the darkness of the day," and appointed for use "In Times of Distress and Danger," the only alteration being the change of "Who" to "that" in the first line. It is in C. U. in Great Britain and America.

O God, the Rock of Ages. Bp. E. H. Bickersteth. [Sunday after Christmas.] In his note to this hymn in his annotated ed. of his H. Comp., 1880, Bp. Bickersteth says that "this hymn was written by the Editor (1800)." but in his work, The Two Brothers, &c., 1871, p. 226, it is dated "1802." It was included in the Eng. Presh. Ps. & Hys., 1867: the H. Comp., 1870 and 1876; and the author's From Year to Year, 1883. Its use has extended to America and other English-speaking countries. [J. J.]

O God! to Whom the happy dead. J. Conder. [All Saints' Day.] Appeared in the Cong. H. Bk., 1836, No. 171, in 2 st. of 6 l., and headed, "Whose faith follow." In his work The Choir and the Oratory, 1837, p. 230, it was republished as a "Collect," in metre. It is a paraphrase of the words in the prayer "For the whole state of Christendom Militant here on earth," in the Office for Holy Communion in the Book of Common Prayer:—
O God unseen, but not unknown.

J. Montgomery. [Tmmunence of the Father.
Written " Sep. 22, 1828" (st. 9). A copy,
dated " The Mount, n. Sheffield, Dec. 16, 1845," ap¬
ppeared in the Christian Treasury, 1847, p. 7. It had previously appeared in the Evangelical Magazine, 1846, p. 1. In 1833 it was included in Montgomery's Original Hymns, No. 30, in 9 st. of 12 l, and headed, " Thou, God, see me." It is in C. U. in an abbreviated form, and also as " The moment comes when strength shall fail," in the American Sabbath H. Bk., 1858. [J. J.]

O God unseem, yet ever near. E. Osler. [Holy Communion.] 1 st pub. in Hall's Mitre H. Bk., 1843, p. 270, in 4 st. of 4 l, and entitled, "Spiritual Knoll." In the March number of Osler's Church and King, 1857, it was repeated with the single change of st. iv., l. 1., from "Thus may we all " to "Thus could we all," &c. In some collections, as the English Hymnal, 1856 and 1861, it is given as, "O Christian unseem, yet ever near"; and in others as, "O God unseen, yet truly near." Other corruptions of the text are also found in Darling's Hymns, 1887, and other collections. H. A. & M., is an exception in favour of the original, with the single change in st. iv., l. 1., of "Thy words" to "Thy word." The use of this hymn in a more or less correct form, is very extensive in all English-speaking countries. [J. J.]

O God, Who gavst Thy servant grace. Bp. B. Heber. [St. John the Evangelist.] Pub. in his posthumous Hymns, &c., 1827, p. 19, in 4 st. of 4 l. In Thring's Coll., 1882, and some others. It is, "O Thou! Who gavst Thy servant grace." In this form of the text st. ii. is omitted, and a new stanza is added as st. iv. from another source. [J. J.]

O God, Who hearest the prayer. C. Wesley. [In Time of National Troubles.] This is the first of three hymns " For His Majesty King George," which appeared in the Wesleyan tracts of H. for Times of Trouble, for the Year 1745, the remaining two being (2) " The Lord is King " and (3) " Head of Thy Church triumphant." Concerning the hymn, it is, " Concerning the hymn, tracts issued by the Wesleyans to their Adverb, they were chiefly composed of patriotism and loyalty to the cause of the Free Church of Rome, and probably by an unfaltering hatred of Rome." [J. J.]

O Gott, du Frommer Gott. J. Heer.

O Gott! O Geist! O Liecht des Lebens. G. Tersteegen. [White乳white.] This beautiful hymn is one of the finest compositions of Tersteegen's mysticism. It was published in his 4th ed., 1745, of his Geiliches Blumenpfluezen, Bk. iii., No. 17, in 8 st. of 6 l., and entitled " Prayer for the inward working of the Holy Spirit." Included in Knapp's Be. L., 1857, No. 749 (1863, No. 769). Tr. as:

1. O God, O Spirit, Light of all that live. A good tr., omitting st. vii., by Miss Winkworth, in her German, 1st Ser., 1855, p. 140. Her tvs. of st. i., ii., vi., altered to four 10's are included in the Hs., of the Spirit, Boston, U.S., 1864, No. 10. Another cento is No. 105, in M. W. Stryker's Christian Choral, 1885.

2. O God, O Spirit, Light of life. A spirited but free tr., omitting st. vii., by Mrs. Bevan, in her Songs of Eternal Life, 1858, p. 7. From
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O HAPPY SAINTS

this st. i.-v. considerably altered and beginning “Spirit of Grace, Thou Light of life,” were included as No. 1182 in Kennedey, 1863; and repeated in this form, abridged, in the Throe Hymn., 1871; Dr. Martineau's Hys. of Praise & Prayer, 1873; Thring's Colh., 1880-82, &c. [J. M.]

O happy band of pilgrims. [Pilgrims of Jesus.] Appeared in Dr. Neale's Hys. of the Eastern Church, 1865, in 8 st. of 4 l., with the note by Dr. Neale, “This is merely a canto from the Canon of SS. Chrysanthus and Daria (March 19).” In his Preface to the 3rd ed., 1866, he is more explicit, and says concerning this hymn, “Safe home, safe home in port, and “Art thou weary?” they contain so little that is from the Greek, that they ought not to have been included in this collection; in any future edition they shall appear as an Appendix. Dr. Neale did not live to publish another edition: but in 1882 the 4th ed. with notes, was issued under the editorship of S. G. Hatherly, and in it the three hymns named were “removed from the body of the work at Dr. Neale's suggestion,” and included in an Appendix. Its proper designation, therefore, is By Dr. Neale, based on the Greek Canon of SS. Chrysanthus and Daria by St. Joseph the Hymnographer. It must be added that no Greek lines corresponding to those in the English hymn can be found in that Canon. Dr. Neale nevertheless found what he wanted there, that is the inspiration to write the hymn as it now stands. The use of this hymn is very extensive in all English-speaking countries. [J. J.]

O happy day that fix'd my choice. P. Doddridge. [Joy in Personal Dedication to God.] Appeared in J. Orton's posthumous edition of Doddridge's Hymns, &c., 1755. No. 29, in 5 st. of 4 l., and entitled, “Rejoicing in our Covenant Engagements to God,” 2 Chron. xv. 15; and again, with changes in the text of st. iv., in J. D. Humphrey's ed. of the same, 1839, No. 29. Its use in its full, in an abbreviated, and in a translated form, is extensive. The third stanza,

“Tis done; the great transaction's done;
I am the Lord's, and He is mine:
He drew me, and I followed on,
Charmed to confess the voice divine,”

although often omitted from the hymn is frequently found as a quotation. In the American Prayer Bk. Coll., 1826, the hymn was altered throughout, and began, “O happy day, that stays my choice.” This form is in several modern American collections. In the American Unitarian Hymn. for the Church of Christ, 1853, st. iv., v. are given as No. 381, and begin “Now rest, my long-divided heart.” The alterations which have been made in Doddridge's text are too numerous to be given in detail. At the present time two texts are quoted as the original, the first that in J. Orton's ed. of Doddridge's Hymns, &c., 1755, and the second that in J. D. Humphrey's ed. of the same, 1839. These are the same, except in st. iv. The readings are:—

1755. “Now rest, my long divided heart,
Fix'd on this blissful Centre, rest;
With Ashes who would grudge to part;
When call'd on Angels bread to feast;”

1830. “Now rest, my long-divided heart,
Fix'd on this blissful Centre, rest;
O who with earth would grudge to part
When call'd with angels to be blest;”

As this hymn is not found in any Doddridge ms. with which we are acquainted, we cannot determine which of these two readings was written by Doddridge. Orton admits in his Preface that he lampooned in some instances (not named) with Doddridge's text [see Doddridge, P.], whilst Humphreys contends that he was faithful thereto. We can only add that Orton's reading has more in common with Doddridge's usual style and mode of expression than that of Humphreys, but the weight of evidence in favour of the latter. [J. J.]

O happy is the man who hears. M. Bruce. [Wisdom.] From evidence set forth in our biographical sketch of M. Bruce (p. 187, 1.), we believe the original of this hymn to have been written by M. Bruce about 1764, and that the ms. of the same was handed to J. Logan by Bruce's father a short time after Bruce's death in 1767. It was published by Logan as his own in his Poems, 1781, p. 104, No. 4, in 5 st. of 4 l. In the same year, a slightly altered version of the text was given in the new and revised edition of the Scottish Translations, Poems, etc., No. xi., and this has been in authorised use in the Church of Scotland for more than 100 years. It is also found in many English and American collections. The nearest approach to the original text is given in Dr. Mackelvie's Locheene and other Poems, &c., 1837, p. 258; and Dr. Grosart's Works of M. Bruce, 1865, p. 153, The text of the Scottish Tr. and Paraph., 1781, has been altered in several modern collections to (1) “How blest the man that bonds the ear;” (2) “How happy is the child who hears;” (3) “How happy is the youth who hears;” and (4) “Wisdom has treasures greater far.” [J. J.]

O happy land, O happy land. E. Parson, see Rookee. [Heaven.] Contributed to J. Curwen's Child's Own H. Bk., 1840, in 2 st. of 8 l., the first beginning as above, and the second, “Thou heavenly Friend,” &c. This was repeated in the Bap. Ps. & Hym., 1858, and several other collections. Another text, also by Mrs. Parson, in 3 st. of 4 l., was published in her Willing Cross Hymn some time after her death. Both sets of the stanzas as above, somewhat altered, and another stanza, beginning, “The saints in light,” &c. These three stanzas are given in W. F. Stevenson's Hymns for Ch. & Home, 1873. [J. J.]

O happy saints [that] who dwell in light, And walk with Jesus, &c. J. Berridge. [Saints in Glory.] Pub. in his Zion's Songs, &c., 1785, No. 143, in 6 st. of 4 l. and headed, “At Thy right hand are pleasures for evermore.” Ps. xvi. 11 (ed. 1742). p. 229. Although seldom found in English collections, its use in America, sometimes abbreviated as in the Bap. Service of Song, Boston, 1871, is somewhat extensive. It is based upon Ralph Erskine's "Aurora veils her rosy face" (p. 86, 1). The second stanza in Berridge reads:—

“Release'd from sin, and toil, and grief,
Death was their gate to endless life;”
This reads in Erkine’s original:—

“Death is to us a sweet repose.

The dead was got to show the rose;

The rose, was got to show a rose.

And build our happy nest on high.”

The rest of the hymn follows Erkine’s line of thought, but there is no repetition of his actual words.

J. J.

O Haupt voll Blut und Wunden.

P. Gerhardt. [Passiontide.] This is a beautiful free tr. of the “Salve caput cruentatum” which is pt. vii. of the Hymnica Oratio, ascribed to St. Bernard of Clairvaux. The Latin text is found under “Salve salutare.” The present note is given here on account of the length of that article. Gerhardt’s version appeared as No. 156 in the Frankfurt ed., 1686, of Crüger’s Paeans, in 10 st. of 8 lines, entitled, “To the suffering Face of Jesus Christ.” It is repeated in Wackernagel’s ed. of Gerhardt’s Paeans, No. 22; Bachmann’s ed., No. 54: the Una L.S., 1851, No. 109; and almost all recent German hymn-books. Lauxmann in Koch, viii., 47, thus characterizes it:

“Gerhardt’s original is powerful and searching, but his melody is still more powerful and more profound, as drawn from the deeper spring of evangelical Lutheran, Scriptural, knowledge, and fervency of faith.”

Stanzas I. & II. Lauxmann would trace not only to Bernard but to St. St. of “Vae vesta vellich dir geboten” (see Herberger); and to Luther’s words on the death of his daughter Magdalene, who was to be married thus, “dies wohl.” He adds many instances of its use. Thus A. G. Spangenberg, when on the celebration of his jubilee he received many flattering testimonials, republished in melody with the words of stanza iv. In 1819, while C. P. Schwartz lay a-dying, his Malabar pupils gathered round him and sang in their own language the last verses of this hymn, he himself joining till his breath failed in death.

The beautiful melody (in H. A. & M., called Passion Choral) first appeared in Hans Leo Hassler’s Lustgarten, Nürnberg, 1601, set to a love song, beginning “Mein Gmuth ist mir verwirrert.” In the Harmoniae Sacrae, Gorlitz, 1613, it is set to “Herzlich that ich verlangen” (see Knoll), and then in the Piae, 1656, to Gerhardt’s hymn. The original forms are in L. Erk’s Choral Buch, 1868, Nos. 117, 118. It is used several times by J. S. Bach, in his Passions Music according to St. Matthew.

The hymn is tr. as:—

1. O Head so full of bruises. In full, by J. Gambold, in Some other Hymns and Poems, London, 1752, p. 12. Repeated in the Moravian H. Bk., 1754, pt. i., No. 222; and pt. ii., pp. 389, 391. In the ed. of 1798, it was greatly altered (1866, No. 288), and a new tr. of st. ii. substituted for Gambold’s version: the Gambold tr. of st. ii., “When I shall gain admission,” being given as the text of 1869, No. 1247. Centos from first line in Walker’s Cheltenham Ps. & Hys., are as follows:

(1) “O Head, so pierced and wounded” (st. i. alt.) in Dr. Pangeneger’s (1830).

(2) “O Christ! what is the use” (st. ii. alt.) in Mr. H. H. Bickernack’s (1833), and others.

(3) “O Head, so pierced and wounded” (st. iii. alt.) in the Ryle’s Old, 1860, and others.

(4) “O Head, so pierced and wounded” (st. iv. alt.) in D. W. Johnson’s (1830), and others.

2. O Sacred Head! now wounded. A very beautiful tr. by J. W. Alexander. The tr. of st.

L., ii., iv., v., vi., vii.–x. were first pub. in the Christian Lyre, N. York, 1830, No. 136. These were revised, and trs. of st. iii., vi. added, by Dr. Alexander for Schaff’s Deutsche Kirchen-Gesch. 1849, p. 91. The full text is in Dr. Alexander’s Breaking Crucible, N.Y., 1861, p. 7; in Schaff’s Christ in Song, 1869, p. 178; and the Cantate Domino, Boston, U. S., 1859. In his note Dr. Schaff says:—

“This classical hymn has shown an imperishable vitality in passing from the Latin into the German, and from the German into the English, and proclaiming in three tongues, and in the name of three Confessions—the Catholic, the Lutheran, and the Reformed—with equal effect, the dying love of our Saviour, and our boundless indebtedness to Him.”

This version has passed into very many English and American hymnals, and in very varying centos. A comparison with the Christ in Song text will show how these centos are arranged. We can only note the following forms:

(1) “O sacred Head! now wounded” (st. i.), People’s H. 1861; Hymnary, 1872; and In America in Haidfield’s Church H. Bk., 1874; Hymns & Songs of Prayer, N. Y., 1874, &c.

(2) “O Sacred Head! once wounded” (st. ii.), Leeds H. Bk., 1850; Hymns & Ps., 1856; New Song, 1859.

(3) “O Sacred Head, sore wounded” (st. i.), in the Stoke H. Bk., 1875.

(4) “O Sacred Head, so wounded” (st. ii.), J. L. Porter’s coll., 1876.

(5) “O blessed Christ, once wounded” (st. iii.), Dr Thomas’s Augustine H. Bk., 1866.


(7) “O Lamb of God, sore wounded” (st. 1. alt.), in the Hymn Stew., 1871.


Other trs. are:—(1) “Ah wounded Head! must Thou?” By Miss Winkworth, 1855, p. 80. (2) “Thou pierced and wounded Head.” By Miss Brown, 1857, p. 39. (3) “O Head, blood-stained and wounded,” in the Schaff-Cillman Lib. of Religious Poetry, ed. 1883, p. 745, marked as tr. by Samuel M. Jackson, 1873, 1876.

O heavenly love, arise, arise. [Love as a Guide.] This is part of a song which Wolfmann von Eschebach (q.v.) is supposed to have sung at a contest for a prize at the hands of a German princess. The work in which this song is found is Tannhäuser; or, The Battle of the Bards. A Poem by Nevile Temple and Edward Trevor, Lond., Chapman & Hall, 1861, p. 54, in 5 st. of 4 l. The hymn in Kennedy, 1863, No. 195, is composed of st. iii.–v., and a closing stanza by Dr. Kennedy. It is a beautiful hymn and suited for the Epiphany. We may add that Neville Temple was the Hon. Julian Ciarles Henry Fane; and Edward Trevor was Edward Robert Balwer, afterwards Lord Lytton.

J. J. [J. M.]
O help us, Lord; each hour of need.

H. H. Milman. [Lent.] 1st pub. in Bp. Heber's posthumous Hymns, &c., 1827, p. 52, in 6st. of 4 sq. and appointed for second Sunday in Lent, being based on the Gospel of that day. In his Sel. of Ps. & Hys., 1837, Milman omitted st. iv. and v., thus reducing it to 4 sq. of 4 sq. and each stanza beginning with the words, "O! help us." In this form it has come into extensive use in all English-speaking countries. In the Mitte H. Bk., 1836, No. 190, it is partly rewritten by E. Osser as, "O help us, Lord! all in our need." This is repeated in Osser's Church and King, June 1, 1837, but it has failed to attract attention. Another arrangement, beginning with st. ii., "O help us, when we spirits bleed," is sometimes found in modern hymnals. [J. M.]

O Herr Gott, dein göttlich Wort.

[Holy Scripture.] Appeared in the Erfurt Emehrurison of 1527, and thence in Wackenroder, iii. p. 125, in 8 sq. of 12 1. Included in King's G. B., 1529, and became very popular in Reformation times. Recently it is found as No. 431 in the Berlin G. L. S., ed. 1868.

In the 1527 and many later books it bears the initials "A. H. Z. W." Langmann, in a long note in Koch, viii. 697-706, tries to vindicate its authorship as by Ulrich (Alaricus) Herzog zu Witttenberg, who d. at Tübingen Nov. 6, 1556. In the Blätter für Herausg. 1883, p. 79, 1887, p. 11, it is noted that in the Lieder Krome of 1744 to the Ratisburg G. B., these initials are resolved to mean Anark Herr zu Wildenhof (near Zwicau), who was known as one of the principal supporters of the Reformation at the court of the Elector John of Saxony, was one of the signatories to the Augsburg Confession (subscribing it as Anark dominus de Wilden- hof), and d. at Altenburg, June 1, 1539. The ascription to Anark of Wildenhof seems to us much the more probable.

Tr. as—

1. How long, Oh God, Thy word of life. A very free tr. in 16 sq. of 4 sq. by Miss Fry, in her Hymns of the Reformation, 1843, p. 122. Hertrs. of st. i., vi., viii. are No. 48, in Whittemore's Suppl. to all H. Bks., 1900.

Other trs. are—

(1) "O heavenly Lord, Thy godly Worde," by P. Coverdale, 1539 (Roman, 1844, p. 584).

(2) "Lord God, Thy face and word of grace," in the Siche & Godly Hymn. ed. 1558, fol. 29 (1866, p. 48).

(3) "O God the Father, Thy divine Word," as No. 397 pt. i. of the Romisch H. Bk., 1754. (4) "We give thee thanks, most gracious Lord," by Dr. J. Hunt, in his Eign. Songs of Martin Luther, 1843, p. 73. [J. M.]


O Heavenly Love, thou hast made me Thy dwelling.

By Dr. Littlecote, in full, as No. 399 in the People's Hymn. 1867, and signed "F. B." [J. M.]


Tr. as—


This version has attained considerable popularity, and is found in a number of the leading hymals of Great Britain, e.g. H. A. & M., 1875; the S. P. C. K. Churc' Hys., 1871; Free Ch. H. Bk., 1882, &c.; and in America in the Epis. Hys. for Ch. & Hone, 1869; Boardman's Sel., 1861, &c.


Other trs. are—


O Holy Ghost, Thou God of peace.

I. Williams. [Communion of Saints; and For Unity.] 1st pub. in his Hymn. on the Catechism, 1842, No. 28, in 4 sq. of 4 sq., and again in later editions of the same work. In its original form it is not much used. In 1854 it appeared in an altered form in Morrél & How's Ps. & Hys., st. i.-iii. being from I. Williams with alterations, and st. iv. being new by Bp. W. W. How. 1. Williams's omitted stanza reads—

"For love is life, and life is love,
And Thou Thyself art love and life;
And we in Thee shall live and move;
If Thou wilt keep us free from strife.

The Williams-How text has been repeated in the S.P.C.K. Church Hymns, 1871, Tiling's Coll., 1882, and others. [J. J.]

O Holy Ghost, Thy people bless. Sir H. W. Baker. [White锦标赛.] Written for use in the London Mission of 1874, and printed in Hymn. for the London Mission (No. 2), which were published by the compilers of H. A. & M., 1874. In 1875 it was included in the revised ed. of H. A. & M. [J. J.]

O Holy Jesu, Prince of Peace. & Browns-Bortwick. [Holy Communion.] Written in 1750, and 1st pub. in his Sixteen Hys. with Tunes, &c., the same year, in 6 sq. of 6 sq., and again in his Select Hymn. for Church and Home, 1871, No. 58. In 1871 it appeared in the S. P. C. K. Church Hymns, with the omission of st. iv. In the author's 2nd ed. with Appendix of his Select Hymn., &c., 1883, st. iv. is bracketed for omission, a slight alteration in st. i., No. is introduced, and the following note is added:

"This is not a congregational hymn, but a meditation, to be read while non-communants are retiring, or to be sung by the choir alone, anthem-wise, kneeling." [J. J.]

O Holy Lord, content to live (dwell—fill). Rp. W. W. How. [A Child's Hymn.] Written in 1850, and 1st pub. in The Parish Choir in 1851. In 1854 it was repeated in Morrél & How's Ps. & Hys., No. 65, in 4 sq. of 4 sq. When included in H. A. & M., 1881, considerable alterations were made in the text and it began, "O Holy Lord, content to dwell." This first line, but not the alteration in detail, was adopted in the enlarged ed. of Morrél & How's Ps. & Hys., 1861. For the S. P. C. K. Church Hymns, 1871, it was again rewritten, this time by Bp. How, as "O Holy Lord, content to fill." This is the author's authorised text, and is repeated in his Hymns, 1886. All these texts are in C. U. [J. J.]

O Holy Saviour, Friend unseen. Charlotte Elliott, [In Affliction.] This hyno

O how I love Thy holy word. W. Cooper. [Holy Scripture in Affection.] This is No. 17 of Book iii. in the Olney Hymns, 1779. It is in 6 st. of 4 l. and headed, "Affections sanctified by the Word." It is in C. U. in its original form, but a cento therefrom, beginning with st. iii., "Long unafflicted, unassayed, much more pleasing than the complete hymn.

O how they thought that we shall know. E. Swaine. [Heaven Anticipated.] The original publication of this hymn we are unable to determine. It probably appeared in a religious magazine, circa 1830; for st. ii.-v. were given in Bickersteth's Christian Psalmody, 1833, No. 575: as "For ever to behold Him shine." The original was republished in Swaine's The Hand of God, a Fragment, with Poems, Hymns, and Verses of Psalms, 1839; Bickersteth's arrangement was also repeated in several collections. In 1876 Bp. E. H. Bickersteth wrote a new stanza, substituted it for Swaine's original, and gave the hymn in his Hym. Comp. as "For ever to behold Him shine," together with an elaborate note in which he says it was strange to begin the hymn as his father had done, with the second stanza of the original, "For ever to behold Him shine."
O JESUS CHRIST

1. Jesus, Thy boundless love to me (st. i.), in Merner (10 st.); N. Cong., 1859 (4 st.); Bapt. Hyl., 1879 (3st.); A. C., in American in the Dutch Rev., 1866 (3st.); Knapp’s Rev., 1866 (4 st.); Laudes Domini, 1884 (3st.), &c.

2. Love, how cheering is Thy ray (st. iii.). Bk. of Hymns, Boston, U.S.A., 1848; Sacred Song, 1867.

3. My Saviour, Thou Thy love to me (st. v.). Moravian H. Bk., 1879; H. L. Hastings’ Hymnals, 1890.

4. More hard than marble is my heart (st. vi.), American Sabbath Bk., 1858.


7. Still night me, O my Saviour stand. St. t. of this form is taken from “Peace, doubting heart, my God I am” (q.v.). This is added in Speyer’s Songs of P. & G., st. xii., xiv., xvi., and in J. L. Porter’s Coll., 1876, st. xii., xvi., of this tr.

8. Thou Friend of sinners! Who hast sought. This is st. v., iv., xvi., rewritten by E. Osler, and pub. as No. 169 in the Metre H. Bk., 1836, and in his own Church and King, June, 1837, p. 149. Repeated in the Irish Rev. Hymnals, 1868 and 1873.

9. Other trs. are: (1) “O Christ, my sweetest Life and Light,” in the Suppl. to German Psal., ed. 1783, p. 29; in Select Hymns, from German Psal., Tranquiller, 1754, p. 47, and in the Moravian H. Bk., 1754, pub. by the Moravian H. Bk., 1754, pub. p. No. 444. St. v., vii., beginning “Thou cam’st in love to my relief,” are given at p. 362 in the Moravian H. Bk., pt. ii., 1858. In the Moravian H. Bk., 1879 (No. 496), it begins, “O Christ, my only Life and Light.”


O Jesus Christe, wahres Licht. J. Heermann, [Christian Church.] 1st pub. in his Devoti musica cordis, Breslau, 1830, p. 120, in 6 st. 4 of 4 as one of the “Songs of Tears” in the section entitled, “In the time of the persecution and distress of pious Christians.” Thence in Mutzell, 1858, No. 49; in Wacker- nagle’s ed. of his Geistliche Lieder, No. 87, and the Univers. L. S., 1851, No. 242. It is a beautiful hymn on Christ as the Light and Centre of the world, and the most widely used through English trs. of any of Heermann’s hymns. Tr. as:

1. O Thou, the true and only Light, Direct, &c. A good tr. of st. i., ii., by W. Ball, as part of his book of works for the English ed. of Mendelssohn’s St. Paul, 1836, and thence in Robinson’s Church Psalter & H. Bk., 1860. To this in Allen’s Suppl. Hys. and C. F. Hyl., 1866, Bapt. Hyl., 1879, &c., trs. of st. iv.-v., from Chope (see below), were added; and in the Suppl. of 1874 to the New Cong., trs. of st. iii.-vi. from Miss Winkworth (see below). The version in the Anglican H. Bk., 1868, No. 275 (1871, No. 316), is st. i. by Ball, ii.-v. by R. C. Singleton, 1867.

2. O Christ, the Light of heavenly day! A full and very good tr. by A. T. Russell, as No. 153 in his Ps. & Hys., 1851, and thence in Bosworth’s Church Hymns, 1865, and G. S. Jellicoe’s Coll., 1867. In the Cooke-Denton Hymnal, 1853, No. 12 is composed of st. i., iv., v., vi., v., of Russell, in the above form. This form is repeated in Chope’s Hyl., 1862, Thring’s Coll., 1890-92, &c. The form beginning “O Jesus, Light of heavenly day,” in Kennedy, 1863 (thence in Dr. Thomas’s Augustine H. Bk., 1866), is Chope greatly altered.

3. O Thou, the true and only Light! Enlighten, &c. A somewhat free tr. in 5 st., as No. 58 in J. F. Thrupp’s Ps. & Hys., 1853.

4. O Christ, our true and only Light. A good and full tr. by Miss Winkworth in her Lyra Ger., 2nd Ser., 1858, p. 21, repeated in her C. B. for England, 1863, No. 100. This is found in the App. of 1874 to the Leeds H. Bk., 1855; Psalmist, 1878; and in America in the Freeb. Hyl., 1874; Baptist H. Bk., 1871; Bapt. Service of Songs, 1871; Ohio Luth. Hyl., 1880, &c. O Jesu Christe, the word’s true Light. A good but rather free version by E. Massie in his Sacred Odes, vol. ii., 1867, p. 175, and thence in J. L. Porter’s Coll., 1876. Another tr. is, “O Christ, Thou heavenly Light, illuminate,” by Dr. G. Walker, 1860, p. 31. [J. M.]

O Jesus, meine Sonne. C. J. P. Spitta. [Love to Christ.] A beautiful hymn on Jesus as the daily help and life of His faithful people. 1st pub. in Spitta’s Psalter and Harfe, Pirna, 1833, p. 69, in 8 st. 8 l. entitled, “Life and full satisfaction in Jesus.” Included in Knapp’s Ec. L. S., 1850, No. 145 (1855, No. 1507). Tr. as:

1. O blessed Sun, whose splendour. A full and good tr. by R. Massie in his Lyra Domestic, 1860, p. 66, repeated in Reid’s Praise Bk., 1874, and in Schaft’s Christ in Song, 1869-70. Varying centos with the original first line are found in Flett’s Coll., Paisley, 1871; Hatfield’s Church H. Bk., N. Y., 1872; Harland’s C. P. Hyl., 1876; J. L. Porter’s Coll., 1876, &c.; and (with the first line as “Blessed Sun”) in the Bk. of Common Praise, 1865. Varying centos (generally ir.-vi.) beginning “I know no life divided” (st. iv.) are included in Kennedy, 1863; People’s Hyl., 1867; and in America in the Freeb. Hyl., 1874; Meth. Epis. Hyl., 1784; Dutch Reformed H. Bk., 1869; Laudes Domini, 1884, &c.

Other trs. are: (1) “Jesus, my sun! before Whose eyes,” by Miss Fry, 1858, p. 143. (2) “O Jesus Christ, my Sunshine,” by Miss Mantingh, 1861, p. 15. (3) “O Jesus, at Thy shining,” by Miss Burlingham in the British Herald, Aug., 1865, p. 124, repeated in Reid’s Praise Bk., 1872. (4) “Jesus, my Sun, before Whose beams,” by Lady Durand, 1873, p. 29. [J. M.]


O Jesus, Thou art standing. Bp. W. W. How. [Christ at the Door.] Written in 1867, and first pub. in the 1867 Supplement to Merrill & How’s Ps. & Hymns, in 6 st. of 4 l. It has passed, and usually in an unaltered form, into the 1868 Appx. to H. & A. & M., the 8. P. C. K. Church Hys., 1871, and other collections in G. Britain, and also into several American collections. It is one of the most popular of Bishop How’s hymnas. [J. J.]

O Jesus bruised and wounded more. Cecil F. Alexander. [Holy Communion.] Appeared in her work, The Legend of the Golden Prayers and other Poems, 1859, p. 143, in 5 st. of 4 l., and entitled “Communion Hymn.” In the Lyra Anglicana, 1865, it was given as Pt. ii. of the hymn “He cometh, on yon hallowed board.” Pt. ii. being an addition of 6 st. to the original hymn. Each of these “Parts” is in C. U. as a separate hymn, the second part being the more popular of the two. [J. J.]

O Jesus! God and man. F. W. Fisk. [Children’s Hymns.] This popular children’s
O JESUS, I HAVE PROMISED

hymn was given in his Jesus and Mary, &c., 1849, in 7 st. of 4 l., and headed “Ragged School Hymn.” In C. U. it is found in two forms, first, the original, in Roman Catholic hymn-books for missions and schools, in which st. iii., iv., both of which are addressed to the B. V. M., are retained, and secondly, in other hymn-books, where they are omitted. Orig. text in Faber’s Hymn, 1862. [J. J.

O Jesus, I [we] have promised to serve Thee to the End. J. E. Bode. [Confirmation.] Contributed to the 1863 Appendix to the S. P. C. K. Ps. & Hymns, No. 395. It has been repeated in a great number of hymn-books, and is very popular as a Confirmation hymn. [J. J.

O Jesus, Jesus, dearest Lord. F. W. Faber. [Love to Jesus.] 1st pub. in his Jesus and Mary, &c., 1849, in 10 st. of 4 l., headed “Jesus, my God, and my All!” and again in his Hymns, 1862. It is in C. U. in its full form, and also abbreviated to 5 st., as in Hatfield’s Church H. Bk., N. Y., 1872. A cento therefrom, beginning with st. vii., “O Light in darkness, Joy in grief,” is No. 380 in the Hymnary, 1872.

O Jesus, make Thyself to me. Charlotte Elliott. [The Presence of Jesus desired.] Under date of Jan. 26, 1872, the Rev. J. Babington, brother-in-law to Miss Elliott, wrote to the late D. Sedgwick concerning this hymn:

“The lines you refer to, ‘O Jesus, make Thyself to me,’ are Miss Charlotte Elliott’s. They were for many years the opening lines of prayers, and were so much a part of her own hidden life, with her Saviour that they were rarely communicated by her to any one, and only to her most intimate friends. One of those had them printed on a card by Taylor (Edinburgh, 1860), and at first she was rather disinclined, till she was led to feel that this was her loved Saviour’s way of leading others to participate in her own sacred inner life.”

The lines are:

“O Jesus, make Thyself to me,
A living, bright reality;
More present to faith’s vision keen
Than any outward object seen;
More dear, more infinitely nigh.
Than e’en the sweetest earthly tie!”

These lines are given in Snopp’s Songs of G. & G., 1872, as No. 538. [J. J.

O Jesus, Saviour of the lost. Bp. E. H. Bickersteth. [Jesus, the Rock.] Appeared in his Water from the Well-Springs, &c., 1852, p. 190, in 4 st. of 4 l., and headed, “Thou art my Rock.” In 1858 it was repeated in his Ps. & Hymns, No. 133; and again, as “O Jesus, Saviour, &c.,” in his H. Companion, 1870 and 1876. It is also in use in America. Bp. Bickersteth dates its composition 1849, but it is not in his Poems of that Year. [J. J.

O Jesus, still, still shall I groan. C. Wesley. [Lent.]” This poem, in 4 parts, appeared in Hymns and Sacred Poems, 1742, in 36 st. of 6 l., and entitled, “Gracious Redeemer, seek my heart.” (P. Works, 1868-72, vol. ii, p. 126.) In 1780 the following hymns were compiled therefrom, and included in the Wes. H. Bk., 1785:

1. Jesus, Thou knowest my simplicity [sinfulness]. St. i., ii., iv., of Pt. ii.
2. Lay to Thy hand, O God of grace. St. vii., x., of Pt. iii.

These hymns are retained in the Wes. H. Bk., 1875, and are found in various collections. [J. J.

O King of earth, and air, and sea. Bp. R. Heber. [Lent.] Appeared in his posthumous Hymns, &c., 1827, p. 55, in 6 st. of 4 l., and appointed for the 4th Sunday in Lent. Although apparently based upon the petition in the Lord’s Prayer, “Give us this day our daily bread,” it was doubtless suggested by the Gospel of the day, the feeding of the five thousand (John vi. 1). It is in C. U. in G. Britain and America. In the American Unitarian Bk. of Hymns, 1848, No. 492, it begins with st. iv., “Thy bounteous hand with food can bless.” [J. J.

O King of kings, Thy blessing shed. [National Hymn.] This hymn “For the King” appeared anonymously in the 8th ed. of Cotterill’s Selection, 1819, No. 265, in 5 st. of 4 l. It is known in the following:

1. Its full form as above, and in various hymn-books to 1835.
2. In 4 st. of 4 l. In Bickersteth’s Christian Psalmody, 1822. This is the text, with the necessary changes from King to Queen, &c., which was used in the S. P. C. K. Jubilee Hymns, 1877, and other Jubilee collections.
3. The same arrangement of stanzas altered to suit the changed circumstances occasioned by the accession of H. M. Gracious Majesty upon Victoria. This was given in an early edition of Hall’s Hb. Bk. (1st ed., 1834), and was made by Hall.

2. The Hb. Bk. text, with a return in some instances to the original text on the one hand, and some new changes on the other, in Thring’s Ch. Hymns, 1882.

This hymn is usually attributed to T. Cotterill. In the Julians and the Brooke marked copies of his Selection [see Cotterill, T.], it is blank. Snopp, in his Songs of G. & G., 1872, and others attribute it to T. Cotterill. Their authority was the simple guess of D. Sedgwick, as his ass. testify. So far as we can discover it is “Anon. in Cotterill’s Selection, 1841.” [J. J.

O Kύριε ἔρχοιται. [Τὸν ἐπίστας την ψυχήν.] O Lord, consider, my distress. W. Whittingham. [Ps. li.]” This rendering of the 51st Ps., which first appeared in the Anglo-Genevan Psalter, 1556 [Old Version. § 111.], is the earliest known version of a Psalm in the English language. A copy of the Psalter in which it appeared is preserved in the Bodleian, Oxford. Notwithstanding its historical value and some merit, it is unknown to modern collections. As a specimen we will quote the first stanza:

“O Lord, consider my distress,
And now with speed some pity take;
My sins deface, my faith redeem,
A good Lord, for thy great mercies sake.”

The full text is difficult to find, except in the Psalter appended to many old copies of the Bible, and in the Old Version. [J. J.]
O Lord, how good, how great art Thou. H. F. Lyte. [Ps. cxiii.] This is Lyte’s altered version of his paraphrase of Ps. viii., which first appeared as “How good, how faithful, Lord, art Thou” (p. 396, ii. 4), in his Poems, 1833. This altered form was given in his Spirit of the Psalms, 1834, and is found in the Wes. H. Bk., 1875, and other collections. [J. J.]

O Lord, how happy should we be. J. Austin. [Rest and Peace in Jesus.] 1st pub. in his posthumous Hymns, 1836, No. 44, in 5 st. of 6 l. In 1841 it was included in the Child’s Christian Year, and from thence has passed into numerous hymn-books in all English-speaking countries. It was probably suggested by the words of the Psalmist, “Casting thy burden upon the Lord, and he shall sustain thee,” but in the Hymns there is nothing to indicate its origin, as it is printed there without title or heading of any kind. Usually the text is slightly altered, that in the H. Companion, although claiming to be the original, being at fault in no less than four instances. This hymn is the best known and most widely used of Austin’s hymns. [J. J.]

O Lord, in all our trials here. Emma Toke, nee Leslie. [Saints’ Days.] Written in 1854, and contributed anonymously to the S. P. C. K. Hymns for Public Worship, 1852, No. 114, in 3 st. of 4 l. This hymn is in use in the following forms:

1. The original in S. P. C. K. Hymns, &c.
3. In Honey’s Appendix, Lincoln, n.d., composed of the original; st. iv. from J. Newton’s Olney Hymns, No. cxvii., st. vii.; and a doxology. This arrangement was given in Thring’s edit. 1861, but omitted in the 2nd ed., 1882, in favour of:

4. The original with a fourth stanza added by Presb. Thring, No. 385. [J. J.]

O Lord, incline Thy gracious ear. C. Wesley. [Ps. x. v.] Pub. in the Wesley Ps. & Hys., 1743, in 7 st. of 8 l. (P. Works, 1863-1874, vol. viii. p. 92.) From this paraphrase three cantos are in C. U.:—

3. On Thee, O God of purity. This, which begins with st. ii., was given in the revised ed. of the Wes. H. Bk., 1875, in Common Praise, 1879, this is again changed to “On Thee, Thou God of purity.” [J. J.]

O Lord, my best desire fulfill. W. Conyngham. [Resignation.] 1st pub. in the Olney Hymns, 1779, Bk. ii., No. 29, in 6 st. of 4 l., and entitled “Submission.” It was somewhat widely used in the older hymn-books, and is still given in several collections in G. Britain and America. Usually it is abbreviated, and sometimes it is attributed to J. Newton, but in error. [J. J.]

O Lord of heaven, and earth, and sea. Bp. C. Wordsworth of Lincoln. [Offering.] 1st pub. in the 3rd ed. of his Holy Year, 1865, in 9 st. of 4 l., and headed, “Charitable Collections.” It is in extensive use in G. Britain and America, sometimes in its original form, as in the 1869 Appendix to the S. P. C. K. Ps. & Hys., and again as altered in H. A. & M., or the S. P. C. K. Church Hymn, and others. The changes in the text of the Church Hymn were approved by the author. His authorised text is in the 6th ed. of his Holy Year, 1872. [J. J.]

O Lord of hosts, Whose glory fills J. M. Neale. [Laying Foundation Stone of a Church.] Appeared in his Hymns for the Youth (being the 2nd series of his Hys. for Children) in 1844, No. 27, in 6 st. of 4 l., and headed, “Laying the First Stone of a Church.” It is given in numerous hymnals, as H. A. & M., the People’s H., Thring’s Coll., &c. The alteration of st. v., line 2–4, from—

“Endue the hearts that guide with skill; “Preserve the hands that work from ill;”

to—

“The heads that guide endue with skill, “The hands that work preserve from ill;”
given in H. A. & M. in 1861, has been adopted with almost common consent. [J. J.]

O Lord, our fathers oft have told Tate & Brady. [Ps. xlii. Thanksgiving for Victory.] 1st pub. in three parts in the New Version, 1856. From this rendering, copies of varying length have been compiled from time to time, and have come into common use. In 1836, Edward Osler rewrote various lines from the N. V. and formed them into a hymn of 4 st. of 4 l., beginning:—“Great God of hosts, our ears have heard.” This was included in Hall’s Mitre H. Bk., as a version of Ps. xlii., and entitled “For Success against our Foes.” From thence it passed into various collections, including Poth’s Hymns, &c., in 1861, wherein it appeared with slight alterations and a doxology. This text was repeated in the S. P. C. K. Church Hymns, 1871, with the change in the doxology of “One everlasting Three” to “One God in Persons Three.” [J. J.]

O Lord our God, with earnest care. [Fast Day.] This cento, in 5 st. of 4 l. in a Selection of Hys. Designed as a Supp. to the Ps. & Hys. of the Presb. Church, Philadelphia, 1861, No. 356, and the Songs for the Sanctuary, N. Y., 1865, No. 1385, is from tr. of Latin hymns pub. in the H. Noted; st. i., being st. iii. of “Erech hortatus humilis,” in Elze, ii., iii, being st. iii. iv. of “Jesus quadragesima;” st. iv. being st. iv. of “Ande benignae Conditor;” and st. v. of “Plasmator hominis Deus.” (For history of the Latin texts see under their respective first lines.) Of these trs. st. i–iv. are by Dr. Neale, and st. v. by another hand. The result is a most successful hymn for a Fast Day service, or for Lent. [J. J.]

O Lord, our languid souls inspire J. Newton. [Opening of a Place of Worship.] This hymn was written at the same time under the same circumstances as Conyngham’s “Jesus, where'er Thy people meet.” Full details are given in the note on that hymn. “O Lord, our languid souls,” &c., was pub. in the Olney Hymns, 1779, Bk. ii., No. 43, in 7 st. of 4 l., and headed, “On opening a Place for Social Prayer.” It is rarely found in its full form. The abbreviated texts sometimes begin with the first stanza, but the most popular arrangements are:

1. Dear Shepherd of Thy people, hear. This is
O LORD, OUR STRENGTH
usually composed of four stanzas of the original, beginning with st. 6.
2. Great Shepherd of Thy people, hear. This is the most popular form of the hymn. Bickersteth included it in his Christian Psalter, 1833.
3. Kind Shepherd of Thy people, hear. This arrangement appeared in J. R. Gurney's vol. of Hymns, 1836, and has been used in later hymnals.
The use of this hymn in these various forms is extensive.

O Lord, our Strength in weakness. Bishop C. Wordsworth of Lincoln. [For a Girls' Friendly Society.] Written in 1881 for the Irish Diocesan Mission of the Girls' Friendly Society, and first printed in the琳, 1881, in 6 st. of 8 l. (Lincoln: Williamson). It is an admirable lyric on Temperance, and is one of the most beautiful of Bp. Wordsworth's hymns.

O Lord, refresh Thy flock. J. Audice. [Passion tide.] Appeared in his posthumous Hymns, 1836, No. 27, in 5 st. of 4 l., and again, with alterations, in the Child's Christian Year, 1841. In the former it is without title (it is marked "kiled in; in the latter it is appointed for "Thursday in Passion Week.
It is in several hymn-books, the text being usually that of the Child's Ch. Year.

O Lord, Thou knowest all the snares. Emma Toke, née Leslie. [Lent.] Written in 1831, and contributed anonymously to the S. P. C. K. Hys. for Public Worship, 1852, No. 34, in 2 st. of 8 l. From thence it has passed into later ed. of the same collection, the Ireland Church Hymnal, and others. In 1870 Mrs. Toke altered it (for the worse) for the Rev. R. Judgell's A. K. Liturgy and H. Bk., Halifax, 1870, No. 24, as "O God! Thou knowest all the snares," but in this form it has failed to attract attention.

O Lord, turn not Thy face away. J. Marchant. [Lent.] This hymn, known as The Lamentation of a Sinner, is first found in J. Daye's ed. of Sternehold and Hopkins, 1560-61 [Old Version, § v.] but without signature. In the edition of 1565, the authorship is given to Marchant. This name, sometimes written Market, appears also in the editions of 1580-86 [Old Version, § 19. 10]. The first stanza is:

"O Lord, turn not Thy face away
From him that lies prostrate,
Lamenting sore his sinful life
Before Thy mercy seat.

In The Whole Book of Psalms, &c., by J. Playford, 1677, p. 295, it begins "O Lord, turn not away Thy face.

The authorship of this hymn is given by Miller (Singers and Songs, 1867, p. 46) and by Lord Selborne (Book of Praise, 1862, p. 239, and note) to John Mordly, although Miller adds a "*" in his Index [Old Version, § ix. 16]. These conclusions are based upon Farr's note in his Select Poetry Chiefly Devotional of the Reign of Queen Elizabeth, &c., 1845, vol. i. p. 1, where the signature "m" in the Old Version is thought to represent John Mordly.
A second rendering of The Lamentation is that by Tate and Brady, in the 6th ed. of the Supplement of the New Version, 1708. It is the Old Version text rewritten in 9 st. of 4 l.

The first stanza reads:

"O Lord, turn not Thy face away
From him that lies prostrate,
Lamenting sore his sinful life
Before Thy mercy seat.

This text continued in use as a part of Tate and Brady until that work was superseded by modern hymn-books. It is also found in a considerable number of the latter, but usually in an abridged form.

A third rendering of The Lamentation, by Bp. R. Heber, was given in his posthumous Hymns, 1827, p. 104, in 12 double lines. The opening lines are:

"O Lord, turn not Thy face away
From him that lies prostrate,
Lamenting sore his sinful life
With tears and bitter cry.

This rendering, signed in Heber's Hymns "Sternehold" in error, is given in full in Lord Selborne's Book of Praise, 1862, p. 239. It is considerably altered from the Old Version original. In several modern hymn-books, including the Scottish Presbyterian Hymnal, 1876, it is slightly altered, as "O Lord, turn not Thy face away. O Lord," in the American Sabbath Hh. Bk., 1850, and others; and (2) "Turn not, O Lord, Thy face from me," in Alford's Ps. & Hys., 1841, and his Year of Praise, 1867. The original texts of the O. and the N. Versions may be found bound up with old copies of the Book of Common Prayer.

O Lord, upon Thine heritage. [Ember Days.] This hymn, in W. J. Blee's Church Hymn and Tune Bk., 1852-55, in 3 st. of 4 l., is based upon F. Rous's version of Ps. 68, st. 16, in Ps. xii., its pub. in the Scottish Psalter, 1650. In the H. Bk. for the use of Wellington College, 1860, and in Kennedy, 1883, st. i.-iv., are repeated, together with the substitution of a doxology for Blee's st. v.

O Lord, when dangers press me round. W. H. Badurth. [Ps. cx.] 1st pub. in his Ps. & Hys., 1831, as a version of Ps. cx. in 3 st. of 6 l. with the heading, "God a sure Defence." In its original form it is not in C. U., but as "My God, when dangers press me round," it is in a few modern collections, including the New Comp., 1859, No. 263. This altered form of the hymn appeared in Hall's Mitre Hh. Bk., 1886. The changes introduced by Hall are very slight.

O Lord, Who in Thy love divine. Bp. C. Wordsworth of Lincoln. [Ember Days and Ordinations.] 1st pub. in his Holy Year, 1862, p. 200, in 9 st. of 6 l. and headed "For Ember Weeks; and at the Ordination of Bishops, Priests, and Deacons." In 1869 a new stanza was added, as st. vi. ("My Lord Who in the night in prayer didst spend"), and the hymn was divided into two parts, Pt. i. beginning with st. v. "O may Thy pastors faithful be." In Stepp's Songs of G. & G., 1872, No. 759, begins with st. vi. of the 1863 text. "O Thon Who didst at Pentecost."

O Lord, wilt Thou teach me to pray? Jane Taylor. [A Child's Hymn.] 1st pub. in Orig. Hys. for Sunday Schools, 2nd ed., 1813, No. 21, in 6 st. of 4 l. In the 4th ed. of the Original Hys., 1816, the opening line was changed to "Lord, teach a sinful child to
pray." In this form, and in the more pleasing reading given to it by some, "Lord teach a little child to pray," it is found in numerous collections for children.

[3. J.]

O Love divine, how sweet Thou art.


The leading colts are in C. U.:

1. Composed of st. 1., ill., iv. and vii. This was given in G. Whitsfield's Hymns, 1723, No. 88, as the second of two hymns on "Longing for Christ." This colt was repeated by Madan, Toplady, and others in the older collections, and is that usually found in the Church of England hymn-books.

2. Composed of st. 1. - iv. This was given in the Wes. H. Bk., 1760, No. 141, and is in very extensive use in all English-speaking countries. In the revised ed. of the Wes. H. Bk., 1817, st. vi., of the original were added to the hymn.

3. Composed of st. iv., vi., and iii., in the order named. This colt, beginning "O that I could for ever sit," is in the American Songs for the Sanctuary, N. Y., 1865.

In addition to these other forms of the text beginning with st. i. are in limited use. G. J. Stevenson's associations in his Methodist H. Bk. Notes, 1883, are most interesting. [3. J.]

O Love divine, what hast Thou done? C. Wesley. [Passiontide.] 1st pub. in Hyms. & Sacred Poems, 1742, in 4 st. of 6 l., as the last of three hymns on "Desiring to Love" (P. Works, 1685-72, vol. ii. p. 74). It came into use in the Church of England through Toplady's Ps. & Hys., 1776, No. 25, and with the Methodist Societies and other nonconformists through the Wes. H. Bk., 1780, No. 27. The historic account of its bountiful refrain, "My Lord, my Love is crucified," is given under "My Lord, my Love was crucified" (p. 781, ii.).

[3. J.]

O luce quae tuā lates. Claude de新业态. [Trinity.] Appeared in the Paris Seriery, 1680; the Clunie Breviary, 1686, p. 32; the Paris Brev., 1736; and again in other and other French Breviaries. It is also in J. Chandler's Hys. of the Primitive Church, 1837; Card. Newman's Hymni Ecclesiasticæ, 1838 and 1865; and Bigge's annotated ed. of H. A. & M., 1867. Tr. as:—

1. O Thou Who dwellest bright on high. By J. Chandler in his Hys. of the Primitive Church, 1837, p. 93, and again in his Hys. of the Church, 1841, No. 54. This is given unaltered in some collections found in others as "Thou ever blessed Trinity," as in Murray's Hymnal, 1852, No. 68.

2. Who, in Thy very light, self-shrouded art. W. J. Blew in his Church Hy. & Tune Bk., 1852-55, and again in Rice's Sel. from the same, 1870.


O Luce qui mortalibus. C. Coffin.

[Sunday Evening.] Given in the Paris Bre-

O Lux beata Trinitatis

iary, 1736, as the hymn for Sundays at Vespers, from Trinity to Advent; and again in Coffin's Hymn Sacert, 1736, p. 10. It is also in J. Chandler's Hys. of the Primitive Church, 1837, No. 10; Card. Newman's Hymni Ecclesiasticœ, 1838 and 1865; and in Bigge's Annotated ed. of H. A. & M., 1867. Tr. as:—

1. O Thou Who in the light dost dwell. By I. Williams in the British Magazine, Jan. 1834, vol. v. p. 31, and his Hys. tr. from the Parisian Breviary, 1839, p. 10. It was included with alterations in the Hymnary, 1872. It is also No. 104 (altered) in Knox's Hys. and Anthems, 1851.

2. O Thou, whose throne is hid from men. By J. Chandler in his Hys. of the Primitive Church, 1837, p. 8, and his Hys. of the Church, &c., 1841, No. 7. It is in a few collections only.

3. Thou Who in light dost dwell. By W. J. Blew, in his Church Hy. & Tune Bk., 1852-55, and Rice's Sel. from the same, 1870.


5. Great God, Who hid from mortal sight. By the Compilers of H. A. & M., 1861 (based on J. Chandler), omitted from the revised ed., 1875, but restored, with alterations, in 1889.


Translations not in C. U.:

1. O Thou Who in the light dost dwell. R. Campbell, 1826. This is I. Williams's tr. as above, rewritten in L. M. The opening ll. 1-3 are the same as Williams's.

2. O God, enshrined in heavenly might. J. D. Chambers, 1847.


[3. J.]

O Lux beata Trinitatis, Et principalis

Unitas. St. Ambrose. [Evening.] This is one of the twelve hymns which the Benedictine editors regarded as undoubtedly the work of St. Ambrose. It is cited as by St. Ambrose by Hucemar of Rheims in his treatise De unde et non trinit Deitatis, 827. The original consists of two stanzas (ii. "Te manum in termino"") and a doxology. Its most universal use was at Vespers on Saturday, as in the older Roman (Venice, 1478); Paris, 1643; Sarum, York, and Aberdeen Breviaries. It was sometimes also assigned to Vespers or Lauds on Trinity Sunday. Daniel, I., No. 26, gives the original, along with the revised text of the Roman Breviary of 1632, where it begins Jam sal sis; and in 1643, given in the additional st. tr. in J. D. Chamber's Lauda Sigla, 1857 (see below): (ii. "Jam noctis tempus adventit"; iv. "Tu Christe solus vineula"; v. "Oramus ut exaudiat") which are found only in the Mozarabic Breviary, where the hymn is given for Vespers on the 2nd S. after the Epiphany, and at other seasons. In his further notes at iv. pp. 47-48, Daniel refers to the original text as in a 10th cent. Rheinsian ms.: gives the statements of Hucemar: and also cites a passage from the 21st Epistle of St. Ambrose, which he thinks clearly refers to this hymn, and so decisively settles its authorship.

[W. A. S.]
O LUX BEATA TRINITAS

Mon, 1, p. 372, cites this hymn as in an 11th cent. at Durham, where it is assigned to daily Vespers. Breeze gives it in his Hymnarium Moestacense, 1803, from the 12th cent. It also in three us. of the 11th cent., in the British Museum (Vesp. D. xii. f. 2 b; Hari. 21. f. 218; Add. 39.464, 'a Musicable brevity'), as in the Lat. Hymn. of the Anglo-Saxon (Sorice Society), 1851, p. 1, it is printed from an 11th cent. ms. at Durham (B. III, 32, f. 2). Also in an 11th cent. ms. at Corpus Christi, Cambridge (291), in the St. Gall. Ms., No. 267, of the 11th cent.; in Migne's 'Patrol. xvi, col. 1407, and lxxvi., cols. 229, 350, 769, 921, 1075. It is in the 'Psalter tr. in Middle English, in the Nunnis Hymni Ecclesiæ, 1838 and 1846, and others.

The original text has been frequently tr. into German, and through these three versions has passed into English.

1. Der du bist drei in Einigkeit. This is a full and faithful version by M. Luther, written in 1525, and first pub. in the 'Lugd. Iter., 1524, and in the 'Psalter tr. in Middle English, 1874, p. 25. Repeated in the 'Ohio Luth. Hym., 1880, and by Dr. Bacon, 1844, p. 71.

Other trs. are:


[II. O virtute Spiritus sancti.]

Both forms of the Latin text have been tr. into English. The text of Ostat is:

Durham text.  
Breve Rom.  
"O lux beata Trinitas,"  
Et principalitates.  
Jam sol recedite ignes;  
Infunde lumen cordibus.  
Te manem laudant carmines,  
Te deprecantur vesperae,  
Te nostra suppellex gratia,  
Amplius inter celulam.  
Marti.  
Farti, simulque Filio, etc.

These forms have been translated thus:

1. O Lux beata Trinitas.


2. O Trinity of blessed light. By J. M. Seale, in the *Hymnal N.,* 1862, No. 1. It is given in several collections, including *H. A. & M.,* 1861 and 1875, with slight alterations; the *Hymnal,* 1872, with other changes; and other hymn-books.

3. O Light thrice blessed, Holy Trinity. By W. J. B. in his *Church H. & Tune Bk.,* 1852, and again in Rice's *Sel. from the same,* 1870.

4. O Light! Thou [O] Trinity most blest. By W. E. Chambers. This is a tr. of the 5th stanza and doxology form of the hymn as given in the *MozartISC tr. (see above). It was pub. in Chambers' *Varia,* 1852, p. 325; and his *Louda Syon,* 1857, p. 56, and is No. 410 in the *People's H.,* 1867.

Other trs. are:

1. O blessed Light, O Trinity, O Unity that is the chief. *Primer, 1864.*

2. O blessed light, O Trinity, O Unity most principal. *Primer, 1865.*


4. O Trinity, blest Light. *L. Williams, in his *Flowers in Past Years,* 1848.*

5. When sinks in night that radiant sun. *H. M. Magill, 1876.*

6. Jam sol recedit ignes. This revised version of the hymn appeared in the *Roman Breed.* in 1832. It is the hymn on Saturdays at Vespers from the Octave of the Nativity of the Lord to Pentecost; also at first and second Vespers of Trinity Sunday; and also on Saturdays at Vespers from the Octave of Corpus Christi until Advent. It is tr. as:


This paraphrase rather than translation appeared in his *Ancient Hymn.* from the *Rom. Brev.,* 1837, p. 16, in 3 st. of 8 l. (ed. 1871, p. 31). The first stanza may be said to be the tr. of the Latin and the rest an expansion of the same line of thought, thus making the paraphrase. It is in several modern collections, including *Kennedy, 1863, Thrng's Coll., 1882,* and, altered as "Father of lights, Who dostst in light," in the 1874 Supplement to the *New Cong.,* and as "The flaming sun has sunk in night," in the *Hymnary, 1872.*

2. Now doth the fiery sun decline. By E. Cresswell, in his *Hymnary, 1849,* pp. 36 and 108, and again in his *Hymnary, 1873,* pp. 21 and 61. It is in several modern collections.

Other trs. are:

1. Now doth the fiery sun retire. *Primer, 1865.*

2. The fiery sun now rolls away. *Primer, 1766.*

3. The fiery sun now rolls away. *Blest Three and One, Evening Office, 1716.*


6. The fiery sun is gone. *W. J. Copeland, 1848.*

7. The fiery sun now fades from sight. *W. J. Copeland, 2nd tr. 1848.*


10. While the sun is setting. *T. J. Potter, 1874.*

11. Blest Light, eternal Trinity. *J. D. Apteard. This tr. is followed by 5 additional stanzas.

12. The fiery sun recedes from sight. *J. Wallace, 1874.*

Of these trs. not in C. U. Nos. 1, 2, 3, 5, 8, 10, and 11, are in O. Shipley's *Annum Sanctum* (and its *Appellizes,* 1884).

[II. O Majestat! wir fallen nieder. G. Tersteegen. *[Public Worship]*] This hymn, founded on Rev. iv., first appeared in the 4th ed., 1745, of his *Geistlichen Blumen-gärten,* Bk. iii., No. 74, in 7 st. of 12 l., entitled
O MASTER, AT THY FEET

"Hallelujah!"; repeated in the Berlin G. L. S., ed. 1863. The form tr. into English is that given in Dr. H. A. Daniel's Ewangel, Kirchen G. B., 1842, No. 251, beginning, "Herr, unser Gott!..." with Ehrfurcht dienen," being st. ii.-iv., v.i., greatly altered. Tr. as:

1. Lord our God, in reverence lowly. A good tr. of Daniel's text by Mrs. Fidler in H. L. L., 3rd Ser., 1858, p. 32 (1884, p. 154), and repeated in the Meth. N. Conn. Hymns, 1863. It is also found in the following forms:

(1) Lord of might, in reverence lowly. In Ken- nel's, 1863, &c.

(2) O Lord our God, in reverence lowly. In the 1849 Appendix to the S. P. C. K. Ps. & Hymns., repeated in their Church Comm., 1871; the Homily, 1872, &c.

(3) Thee, God Almighty, Lord three holy. in the 1874 Suppl. to the New Conn. H. Bk.; the 1874 Appendix to the Leeds H. Bk., &c.

2. Lord our God, to whom is given. A free tr. of Daniel's st. i., iii., iv., by Dr. W. E. Stevenson, 1874, given in his Hymns, for Ch. & Home, 1874, the refrain of st. i., ii, being taken from Mrs. Fidler as above. [J. M.]

O Master, at Thy feet. Frances R. Havergal. [Adoration.] We have been furn- ished with the following interesting account of this hymn from Miss Havergal's private papers:

"I felt that I had not written anything specially in praise to Christ. A longing to do so possessed me. I wanted to show forth His praise to Him, not to others, even if no mortal ever saw it. He would see every line, would have known the unwritten longing to praise Him even if words failed utterly. It describes, as most of my hymns do, rather reminiscence than present feeling. I cannot transcribe at the moment of strong feeling. I recall it afterwards and write it down." O Master! It is perhaps my favourite title because it implies ruhe and submission; and this is what love craves. Men may feel differently, but a true woman's submission is inseparable from deep love. I write it ("O Master") in the cold and twilight in the little back room, uncarpeted, at Sharsheil Parsonage, Dec. 31, 1866. I began my book [Ministry of Song] with the expression of its design, "to God to glory, I wished to clothe it with a distinctive ascription of praise to Jesus, and, therefore, without any hesitation, at once decided upon placing 'Adoration' [this hymn] where it stands." The hymn was given in the Sunday Magazine, 1867; in her Ministry of Song, 1869; and in Life and Love, 1879, in 5 st. of 4 l. [J. J.]

O may the power which melts the rock. J. Newton. [National Fast.] This is one of his Fast-day hymns pub. in the Olney Hymns, 1779, Bk. ii., No. 65, in 8 st. of 4 l. and headed, "Confession and Prayer, Dec. 13, 1776." In Cotterill's Sel., 1810, it was given in 6 st. and in this form it has come down to modern hymn-books. [J. J.]

O may seem may seem this house of clay. T. H. Gill. [Divinity of, and Oneness with, Christ.] Written in 1850; 1st pub. in G. Dawson's Ps. & Hymns, 1853; and again, after slight revision, in the author's Golden Chain, &c., 1869, No. 36, in 11 st. of 4 l. Concerning it the author says that it "has had by far the widest acceptance of all my hymns. It was pub. in the author's Manual of Devotion, in which it appeared 20 months before the death of the incardination was revealed to me [see GILL, T. H.]."

O nata lux de lumine. [The Transfiguration.] The oldest text known of this hymn is in G. M. Drevse's Hymnologia Mihi Fidei, 1888, from a 10th cent. ms. and in two Rheinau ms. now in the University Library at Zürich, No. 91 of the 11th cent. ; No. 92 of the 12th cent. It is also in an early 14th cent. ms. in the Bodleian (Ashmole 1523 f. 247): in the Sarum Breviary, V-nice, 1495; the Aberdeen Breviary of 1509, &c. The printed text is also in Carol. Newman's Hymni Ecclesiae, 1838 and 1865; Daniel, iv. p. 161, &c. [J. M.]

Translations in C. U.:

1. 0 Light of Light, Lord Jesu. By W. J.
Blew, in his Church Hym. and Tune Bk., 1852-55, and again in Rice's Sel. from the same, 1870.

2. O Light. Which from the Light last birth. By J. D. Chambers, in his Lyra Salm., 1852, p. 241. This is repeated in several modern collections, including the People's H., 1867; the Hymmer, 1882, &c.

In the Hymnal Noted, 1854, the tr. "A type of those bright rays on high," is given in error under "O Nata Lux de Luminis," instead of "Coelastis formam Gloriae" (p. 240, ii.), of which it is a tr. [J. J.]

'O νέος Οὐρανός. [Conception of the B. V. M.] Three Cathisata (i.e. hymns sung seated from the Day dawn or Lauds for the Conception of Anna, Dec. 9, in the Menaea. The tr. by Dr. R. F. Littledale, "Within the womb of Anna," was first pub. in the Church Times, Dec. 3, 1864, signed "R. F. L." and again in the People's H., 1867, and signed "L." It is an expansion of the original, the second stanza being introduced for the sake of clearness. The doxology is also by Dr. Littledale.

O παίδας ἐκ Καμίνου. [Ἀναπτάνως ωἐπάρα] Ο πάπτων ἐπέκεια. St. Gregory of Nasissos. [Praise.] This "Hymn to God" is found in various editions of S. Gregory's Opera: in Daniel, iii. 12, and in Anth. Greek Carm. Christ., 1871, p. 24. It is an exceedingly fine hymn, and has been well rendered into English by Mr. Chatfield in his Songs and Hymns, &c., 1876, in 12 st. of 4 i., pp. 98-101, as, "O Thou, the One Supreme o'er all." [Greek Hymnody. iv.] [J. J.]

O Paradise eternal. T. Davis. [Heaven.] Appeared in his Hym. Old and New, 1864, No. 192, in 6 st. of 4 i., and again in his S. Annus Sanctus, 1877. It has passed, in its full, or in an abbreviated form, into a large number of hymn-books in Great Britain and America.

O Paradise, O Paradise. F. W. Faber. [Heaven.] 1st pub. in his Hymns, 1862, in 7 st. of 8 i., and entitled "Paradise." In 1868 it was included in the Appendix to H. A. & M., with the omission of st. iii. and v., and the addition of the stanza "Lord Jesus, King of Paradise," by the compiler. For some time after the hymn was included in H. A. & M., it was very popular. Dr. Dykes's tune therein being the chief cause of its success. Latterly, however, its unpopularity, and, in its original form, its longing for sudden death, has caused it to be omitted from several of the best collections. The rewritten version, in three stanzas, in Morrell & How's enlarged edition of their Ps. & Hymns, 1864-67, No. 165, is a failure. [J. J.]

O Pater sanote, mitis atque pie. [Trinity Sunday.] This hymn is found in two ms. of the 11th cent. in the British Museum (Vesp. D. xii. f. 118 b; Jul. A. vi. f. 70 b); and in the Lat. Hymn. of the Anglo-Saxon Ch., 1851; it is printed from an 11th cent. ms. at Durham (B. iii. 32, f. 43). It is included in the Sarum, York, Aberdeen, old Roman (Venice, 1478), and other Brevaries. The printed text is also in Mone. No. 12; Daniel, iv. p. 270; G. M. Dreyer's Hymnarium Mozarabicum, 1888, from a 10th cent. ms., and Card. Newman's Hymnæ Ecclesiæ, 1838 and 1865. [J. M.]

Translations in C. U.:—

1. O Holy Father, merciful and loving. By W. J. Blew, in his Church Hym. and Tune Bk., 1852-55; and again, with slight alterations, in the 1860 Appendix to the Hymnal A., No. 140.

2. O gracious Father, merciful and holy. By R. F. Littledale, in the People's H., 1867, under the signature of "A. L. P."

3. Holiest Father, pitiful and loving [tender]. In the Antiphoner and Grad, 1880, and, altered, in the Hymner, 1882.

Translations not in C. U.:—

1. O Holy Father, gracious and benign. J. D. Chambers, 1852 and 1867.

2. Father most Holy, merciful and loving. J. W. Hewett. 1859.

O perfect life of love. Sir H. W. Baker. [Passiontide.] Written for the revised edition of H. A. & M., and included therein in 1875, as one of the "Hymns of the Passion," in 7 st. of 4 i. It is a hymn of much merit. [J. J.]

O πλάτης του κύριου. St. Theophanes. [Quinquagesima.] Stichers from the Triacon at the Vespers of Tyrophanes, the Sunday before the commencement of the Great Fast, in which event cheese (allowed for the last time on this Sunday) is prohibited. [See Δέσο Μάρια, p. 288, 4. a.] The original is in 5 st. of unequal length, as in Dr. Neale's tr. Adam's expansion from Paradise is the subject of Tyrophanes, and the first three stanzas are spoken in the person of Adam. Dr. Neale's tr.: "The Lord my Maker, forming me of clay," is of st. i., ii., iii., and v., and appeared in his Hymn of the Eastern Church, 1862. He introduces it with the following note:

"The reader can hardly fail to be struck with the beautiful idea in the third stanza, where the foliage of Paradise is asked to make intercession for Adam's recall. The last stanza, Milton, as an universal scholar, doubtless had in his eye, in Eve's lamentation." [J. J.]

O praise our God to-day. Sir H. W. Baker. [Friendly Societies.] Written in 1861, and pub. in H. A. & M., the same year, in 5 st. of 4 i. It has passed into several hymn-books in Great Britain and America, and is admirably suited for the purpose of Friendly Societies, &c., for which it was written. [J. J.]

O praise ye the Lord, Praise Him in the height. Sir H. W. Baker. [Ps. cl.] Written for and 1st pub. in H. A. & M., 1875. One of the author's most spirited productions. It is in 4 st. of 8 i. [J. J.]

O qualis quantas aestitit. Thomas à Kempis. [Eternal Life.] In his Opera, Nürnberg, 1494, f. 130, entitled "Hymn on the joys of Heaven and the nine angelic choirs." The full text is in Weckermagel, i., No. 374. Trench, ed. 1864, p. 321, gives a beautiful fragment beginning with 1. 9, "Astant (Adstant) angelorum chori." This portion has been tr. as —

"In the far celestial land. By Harriet M. Chester, made for and pub. in the Hymnary, 1872, under the signature of "H. M. C."

O quam glorifica luce coruscans. [B. V. M.] This hymn is found in four ms. of the
O QUAM JUVAT FRATRES

11th cent. in the British Museum (Vesp. D. xii. f. 87; Jul. A. vi. f. 55 b; Harl. 2961 f. 241; Add. 30848 f. 179 b); in a ms. of the 11th cent. at Corpus Christi College, Cambridge (391, p. 253); and in the Lat. Hys. of the Anglo-Saxons. 1851, it is printed from a ms. of the 11th cent. at Durham (B. ii. 32 f. 32 b). Among the St. Gall ms. it is found in No. 92 of the 9th cent.; and in Nos. 387 and 413 of the 11th cent. It was included in the Sarum, York, and several German Breviaries, as a hymn for the Assumption of the B. V. M. The printed text is also in Daniel, iv. p. 188; and G. M. Drevv's Hymnarium Moissianus, 1888, from a 10th cent. ms. Tr. as:—


O quum juvât frater, Deus. C. Coffin. [Unity.] Appeared in the Paris Breviary, 1736, as the hymn for Tuesdays at Vespers; and again in Coffin's Hymnæ Sacri, 1736, p. 17. It is also in J. Chandler's Hymns of the Primitive Church, 1837, and Card. Newman's Hymnæ Ecclesiæ, 1838 and 1865. Tr. as:—

1. O Lord, how joyful 'tis to see. J. Chandler, in his Hymnæ of the Primitive Church, 1837, p. 19. It is given, generally without alteration, in a large number of hymn-books, including H. A. & M., 1875; the Hymnary, 1872; Thring's Collect., 1882, &c. It ranks with the most popular of Chandler's translations.
2. How sweet the days, O Lord, are sped. Given anonymously in the Wellington College H. Bk., 1860, and later editions.

Other trs. are:—

1. How sweet it is to see, Brethren in Unity. J. Williams. 1839.
2. Father and God, how sweet to see. W. J. Blew. 1823-4.
3. O God, what joys around are shed. J. D. Chambers. 1837.

O quanta qualia sunt illa Sabbata. Peter Abelard. [Sunday. Eternal Life.] Cousin, in his ed. of Abelard's Opera, Paris, 1819, vol. i. p. 306, gives this from a ms. in the Royal Library at Brussels. This ms. is of the 12th cent. and is probably the collection of hymns which Abelard prepared for the use of the abbey of the Paraclete of which Heléna was abbess. More, No. 242, gives the text from the St. Gall ms. No. 528, of the 14th cent.; and in the 1875 catalogue of the St. Gall ms. it is also marked as being contained in No. 387 of the 11th cent. It is also in Migne's Patrologiae Cursus, vol. 178, col. 1786.

1. O what their joy and their glory must be. By J. M. Neale, in the Hymns, N. 1854. It is in several hymn-books, including the S. P. C. K. Church Hys., 1871; Thring's Collect., 1882; and others, the text most in use being Neale's tr. slightly altered by the compilers of H. A. & M., 1861.
2. O how fair and how great. By J. D. Chambers, in his Laudis Sym., 1867, p. 58. In the

Scottish Epis. Coll. of Hys., 1874. "O how surpassing fair."

3. O what shall be, O what W. Duffield, Mr. Duffield in Hymns, &c., N. Y., 1886, p. 4. This tr. says that he used the text as hopias. This tr. was given in N. Y., 1884, in two parts. glorious King, O happy state.

Other trs. are:—

1. O what must be their joy. J
2. O what must be the sabbas 1866.

O qui perpetuus nos Jean Baptiste de Santeuil, [tor.] Given in the Cluniac Breviary, 16th cent. in his Hys., and in his Hys. and Poems, Hymnary, 1872, it is altered in Carnac. Newman repeats the Paris Brev. in his Hymnæ, 1865.

1. O Thou the eternal Father's wall, in his Masque of Mary and the Breviary, 1860, p. 257 (ed. 1898, p. 2.
2. O Thou, in several modern Breviaries, and in Card. Newman repeats the Paris Brev. in his Hymnæ, 1865. Tr. as:—

1. O Thou the eternal Father's wall, in his Masque of Mary and in his Hys., and Poems, Hymnary, 1872, it is altered in Carnac. Newman repeats the Paris Brev. in his Hymnæ, 1865.

Other trs. are:—

1. O Thou, our only Teacher. Williams. 1839.
2. O Thou, Who every hour.

O qui tuo, dux marti tis de Santuili. [St. Ste, the Cluniac Breviary, 16th cent. author's Hymnæ Sacri et N. 1838, p. 26. In 1790 it is Cluniac Breviary. It is also Breviaries, and in Card. Ecclesiæ, 1838 and 1865.

1. Rightful Prince of Ma given in L. Williams's Hys. Breviary, 1839, p. 58. In says that this tr. was "at but who this friend was w to determine to our satis C. U. in its original form a

(1) Prince of martyrs: who given in Murray's Hymnal, a altered and with another dodec.
(2) First of martyrs: whose Salisbury Homilial, 1567, is an 1839 text, but has more in cot with it.
(3) First of martyrs: thou golden crown, &c. By the b based upon the 1839 tr., toge Murray. This is the most
(4) Prince of martyrs: thou in the 1860 Appendix to the H. H. is a cento, that it, the editor added, by the editor; and it altered.
(5) Chief of martyrs: thou given in the Anglican H. H. by the Rev. R. C. Singleton. It than the 1839 text; but in other the same.
(6) First of martyrs: thou to thy crown, &c. This, in ingenuous and successful cent going translations.

2. O Captain of the mart;
O QUICKLY COME

in his Lyra Catholica, 1849, p. 245, and his Hymns & Poems, 1873, p. 189. It is in use in some Roman Catholic hymn-books.

3. O Prince of martyrs! thou whose name. By J. D. Chambers, in his Lauds Sion, 1857, p. 83. [J. J.]

O quickly come, dread Judge of all. L. Tuffield. [Advent.] 1st pub. in his Hymns for Churchmen, 1854, in 4 st. of 6 l. It was included in the 1808 Appendix to H. A. & M., in the S. P. C. K. Church Hymns, 1871, and several other collections. In a few American hymn-books it begins — "Come quickly come, dread Judge of all." In the Guardian of Dec. 24, 1884, the H. A. & M. text is rendered into Latin by "A. C." as:—

Ipse veni, generis Judex sanctissimo nostri. [J. J.]

O rubentes coeli rosae. [Virgins.] This hymn on St. Ursula and her 11,000 virgin companions is given by More, No. 1187, from a 15th cent. ms. at Basel. Daniel, iv. p. 281, repeats the text from More. The original was illustrated by G. Moullard, and printed in the Church Times, June 23, 1864; then in his Hymns and Lyrics, 1867; and the People's H. the same year as "Heavenly gardent, ray red." [J. J.]

O salutum, salutare convivium. [Holy Communion.] In the York Breviary of 1493 this is given as an antiphon to the Gospel on the Festival of Corpus Christi, as follows:—

"O salutare convivium in quo Christus stumtur, recolitur memoriae passione ejus, mens impletur gratia, et futurae gloriae nobis pignus datur, Alleluia." In this form it is found in other ancient breviaries, and in a Sarum Processional of circa 1380, in the Brit. Mus. (Harl. 2942 f. 80 b). A hymn in metrical form, with this first line, we have been unable to find. The tr. in the Irvingite Hymns for the Use of the Churches, 1871, is by E. W. Eddis, and was written in 1863. It begins: "O holy, holy, Feast of Life Divine." There is also a prose tr. in the 1863 ed. of the Appendix to the H. Noted, No. 228. [J. M.]

O sator rerum, reparator aevi. [Transfiguration.] The festival of the Transfiguration of our Lord was authorised by Pope Callistus III, in 1457 (and adopted by the English Convocation in 1483), and there are few hymns on this subject older than the 15th cent. This hymn is in two Rheinm. ms., in the University Library, Zürich, No. 91 of the 11th cent., and No. 82 of the 11th or 12th cent. It is also in a 14th cent. ms. in the Bodleian (Ashmole 1523 f. 247 b); in the Sarum Breviary, Venice ed. 1495 (Pars Est), pb. ii. f. 174 v as the hymnal Matins for the Transfiguration; in the Aberdeen Breviary; and in some of the eds. of the York Breviary after 1493. It is given in Card. Newman's Hymni Ecclesiæ, 1858 and 1865; and G. M. Drew's Hymns, 1888, from a 10th cent. ms. Daniel, i. No. 280, gives only st. 1. Tr. as:—

Author of all things, Christ, the world's Redeemer. In the Antiphoner and Gradual, 1889, and the Hymner, 1882.

Other trs. are:—

2. Father of worlds: Restorer of our days. J. D. Chambers. 1857. [J. M.]

O Saviour, is Thy promise fled? Bp. R. Heber. [Advent.] This is the third of the four hymns contributed by Heber to the October number of the Christian Observer, 1811. It was given for the 3rd Sun. in Advent, and consisted of 5 st. of 4 l. In Heber's posthumous Hymns, &c., 1827, p. 10, it is slightly altered and expanded to 6 st. of 4 l., the new stanza being "Yet, 'mid the wild and wintry gale," It is in C. U. in its full form as in Thring's Call, 1882, and in an abbreviated form as in Common Praise, 1879. There are also two stanzas, both beginning "Come, Jesus, come, return again," the first, in the American Unitarian Hymns for the Church of Christ, Boston, 1883, and others, consisting of st. ll.-iv. of the 1827 text; and the second in the Boston Ps. & Hym., 1862, No. 270, where st. ii. v. vi. are given. The latter arrangement is also repeated in other collections. The original hymn is based upon the Gospel for the 3rd Sun in Advent, St. Matt. xii. 2-10. [J. J.]

O Saviour of the faithful dead. Bp. R. Heber. [On Recovery from Sickness.] 1st pub. in the Christian Observer, Jan., 1816, in 4 st. of 8 l. and headed, "View of Death." In Heber's posthumous Hymns, &c., 1827, p. 152, it is slightly altered, divided into 8 st. of 4 l., and the heading is changed to "On Recovery from Sickness." It is usually given in an abridged form of 2 st. of 8 l. or 4 st. of 4 l., but its use is not extensive. [J. J.]


"Oh Saviour! Whom this holy morn Gave to our world below; To wandering and to labour born, To weakness and to woe!"

In Heber's posthumous Hymns, &c., 1827, p. 13, it was given with alterations, the first stanza reading:—

"Oh Saviour! Whom this holy morn Gave to our world below; To mortal woe and labour born, And more than mortal woe!"

Each stanza, except st. ii. is altered in like manner, the result being two distinct texts. Of these texts that of 1827 is almost absolutely followed by hymn-book compilers. Very few, however, give it in its complete form. The H. C. is an exception in favour of the full 1827 text, with the change of st. v. l. i., "Through fickle fortune's various scene," to "Through this world's fickle various scene." Other forms of the hymn are:—

1. O Saviour, Whom this joyful morn. This text is very much altered throughout. The opening stanza is the 1811 text with alterations; the rest are altered from the text of 1827. In this form it was given in Heber's Christian Psalmody, 1833, No. 381; Elliott's Ps. & Hym., 1835; and again in recent hymn-books.

2. O God, Whose Holy Child this morn. This altered form of the 1827 text appeared in Tennyson's Hymns, 1849.

3. Incarnate Word! by every grief. This, beginning with st. ii. of the 1827 text, is No. 318 in the American Bap. Psalter, N. Y., 1871.

4. Jesus, Thou man of Sorrows born. This is found in several modern collections, including Common Praise, 1879, and others, and is the 1811 text slightly altered.

When these various forms of the text are taken into account it is found that the use of
this hymn is extensive. It is, however, far from being one of Heber's best productions.

[J. J.]

O Saviour, whose mercy severe in its kindness. Sir H. Grant. [Benefits of Affliction] This poem is found in Sacred Poetry, 2nd Series, Edinburgh, W. Opham & Son, circa 1824, No. 149, in 8 st. of 4 l., headed "Benefit of Affliction," and signed "Sir Robert Grant." In Grant's posthumous Sacred Poems, 1839, it was given unaltered as No. v., with the text "Blessed is the man whom thou chastenest. Psalm xlv. 12." It is given in full in H. W. Beecher's Plymouth Coll., 1855, and other American hymn-books.

In the Boston Unitarian Hymn. of the Spirit, 1864, No. 586, "I thought that the course of the pilgrim to heaven, is composed of st. v.-vii.

[J. J.]

O say not thou art left of God. Card. J. H. Newman. [Faith.] 1st pub. in the Boyne Magazine for July, 1834, in 5 st. of 4 l., again in the Lyra Apostolica, 1836, No. 27, with the heading "Token. 'The Lord stood with me and strengthened me,' " and signed "8." It is also in his Verses on Religious Subjects, 1853, and his Verses on Various Occasions, 1866. In Kennedy, 1863, the text is slightly altered, and a doxology is added.

[J. J.]

O see how Jesus trusts Himself. F. W. Faber. [True Love.] Pub. in the 1852 ed. of his Jesus and Mary, &c., No. 59, in 23 st. of 4 l., and headed "True Love." It is also in his Hymns, 1864. The stanzas usually found in C. U. was given in Spurgeon's O. O. Bk. of 1865, No. 784, and is composed of st. i, iii, v, and vi. This is repeated in Laudis Domini, N. Y., 1884, and, with slight alterations, in Dale's English H. Bk., 1874.

[J. J.]

O selig Haus, wo man dich aufgenommen. C. J. P. Spitta. [Private Use.] A beautiful description of a true Christian household, taken from the happy home life of the author. 1st pub. in his Psalter and Harfe, Pirna, 1833, p. 97, in 5 st. of 8 l., entitled "Salvation is come to this house." (St. Luke xix. 9.) Included in the Wurtemberg G. B., 1842, No. 500; Hazard, B. G., 1883, No. 527, and many others. Tr. as:—

1. Oh happy house! where Thou art loved the best. A good but free tr. by Mrs. Findlater in H. L. L., 3rd Ser., 1858, p. 16 (1884, p. 142), in Spence's Christ in Song, 1869-70. St. i-v. were also repeated in the 1869 Appendix to the S. P. C. K. Ps. & Hym.


Other tr. are: (1) "O blessed house, whose favoured inmates know," by S. A. Stoops, in her Thoughts and Sketches, 1857, p. 68. (2) "O happy house, where every breast," by Dr. G. Walker, 1860, p. 67. (3) "O blessed house, where Thou, dear Lord," by Mr. R. Muguirae, 1863, p. 163.

[J. M.]

O show me not my Saviour dying. J. Conder. [Easter.] 1st pub. in the Cong. H. Bk., 1836, No. 160, in 4 st. of 8 l.; again in Conder's Choir and Oratory, 1837, p. 65; and again in his posthumous Hymn. of Praise.

O Spirit of the

Prayer, &c., 1836, p. 123. for "The Lord's Supper" it is, strictly speaking, an based on the words "He risen, Come, see the place." In an abridg'd with alterations, it is given Church Hymn, 1871, as Jesus dying.

O sight for angels. W. How. [Baptism of J. S. P. C. K. Church Hymn given as one of the hymns In his Notes to the folk. 1881, Mr. Ellerton exp. of the hymn as follows: "The Baptism of our Lord event commemorated in the or Epiphany, and in the East key-note of the festival. I desire to place amongst the hymns used in commemorating this Son of God."

In T. Darlington's Hymn. 1887, st. iv. is omitted.

O Son of Man, Thou croost. [St. Stephen's Day, lily ride," which app. Holy Seasons, 1846, p. stanze chosen by Thrupp's form of the change when entitle Church Hymn, 1871. Thysell once crossed added their st. ii., "t world, and altered. This text of 1871 1882.

O speak that J. Newton. [Eve.] Bk. iii. in the Olme 41., and is headed full or in an abridg'd Epis. Hymns, 1849, few modern hymnae. c. m. to s. m., and again;" but this met with favour.

O Spirit of to
gomery. [For M "to be sung at Auxiliary Mission at Yorks. Chapel, Leeds, I printed on a H. Again in the E. following August successful revison in his Christian 6 st. of 4 l., and panying the W. Original Hymn, given in an abridg'd seldom altered. Missions it has i
O SPLENDOR AETERNI PATRIS

use in all English-speaking countries. The original text is given in the Churchman's Shilling Magazine, 1877. [J. J.]

O splendor aeterni Patria. C. Coffin. [Lent.] Given in the Paris Breviary, 1736, as the hymn on Sundays and Saturdays at Compline throughout Lent till Wednesday in Holy Week. It is also in Coffin's Hymni Sacri, 1736, p. 85; J. Chandler's Hymn of the Primacy of the Church, 1837, No. 15; and Card. Newman's Hymni Ecclesiæ, 1838 and 1865. It is based upon the "Christe qui lux es et dies" (p. 287, i.). Tr. as:—

1. Thou Brightness of the Father's face. By J. Chandler, in his Hymn of the Prim. Ch., 1837, p. 12, and thence into a few collections.

2. Brightness of the Father's glory. By Br. J. H. Woodford, in his Hymn arranged for the Sundays, &c., 1803; the Parish H. Bk., 1805, and several other collections.

Other trs. are:—

1. O Christ, blest influence divine. J. Williams, 1839.

2. O Christ, the true and endless Day. R. Campbell, 1866.

3. O Brightness of Thy Father! Bay. J. D. Chambers, 1867. [J. J.]

O take away this evil heart. J. Montgomery. [Lent.] Written Dec. 9, 1829 (M. 158), and pub. in his Original Hymns, 1853, No. 281, in 5 st. of 4 l., with the heading "O Lord, I beseech Thee, deliver my Soul." It is found in a few modern hymn-books. [J. J.]

O ter jucundas, o ter foecundas. [Christmas.] Included in the Mainz G. B. (R. C.), 1661, p. 103, in 5 st., entitled "Hymn on the holy birth-night of Christ." In later collections it begins, "O ter foecundas, o ter jucundas," and so in Daniel, ii. p. 332; Trench, ed. 1864, p. 116; and in H. M. Macgill's Songs of the Christian Creed and Life, 1876. "This pretty poem," as Trench terms it, does not seem to be earlier than the 17th cent. Tr. as:—

O blessed night! O rich delight. By H. M. Macgill, contributed to the Draft of the Scottish Preface, 1874, and pub. in that Hymnal in 1876. It is also in Dr. Macgill's Songs of the Christian Creed and Life, 1876, No. 34.

Other trs. are:—

1. Thrice joyful night. C. E. Leaton-Blenkinsopp, in Lyra Heiæntilæca, 1864.


O that I was heretofore. C. Wesley. [A Minister's Prayer.] Pub. in Hymns and Sacred Poems, 1747, vol. i. No. 188, in 8 st. of 6 l. (P. Works, vol. v., 1868-72, p. 103). Two centos from this hymn are in C. U.:—

1. Give me the faith which can remove. Composed of st. vii.-viii. in the West H. Bk., 1760, No. 421, and later collections.

2. I would the precious time redeem. Composed of st. v.-vii. in the Bapt. Hymn., 1879. [J. J.]

O that Thou woul'st the heavens rend. C. Wesley. [Prayer against the power of evil.] Appeared in Hymns and Sacred Poems, 1749, p. 76, in 7 st. of 4 l. (P. Works, 1868-72, vol. i. p. 292). It has been broken up into parts thus:—

1. 1. That Thou woul'st the heavens rend. St. v.-vi., in the West H. Bk., 1760, No. 134. In the American

Meth. Epis. Hymns, 1849, st. i.-iv. are given as No. 376.


5. O Christ, Redeemer, Saviour, Lord. In Kennedy, 1865, is composed of st. x., xii.-xviii, slightly altered. In addition to these arrangements from this hymn another in 8 st. is sometimes found in the Church of England collections. It opens with the first stanza of the original, but is distinguished from the arrangement in the West H. Bk. as above, by the second stanza, which reads, "What tho' I cannot break my chain." It first appeared in A. M. Toplady's Ps. & Hymns, 1776, No. 352, and is composed of st. i., iv., vii., ix., x., xii., xvi., xiii., in the order named. A second cento in Toplady, 1776, No. 108, and beginning, "Jesus, Redeemer, Saviour, Lord," is composed of six stanzas from this hymn, and three (iv.-vi.) from C. Wesley's "Jesus, if still Thou art to-day." Also in later collections. [J. J.]

O the bitter shame and sorrow. T. Monod. [Gratitude.] Mr. J. Thyn's annotation of this hymn (the substance of which was derived apparently direct from the author) as given in his Notes of 1887 to the Scottish Presbyterian Hymnal, reads:—

"By Rev. Theodore Monod, Paris. Written by him in English during a series of 'Consecration' meetings held at Broadlands, England, in July 1874. Given by the author to Lord Mount-Temple at the close of the meeting, and printed by his Lordship on the back of a programme card for another series of similar meetings held at Oxford in October, 1874, . . . . The author writes (1887) that he now wishes line 4 of vers. 4 to read, 'Grant me now my supplication.'"

This hymn is given in several collections, including the Hymn, Comp., 1876, where, in the annotated edition, it is accompanied by the following note by Br. E. H. Becketten:—

"This touching hymn by Monod, with the exception of reading 'petition' for 'desire' (st. iv. 1, 4) for the measure's sake, is without alteration. In the last letters which the Editor received from the late Sir H. W. Baker, he expressed his regret that his name was not included in the revised edition of H. A. & M.

It is in the H. A. & M. Suppl. Hym., 1889. [J. J.]

O the hour when this material. J. Conder. [The Invisible State.] Pub. in Collyer's Coll., 1812, No. 808, in 8 st. of 8 l., and headed "The Invisible State; or, 'also from the Body present with the Lord.' Rev. vii. 15-17." It was repeated in the Comp. H. Bk., 1836, No. 620, and again in Conder's posthumous Hymns of Praise, Prayer, &c., 1856, p. 132. It is in C. U. in its full form, as in the Leeds H. Bk., 1853. A cento therefrom is also in use as "Jesus, blessed Mediator; This cento is popular in America. [J. J.]

O the vastness, O the terror. J. M. Neate. [All Souls.] This Sequence for All Souls appeared in his posthumous Sequences, Hymns and other Ecclesiastical Verses, 1866, p. 34, in 30 st. of 4 l. From it three centos have come into C. U.:—(1) "O the vastness, O the terror;" (2) "At length the Master calls:" and (3) "Now when prayer and toil have failed." [J. J.]
O Thou, before Whose gracious throne. [During the dangerous illness of a Minister.] The earliest date to which we have traced this hymn is the 4th ed. of the Bristol Bap. Coll. of Ash & Evans, 1781, where it is given in 9 st. of 4 l., and is unsigned. In the 5th ed., 1801, it is signed "J. K." It was included in full in Rippon's Bap. Sel., 1787, No. 413, but without signature. In Dobell's Sel., 1802, No. 592, it is signed "K." In later editions it is "K." only. This uncertainty of authorship was inCREASEd by D. Sedgwick's guesses at the meaning of "K." In one of his books annotated in ms. we find him giving it to "John Kentish," in another to "George Keith," and so on, but in each case confessing that it was a guess only. In the Primit. Meth. Hymn., 1807, it is given to "F. Kirkeham," a signature which is evidently wrong. We must subscribe it "J. K. Ash & Evans, 1781." In modern collections the text is usually in an abbreviated form. [J. J.]

O Thou Eternal Victim slain. C. Wesley. [Passional.] Pub. in the Hys. on the Lord's Supper, 1745, No. 5, in 3 st. of 6 l. (P. Works, 1788-72, vol. iii. p. 219). It is found in its full and unaltered form in the Wes. H. Bk. and other collections, both old and new. In the Salisbury H. Bk., 1857; the Sarum, 1858; the S. P. C. K. Church Hymns, 1871, and others, it reads "O Thou before the world began." In addition this hymn has been entirely rewritten in two forms, the first by Dr. Kennedy in his Hymno. Christ., 1863, as, "O first in sorrow, first in pain"; and the second by T. Darling, in his Hymns, 1887, as, "Christ Jesus, ere the world began." Of these Dr. Kennedy's is the finer of the two. [J. J.]

O Thou from Whom all goodness flows. T. Haweis. [Christ our Hope in Affliction.] This hymn is given at the close of a tract the title of which is:—


In the account given in this tract of Browne's last illness, it is said he made this remark to a gentleman who called upon him:—

"I have chosen my funeral text and hymn Remember me. He hath remembered me with that favour which He beareth to His own people. The Lord will perfect that which concerneth me. Thy mercy, O God, endureth forever: fulfill the work of Thine own hands" (p. 8).

From this it is tolerably clear that the hymn appeared before 1791, in some book or magazine which we have failed to trace. On p. 12 of the tract the hymn is given as follows:—

O THOU FROM W

"Hymn:" Composed by the Rev. Mr. H. (Browne) Funeral Sermon.

"O Thou from Whom all I lift my heart to The In all my sorrows, come Dear Lord, come unto me. While on my poor distress My soul lie heavily, My word is heard, and new In love, Remember me. Temptations sore other To shake my faith in God. Give me strength, Lord. For good. Remember me. When in desertion the Thy face I cannot see Then, Lord, arise with balm. And still, Remember me. If on my face for Thy grace Shame and reproaches, All hall, reproach, and praise. If Thou remember me. The hour is near, consoling I own the just decree. Saviour, with my last breath, I'll cry, Remember me."

In Haweis's Carmina Christi it is given in another form in S. l. As above. S. ii. "When groaning on me, and as above. S. iii. 1. 2. "And I cannot fly above. S. iv. "Distress with pain, distress. This feeble body see. Good, patience, rest, and Peace. Remember me."

This form of the hymn is several of the older collections, S. 1819, the hymn unchanged. As No. 359 it reads:—

"O Thou, from Whom all I lift my soul to Thee; In all my sorrows, come, Good Lord, remember me. When on my aching, but My sins lie heavily, Thy pardon grant, next pray. Good Lord, remember me. When trials sore oppress And ill I cannot flee, O let my strength be as in Good Lord, remember me. If, for Thy sake, upon my Shame and reproach, and well Good Lord, remember me. When worn with pain, do This feeble body see; Grant patience, rest, and Good Lord, remember me. When in the solemn hour I wait Thy just decree. Be this the prayer of my Good Lord, remember me. And when before Thy throne And lift my soul to Thee Then with the saints at Thy Good Lord, remember me."

This form of the hymn was Montgomery in his Christian No. 188. As Montgomery as in compiling Cotterill's Sel. altered several hymns by altering the same, it seems (from the reproduced the same text in Psalms) that the alterations in this are not by Cotterill, as attributed the original hymn phrasing." The text and the scrip-
O Thou God Who Hearkest Every Hour

O Thou who art the morning star
And the evening star,
When the world is dark as night,
And the soul is in distress;
Then ascend to the throne of grace,
And receive our prayer.

O Thou who art the source of light,
And the guide of our feet,
When the path is dark and obscure,
And the mind is in doubt;
Then ascend to the throne of grace,
And guide us in the right way.

O Thou who art the rock of age,
And the foundation stone,
When the world is in confusion,
And the mind is in despair;
Then ascend to the throne of grace,
And make us strong and brave.

O Thou who art the provider of all things,
And the giver of life,
When the world is in want,
And the mind is in need;
Then ascend to the throne of grace,
And fill us with thy blessings.

O Thou who art the source of all knowledge,
And the fountain of wisdom,
When the world is in ignorance,
And the mind is in darkness;
Then ascend to the throne of grace,
And enlighten our minds.

O Thou who art the protector of the weak,
And the defender of the poor,
When the world is in danger,
And the mind is in fear;
Then ascend to the throne of grace,
And save us from harm.

O Thou who art the source of all comfort,
And the provider of peace,
When the world is in sorrow,
And the mind is in despair;
Then ascend to the throne of grace,
And grant us peace.

O Thou who art the source of all joy,
And the giver of happiness,
When the world is in sadness,
And the mind is in grief;
Then ascend to the throne of grace,
And fill us with joy.

O Thou who art the source of all love,
And the giver of friendship,
When the world is in loneliness,
And the mind is in isolation;
Then ascend to the throne of grace,
And grant us friendship.

O Thou who art the source of all strength,
And the giver of courage,
When the world is in weakness,
And the mind is in fear;
Then ascend to the throne of grace,
And grant us strength.

O Thou who art the source of all hope,
And the giver of faith,
When the world is in despair,
And the mind is in doubt;
Then ascend to the throne of grace,
And grant us hope.

O Thou who art the source of all goodness,
And the giver of kindness,
When the world is in unkindness,
And the mind is in cruelty;
Then ascend to the throne of grace,
And grant us kindness.

O Thou who art the source of all beauty,
And the giver of grace,
When the world is in ugliness,
And the mind is in rudeness;
Then ascend to the throne of grace,
And grant us grace.

O Thou who art the source of all truth,
And the giver of justice,
When the world is in untruth,
And the mind is in falsehood;
Then ascend to the throne of grace,
And grant us justice.

O Thou who art the source of all learning,
And the giver of knowledge,
When the world is in ignorance,
And the mind is in darkness;
Then ascend to the throne of grace,
And grant us knowledge.

O Thou who art the source of all wisdom,
And the giver of understanding,
When the world is in misunderstanding,
And the mind is in confusion;
Then ascend to the throne of grace,
And grant us understanding.

O Thou who art the source of all power,
And the giver of authority,
When the world is in weakness,
And the mind is in fear;
Then ascend to the throne of grace,
And grant us authority.

O Thou who art the source of all authority,
And the giver of dominion,
When the world is in subjection,
And the mind is in servitude;
Then ascend to the throne of grace,
And grant us dominion.

O Thou who art the source of all dominion,
And the giver of supremacy,
When the world is in inferiority,
And the mind is in inferiority;
Then ascend to the throne of grace,
And grant us supremacy.

O Thou who art the source of all supremacy,
And the giver of preeminence,
When the world is in mediocrity,
And the mind is in mediocrity;
Then ascend to the throne of grace,
And grant us preeminence.

O Thou who art the source of all preeminence,
And the giver of eminence,
When the world is in insignificance,
And the mind is in insignificance;
Then ascend to the throne of grace,
And grant us eminence.

O Thou who art the source of all eminence,
And the giver of eminence,
When the world is in insignificance,
And the mind is in insignificance;
Then ascend to the throne of grace,
And grant us eminence.

O Thou who art the source of all eminence,
And the giver of eminence,
When the world is in insignificance,
And the mind is in insignificance;
Then ascend to the throne of grace,
And grant us eminence.

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And the giver of eminence,
When the world is in insignificance,
And the mind is in insignificance;
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And grant us eminence.

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And the giver of eminence,
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And grant us eminence.

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And the mind is in insignificance;
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When the world is in insignificance,
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Then ascend to the throne of grace,
And grant us eminence.

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When the world is in insignificance,
And the mind is in insignificance;
Then ascend to the throne of grace,
And grant us eminence.

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When the world is in insignificance,
And the mind is in insignificance;
Then ascend to the throne of grace,
And grant us eminence.

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And the giver of eminence,
When the world is in insignificance,
And the mind is in insignificance;
Then ascend to the throne of grace,
And grant us eminence.

O Thou who art the source of all eminence,
And the giver of eminence,
When the world is in insignificance,
And the mind is in insignificance;
Then ascend to the throne of grace,
And grant us eminence.

O Thou who art the source of all eminence,
And the giver of eminence,
When the world is in insignificance,
And the mind is in insignificance;
Then ascend to the throne of grace,
And grant us eminence.

O Thou who art the source of all eminence,
And the giver of eminence,
When the world is in insignificance,
Hymns for Children, 1st series, 1842, No. 23, in 5 st. of 4 l., and headed “The Epiphany, or Twelfth Night.” It is usually described as a translation, but in error. Its use is extensive, the original text as in the H. Comp., with the omission of the doxology, being generally followed. [J. J.]

O Thou Who camest from above.
C. Wesley. [For Holiness, and for Earnestness in Work.] Pub. in his Short Hymns, &c., 1762, vol. i. p. 57, in 2 st. of 8 l. (P. Works, 1808-72, vol. ix. p. 58). It was included in the Wes. H. Bk., 1790, No. 318, and has become one of the most popular hymns in the Methodist denominations. To some hymnbook compilers the opening lines of st. ii.:

“Thou art the glory of Thy glory born
With inextinguishable blaze.”

have presented difficulties which have caused its omission from many collections. By E. H. Bickerstaff, in his H. Comp., has done much towards removing this difficulty by rendering the lines:

“Thou art the glory of Thy glory born
Unquenched, undimmed in darkest days.”

This reading has been adopted by others. Bp. Bickerstaff’s note thereto explains the cause and meaning of the change:

“The Editor believes that this admirable hymn would have been far more popular if it had not been for the very long word ‘inextinguishable.’ Words of five syllables must be admitted into hymns sparingly; but for a whole congregation to be poised on five, practically leads to a hymn being passed by. It is hoped that the line given in the text, which only paraphrases the same thought, will be allowed.”

In Martineau’s Hymns, 1840, and 1873, the opening line of this hymn is changed to “O Thou, Who designd from above.” [J. J.]

O Thou Who didst with love untold.
Emma Tols, née Leslie. [St. Thomas.] Written in 1851, and contributed to the S. P. C. K. Hymns for Pub. Worship, 1852, No. 117, in 4 st. of 4 l., and appointed for St Thomas’s Day. The various forms which these 4 st. of 4 l. have taken are somewhat perplexing, and we can name only those which are of importance:

1. The original text as above and in later editions of the same collection.
2. An altered version with a doxology by the editors in the Cooke & Denton Hymnal, 1853, No. 185. This is repeated in full in the S. P. C. K. Church Hymn, 1871 (with one slight variation), and, in an abridged form, in Cooke’s Hymnal, 1884: Windle’s Hymn, and others.
3. In the Hymnary, 1872, No. 342 is composed of st. i.-iii. of the Cooke & Denton text, and st. iv.-vi. by the editors.

Other altered texts, beginning with the same first line, are to be found. Their departures from the original may be ascertained by a collation with the original as in any edition of the S. P. C. K. Ps. & Hymns. [J. J.]

O Thou Who hast Thy servants taught.
H. Alford. [Fruits of Holiness.] 1st pub. in his Ps. & Hymns, 1841, No. 61, in 4 st. of 4 l., for the 8th S. after Trinity, and again in his Year of Prayer, 1867, No. 47, for the 3rd S. after Epiphany. Another form to adapt it for children is “O Thou Who hast Thy children taught.” It is composed of stts. i., iv., slightly altered. [J. J.]

O Thou, Who when I did complain.
S. Wesley, sen. [Ps. cxv.] 1st pub. together with other Psalm-versions.

O Traurigkeit, o Herzeli.
O Thou Who didst with love untold.
O Thou Who hast Thy servants taught.
O Thou, Who when I did complain.
O Traurigkeit, o Herzeli.

This hymn, based upon the 8. in Lent, was pub. in H. Hymns, &c., 1827, p. 57, iv. has passed into several hymn collections; for the Harrow and I. Leeds H. Bk., 1833, Dale 1874, and others.

O Thou Whose just high.
I. Watts. [Ps. lv. in his Ps. of David, &c., 1719. of 4 l., and headed “Deliverance and Falsehood; Or, Or, other two, is by Dr. Ké failed to supplant the original and as in Thrill’s Coll., 1882

O 'tis enough, my God.
Wesley. [Penitence and Pardon.] in 11 st. of 6 l. (P. Works, 1 p. 18). In the Wes. H. Bk., and 164 were included there being st. i.-iii., and the sect Thou art indeed!” st.vii.-x have been repeated in other: the first number of the Arm 1778, st. i.-ix. were given “Salvation depends not on Abs. This title is somewhat deficient member that Toplady’s Gospel in course of issue at the same t.
O TREUER HEILAND

The first verse of this funeral hymn, along with its devotional melody, came accidentally into my hands. As I was greatly pleased with it, I added the other seven as they might suit my purpose. As I could not be a party to the use of the other verses.

The original hymn appeared in the Würzburg G. B. (Roman Catholic), 1628, in 7 st. The st. adopted by Rist is there: —

"O Traurigkeit,
O Herzzerreisend,
Ist das denn nicht zu küssen:
(ohne Worte einsiges Kind,
und zum Grab getragen)

The hymn in this form (i.e. st. i. as in the 1628, and st. ii.-viii. by Rist) by its simplicity and force obtained speedy popularity in Germany: passed into Crüger’s Prazis, 1656, No. 161, and most later books, and is No. 112 in the Unve. L. S., 1851. Its popularity was greatly aided by the plaintive melody, which appeared with the original hymn in 1628 (see Bäumker, i. p. 190). Tr. as:

1. O darkest wo! This omitting st. i. vi. is by Miss Winkworth, given in her C. H. for England, 1863, No. 54, with the original melody. Repeated in her Christian Singers, 1869, p. 191, and in the Ohio Lutheran Hym., 1880, No. 78.


Other trans.: (1) "O boundless grief," by J. C. Jacob, 1722, p. 19. (2) "O grief of heart," as No. 361 in pi. 1. of the Moravuson H. Bk., 1754. (3) "O deepest grief," based on the 1754, as No. 119 in the Moravian H. Bk., 1799 (1799, p. 150). [J. M.]

O treuer Heiland Jesu Christ. C. J. P. Spitta. [Supplication.] Founded on 1 Cor. v. 17, being also a prayer that the good work may be carried on in our end. First pub. in his Psalter und Harfe, 2nd Ser., Leipzig, 1843, p. 25, in 9 st. of 4 l., entitled “Thanksgiving and Supplication.” Tr. as:

We praise and bless Thee, gracious Lord. A free tr. in 10 st. by Miss Borthwick, in H. L. L., 1862, No. 185, p. 104. In full in Bp. Viele’s Odes, 1869, p. 279. St. i.-vi. are included in Kennedy, 1863, and in Dr. Thomas’s Augustine H. Bk., 1866. St. i., iii., iv., vi., vii., ix. are in Allon’s Suppl. Hym., 1868, and his Cong. Psalmist Hym., 1868; the Batt. Hym., 1879; Dale’s Eng. H. Bk., 1874, &c. Other stanzas are in the Church S. S. H. Bk., 1868, W. P. Stevenson’s Hym. for Ch. & Home, 1873; Harland’s C. P. & Hym.; 1876; Boardman’s Selection, Philadelphia, 1881, &c. In the Hys. of the Spirit, Boston, U.S., 1884, No. 417, beginning “I praise and bless Thee, O my God,” is Miss Borthwick’s st. i. iv., and a st. added.

O vos olim dolores animae. [All Souls.] This is the hymn in the Little Office for the dead, in W. Nakatani’s Coreleste paaltemn. It is at p. 363 in the ed. of 1701, which processes to be smothered from the original ed. of 1698; and is repeated in all later eds., e.g. Mechiin, 1859, p. 264. Tr. as: "Ye spirits of the faithful," by E. Caswall, in his Maques of Mary, &c., 1858, p. 371; and his Hys. & Poems, 1873, p. 233.

O we des amserzen. [In Sorrows] Wackernagel, ii. p. 326, gives this in 20 l. from a

O WHAT A LONELY PATH were ours. Sir E. Denby. [Jemsa ever with us.] Given in the Appendix to Hymns for the Poor of the Flock, 1838; in the author’s Selection, 1839, No. 260; in the Ps. and Hym., Lond., D. Walther, 1842, Pt. i., No. 72, and other and

Base]. Ms. of the 14th cent. Also in F. H. van der Hagen’s ed. of the Missaeinger, 1836, vol. iii. p. 468. Tr. as: “Alas for my sorrow,” by Miss Winkworth, 1869, p. 45. [J. M.]

O weep not o’er thy children’s tomb. Bp. R. Heber. [Holy Innocents’ Day.] Pub. in his posthumous Hymns, &c., 1827, p. 29, in 4 st. of 4 l. It is in use in its original form, and as “Why weep’st thou by thy children’s tomb?” It is one of the least popular of the author’s hymns. [J. J.]

O Welt, sieh hier dein Leben. P. Gerhardt. [Passiontide.] 1st pub. in the 3rd ed., 1618, of Crüger’s Prazis pietatis meliores, No. 113, in 16 st. of 8 l., reprinted in Wackernagel’s ed. of his Geistliche Lieder, No. 15; Bachmann’s ed., No. 8, and included as No. 127 in the Unve. L. S., 1851. It is a thoughtful meditation on the Passion. St. iii.-vi. were favourites with J. S. Bach and used by him in his St. Matthew and St. John Passion Music. Tr. as:

1. Extended on a cursed tree. A free tr. in L. X. of st. i., iii., iv., vii., viii.-x., xii., xvi., by J. Wesley, in Hys. of Sacred Poems, 1740 (P. Works, 1862-72, vol. i., p. 322), and included in No. 23, in the Wes. H. Bk., 1790, and since in all other hymnals of the Methodist family. Included in full, as No. 402, in the 1857 ed. of Mercer’s C. P. & H. Bk. (Ox. ed., 1864, No. 172, omitting the tr. of st. xi.). The tr. of st. ix.-xii., xvi., beginning “My Naviour, how shall I proclaim,” were included in the American Sabbath H. Bk., 1858, and the Baptist Service of Song, Boston, U.S., 1871.

2. See, World, upon the bloody tree. A C. M. version by P. H. Molther of st. i.-x. as No. 118, in the Moravuson H. Bk., 1742, and thence, as No. 442, in pi. 1. of the Moravuson H. Bk., 1754. In 1789, No. 96 (1886, No. 109) it is altered to “See, world, upon the shamefu1 tree.” In his Christian Psalmist, 1825, No. 280, Montgomery omitted the tr. of st. ii., vi., in 1856, st. i., st., iii.-vi. were included in the Evang. Union H. Bk.

3. O World! behold upon the tree. A good tr., omitting st. vii., by Miss Winkworth, in the 2nd Ser., 1858, of her Lyra Gen., p. 29, and thence in Schaff’s Christ in Song ed., 1899, p. 174. Her tr. of st. i., ii., iv., vi., x., XVI., were included, slightly altered, in the Hymnary, 1872, and that of st. xi.-xiii., xv., xvi., altered and beginning “Lord, be Thy Cross before our sight,” in Kennedy, 1883.


O what a lonely path were ours. Sir E. Denby. [Jemsa ever with us.] Given in the Appendix to Hymns for the Poor of the Flock, 1838; in the author’s Selection, 1839, No. 260; in the Ps. and Hym., Lond., D. Walther, 1842, Pt. i., No. 72, and other and
later Plymouth Brethren collections. In some hymn-books it is abridged to 5 st., and in others it is sometimes attributed to "T. Moore" in error. [J. J.]

O! what, if we are Christ's. Sir H. W. Baker. [Feasts of Martyrs.] 1st pub. in Murray's Hymnal, 1852. No. 126, in 6 st. of 4 l., and inc. "Ye shall indeed drink of My cup, and be baptized with the baptism that I am baptized with." It was repeated in the following year in the Cooke & Denton Churen Hymnal, No. 166, where it was appointed for the "Conversion of St. Paul." This was followed in 1857 by the Salisbury H. Bk., No. 161, where it was given as one of the hymns for the "Festivals of Martyrs." In 1859 it appeared in the trial copy of H. A. & M., No. 126, with st. iv. 1-2, changed from "Ever like them to bear," to "Like them in faith to bear," and the substitution of a new doxology. These changes were retained in the authorized H. A. & M., 1861, and in the revised ed., 1875. Also found in a large number of hymn-books. [J. J.]

O when my righteous Judge shall come. [The Judgment Day.] Miller's account of this hymn in his Singers and Songs, &c., 1869, p. 182, is:—

"It was in this fourth edition of the Lady Huntington's H. Bk., 66, that there appeared for the first time the striking and well-known hymn by the Countess. "O! when my righteous Judge shall come." It is the second verse of a piece on the Judgment Day which has a first part of five verses, beginning "We soon shall hear the midnight cry.""

This statement by Miller is based upon information which he received from Daniel Sedgwick. On turning to D. Sedgwick's own copy of the edition of the Lady Huntington's H. Bk., referred to by Miller, we find, first, two separate and distinct hymns numbered 146 and 147, and beginning respectively, "We soon shall hear the midnight cry," and "O when my righteous Judge shall come;" and, secondly, a note in pencil in Sedgwick's handwriting which reads, "Hymn 146 and 147 seem to be both by the same Author—perhaps the Countess's." On turning to Sedgwick's copy of Miller's Singers and Songs, we find, written by Sedgwick opposite the words quoted by Miller as above, the following:—

"Upon the testimony of the Rev. Thomas Young of Canterbury this hymn was composed by Charles Wesley. None doubt it was wrote at the suggestion of the Countess by C. Wesley."

It is clear that these guesses of Sedgwick are worthless. The history of the hymn, so far as we have been able to trace it, is as follows:—

(1) In an enlarged edition of the Lady Huntington H. Bk., 1774 [see Huntington's Hymn-books, Lady. § iv.], it was given, together with "We shall hear the midnight cry" (as Nos. 146 and 147), in 4 st. of 6 l., and in common with all the rest of the hymns in the collection without signature. Both hymns were subsequently omitted from all official editions of the hymn-book, a fact which tells greatly against the guess that they were written by the Countess.

(2) We next find both hymns in the 1775 Appendix by L. Coughlan to J. Baxlee's Select coll. of Ps. & Hys. for the Use of the Congregation of Cumberland Street [London] Chapel. (Lady Huntington.) They are numbered 285, 286. [See Baxlee, J. p. 119, i.]

(3) "We soon shall hear the midnight cry," as wisdom found after this date; but its companion hymn, "O when my righteous Judge shall come," appears in Kippis's Bap. Sel., 1774, No. 579, as "When Thou, my righteous Judge, shalt come." This was repeated in numerous hymn-books in G. B. in the popular form of the hymn.

The rest, therefore, is regard to its authorship: the Lady Huntington's H. L. pon's Bap. Sel. 1787."

O where shall we find Montgomery. [The Preach] Written for the Anniversaries Red Hill Wesleyan Sund which were preached in 1817, and printed for use 6 st. of 4 l. It was included in 1819, No. 172, in 3 st. of 4 l. of the original rewritten th Baud.-sheet, "Lord God of grace."

Teach us that do
Nor let us from on
For ever be unde
Catterill, "Lord God of truth.
1819.

O where shall we find Montgomery's Christian Psalms with "Len be driven," we be banish'd from Thy face. This form of the text wa Original Hys., 1853, No. 21 C. U.

O! wherefore, Lord, praise. T. H. Gill. [Ps. Holiness.] Written in 1849 by J. Dawson's Ps. & Hys., 185 the author's Golden Chain, in 7 st. of 4 l., and entitled "by Holiness." It is in C. and America. Although now it is given in full in Dale's 1874, No. 20.

O Word of God Incal W. How. [Holy Scriptures and 1st pub. in the 1867 Suppl. and How's Ps. & Hys. It is in a large number of hymn-books in America, and is one of the popular hymns. It is usually and unabridged as in Church:

O worship the King above. Sir R. Grant. [A version of Ps. cxxi., is W. Kel of the same psalm in the Psalter of 1561, reset by Sir R. same metre but in a less qu more ornate style, as a quatr st. 11. ii. will show:—

"My soul praise the Lord, 1. sing the praise of his Name. O Lord our great God, how dost thou appear. So passing in glory, that great is thy fame, Honour and majesty, in these thine soft clear"

"His chamber beams in. 1. in the circle full far.
Which as his chariot, are made him to bear. And the winds of the north bring the clouds with his stormy wind."

"Upon the wings rising. 1. of winds in the air."

Sir R. Grant's version was given stetliel's Ch. Psalms, 1823, No. 17 Ps. and Hys., 1833; and in Lo
WORSHIP THE LORD

s Sacred Poems, 1839, p. 38. From to Elliott's Ps. & Hys. we find

"Bickersteth was not authorized.
ised from a source at present un-
The authorized text is in the
1876, with st. ii., l. 3, thus-
of veth the deep thunderclouds form,"
with the omission of the "the" is
use in all English-speaking coun-
iso in use in an abbreviated and
form as in H. & A. M., 1861;
all form, but still altered as be-
The authorized text is in the
1871 ; H. Comp, 1876; Thring's
others. It has been tr. into

s into Bentley, in his Hymno. Christ.
p. 143, as, "Glorioso ferto Regi-

mune." [J. J.]

O w'orship the Lord in the beauty
of S. B. Monseel. [Epithanys or,
first verse of the Epiphany
forms, both by Dr. Monseel,
U. The first and most
original, which opens with
\text{&c.} It was pub. in his Hys. of
1863, p. 103, in 5 st. of 4 l. It
lines altered, in a large number
of hymns in G. Britain and America.

Thring's Coll. 1882. The
Dr. Monseel's revision of the
written by him, for, and included
3 hymns in 1873, No. 85, as,
from the text in
his 1863 text;
"Worship the Lord in the
beauty of holiness." [J. J.]

O ye immor-
As in
Angels.
[Christ seen of
hymn is No. 33
in the A. M.
and in the
version of
1882]
by J. Orion in his au-
lytical ed. of
n's hymns,
1755, No. 304,
the same mone-
 nesting,
while with slight variations in the
text in J. D. Humphrey's ed. of
1839, No. 395, it begins "Ye
Eye immortal" in
"Supernatural Songs of G. & G. 1872.

S. E. K. Church Hymn is an exception in a
favour of a text
which is much altered, and
a doxology unknown to Doddridge.

[ J. J.]

Oakeley, Frederick, b. 1824, youngest s. of
Sir Charles Oakeley, Bart., sometime Governor
of Madras, was b. at Shrewsbury, Sept. 3,
1802, and from
[1824].
In 1855 he gained a University
prize for a Latin
Essay; and in 1827 he was
elected a Fellow of Balliol. Taking Holy
orders, he was a Prebendary of Lichfield
Cathedral, 1832; Preacher at Whitehall, 1837;
and Minister of Margaret Chapel, Margaret
Street, London, 1839. In 1845 he resigned
all his appointments in the Church of England,
and was received into the Roman Communion.
Subsequently he became a Canon of the
Cathedral in the Roman Catholic ecclesiastical
district of Westminster. He d. January 29,
1889. Miller (Singers and Songs of the Church,
1869, p. 387), writing from information sup-
plied to him by Canon Oakeley, says:

"He gave the beginning of his change of view to the
lecture of Dr. Chas. H. Lloyd, Regius Professor,
Caen. 1847, 387] of the Anglican Prayer Book." About that time a
great demand arose at Oxford for Missals and Breviaries,
and Canon Oakeley, sympathising with the movement,
co-operated with the London booksellers in supplying
that demand. . . . He promoted the (Oxford) movement,
and continued to move with it till, in 1885, he
It right to draw attention to the fact that he
c intercourse hold an Oxford degree in conjunction
such a change in opinion. The question having
been raised, proceedings were taken against him in the
Court of Archbishops, and a sentence given that he was
permanently suspended unless he retracted. He then
re-signed his prebendal stall at Lichfield, and went over to
the Church of Rome.

Canon Oakeley's poetical works included:—
(1) Devotional Commemorative of the Most Adorable
Pasion of Our Lord and Saviour Jesus Christ, 1842;
(2) The Catholic Priest (1) (3) The Catholic Priest
of Rome, a Christian Drama, 1866; (4) Lyra Liturgica;
Reflections in Verse for Holy Days and Seasons, 1865.

Canon Oakeley also published several prose
works, including a tr. of J. M. Horne's Paradise
He is widely known through his tr. of the
"Adorete Riedelen" (p. 30, l.). Several of his
original hymns are also in Roman Catholic
collections.

[ J. J.]

Oocom, Samson (sometimes given as
Oocum, and again as Occum), a Mohican
Indian, was b. at Norwich, Connecticut, in
1723. He was converted from Paganism under
G. Whitefield, in 1739-40, and educated by
the Rens. E. Wheelock and Benjamin Pomeroy.
In 1748 he returned to Long Island and
laboured amongst a remnant of his people.
In 1759 he received Presbyterian orders,
visited England, 1766-67, where he preached
often (once for J. Newton at Olney), and with
acceptance, and raised about ten thousand
pounds for Dartmouth College, and for Indian
education. His later life was spent first among
his own race on Long Island, and, from 1786,
in Oneida County, N.Y. He d. in July, 1796.
Oocom's Choice Collection of Hys. and Spiritual
Songs was pub. at New London, Connecticut,
in 1774 (2nd ed. 1785). He is credited as
the author of several hymns, but none of those
hymns are found in his own collection. They are:

1. Now the shades of night are gone, M. Nancy
The date of 1776 is given to this hymn, but on insufficient
authority. No evidence connects it with Oocom, though it
has not, on the other hand, been claimed for any other. It
First it was found in the Hartford and Connec-
tional Coll., 1779, and was brought into general use by
the Preceptor Book Coll., 1826. It is in several modern
hymn-books.

By this hymn, from its extensive use, Oocom is chiefly
known. We are satisfied, however, that in this form it is
not his. It is first found in the Connecticut Evangelical
Magazine, July, 1824, p. 39, "communicated as
original." It is however altered from "Awaked by the
"soul to its powerful sound," which is No. 285 in Josiah
Goodard's Coll. Walpole, N. H. 1801, and possibly earlier.
This older text is probably Oocom's own composition,
but not his. [F. M. B.]

Octoecus, the Greater and Lesser.
[Greek Hymno., § xiv.]

Ode. ['Ωδή. ['Ωδή. [Greek Hymno.,
§ xvi. 10.]

O'er the shoreless waste of waters.
Bp. W. W. How. [Holy Baptism.] Written in
1870 for the S. P. C. K. Church Hymns and
O'er those gloomy hills of darkness.
W. Williams. [Missions.] This hymn was pub. (not in his Hosannah, 1759, as sometimes stated, but) in his Gloria in Excelsis; or, Hymns of Praise to God the Lamb, Carmarthen, John Ross, 1772, No. 37, in 7 st. of 6 l. (Orig. text in Lyra Brit., 1867, p. 631.) It is known to modern hymn-books in the following forms:—

1. O'er those gloomy hills of darkness. The original in full, but more often abbreviated.

2. O'er the gloomy hills of darkness. This was given in Rippon's Bap. Sel., 1787, No. 429, with slight alterations, and the omission of st. v. and vii. In the 27th ed., 1827, it was enlarged to 6 sts. by the addition of "Every creature, living, breathing," &c. This text is repeated in Spurgeon's H., o. H. Brit. 1866.

3. O'er the realms of pagan darkness. This appeared in Cotterill's H., 4th ed., 1819, No. 239, in 4 st. of 4 l. It can hardly be said to be William's text rewritten, there is so little of Williams therein. It would be more accurate to say that it is based upon William's, as the first stanza of each will show:—

Original. O'er those gloomy Hills of Darkness
Look, my Soul, be still and gase,
All the Promises of Grace
On a glorious Day of Grace.
Blessed Jubil., &c.
Let the glorious Morning dawn.

Cotterill. O'er the realms of pagan darkness
Let the eye of pity gaze;
Seek the kindred of the people,
Lost in ruin's bewildering maze:
Darkness brooding
On the face of all the earth.

This arrangement is in several hymn-books in Great Britain and America.

4. Light of them that sit in darkness. This, in the Irish Church Hymnal, 1873, and others, begins with st. ii. of Cotterill's text as above.

The use of this hymn in these various forms is extensive. [J. J.]

Of justice and of grace. I sing. I. Watts. [Ps. cx.] Pub. in his Ps. of David, 1719, p. 258, in 6 st. of 4 l. It is in use in its original form, and as, "Mercy and judgment I will sing," in the Islington Ps. & Hs., 1862, and as, "Mercy and judgment will I sing," in the Wes. H. Bk., 1875. Although found in these three forms its use is limited. [J. J.]

Of Thy love some gracious token.
T. Kelly. [Close of Service.] 1st pub. in his Coll. of Ps. & Hs., Dublin, 1802, No. 256, in the following form:—

"Of Thy love, some gracious token,
Grant us, Lord, before we go;
Bless Thy word which has been spoken,
Life and peace on all bow; When we join the world again,
Let our hearts with Thee remain:
O direct us,
And protect us;
Till we gain the heav'ly shore,
Where Thy people want to more."

This text was rewritten and included in the 25th ed. of Rippon's Bap. Sel., 1827, No. 578, Pt. 2, as:—

"Grant us, Lord, some gracious token
Of Thy love before we part;
Grant Thy word which has been spoken,
Life and peace to each impart;
And all blessings
Which shall sanctify the heart."

Both forms of the text are in C. U. in Great Britain and America. [J. J.]

Ogilvie, John, D.D., eldest son of James Ogilvie, of Ogilvie, of Aberdeen in 1733. After studying at Aberdeen (Marischal Coll.) in 1766, conferred upon him the degree of Master of Arts, and of 2 deanships, in 1769. He d. at Aberdeen, in 1781. He pub. a number of successful works, and among others Poems on Se 2 vols. (London, 1769). This well-known paraphrase of Ps. 119:18, "Begin, my soul, the exalted prayer," a member of the Committee appointed by the General Assembly of 1775, to Scottish Translations and Paraphrases, and is said to have contributed to the last of days beheld" (p. 1781, authorized ed. of the same. [J. J.] and Paraphrases.)

Oi παῖδες εὐσεβεῖα. [ ]
OLD VERSION

[Greek Hymnody, § xvi. 10.]


I. Introduction.—The Old version of the Psalms, obsolete as it seems, on the ground of its general type of arrangement and the general character of its style, possesses an interest for a small circle of even the most fastidious bibliophiles and connoisseurs of books and an object of curious books; and has some value as an historical work. The accidents between its originator, Thomas Mor: the, and its first congener, the Psalter, which, to the extent of which it was made sacred ballads for the people of the time, has more than one exception. His taste, his choice of metre, his style of composition are in common, which has become a consecrated measure, and has been adopted as a metre by the Lake poets, and for centuries has been the standard of English poetry. The earliest and most lasting success of the version is due to this adoption of a few metres, the Thackeray's and Thackeray's metres. As Puritanism increased, music decayed. The Scottish Psalter of 1564 is in strong contrast with the English one, and both are similar in their composition in the earlier pieces by Whitham and later ones by Craig and Pass, its affinity with the Psalms of Marot and Beza: but the revised Scottish Psalter of 1650 was reduced to the monotonous uniformity of the English metre, which had proved of greater practical usefulness. To this element there was added, in the Geven editions, an imitation of the metrical Psalms of Mor: and Beza. And in the Elizabethan editions a slight German influence is discernible.

II. Early Editions.

Sternhold's psalms were originally composed for his own "Godly solace" (Stryke) and sung by him to his organ. Some may have been written in his lifetime, and repeated in his presence. The list, undated, was dedicated to him, and contains 19 psalms.

A short preface says that he does not deem them "in any part to be compared with" Sternhold's "most exquisite ditties." There were reprints of this book, both by Whitechurch and John Kyngston in 1553 (Cotton).

III. English Psalms.

During the troubles at Frankfort among the congregation of exiles, the Puritan party resolved to frame an order of Service in place of the Book of Common Prayer. This order was drawn up by Knox, Whittingham, Gibby, Fox and Cole, whilst still at Frankfort, but was not printed till they had settled at Geneva. It appeared as:

The orium of prayers and ministers of The Generals, &c., used in the English Congregation at Geneva: and approved by the famous and godly learned man, Jacob Calv. Imprinted at Geneva by John Crespin, MDLV.

The progress of the Psalter is connected with the editions of this book, which contain, immediately before the Catechism, the metrical psalms, with independent pagination. The separate titlepage of the 1556 edition is:

One and Fifty Psalms of David in English metre, wherein 37 were made by Thomas Sternhold, and the rest by others. Conferred with the Hebrews and in certain places corrected as the text and sense of the Prophet require. (Smith.)

The psalms are those by Sternhold and Hopkins, pub. in 1551, with 7 fresh ones, which, from later editions, are known to be by Whittingham. A metrical rendering of the Ten Commandments by Whittingham is appended. Among these psalms is the earliest Quartino, "O Lord, comfort the distressed" (51st). The Psalms of Sternhold and Hopkins had undergone a revision, probably by Whittingham, who was a good Hebraist. The general preface to The Forme of Prayers, &c., contains, among other interesting remarks on the value of metrical psalms, an apology for altering the revised words of Sternhold. (It may be noted that Warburton ridicules the bridegroom "ready trimmed" (shaven), in Ps. 19, really falls on the revisers, not on Sternhold.) The revised text was permanently adopted in all subsequent editions of the Psalter.

The contents of a lost edition of The Forme of Prayers, &c. (1558), cannot be ascertained. But Livingston, in his splendid work on the Scottish Psalter, to which this article is largely indebted, has conjectured, for reasons which will appear below, that it contained 9 fresh psalms by Whittingham, and 2 by Pullain.

In 1561 and probably in the earlier half of the year appeared another edition of The Forms, of which there is an unique copy in St. Paul's Cathedral Library. The Psalter in it is entitled:

Four Score and seven psalms of David in English metre by Thomas Sternecholle and others: conferred with the Hebrews, and in certain places corrected, as the sense of the Prophet require. Whereunto are added the Songs of Simmon, the Lord's prayers. (The account here given is from a collation by Dr. Simpson, Librarian of St. Paul's, and another by Major Crawford in Notes and Queries, June 2, 1855.)

The contents of this book are a reprint of all the pieces in 1556, with the addition of 9 fresh psalms by Whittingham: 2 by John Pullain, already, it is probable, published in 1558; 24 with the signature of William
Kethe (W. Ke); and the L.M. 100th Ps ("All people that" (p. 43, ll.), set to its familiar tune which had appeared in the French Psalter of 1531 and was set there to the 134th Ps.), and with the extraordinary signature "Tho. Ster." There are also a version of "The Song of Simeon" and two of "The Lord's Prayer" by Whittingham; a third, of the "Lord's Prayer," anonymous, which is known from the English Psalters to be by D. Cox; and a prose prayer to be said before a man begins his work. It is in this edition that the influence of Marot and Beza's Version is most perceptible. Several of the psalms, by Pullin (114th), and Whittingham (e.g. 121, 124, 127), and most of Kethe's, are either imitations of French metres, or are set to French tunes. There are 180 tunes, 18 of which are from Marot and Beza's Version; the rest (except Ps. 67th, 125th) are in the 1569 ed. below. This is probably the book alluded to in a passage in "A Brief Discourse off the Troubles begonne at Frankfurd":—

"The congregation prepared themselves to depart (from Geneva), saving certaine whiche remained behind, to reste, to witt, to finishe the Bible (the Geneva Bible) and the Psalmes both in meteer and prose, which were already begone," &c. (The prose Psalms were disapproved, and presented to Queen Elizabeth. The metrical Psalter was only advanced another stage towards completion.)

Later Editions.

Two further editions may be added, although they to a certain extent anticipate the after history, in order to present here a complete view of the development of the Psalter at Geneva. There is an unique edition in the Peterborough Cathedral Library, incorporated in "The Forme of Prayers and Ministration of The Sacraments, deceywed the English Church at Geneva approved and receyued by the Church of Scotland," pub. by Henri Marieschal (no place of pub.). The origin of this book is puzzling. The title-page, table of contents, calendar, and sermon by William Steuart are identical with the Scottish Psalter, 1565. But the Psalms are not from the Scottish Psalter. The 1561 edition (St. Paul's) is first reprinted in block. Then all the remaining numbers are filled up from the English Psalter, omitting its duplicate psalms. At the end are printed "The Elements of Almighty God." ("Attend, my people."), "A Prayer" ("The Spirit of grace grant us, O Lord."), "The Lord's Prayer," D. cuv., "The XII Articles of the Christian Faith" ("All my belief," &c.), "A Prayer unto the holy Ghost to be sung before the Sermon," "The Lamentation of a Sinner" (2nd, (beginning of it lost), "A thanksgiving after the receiuing of the Lord's Supper," and "The Song of Simeon" (W. Whitt). In 1569 an edition of "The Forme of Prayers," &c., pub. by Crespin at Geneva (Scotoiam), contains a reprint of one of the English complete editions of the Psalters (app.) with the substitution of Whittingham's version of the "Nunc dimittis." The singular feature in both these editions is the preference of the English Psalter to the Scottish, notwithstanding the far closer affinity that existed between the Churches of Scotland and Geneva. The 1566 edition appears entirely ignorant of the special psalms of the Scottish version of 1564. The 1569 edition adopts the English version by preference, and as a consequence rejects the majority even of the genuine gien Evan psalms, written by Kethe. A notice may here be inserted of the unique reprint of the 1641 edition existing in the Britwell Library of S. Christie Miller, Esq., and through his kindness collated by Major Crawford specially for this work. It is slightly smaller (4 by 2 1/2 inches) than the St. Paul's book, and, unlike that, is in black letter. The title is the same, but there is no imprint of the place of publication. It was, however, undoubtedly printed in Great Britain, perhaps in Edinburg, probably for the use of the Geneva exiles. Many of the misprints of the Geneva edition, due to foreign printers, are corrected; and there are perhaps 5 variations in the melodies. But the only substantial change is the substitution (Ps. 190) of the signature of W. Ke (Arche) for the obvious blunder of the gienvan edition (Tho. Ster.). It is from the Geneva 1591 edition apparently that taken for incorporation in the complete of 1644, rather than from the Genev Fuller details of this collation than — in this article are given by Major Crawford Quercus, June 3, 1832, pp. 423-424.

IV. English Editions, I

Meanwhile psalm-singing a powerful religious engine in 1559 (see Watte'sBibliotheca) a r of the Psalter was published. bably the illicit edition refer Stationers' Registers:—

"Received of John Daye for a fine set of copies without license, 194, with notes, 24 of October, 1599, it is probably 256 leaves.)

In 1596 appeared the:

Psalms of David in English 1 Sternhold and others, conferred wo in certain places corrected, as the new required: and the note tymned withal used of all sort the general rules of place and comfort: laying aparte a 3 ballades, which tende on to the 5 and corrupting of youth. Newly se 1010ed according to the order appo Mitarick's Injunctions.

There is no name of publish known copy is at Christ Chur: contains 65 psalms, viz. : the P together with the 9 by Whittin Pullain, which we have already (Genera), 2 new ones by Roll (67th, 125th), and 1 anonymous. The list of appended pieces is as follows: there are metric versions of "Nune Dimittis," (W. Whittin (Genera)), the "XII Articles of the faith," and "The Lord's Prayer." (See and Whitt's Commiss: reprinted i added a metrical version of ("Lord have mercy upon us," an adition." There may in pieces, the volume being in psalms by inspiration, though French in character, but Germ of Coverdale. The 67th is Luther, but borrows in the st Coverdale's version. (See Livingston's Scottish Psalter: it in this 1560 edition.) Cox's 2 Lord's Prayer is also a translat (See "Vater unser in Himmel," affinity with the German will largely in the style. The appended pieces are un new aim in the English edition appear more clearly in the next: are 42 tunes, 24 of which are ed (Genera), with 18 new or from the French Version Beza (Livingston)

V. In 1561 appeared an edition of great val the development of the English title-page is:—

Psalms of David in English 1 Sternhold and others: conferred wo certain places corrected (as the senses quired) and the Note tymned withall used of all sort the general rules of place and comfort: laying aparte a 3 ballades, which tende only to the n and corrupting of youth. Newly set fo
order appointed in the Queen's Majesty's
laws, 1560.

James V. If any be affected let him be mercy let him sing Psalms,
with their service of English, as they now are, by John Hay, dwelling over
in Magnet & privilege Regia Maiestatis.

This is the 17th and 7th psalm, in the
English Psalter, though as
in the Psalter, 1531, and in
64. The 95th Psalm, however,
the Psalter above being composed
insertion in the Psalter). All
metrical versions of Creed,
and Commandments, mentioned
are reprinted, to these
psalms by Sterndoll, one of which
Shepherd is the Living Lord,
the 75th, which is
us, but afterwards consistently
editors, and the last
number, by the insertion
of the translation
"Veni Creator," from
the Ordinal
(see details below): some of
these forming a sort of prelude, others an
Psalter. It contains in all
40 tunes, which are set to the appended
psalms, and canticles.

As no account
of this edition has hitherto been
published, a more
place here.
Only one copy is known to
the possession of Octavius Morgan,
kindness we are indebted for
these details.
The size of the book is 2½ in. by 7 in.
the collection at
the Holmwood, the
book by Hay, 1560, and the Godly Prayers (no
introduction to the Science of Music,
the object of the book is stated as
the Psalter, as priv-
ously they do themselves or at home in their houses.

Before the Psalms there are metrical versions of "Veni
"Te Deum," "Benedictus,"
"Nunc Dimittis," "Quemque Vult,"
"The Lamentation of a Sinner," "The Lord's Prayer,
"The Ten Commandments." After the Psalms there
are Ps. 117, T. B. . . . to be sung before Morning Prayer;
Ps. 134, . . . to be sung before Evening Prayer;
Ps. 118, Ten Commandments, W. Whitly: "The Lord's
prayer," D. Cox; "The 112 Articles of the Christian
Faythery." A Prayer unto the Holy Ghost, to be sung
before the sermon; "Tam in nomine," Thankes
for receiving after receiving the Lords Supper," the hymn
"Preserve us Lordes by thy dear Words," and then
promised prayers to be used before and after meals (2 sets).
A prayer to be used at all times. There can be no
question that it was intended not merely for
Pray'r, b. p. & c.,
For this intention of the Book of
In the new prayer book
"Use it," i.e. approved and permitted to
by the Archbishop of the Bishop of
London, who were the censors for the Queen.
John Hay obtained a patent to print the Psalms in
metre on the Lord of June in this year (Vid. the Ann.)
He would risk no more illicit prnt.; the book
was to be lawfully published. It is possible that this
patent applied also to the earlier 1560 edition (Ch. Ch.)
(if it is Dayr's, which is doubtful, which was called
by the censor in the same terms; and looking back at
it we now see that the text is that of the intended
Psalter ("Benedictus," "Nunc Dimittis," Ten Commandments, and Response ("Lord have mercy on us," &c.), The Lord's Prayer and Creed. In
that edition. The attempt to separate the Psalter from
the Prayer Book, and to take away Genevan suspicions,
that was, to separate the Psalter from
the Prayer Book, and to take away Genevan suspicions,
had begun in the earlier book, was developed in the
edition 1564, and was to continue in this new
new movement seems to be connected with the names
of Wischone and Hopkins, Norton and Cox, and
perhaps Grindal (see § 3). The reference to
Wischone, unlike John Paulin, the other new contributor to
the English edition of 1566, was not a Genevan exile; on
the contrary, he appeared at first to be a party of Cox,
which defended the Prayer Book of Edward against
Calvin's Service Book introduced by Knox. His contributions to
the Psalter also have no affinity with Geneva; The likeness of his 67th Psalm to Coverdale was
remarked above. John Hopkins's place of exile is
unknown, but it is not probable that he was at Geneva;
and be reapresent now, bringing apparently Sterndoll's
more, and contributing a large number of Psalms.
The influence of Whittingham, on the other hand, has
ceased. He had left England before the edition 1561
was published; two of the psalms by him in the Christ
Church edition of 1560 are now rejected, and his
contribution to the English edition has attained its
maximum; it may even be doubted whether he had any
personal share in editing the earlier edition of 1560;
the new Psalms by Hopkins, which, it is apparent have
may have already appeared in the lost Genevan edition
of 1566. The German influence is increased by two
translations ("Vespers," "Veni Creator, Lord, by Thy dear word"); and the admission of uninspired hymns, such as "The Lamentation," &c., is an
entire departure from Genevan precedent and
accord with Luther's practice. [For Becon and Norton see
below, § IX.]

§ VI. The English and Anglo-Genevan
Psalters compared.

A careful comparison of these two editions
with that of Geneva (1561), throws an
interesting light on the internal history of the
English and Scottish Psalters and
their forms. Leaving out of sight the whole
contents of the 1566 edition, which is incorporated
in the three books, the only material common to
the Christ Church ed. (1560) and the Geneva
at Paul's (1561) consists of the 9 psalms by
Whittingham, 2 by Pullan, and the version of
the Lord's Prayer by Cox. These 9 psalms of
Whittingham and Pullan, both Genevan
exiles, excite no surprise in the Genevan
edition of 1561; but their previous appearance
in the English, 1560, lends great plausibility
to Livingston's conjecture that they had
originally appeared in the lost Genevan edition
of 1558, and passed thence to England
with the exiles; and if this was really the
case, then the only absolutely new matter
common to 1560 and 1561 ( Geneva) is some-
what surprising, viz.: — The Lord's Prayer
by Cox, the stouter antagonist of Calvin.
( It is given as anonymous in 1561, not as by Cox.)
With this exception, the two editions
are identical.

The version of the "Nunc Dimittis" in 1561 ( Geneva), is a distinct
one to that in Christ Church, 1559, and written by Whittingham,
who was then under Calvin's influence, and did not throw in his
lot definitely with the English Prayer Book till
1563, when he became Dean of Durham; his
selection of both this and the Lord's Prayer
(2) for versification follows the precedent of
Beza's continuation of Massey's Psalter, pub. in
1551. It would be natural also to suppose that if the
compilers of 1561 (Geneva) had seen the 95th
of Christ Church, 1560, they would not have left that psalm a blank, as they did. The independence of the English work is marked more strongly still, when the 1561 (Geneva) is compared with Daye's edition, 1560-1. If the Genevan editors had known of the three new-found Sternhold's, and eight renderings of Hopkins, all of which French Psalms they have left blank, it is scarcely conceivable that they would have omitted them. There is only one absolutely new piece common to them both, the Old 100th ("All people that," &c.), signed, in the Geneva edition, Tho. Ster. (1) In these facts we seem to catch sight of two companies of editors at work independently. The English one is under the direction of Hopkins and his colleagues, using the old material of Geneva with a certain reserve, shown by the rejection of Whittingham's 67th and 71st. The Geneva one is under the direction of Kethe, adopting the previous Genevan work in its entirety, and unaware (except in the case of the Old 100th, and Cox's Lord's Prayer, which may have reached them in ms.) of the versions which Hopkins and the others were publishing in England. If now we compare the complete Scottish, 1564, and English Psalters, 1585, we see that they are the direct descendants of these two separate movements. The Scottish Psalter adopts the Geneva, 1561, in the block. The English adopts the 1560-1 Daye in the block, with a slight reduction of the Genevan element (Whittingham's 115th and 129th, and Pullain's 149th), and only uses the Geneva 1561 to fill in the blanks not supplied by England, with 9 renderings by Kethe.

VII. The Complete Psalter.

In 1562 The Complete Psalter was published by John Daye, entitled—

The whole Book of Psalms, collected into English metre by T. Sternhold, John Hopkins, and others, conferred with the Ebrue, with apt notes to sing them withal. Faithfully preserved and altered according to the original in the Queen's Masseyt Instructions. Very mete, &c. (See Christ Church title-page.) Only one copy is known to exist. It was examined by Dr. Allen (Observations Exemplified Historical Notes, pp. viii.-viii.) and by Livingston (Scottish Psalter). The details here are from the latter.

This is the first edition in which Hopkins's name is given in full. On comparing it with Daye's edition, 1560-1, we find that all the psalms are reprinted except the 223rd and 50th by Whittingham, the Old Hundredth ("All people," &c.), the 125th by Wisdome (all displaced for the moment, but to reappear in the fuller English edition of 1565); and Whittingham's 115th and 129th, and Pullain's 149th (all of which disappear permanently from the English Psalter, though preserved in the Scottish, 1564).

The new contributions to the Psalter consist of 39 psalms by Hopkins, 25 by Norton, the 102nd signed "J. H.," but probably also by Norton, 8 by Kethe, the 111th signed "N.," but probably also by Kethe (see § x.), and by Mareckant. The pieces before and after the Psalms in Daye, 1560-1, are also reprinted. There are given before the Psalms "The Song of the Three Children," and "The Humble Sute of a Sinner." After the Psalms are added "The Complaint of a Sinner," and a second hymn called a "Lamentation." The 9 psalms by Kethe are the same as those in the edition of 1561 (Geneva), and they present with the new no striking. With the exception and 134th, they are r. m., and tunes. Livingston thinks the with little regard to English some French Psalms may be the explanation of "honour and majesty," &c., whole of the new contribution other hand, c. m.

The contrast illustrates the English and Scottish Psalms the c. m. of Sternhold tonously dominant; and the Fr of Whittingham and Kethe are admitted; in the Scottish not Kethe's and Whittingham's as 1561 (Geneva) reprinted, but t Pont and Craig, which are all of those of the English Psalter cline to irregular metres. T from the French model is furthe the verisimilitude of the English Prayer Book, and of three hundred inspired hymns. We seem to see in these, as wedome's psalm, and the translut of 1560-1 (see § v.), the real old influence of Luther on Co English Hymnody, Early, § IV.]

VIII. Final Alteration.

Though complete as a Ver still had some slight alteration before it assumed its final shape of 1563, of which Lea Wils notice (Miss. Brit. Mus.) that some extra psalms in an Appen (Brit. Mus.) this Appendix collected 50th of Whittingham, t "All people," &c., and Wisdome the splendid folio of 1565 (Br. Appendix has disappeared; b that composed it are inserted renderings in the body of the Whittingham's 23rd is also added addition of all was made not cmi an importation from the See the alternative 130th Psalm by misprint for "J. C." the initia John Craig (q. v.).

IX. Authors.

The book was the work of hands. (1) Thomas Sternhold is us as a Hampshire man (Fuller's Wood's Athenae). An entry, h registers of Awe in Gloucester on a blank page, between the y 1560, in printed characters, up later date, says—

"Let it be remembered for the long that from it sounded out the Psalm of metre by Thomas Sternhold and John former lived in an estate near Blake Hayfield; the later in an estate in Awe called the Woodend. And in said John Hopkins there is now to be the Tudor family being painted upon it on both sides is written, in Saxxen char part of the thirteenth chapter of St.; the Romans, which was done at that perpetu relative operis memoriam."

Miller (Singers and Songs of
to whose industry this extract is due, may be known as the man of the Hayfield estate is still well known in the Wooded estate re- mains in the hands of the descendants of the house, however, was washed away when the house was abandoned. In 1777, the house was purchased by the present owner, who has restored it without a degree. He became a Robes to Henry VIII, and rec- ognized by the King's favour, the opinion of the House of Lords, and obtained the King's assent (see § 11). Wood caused musical notes to be set to all the poems of his work, and observed that the poems were composed in the early version, and were not written in the name of the poet. He is the author of 40 poems, all in the early form of c.m., and the early version is the one used in the usual setting of the psalms in Suffolk. Wood conjectures that the poems may be the same as one John Hopkins, who was the organist of the Church of England, and who graduated at the University of Oxford in 1544 or 1545. He also mentions a John Hopkins, who died at Hallingfield in Suffolk in 1570, as possibly the same man. Wood speaks of him as a composition of a Latin stanza prefixed to Foxe's Martyrs and supposed to be by him. In the history of the metrical version we catch sight of him first in 1551. He then disappears (his place unknown), until the close of 1560, when he brings a large contribution of four psalms to the Day's edition, 1560–1; and his name is printed in full, as the last contributor to the version, in 1562. His contribution from first to last consists of 60 psalms, all in c.m., but distinguished from Sternhold's by having four rhymes in a stanza—a change which eventually greatly altered the stresses and cadence of the metre. (See § x.)

(3.) William Whittingham was of greater mark. He was senior student of Christ Church, Oxford, and afterwards travelled in France, Germany, and Geneva, returning in 1553. He fled from the Marian reign to Frankfurt, 1554, and thence to Geneva in 1555. There he married Calvin's sister Catherine, and succeeded Knox as pastor of the English Church, an eminent share in the translation of the Geneva Bible, and stayed behind the main body of the exiles to finish it. His thanks to the magis- trates for their hospitality to him and his companions were given May 30, 1560, and he was immediately sent to Geneva for England. He left England, however, the same year with the Earl of Bedford and Warwick. He was made Dean of Durham in 1563, and had correspondence with the Eves of York and Winchester. He was fond of music, and is said by Dr. Watson to have introduced the use of the metrical Canticles in the Cathedral. Wood charges him with acts of vandalism there, especially the destruction of the image of St. Cuthbert. He protested against the habits. When Abp. Sandys visited Durham during the vacancy of the see, he refused to attend his sermons. Sandys excommunicated Livingstone and invalidated his Genevan orders, received from Calvin. Whittingham died before the struggle ended, in 1579. He is the author of 12 psalms in the English and 16 in the Scottish Psalter. The short period of his residence in England in 1560 makes it doubtful whether he can have had any personal share in publishing the 1560 edition, and favours the conjecture that the psalms from his pen in that edition appeared in the lost edition of 1558. His influence on the Psalter was, in the first place, that of scholarly revision of the work of Sternhold, and of Hopkins's seven early psalms from his knowledge of Hebrew; and, in the second, the publication of Psalms in England, especially notable in the 1550 Psalter. The first l.m. is his (51st) "O Lord, consider thy distress" (see § 11.

(4.) John Fullan was also one of the original students of Christ Church, Oxford, admitted in 1547. He was a Yorkshire man, previously at New College, Oxford (a. a. 1541). He was one of the Genevan exiles in company with Whittingham and Kethe. He became Archdeacon of Colchester under Elizabeth. His name appears among the signatories of the Articles in Convocation, 1562, and also attached to a petition in the same year so that the psalms appointed at common prayer be sung distinctly by all the congregation...and that all the psalms have proper place in the organs may be removed. (The "psalms" mean those in the Prayer Book, not metrical psalms.) Besides the 148th and 149th Psalms (the latter only found in the Scottish Psalter), he paraphrased Ecclesiastes, Solomon's Song, Esther, Judith, and Susannah. His influence on the Psalter is slight, though of the same kind as Whittingham's; but it is worthy of remark that to his version of the 148th Psalm we owe a fine metre, again employed in the New Version for the same psalm ("Ye boundless realms of joy"), and also in one or two of Watts's richest compositions (e.g. "Lord of the worlds above".

(5.) Robert Wisdom was educated at Cambridge, where he took a B.A. degree. He was curate of Stistead in Essex. His protest against Roman doctrines brought him into trouble for a sermon at Oxford; and about 1538 he was obliged to bear a flag by Stokelsey, Bp. of London. Two years afterwards he was complained of to Bonner, and summoned before the Privy Council, as a priest of St. Margaret's, Lothbury, and imprisoned in the Lollard's Tower. In 1543, in company with his friend Becon and others, he recanted and burnt his books at Paul's
Cross. (See Recantation at length in Foxe's 
Ages and Monuments, ed. 1846, Appendix xli.) 
He retired with Bacon to Staffordshire, 
and revoked his recantation. Here, too, he 
 wrote "a postill . . . upon every gospel through 
the year," translated from Ant. Corvinus, 
pub. 1540. And here he wrote an exposition 
of certain Psalms of David, and turned some 
of them into verse. If the 67th Psalm, con 
tained only in the Christ Church ed. 1560, 
and the 125th ("Those that do put their 
confidence") were among those, they are perhaps 
the finest pieces of the Old Version. In 
the reign of Edward VIth (July 1550), he 
obtained the rectory of Settrington in Yorks 
shire, in the gift of the king, and was 
mentioned by Cranmer (1552) for the arch 
bishopric of Armagh, which he declined. 
He was deprived in Mary's reign (1554), and at 
Frankfort was a hot advocate of the Prayer 
Book of Edward VIth, on the side of Cox. 
In the autumn of 1559 he appealed to the 
royal visitors of the northern dioceses against 
one Thornton, who had intruded into his 
benefice at Settrington. He was instituted 
Archdeacon of Ely in the diocese of his 
friend Cox, Feb. 27, 1560. He preached at 
court, and at Paul's Cross that year. His 
name occurs among the signatures of the 
Articles, and the petition about organs, etc. 
(see above, 4) in 1562. He d. at Wilburton 
(a parish which, with Hadleigh, was then 
annexed to the Archdeaconry) in 1568. [For 
a full account of Wisedome, see Athena 
Cantbrigeneae, by C. H. and T. Cooper, 1830. 
The three pieces by Wisedome have a marked 
individuality. The 125th Psalm is written in 
an 8-line stanza, of which lines 1–4 are in 
the metre of Hopkins, with the double rhyme, 
and lines 5–8 are in a metre very common in 
Parker's Psalter, with a middle rhyme in 
lines 5 and 7. The 67th Psalm (1560) is 
tr. from Luther, with help from Coverdale. 
(See Eus wollt uns Gott gemädig seyn.) The 
third piece is the hymn "Preserve us, Lord, 
by Thy dere word," a tr. from Luther, on 
which much satire has been expended (see 
Warton's Eng. Poetry) for its conjunction 
of Turk and Pope. (See Erhalt uns, Herr, zu 
seinem Wort.) It is plausible to associate the 
author of the German matter and precedent, and 
the movement in favour of the Book of 
Common Prayer, which first shows itself in 1569, 
in some measure to Wisedome, whose pieces 
are then first inserted. 
(6.) The initials E. O. (the author of the 
hymn "Da pacem," found first in Daye's 
edition of the Psalter, 1560–1, though it 
possibly may have appeared in the last page 
of the end of Christ Church, 1560), have 
been conjunctively attributed by Rev. H. F. 
Sheppard to Edward Gough, author of The 
Scholae House of Women (a satire), and a Praise 
of Women (Herbert's Catalogue). But the 
discovery of the German original ("Gib Fried 
zu unser Zeit o Herr," composed by Wolf 
gang Köpfel, and pub. in the Strasburg 
Gesangbuch of 1533, see p. 276, l.), which is 
followed in sense and metre, lends greater 
probability to the conjecture of Mr. Mee 
that the translation is by no less a person 
than Edmund Grindal, afterwards Abp. of Can 
terbury, who was a Strasburg exile.

(7.) Thomas Norton was a b 
London, circa 1522, and d. Mr. 
Mr. Sharpesworth, or "busy Calvinist" (Wood). He 
a tr. of a letter of Peter Martyr 
of Somerst, 1550; five 
about the rebellion in the 
Papal Bulls, in 1569; and a 
Institutions of Christian Rel 
an widely different region. 
was joint author with Low 
our first regular tragedy, 
"The Lament" (see ed. 
author's ed. 1571). His in 
Daye's edition, 1560–1, bet 
cunque" and "The Lamenta 
sequent ed. it was appended. 
The 75th Psalm is also inclu 
though anonymous like the 
mission of the initial on th 
of a writer is worth noting. 
100th. He contributes 26 
the type of Sternhold. 
(8.) E. [Richard] Cox. In 
the troubles begun at Fran 
Cox is mentioned as D. 
(1574). So that there is 
lieve that the author of 
rendering derived from 1 
He was born at Whed 
student of King's College 
(1519) fellow. He was 
of Oxford, and made one 
of Cardinal College. He 
heresy in Henry's reign. 
Eton; Archdeacon of E 
to Edward VI.; Dean 
of Oxford (1546); Dean 
of and one of the compila 
and that year. He was it 
shakes under Mary's 
offices. He retired to 
waged war against K 
maintained the use of 
Prayer in the Englis 
was afterwards at Stra 
tyr. He was one of the 
Book (1552). Elizabeth 
Archbishop of Ely (155 
his death, July 22, 157 
character produces is 
dealing man ("fidel 
standing in the medi 
pleading with Edward 
Oxford, and with El 
just exchanges of ep 
a letter exciting hi 
the Royal Chapel, on 
and a remonstrance 
treatment of Grinde 
ness. In opinions, 
defence of the Pray 
rather inclined to th 
of Bullinger and G 
the Reforma 
confession of faith 
habits.

(9.) Thomas Beoc 
returns to the New 
He graduated 
in 1530, and was or 
sent afterwards t
was a friend of Wisedome, and in
in Staffordshire, when in peril
of Articles. In 1542 he was
Wisedome to Paul's Cross and
burnt the books he had not
them. He was a disciple of
Edward VI.'s reign he became
54) Vicar of St. Stephen's, Wal
shamplain to Somerset. He was
in Mary's reign, but released;
see of Ps. 103, 112, were
writing for his deliverance. He
burg, and wrote thence a letter
con in England. Under Eliza
restored to Waller, made a
of Canterbury, and held
the
Prebendal livings (Hers.) Christ Church
1st, and St. Dionis Backchurch.
July 2, 1567. His works, in
published by the Parker Society.
1586, he echoes the common
style. "Let no fiery songs be
rather songs of Holy Scripture
nae of David set forth in metre
or tongue." His 2 psalms (171th,
part of the regular part of the
Psalter at the end of Daye's ed.
knowledge of psalms; but in the
Lamentations, and the
le, "An Exhortation unto
the" to be sooen before mourning
(mayr). The name T. Beckon
is in the 1565 edition.
was incumbent of Clasey
1559), and Shropland (1568-9).
70. He is known only as the
author of one or two small pieces: a political
poem on the death of Wentworth, 1558-9; a New
Year's gift to God and Virgins, with speed return
of Lamentations ("O Lord, turn not Thy face");
Refr. H. F. Sheppard quoting
gratifiers). The 4 psalms he con
118th, 131st, 132nd, 135th),
were attributed to the
Censura
John Mariliey, "who turned 24
psalms in English odes, and many religious
songs." Among the latter, the "Lamentation
and The Humble Sute," both marked M.
in 1562, would be considered
This sentiment is adopted by
Miller with a "?" in his Index,
and Lord Selborne.
But the name is given
in full "Marchant," in 1565, and in later edi
tions is sometimes written "Market."
For William Keta see Scottish Hymnody
and *lthe. He contributed 9 psalms to the
Psalter, not counting the Old 100th; they
had appeared previously, in 1561, Geneva.
The imitation of French metres is more con
spicuous than in Whittingham's: the 10th
psalm is one of the best in the Psalter, and
its metre the only surviving result that has
achieved success of these attempts to naturalise
"French,"
ret 12.) T. C. are the initials of John Craig,
Scottish Hymnody and Craig John.) The
5th psalm signed T. C. is evidently copied
from the Scottish Psalter, and was not
inserted earlier than 1581. "T. C.," as a
misprint for J. C., was perpetuated in the
French editions—one of the clearest instances
of the uncertainty which attaches to the evi
dence of the signatures. The English critics,
ignorant of the Scottish Psalter, have (until
Livingston pointed out the error, and even
subsequently) allotted the initials to Thomas
Churchyard, a late writer of the Elizabethan
time.

X. Details of Authorship.
As the initials of the writers are attached
to each piece from 1560 onwards, it would
seem easy to identify the authorship. But,
as a fact, the signatures of late editions are full
of errors, and even in the earliest there are
curious printers' freaks.
Thus 118, 137, which are elsewhere W. W., are
so in 1560-1. The c. H. 1666, elsewhere
assigned, is J. H. in 1564. The interchange of
J. and X. common in late editions, is favoured by
J. to 1545 (Adoe), and X. to 1526 in 1569 (General),
and X. to 132 in 1564. Other instances will be
observed in this and 49 x.

The verdict here is based on the signatures of
Sternhold's 1st edition (Brit. Mus.), 2nd
(Laurende and Cotton, 1551 (Boedecian), 1556
(Boedecian), 1559 (Ch. A.), 1561 (Morgan's
Daye, see v.), 1562 (Livington), 1564 (Brit.
Mus.), 1565 (Brit. Mus.), 1569 (Boedecian
and Lincoln Cathedral), 1579 (Brooke),
and several editions of the 16th and 17th cents. The
psalms of the English Psalter only are noted:
2 is attached to the doubtful psalms, and the
reasons of the decision are given subsequently.
T. Sternhold.—Ps. 3, 9, 23, 24, 119, 120, 123, 156,
in the undated first edition;
Ps. 6-7, 18, 19, 21, 43, 45, 46, 53, added in 1542;
Ps. 18, 25, 26, 33, in 1561.
J. Hopkins.—Ps. 30, 33, 42, 52, 79, 80, 122, in 1551;
Ps. 24, 26, 24, 27, 31, 62, 64, 65, 66 (f), 67, 68-72, 74,
In 1542, Ps. 25, 26, 28, 30, 50, 40, 41-45, 50 (2nd),
54-61, 76, 77, 79, 81, 89, in 1542 and seqn.
W. Whittingham.—Ps. 23 (1st), 51 (1st), 114, 130,
133, 137, in 1556; Ps. 37, 50 (1st), 119, 121, 124, 127,
In 1542; Ten Cons. in 1542 and seqn.
J. Pullin.—Ps. 145 in 1560 and seqn.
T. Norton.—Ps. 75, in 1561; Ps. 81 (3rd), 53, 101,
102 (f), 159, 160, 109-111, 112, 120, 123 (16), 138,
145, 147, 149, 150, in 1562; Quicksand, in 1561 and
and seqn.; Ten Cons. ("Hark Israel"), in 1561 and seqn.
R. Wisecrved.—Ps. 125; "These do put up
confidence," in 1540 and seqn. and "Preserve us, Lord,
in 1561 and seqn.
J. Marchant.—Ps. 118, 131, 132, 135, and the
Lamentation "Oh! Lord, turn not," and "The Humble Sute."
W. Kete.—Ps. 104, 107, 111 (?), 112, 113, 127, 125 (16),
134, 136.
J. Craig.—Ps. 136 in 1541 and seqn.
Anonymous.—Both versions of 16th, and the
Canticles and other pieces not specifically
noted, are marked "S." is attached to "Nunc Dimittis" in 1562 (Chc).
Comment.—In Sternhold's 1st edition there are several
misprints in the numbers, and in 1542, 1560, has
been, but "S." in 1564, 1565, 1566. But in later
ditions we have compared; but on its first appearance,
1541 (Gener), and in the Scottish 1545 and 1564, it is
W. W., and as it is never used by Norton, except
in the dissimilar 1563, and as there is no trace of
Norton's work in 1561 (General), it is probably Kete's.
The authorship of the Old 100th is discussed elsewhere
under *All people that on earth do dwell" (p. 43, il.).

XI. Authorization.
A hot dispute, often biased by party con
siderations, has raged as to the nature of the
authority of the Version. It may be read
large in Heylin's Ecclesiae Restauratae, War ton's
Hist. of Eng. Poetry, and Todd's Observations on the Metrical Versions. It is agreed on all hands that it was not sanctioned by Convocation or Parliament; the dispensations were the nature of the royal authority. This authorization is stated in three formulas of the title-pages, none of which there is any reason to distrust. In the Christ Church edition of 1560 the book is said to have been "allowed according to the order appointed in the Queen's Majesties Injunctions." In 1562 the formula is "Faithfully purused, and allowed according to the order appointed in 1566 (Bodleian) the formula is adopted, which remains in all subsequent editions, "allowed to be sung . . . . before and after morning and evening prayer: as also before and after the Sermon." "The order in the Queen's Injunctions" refers to the 51st in the Injunctions of 1559; which forbade the printing of all books except classics until they had been "purused and licensed" by certain appointed officers of the Queen; but in 1562 the officers so licensed were said to be "allowed." The title-pages of 1560 and 1562 consequently prove no more than authorized and legal printing. The titlepage of 1566 has been held (even by Heylin, who discounts it in consequence,) to assert the royal permission of use in public worship. The assertion, however, may be more implicit than explicit. By a more celebrated clause of the Injunctions, any unlicensed "or sung before and after sermons," and hence the Psalter among the rest. The use of it before and after sermons was not forbidden by the Act of Uniformity, and had become a cherished custom; which may therefore not have needed express authorization. (It is curious, however, that the Lords Committee in 1641 suggested "to add lawful authority to have them sung before and after sermons"—as if the practice was illegal.) The book itself bore on its face the object of use in public worship; parts of it had been so used for years, and in the words of Parker (Dec. 1559, to Exeter, see Psaltors. § vi.) "permitted in this Church of England;" if it was printed, its use in public worship was a certainty. With the most vivid knowledge of all this, the Queen's officers "allowed" it, i.e. licensed it to be printed; the permissive use in church was the corollary of this allowance rather than its gist. If the patents of 1560 and 1568 to John Daye for printing the Psalms could be recovered, they might furnish decisive evidence; but we only know, from Barker's Report in 1582 (Stationers' Registers) that "in privilege or private license granted to John Daye are among other things the Psalms in metre with notes to sing them in the churches, as well in four parts as in plain song;" which is not more distinct than the title-pages. A comparison of the three other royal authorizations of Psalters seems unfavourable to the interpretation of "allowance" by "permitted use." Both in King James's Version, in the New Version, and Sir Richard Blackmore's, the word "allowed" is used apparently in the sense of licensed" or "approved," but the permissive use is granted in other words, such as "recommended." (King James) or "permitted to be used." (New Blackmore). Whatever be the technical authorization, of its printed by the Stationers' Services 1580, which quote it as if it a plain book, are an evidence. (F. prints, Liturgical Services, 184)

XII. Success.

Few books have had so long a vogue. With the growing Puritanism came to be esteemed the part of God's public service; psalms, with the first and second heard in many places with a psalm book, are an evidence. (Heylin). The parentage, its use as a badge, and the illegal practice of "Psalms" with the Liturgy bring "frowns of great people," such as Cosin. But the Restorative change of feeling. The Puritans Conference petitioned in vain the amended or superseded; the Bishop lay outside their commission, antiquated words were changed, and analogies drawn from Rous and Clurton, in a more modern air. In 1710 B p. Ben a strenuous defence of it as a monument of the Reformation. Then superseded by The New Version in a few churches within the men still living.

XIII. Merits.

The chief claims to excellence have been put forward in behalf of the Version are its fitness as an in instruction and spiritual good to people, and its fidelity to the has found patrons in Beveridge and Romaine. We ought in chief the times and the conundrum. The great burst of Elizabeth was still in the future; Sternhold was to make the Psalms the books of the court and people; and this consumed the metres and treatmen by contemporary ballads, or even in Henry VIII's Primers, or the poetry of the age, they will by Fuller's words "to go abroad," and this is the explanation of the exaggerated estimates of Sternhold as poet, quoted in § ix. We to this, that they were written for the mass; even Warton tempers by confessing that "had they poetically translated, they would have been acceptable to the common people" Lastly, a very substantial instance to that of faithfulness to This faithfulness has been acknowledged by Keble and Beveridge, contrasting the inaccuracy of the New Version (D-Old Version, 1710), points out the pated some of the subsequent revsn Authorized Version of 1611. Still, the use, it must be confessed, to be all dead. The likeness to the human corpse to the living body (Quire). From the times of Doh the
Olearius, Johann Gottfried, a. of Dr. Gottfried Olearius, pastor of St. Ulrich’s Church at Halle, was b. at Halle, Sept. 25, 1635. He entered the University of Leipzig in 1653, and graduated a. 1656, r periods at other German; he was ordained as assistant Mary’s Church in Hal diaconius in 1662, and ir superintendent of the sect trict of the Saale. He was 1688, as chief pastor, super sistorialrath at Arnstadt Theology in the Gymnas Arnstadt, May 21, 1711, some years totally bili Bieg. xxiv. p. 280: Bode

Olearius was the author of and composed a number of ms. His hymns appeared in his (inge an geistlichen Deutschchen, Halle, 1664 (Berlin), and enlarged and altered as (2) Arnstadt, 1697 (Wernigerode), the Arnstadt G. R. 1705, and C. U. Two have passed into die ganze Welt (" being note (q.v.), and the other being — Komm du werthes Lésegeis St. Matt. xxx. 9. 1st pub. 166 61, and entitled, "On Advent ed. 1663, No. 137. Tr. as:

Come, O Lord, our sacred saluting st. iii., No. 19 Bk. of 1644, repeated in 1644, No. 2.

Olearius, Johanne Olearius, pastor of St. 2 superintendent at Halle, w 17 (N. s.) 1611. He enter Wittenberg in 1629 (M.A where he became lecture. junct of the philosophic he became Superintendent in 1643, was appointed b Sachsen-Weissenfels as his and private chaplain at Hal in 1657 Kirchenrath, and super intendent. When, on August in 1680, the admin burg fell to the Elector of I Johann Arnold gave Oleariusments at Weissenfels, who then death on April 24, 1684 (K Dueterche Bieg. xxxiv. 279, &

Olearius was the author of a whole Bible, and of various devo also the compiler of one of the most popular German hymn-books of Geistliche Singe. Kunst, of which at Leipzig in 1681, with 1301; second at Leipzig in 1672, with tained 362 hymns by Olearius "D. J. O." They may be being for times and seasons happen filling up many gaps in the various man-hymn-books. They are only tw lno expressive, simple and easy o happy in expression and catching concise form the leading ideas ject. Many were speedily adopte and shared the same number

Of Olearius’s hymns the passed into English:—

1. Gebet sei der Herr. Tr of his best hymns. Founded Trinity Sunday. Included in 709, in 5 st. of 81, and entitle from the Gospel to thankful great mystery.” In the Berlin No. 17. Tr. as:

2. Blest be my Lord and omitting st. v. by A. T. Ruste his Ps. & Hymns, 1851.

Several of these Psalms demand fuller notice than could be given in this article; and accordingly, the more important are annotated under their respective first lines. [Various.] [J. J.]

Olearius, Johann G.
OLIVER, THOMAS

OLNEY HYMNS

2. Of Christ, dein theeur Blut. Passion-1st hymn. Founded on 1 St. John as above, No. 576, in 4 st. of 4 l. St. ii. is based on the hymn "In Christ, who with sin" (p. 319 l.). In 1863, ed. No. 458, Tr. as:

"Lord Jesus Christ, That blessed Maningam," 1663, p. 43.

Another blood. By C. H. L. Schnette, as No. 77. T. R. was.


Word to Word. In the Berlin G. L. S., ed. 1863, as above, No. 733, ju 4 st. of 4 l. "Meditation on the Lection of the 18th xl." In the Berlin G. L. S., ed. 1863, No. 124. Tr. as:


Other hymns by Olearius have been Tr. into English, viz.:


OLIVER, THOMAS, was b. at Tregynon, near Newtown, Montgomeryshire, in 1725. His father's death, when the son was only four years of age, followed by that of the mother shortly afterwards, caused him to be passed on to the care of one related after another, by whom he was brought up in a somewhat careless manner, and with little education. He was apprenticed to a shoemaker. His youth was one of great ungoddliness, through which at the age of 18 he was compelled to leave his native place. He journeyed to St. Albans, Wrexham, and Bristol, miserably poor and very wretched. At Bristol he heard G. Whitefield preach from the text "Is this not a braid plucked out of the fire?" That sermon turned the whole current of his life, and he became a decided Christian. His intention at the first was to join the followers of Whitefield, but being discouraged from doing so by both Whitefield's preachers, he subsequently joined the Methodist Society at Bradford-on-Avon. At that town, where he purposed carrying on his business of shoemaking, he met John Wesley, who, recognizing in him both ability and zeal, engaged him as one of his preachers. Oliver joined Wesley at once, and proceeded as an evangelist to Cornwall. This was on Oct. 1, 1753. He continued his work till his death, which took place suddenly in London, in March 1759. He was buried in Wesley's tomb in the City Road Chapel burying ground, London. Oliver was for some time co-editor with J. Wesley of the Arminian Magazine, but his lack of education unfitting him for the work. As the author of the tune Helmsley, and of the hymn "The God of Abraham praise," he is widely known. He also wrote "Come Immortal King of glory!" and "O Thou God of my salvation," whilst residing at Chester; and an Elegy on the death of John Wesley. His hymn "Hymn 867" reprinted (with a Memoir by the Rev. J. Kirk) by D. Sedgwick, in 1868.

[J. J.]

Olney Hymns. A collection of hymns by the poet Cowper (p. 264 l.), and John Newton (q.v.), sung originally either in the church or at the prayer-meetings at The Great House at Olney, and pub. as


They were probably given out verse by verse, like many of those by Watts and Doddridge, and often suggested by Newton's sermons. In the preface Newton says, that besides the principal motive of promoting the faith and comfort of sincere Christians, the hymns were designed "to perpetuate the remembrance of an infinite and everlasten friendship" between himself and Cowper. The project was formed in 1771. Whether it was simply suggested by Newton's perception of Cowper's poetical powers, or intended to occupy a mind in which there were symptoms of approaching madness, cannot be decided. Cowper contributed 67 hymns. Two of them—The Happy Change ("How blest Thy creature is, oh! God") and Retirement ("Far from the world, oh! Lord, I flee")—had been written immediately on his recovery from his first attack of madness, at St. Albans, in 1764. "Jesus, where'er Thy people meet," had been written for the opening of the large room at The Great House as a place for prayer-meetings (April 17, 1709). The only other hymn whose date is approximately known is Light shining out of darkness ("God moves in a mysterious way"), which, despite of its rational fortitude, was written under the most painful circumstances.
The known hymns by Newton previous to 1778 are few, and during the early part of that year the shock of Cowper’s calamity made him “hang his harp on the willows.” In his Diary, Nov. 30 of that year, he speaks, however, of then making one hymn a week: and there are memoranda of composition at intervals to Jan. 39, 1778 (see Newton’s Life by Rev. Josiah Bull). Twelve hymns by Newton and Cowper appeared in the Gospel Magazine (1771-78); thirteen were attached to Omicron’s Letters (1774); R. Conyers’s collection has several; and one or two others are found in obscure hymn-books. The complete Olney Collection appeared in 1779, arranged in three books. 1. “On Select Texts of Scripture”; 2. “On occasional Subjects”; 3. “On the Rise, Progress, Changes and Comforts of the Spiritual Life.” It contained 348 hymns and 3 other pieces, and has gone through many editions. Except in refined tenderness, Cowper’s hymns are indistinguishable from Newton’s. Both follow Newton’s stern yet wholesome caution, that in hymns the “imagery and colouring of poetry, if admitted at all, should be admitted very sparingly and with great judgment.” Both in their best pieces exhibit great excellence of structure. Both authors are vague as to the aim, capabilities, and limitations of hymns. Several pieces are disquisitions or soliloquies (“What various hindrances we meet” is really not a hymn, but a fine instruction on prayer). With the splendid exception of “Glorious things of thee are spoken,” there is scarcely a trace of jubilation. Out of the many themes of Christian praise one alone is denounced—the surpassing mercy of Jesus to His sinful elect: and even the rapt contemplation of this drops away into sad reflection. Gloom is a characteristic of the book. The despondence, sense of exile from God, and the gladness, of the Psalms, are selected for versification. The contemplation of nature suggests sorrowful resemblances to the work of grace in the human heart, not the vision of God’s majesty and love. Hymns describing the heavy self-abdication, dejection, descent of the regenerate, form the largest and most darkly real portion of the book, and those of Newton have more unrelieved dejection than Cowper’s. But Newton’s despondence arose from his sense of ingratitude for his election, never from doubt of it: and hence alongside of it there are hymns full of rational faith, strong confidence, and, above all, fervent clinging love of Jesus. Verses often occur, which from their direct force, are vigorous maxims; and, though there is a large quantity of tame, sentiment-like doggerel, there are a considerable number of pure English hymns, of melodious cadence and Scriptural ring. The earlier hymn-books that most nearly resemble them are: Shepherd’s Penitential Cries and the Collection by Newton’s friend, Dr. Conyers. The intense love of the Saviour, which animates them, endeared them to numbers in the earlier part of this century, and the finest of them are still in C. U. in all English-speaking countries. [See Cowper, William; Newton, John.] [H. L. B.]

Omicron. In the Gospel Magazine, 1771, i.e. John Newton.

On the

Omnes una
This has not been Elucidatorium of (1788; and his to Daniel, v. p. 216; 251; and Keyes, in the ommon hymn in the Hymnal, 1857, No. 18, &c.

2. Some let us to Mrs. H. M. Chester, signet “H. M. C.”

Omnipresent


The hymn the 3 C. U.:—(1) “Hymn st. i. and vi. alt. in the” B. 25 and (2) “Hymn of the Church, Plymouth Coll.,”

On earth w


On Sinai

J. Keble. [P.] (in the Gospel Desc) pub. in his C. 186. It is ban. S. after Trim’s Hymn, 1860, poem begins:

On the c

Ann Elliott, pub. in her 1830, Read moody, and “I. A. F.” It is common, though it is un. of B. 1853; where st. i. st. v. from st. x. another has. This hymn is attributed but in error.

On the

H. Bickerst...
the Church Missionary Society, pub. in the Broadside of hymns at occasion. It was also included 1849; his Ps. & Hym. 1858; and Brothers, &c., 1870. In his The Tomb was, with other additions, \textit{Hymnologia Christi Latina}, 1871, into Latin as "In Zion also it is rendered colle."

mountain's top appearing, session.

On the T. Kelly [his Coll. of the 1st st. of 6 in. 1 was subjoined Hymns, &c., p. 556. In Set. of Ps. &c., which were given printed in Dublin, 1802. No. 499, and is based on Ps. iii. 7. It was only repeated in the author's 304, and later editions c. 1833, 1853, otterill's 1815 Appendix to his Hymns, No. 293, in st. i., iv., iv., in later collections. Two texts, with the same opening stanza, both begin by the 3rd stanza of Kelly and Cottrell, which read:—

1. "God is the God still; we will restore thee: 
   He himself appears thy friend;
   His foes shall flee before thee; 
   Here their boastful triumphs end; 
   Great deliverance"

2. "And God is the God still; we will restore thee: 
   He himself appears thy friend; 
   His foes shall flee before thee; 
   Here their boastful triumphs end; 
   Great deliverance"

In the 2nd stanza of T. Kelly."

When these are changed in the Cottrell's text, it has been rendered extensively by R. Bingham in his Hymns, 1871, as "Sut eee! in alia sanctorum montibus ja n."

\textit{On what has been sown. J. Newton. [Close of Service.]} This hymn is in C. U. in three forms, as follows:—

1. The original form, No. 1, st. of 6. This is found in a few of Newton's \textit{Hymnologia Christi Latina}. This stanza is the sixth of Hymns, 1779, Bk. ii., No. 256.

2. The same stanza, with the addition of a doxology as given in common Praise, 1792.

3. The same stanza, with the addition of J. Newton's "Short Hymn," as "To These our wants are known," from the \textit{Olney Hymns}, 1779, Bk. iii., No. 103. This is No. 129 in the Irish Church Hymnal, 1873. [J. J.]

Once in Royal David's city. C. E. Alexander, née Humphreys. [Christmas] 1st Recomposed for Little Children, in \textit{Hymns for Little Children}, 1848, p. 30. It is based on the words of the Credal: "Who was conceived by the Holy Ghost, Born of the Virgin Mary," and is in 6 st. of 4. It is usually given in a correct form and ranked as one of the most popular of Mrs. Alexander's hymns for children. [J. J.]

Once more before we part. [Close of Service.] The details concerning this hymn, and other which have grown out of it, are as follows:—

1. Once more before we part. By J. Hart, in his \textit{Ps. & Hymns}, &c., No. 79, as follows:—

   "Once more, before we part, 
   We'll bless the Saviour's name; 
   Remember His mercies every heart, 
   Sing every tongue the same."

ONDERDONK, HENRY U. 869

"Hush up His sacred word, 
   And feed them on and grow; 
   Go on to seek, to know the Lord, 
   And practice what you know."

This is in C. U. in Spurgeon's \textit{O. O. H. Bk.}, 1866, and other collections.

2. Once more before we part. By J. Hart and R. Hawker. In 1841 R. Hawker opened a Sunday School at Charles, Plymouth, and then, apparently, he pub. his Ps. & Hymns by the Children of the Sunday School in the Parish Church of Charles, Plymouth, &c., 1841. In this Coll. Hart's hymn appears in this form:—

   "Once more before we part, 
   Bless the Redeemer's name; 
   Write it on every heart, 
   Speak every tongue the same."

Chorus. Jesus the sinners' friend, 
   Him Whom our souls adore; 
   His praises have no end; 
   Praise Him for evermore.

"Lord, in Thy grace we came; 
   That blessing still impart; 
   We met in Jesus' name, 
   In Jesus' name we part."

"Still on Thy holy word, 
   We'll live, and feed, and grow; 
   Go on to know the Lord, 
   And practice what we know."

Jesus the sinners' friend, 
   Here, Lord, we came to live, 
   And in all truth increase; 
   All that's ails us forgive, 
   And send us home in peace."

Jesus the sinners' friend, 
   Now, Lord, before we part, 
   Help us to bless Thy name; 
   May every tongue and heart 
   Praise and adore the same."

Jesus the sinners' friend, &c.

The portions above in italics are from Hart's hymn, and the last stanza is also Hart's, 1841; the rest of the hymn is by Dr. Hawker. This text was repeated in several later collections.

3. Come, brethren, are we part. This, as No. 610 in the \textit{Comprehensive Hymnbook}, 1844, is composed of st. i. and ii. with the chorus from the Hart-Hawker text, and a new stanza as st. iii. This text is repeated in Spurgeon's \textit{O. O. H. Bk.}, 1866, No. 149; but in the ascription the fact that st. iii. is from the \textit{Comprehensive Hymnbook}, 1844, is ignored.

4. Come, children, are we part. Text in some American collections for children, and the \textit{English Hymns, S. S., H. Bk.}, 1879, is composed of st. i. and ii. of the \textit{Comprehensive Hymnbook} text slightly altered.

[W. T. B.]

Once more we meet to pray. Lent. We have traced this hymn to Matthew Wilkes's enlarged ed. of G. Whitefield's \textit{Col. of Hymns}, 1742, Corrected and Enlarged, with some \textit{Original Hymns}, &c., Lond., 1798, No. 300. It is in 4 st. of 4, and headed "Distress." It subsequently appeared in several collections, including the American Baptist Psalms, 1843; Spurgeon's \textit{O. O. H. Bk.}, 1866, and others. In Spurgeon the text of st. iv. is slightly altered. This appears to be one of the "Original Hymns" named in Wilkes's title-page, but whether by him or not we cannot say.

[J. J.]

Once Thou didst on earth appear. C. Wesley. [God manifest in the Flesh.] This is a center thus composed: st. i. from \textit{Short Hymns}, 1762, vol. ii., No. 790; st. ii., "Jesu, Short Hymns", vol. ii., No. 649; and st. iv., \textit{Hymns for Families}, 1747, No. 29. In this form it was given in the \textit{West H. Bk.}, 1801, and from thence has passed into several collections in G. Britain and America. In the 1875 ed. of the \textit{West H. Bk.} st. iv. is omitted. [J. J.]

Onderdonk, Henry Ustic, b. in New York, March 16, 1879, and educated
OPES

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Lyra Brit., II

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The first st.

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The hymn
1779, Bk. i.,
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Urban VI
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1631, p. 1
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as the hym
(Oct.)
Roman Br
p. 304. T
1. Riches
In the autumn of 1633 he was sent by Duke Johann Christian of Liegnitz-Brieg as his plenipotentiary to Berlin, and also to the Swedish chancellor Oxenstierna. When Wallenstein obtained the mastery over the Silesian duchies, Opitz accompanied Duke Johann Christian to Thorn in 1635. He lived in Danzig, where in June, 1637, he was definitely installed as Historiographer to King Wladislaw IV. of Poland. Here, from this place of rest, he did his best, by correspondence and otherwise, to atone for the oppression of his brethren in Silesia. During the pestilence which visited Danzig and the surrounding country, Opitz died on Aug. 17 by a discussed beggar to whom he gave an alms, and whose frightful appearance so affected him that he returned home, sickened of the pestilence, and d Aug. 20, 1639.

A few of Opitz's hymns are found in recent German hymn-books, while two have passed into English, viz.:

   In his Epistel, 1628, p. 11, in 6 st. of 4 l., and entitled "On the Light," and in his Zeitschriften, Isaiah 60." Repeated in the Geistliche Poem, 1638, p. 132, and in the Ohio G. B., 1870, No. 55. Tr. as:
   Zion, awake and brighten. In full by E. Croennwett, as No. 51 in the Ohio H. H., 1880.

2. 0 Licht, geboren aus dem Licht. Morning.
   His finest hymn, and a special favorite in Silesia. 1st pub. in his Zeitschriften. Parts in Z. Z. Poem, Danzig, Breslaw and Leipzig, 1634, p. 48, in 3 st. of 10 l., and entitled "Morning Hymn." Bausen, in his Versuch, 1833, p. 865, speaks of it as "of singular beauty in form and contents," and as a "pious prayer for the Fatherland and for the Church in her sore troubles. Repeated in his Geistliche Poem, 1638, p. 231, in the German of the Extracts of his 1636, and recently in the U. S. B. H., 1851, No. 470. Tr. as:
   Thou Light, from Light eternal springing. A good and full tr. by H. J. Buckell, in his Hs. from the German, 1842, p. 17; repeated, slightly altered, in the Dalston H. H. B., 1848.
Opprobriis, Jesu, satur. C. Coffin. [Passion tide.] Given in the Paris Breviary, 1736, as the Ferial hymn at Matins throughout Passion Week, and after till Maundy Thursday. It is also in Coffin's Hymni Sacri, 1736, p. 54, and in some modern French Reees. J. Chandler in his Hys. of the Primitive Church, 1837, and Card. Newman in his Hymni Ecclesiae, 1838 and 1865, also give the text. Tr. as:—

His trial o'er, and now beneath. By J. Chandler, in his Hys. of the Prim. Church, 1837, p. 72, and his Hys. of the Church, 1841, No. 40. It has been repeated in a few collections, and also, altered as "From judgment taken, to beneath," in the Hys. for the Use of St. John the Evangelist's, etc., Aberdeen, 1870. In the Suppl. Hys. to H. A. & M., 1889, Chandler's tr. is altered by the Compilers to "O scorned and outcast Lord, beneath."

Other trs. are:—
1. Up that dark hill funeral, faint with III. I. Williams, in the British Mag., April, 1834; and his Hys. tr. from the Parisian Breviary, 1838.
2. Like faithful Abraham's holy child. R. Campbell, 1850.
3. Now to the cruel scourge, the twined thorn. W. J. Blew, 1852-55. The 1st st. of this tr. of "Et jam flagellis," which is st. vii. of "Vando quis auditi, Del," p. 648. The tr. of "Opprobrius, Jesu, satur" begins with st. II.

Optatus votis omnium. [Ascension.] This hymn is probably of the 6th or 7th cent. It is found in two ms of the 11th cent. in the British Museum (Vesp. D. xii. f. 74 b.; Jul. A. vi. f. 50 b.); in a ms. of the 11th cent. in the Library of Corpus Christi College, Cambridge (391, p. 249); and in the Lat. Hys. of the Anglo-Saxon Ch., 1851, it is printed from an 11th cent. ms. at Durham (B. iii. 52, f. 26). It was included in the Ambrosian Breviary, 1539, and some Carthusian and Cistercian Brevisaries. The printed text is also in Mosca, No. 175, and Daniel, i. No. 55.

Translations in C. U.:—
1. Delight and joy of earth. By W. J. Blew, of st. i.-iv., in his Church Hys. & Tone Bk., 1852-55, and Rice's Sel., from the same, 1870. In the 1860 Appendix to the Hymnal N., No. 135, st. i.-iv. and viii. are from this tr., and st. v.-vii. are from Mrs. Charles's tr. of the same hymn altered. This cento begins "Delight of all the earth."
2. O mighty joy to all. This begins with st. v., "O grande cumetia gaudium," and was tr. by W. J. Blew as above, 1852-55.
3. At length the longed-for joy is given. By Mrs. Charles, in her Voice of Christian Life in Song, 1858, p. 104. This is given in full or in part in several collections, and is the most widely used of the trs. of this hymn.

Translations not in C. U.:—
1. O long-desired! O festal day. J. D. Chambers, 1857.

Opus perpessat tuum. [Conclusion.] Given in the Paris as one of the hymns of the A. also included in Coffin's Hys. p. 53; J. Chandler's Hys. Church, 1837, No. 72; and Hymni Ecclesiae, 1838 and 1865.

1. Redeemer, now Thy will, in his Hys. of the P. p. 72; and his Hys. of the Ch. This is in C. U. in its full, brevitated form, in addition tr. in Murrum's Hymnal is repeated in full, with the ex. and st. v., where Chandler's slightly altered, instead of lines of C. U., in his Hys., No. 125, which alter the text, and composed as for altered by Campbell, and altered again altered by the Compilers and beauty of this tr. owes Chandler or the Compilers to ignore his claims as is for H. A. & M. is the most perpessat tuum" in C. U., at

2. Blast Saviour, new altered form of Chandler's Scottish Epis. Coll. of Hys. The addition of Campbell's blast to the Hymnal Note.

3. Anointed One! Th Blew, in his Church Hys. and again in the Pop. French.

4. Thy glorious wor C. Singleton, in his A.

Translation not in C. U.:—

Orbis Patrato larinse? [Guard of the Guardian Pope Paul V. in 1612, in the Breveariv Venice in 1612. "Custodes lornar Vespers, at p. 98' optime," for Laut repeated in this form in Rome, 1629, however, found it prior to 1632, the revised Rom. B. pub. at Venice i. Juntas), it is in which is entitled retitendar ad libri and in recent lauds hymn, "O" "Aeterni Rect
OSWALD, p. 366. We may add that the copy of the
Mus. (C. 28, f. 1), has numerous miss. corrections
which, in a ms. note on the fly-leaf, are
ascribed to Pope Urban VIII., whose pontificate
extended from 1623 to 1644. [J. M.]

OBDROMOS PAPATIADIS. [Anac.
staious hyma]

OBDROMOS PAPATIADIS. [Anac.
staious hyma]

"Theos odoum te tis mon denoulon St. Gregory of Nazianzus. [Morning] A
Morning Prayer found in various editions of
1871, p. 28. It dates 324-339. From the Anth.
Gracae Carmin. Christ. text Mr. Chatfield made
his tr. "Tis dawn; to God I lift my hand," and
pub. the same in his Songs & Hymns, 1875, p. 120, in 3 st. of 11. [See Greek
Hymn, § iv.]

"O THEOS POTAMOS. [Time of
Pestilence.] Two Catholmes from the Greek Office
of Prayer Oil, given after the 3rd ode of the
Catholmes of St. Arsenius. The only tr. into
English is "Christ, mercy's holy River," by
Dr. Littledale, first printed in the Church
Times, Aug. 13, 1864, and signed "R. F. L." In
1867 it was transferred into an altered form
in the People's Hymnal, No. 322, and signed
"A. L. F." It is therein appointed for a
time of Pestilence, for which it is most
suitable. The doxology added by Dr. Little-
dale is not in the original [J. J.]

Oswald, Heinrich Siegmund, a. of
Johann Heinrich Oswald or Oswald, of Nimmersatt,
near Liegnitz, in Silesia, b. at
Nimmersatt, June 30, 1751. After passing
through the school at Siegmeilberg he was for
seven years clerk in a public office at
Breslau. In 1775 he became Secretary to the
Landrecht of Prittwitz at Klotz, with whom
he remained two years, and was thereafter
in business at Hauburg and at Breslau. Through
J. D. Hermes, Oberconsistorialrat at Potsdam,
whose daughter he married, he became
acquainted with King Friedrich Wilhelm II. of
Prussia, and in 1791 was appointed reader to
the king. He accordingly removed to Pots-
dam, and was in 1791 appointed as Goethe
rath. After the king's death, on Nov. 16,
1797, Oswald received a pension, and I retired
first to Hirschberg, and then to Breslau, where
528; Miller's Singers & Songs, 1869, p. 303;
extracts from the Breslauer Zeitung, Sept. 12.
1831, and the Schlesische Provinzialblatter,
1835, p. 282, kindly communicated by Dr.
Markgraf of the Breslau Stadtthiibliothek, &c.)

Oswald's hymns, over 100 in all, appeared principally
in his (1) Unterhaltungen fur glaubende Soden, Berlin,
1792. (2) Gedichte und Lieder furs Herz, Berlin, 1793.
(3) Letzten Mittheilungen neuer der Wahrheit
and Religion geweihter Muse, Breslau, 1826. (4) Schwestergesacht,
Breslau, 1843. (5) Allegro, No. 333, selected by W. W. x., xii,-xvi. The
singing of this beautiful hymn (in Miss Cox's
version) formed an impressive part of the service.

yet ever near," and "Worship, honour, glory,
blessing." Several of his hymns are annotated
under their respective firth lines (see
Index); the rest in C. U. are:—

1. Father, Whose love and truth fulfill. Holy
Baptism.

2. Glory to God: with joyful adoration. Praise to
the Father.

3. Great God, o'er earth and heaven supreme. Men
the Scenery of God's Bounties.

4. Great God, our fathrin, for whose ears we have heard. Ps. xii.,


7. Jehovah hath spoken, the nations shall hear.

8. Lord, may the inward grace abound. Holy
Baptism.


10. The Saviour, gracious King. Advent.

11. O God, the help of all Thy Saints. Ps. x.

12. O Thou, the Lord and Life of men. Christ the
life of Men.


15. See, Lord, before Thy mercy seat. For Schools.


17. Wake from the dead, new life begin. Lent.

18. With trembling awe we come. Lent.

Several of these hymns are not in Oswald's
Church and King. We have associated them
and others to him on the authority of the
"HALL MM." It must be noted also that the
in the Church and King often differs
from that in the Mitre. [J. J.]

Wem in Leidenstagen. For Mourners. In his
Letzte Mittheilungen, 1826, p. 42, in 14 st. of 4
l., and entitled "An exhortation to Tranquility.
To the Suffering. Psalm 56, v. 15."

Bunten, in his Forsch, 1834, No. 813 (Allers.
1844, No. 333), selects st. i.-vii. x, xii.-xvi. The
singing of this beautiful hymn (in Miss Cox's
version) formed an impressive part of the service.
in the church at Edensor at the funeral of Lord Frederick Cavendish, May 11, 1882. Tr. as—

1. 0: Let him whose sorrow.

A very good tr. from Bunsen's text, by Miss Cole, in her Sacred Hymns from the German, 1841, p. 181 (H. from the Ger., 1864, p. 189), included in Alford's Ps. & Hymns, 1844, and others. Since its reception into H. & M., 1861 (unmetered save st. vii. and the change to the plural), it has attained a wide popularity and is found in many English and American collections. In the Unitarian Hymn. for the Ch. of Christ, Boston, U.S., 1853, the Hymnary, 1872, and others, it begins with st. ii., "Where the mourner weeping," and in C. H. Bateman's Sacred Melodies, 1872, with st. iii., "God will never leave thee." In Dale's English H. Bk., 1874 (in order to make up 4 double st.) (four lines, beginning "On Thy truth relying," were added by J. Montgomery's "In the hour of trial" (p. 544). This form is also in J. L. Porter's Coll., 1876, and Horder's Cong. Hymns, 1884.

Another tr. is: "When in thine hours of grief," by

Lady E. Fortescue, 1843, p. 71. [J. M.]

Otfrid of Weissenburg, was b. about the beginning of the 9th cent., according to some in Franconia, according to others near the Lake of Constance. After receiving the elements of his education in the Benedictine monastery of Weissenburg in Alsace, he went, about 830, to the cathedral school at Constance. He afterwards studied at the school of the monastery of Fulda, where, under the care of Bernhard Maurus, he learned to love his mother tongue. In 846 he left Fulda, and, after a short stay at St. Gall, settled as a monk and priest at Weissenburg, where he became head of the monastery. Here he wrote and completed about 865 a German poetical Life of our Lord (or Harmony of the Gospels), or Evangelienbuch, in 5 books of 15,000 lines (first printed at Basel in 1571; recent ed. by G. Graf, 1813; J. Keller, 1856; P. Piper, 1878; O. Erdmann, 1882; tr. into modern German by G. Raup, 1858, F. Rechenberg, 1862, J. Keller, 1870, &c.), a most interesting work philologically, and the earliest example of a long German poem in rhyme. (Allg. Deutsche Rieb. xxiv. 529; Goethe's Grundrisse, vol. 1, 1884, p. 22, &c.) Besides this he wrote a number of rhymer prayers in German. Two which have been ascribed to him, and have been tr. by Miss Winkworth, are noted under their first lines, see D. his lisse tohritin (p. 318, l.), and Der thir eigenhaft (p. 443, l.). They are in his manner, but appear to be of later date. Miss Winkworth also gives a tr. of a section of the Evangelienbuch, which begins thus—:

Mönert unah thiau fär. This is chapter xviii. of Bk. 1, and is on the Epiphany. It is in Wackenroder's Erinnerungen an die kirchh., ii. p. 8, in 25 st., of 4 l.; in Erdmann's ed. of the Evangelienbuch, 1882, p. 47, &c. Erdmann, in his notes at p. 370, speaks of this chapter as the "first detailed mystical exposition of the Return of the Magi to their own land." The removing of the Magi from their home and their home-going by another way—mind us of our Home, the glorious Paradise (lines 1-10); we have lost it by pride, self-will and disobedience, and sojourn in sorrowful banishment (11-28). In order to reach Home again, we must follow the new way of purity, humility, love and self-denial (31-46)." The only tr. is "Now warneth the Wise Men's fate." By Miss Winkworth, 1889, p. 17. [J. M.]

Our Father, name be praise. Prayer.] Appen for all the Fest again, in the same as Hr. Ken's C form as part of Trinity, which is chapter from what taken. Althou noise and musica
OUR FESTAL MORN IS COME


Our God is love: and all His saints. [Brotherly Love.] We have not been able to trace this hymn beyond Cotterill's ed., 1819, No. 129, where it is given in 4 st. of 4 l., and headed, "For Christian Love." It is not by Cotterill's author. Although sometimes attributed to Wilkinson, its authorship is unknown. It is in somewhat extensive use. [J. J.]

Our God, our God, Thou shinest here. T. H. Gill. [Whitsun. Ed.] Written in 1846, and 1st pub. in G. Dawson's Ps. & Hymns, 1846, No. 119, in 7 st. of 4 l. In 1853 it was given in Hedge & Huntington's Hymns for the Ch. of Christ, No. 726, with the omission of st. vi., and thus came into American C. U. It was rewritten by the author for his Golden Chain, &c., 1869. No. 55, in 8 st. of 4 l. It is entitled "The Glory of the latter days," and is accompanied with the quotation from Milton:

"The power of Thy grace is not passed away with the primitive times of old, and faithful men imagine, lest Thy kingdom is now at hand, and Thou standing at the door."

The Bap. Hymnal, 1879, No. 756; Dale's English H. Bk., 1874, No. 361; Horder's Cong. Hymnus, 1881, No. 185, and other modern English collections follow the 1869 text. The text "Come, Holy Ghost, in us arise," in the American Bap. Service of Song, Boston, 1871, is also from the 1869 text, and is composed of st. v-vii. The author says of the full text, "I approve of both forms, but the earlier has more freshness and freedom." [J. J.]

Our God, our help in ages past. J. Watts. [Ps. xc.]. This is the first part of his c. m. rendering of Ps. xc., in 9 st. of 4 l., which appeared in his Psalms of David, &c., 1719, p. 229, and entitled "Man Frail, and Tied Eternal." This version of Ps. xc. has come down to modern collections in the following forms:

1. The original, in a few instances in full, but often in an abbreviated form of st. i., ii., iii., iv., v., vii., etc.

2. The altered text by J. Wesley, 1st pub. in his Ch. of Ps. & Hymns, 1737, where it begins, "O God, our help." In this text alterations are introduced in st. i., ii., iii., iv., v., vi., vili. This arrangement in 7 st. was included in the Wes. H. Bk., 1740, No. 39, and has been retained in all subsequent editions of that collection. A collection of New Hymns with the original and these changes by J. Wesley, will show that in nearly every case the staves taken are i., ii., iii., iv., v., vii., etc., and the alterations, if any, are by J. Wesley. In Bage's Annotated H. A. & M., 1867, a rendering into Latin by G. S. Almer, 1866, "Auctoritatem quamdam, non verborum," is given of the H. A. & M. text, which is the original, with J. Wseley's "O God," for "Our God."[J. J.]

3. A curious arrangement of Watts with Tate & Brady was given by Toplady in his Ps. & Hymns, 1776, No. 308, in 10 st. of 4 l. This is the original to modern collections.

4. In Stowell's Manchester Coll., 1831, Ps. xc. is composed of st. i., ii., from this version by Watts; and iii., iv., by another hand. It is repeated in the 1877 ed. by J. Stowell, as the original central st., with a grand opening and a most fertile finish.

If Watts's original it would be difficult to say how the subject is introduced with such simplicity and force; and how the words rise with such poignancy and beauty. The whole is so full of the spirit of the text, and so perfectly adapted to the feelings of the Christian, that it is a musical proof of the power of devotion and religion. Watts, as an artist, has shown to us what a noble and beautiful poem of praise he could write if he had only lived to perform it. [J. J.]

Ours times are in Thy hand, Father. We wish them there. W. F. Lloyd. [Recognition.] The opening st. of this hymn is:

"Our times are in Thy hand, Father, we wish them there; Our life, our soul, our all, we leave Entirely to Thy care."

This hymn appeared in Hymns for the Poor of the Flock, 1841, No. 237, in 6 st. of 4 l., each stanza opening with the same first line. This was repeated in Ps. Hymns, and Spiritual Songs, Lond., D. Walsh, 1842, Pt. i., No. 64; and again in A Few Hymns, and Some Spiritual Songs.
selected 1856 for the Little Flock, No. 209. In Spurgeon's 'O. H. Bk., 1866, the text is slightly altered. Spurgeon's date, "1835"
we cannot authenticate.

Our times are in Thy hand, and
Thou Wilt guide our footsteps, &c.
Sir J. Bowring. [Divine guidance.] The
first stanza of this hymn reads:—

"Our times are in Thy hand, and Thou
Wilt guide our footsteps at Thy will;
Lord, to Thy purposes we bow:
Do Thou Thy purposes fulfill."

The hymn appeared in Beard's Unitarian
Coll. of Hys., 1837, No. 37, in 3 st. of 4 l. but is
not marked, in common with other hymns by
Sir J. Bowring, as "Original." In the 3rd ed.
229, it was given in an unaltered form. In
the American Unitarian Hys. of the Spirit,
1864, it reads "My times are in Thy hand," &c.

P

P. C. E., in the People's Hymnal, 1867, i.e.
Dr. Littledale, "Priest, Church of England."

P. P. Bk., i.e. Priests' Prayer Book.

Pabst, Julius, s. of Karl Leopold Pabst,
sometime Inspector of the Royal Normal
School at Erfurt, was b. at Wilhelmsruhe,
near Eitorf on the Sieg (Rhenish Prussia),
Oct. 18, 1817. From 1838 to 1842 he studied
theology and philosophy at the Universities
of Breslau and Halle; from 1842 to 1852 he
acted as private tutor in Berlin, in the
Neumark, and in Dresden; and from 1852 to
the end of 1855, was engaged in literary pursuits
at Berlin. After New Year's Day, 1856, he
resided at Dresden as secretary and teacher
of the dramatic art on the staff of the general
direction of the Court Theatre and the Royal
Orchestra, receiving, in 1868, the honorary
title of Hofrat. He d. Oct. 22, 1881 (F.
Brümmer's Deutsche Dichter-lexicon, 1877, pt.
ii. p. 223; ms. from his family, &c.).

This hymn appeared principally in his (1) Die Part
des Herrn ist der Weisheit Anfang, Berlin, 1846, and
his (2) Christliches Schatteskätzlein, Hamburg,
1848, the only one in English C. U., i.e.—
"Spirit of Light, come down, we pray. In full, by Dr.
R. Maguire, in his Melodies of the Patherland,
1883, p. 73, repeated in R. Gault's Hymn Bk., 1874,
No. 252, omitting st. iv., vi.

Pain and toil are over now. Cecil F.
Alexander, sée Humphrey. [Easter Eve.]
Pab in her Verses for Holy Seasons, &c.
1846, p. 59, in 6 st. of 6 l., and headed "Easter
Even. 'And laid it in his own new tomb.'
St. Matt. xxvii. 60." In C. U. it is commonly
abbreviated, one form being that in the
American Protestant Episcopal Church Hymnal,
1871, where st. i., ii. and iv., are altered, and
the two closing lines of each stanza are
omitted. These alterations and omissions have gone far towards utterly spoiling the
hymn.

Pallav. Francis Turner, m.a., eldest
s. of Sir Francis Palgrave, the Historian, was

b. at Great Yarmouth, Sept.,
icated at the Charterhouse (Oxford, where he gained
Classical Honours. He was
(1842) and Fellow of Exet
engaged in the Education
Privy Council till 1884,
Secretary to Lord Granvil
ment). In 1885 he was
Poetry in the University
Palgrave's publications in:
(1) Madrigals and Songs, 1851;
Great Exhibition, 1851; (2) A
Lyric Poems, 1871; (3) My
ed., 1861; 2nd ed., 1871. He
Theatre of English Lyrics, 1st
Poe, with life, 1867, and (4)
from Herrick, 1871.

A large proportion of
hymns are in C.U., the
in the Marlborough Coll
Thring's Coll., 1882 (7)
Hind Hys., 1884 (11);
Abbey H. Bk., 1883 (12).

1. From his Hymns, 1
2. Hymns, 1867 i.e.
3. Hope of those who have
4. Light of Life, O Sav
5. Thou not made with
6. Once Man with man,
7. Thy Communion,
8. Thou seest, 'Take up
9. Thou once, on m
10. Child Jesus
11. Though we long, in st
12. Lost and Found
13. We name Thy Name
14. From Other Sou
15. Christ, Who art bo
16. God, Who when t
17. God [Lord] That
18. Truce-holy Name of
19. The Name of Jesus.

These hymns, in
Professor Palgrave,
under their respecti
matically, in a (4) (5) (6)
ction, as well as go
was "to try and w
more distinct feeling than many
so, perhaps, be of
readers," and he in
his object.
composited of H. 16-22 of his "Hymn to Christ," the full text of which is in Daniel, L. p. 13. It is "imitated," Dr. Brown, in his Hymn of Faith and Hope, 2nd series, 1854, in 4 st. of 31 as, "Again the tempter comes! to Thee I sing." [J. J.]

Palmer, Horatio Richmond, M.R.C.S., was b. April 26, 1834. He is the author of several works on the theory of music; and the editor of some musical editions of hymn-books. To the latter he contributed numerous tunes, some of which have attained to great popularity, and of which are in I. D. Sankey's Sacred Songs and Solos, London, 1881. His publications include Songs of Love for the Bible School; and Book of Anthems, the combined sale of which has exceeded one million copies. As a hymn-writer he is known by his "Yield not to temptation," which was written in 1838, and pub. in the National Sunday School's Magazine, from which it passed, with music by the author, into his Songs of Love, &c., 1874, and other collections. In America its use is extensive. Dr. Palmer's degree was conferred by the University of Chicago in 1886. [J. J.]

Palmer, Ray, D.D., s. of the Hon. Thomas Palmer, a Judge in Rhode Island, was b. at Little Compton, Rhode Island, Nov. 12, 1808. His early life was spent at Boston, where he was for some time clerk in a dry-goods store. At Boston he joined the Park Street Congregational Church, then under the pastoral care of Dr. S. E. Dwight. After spending three years at Phillips Academy, Andover, he entered Yale College, New Haven, where he graduated in 1836. In 1838 he became pastor of the Central Congregational Church, Bath, Maine. During his pastorate there he visited Europe in 1847. In 1850 he was appointed to the First Congregational Church, at Allot, New York, and in 1865 Corresponding Secretary to the American Congregational Union, New York. He resigned in 1878, and retired to Newark, New Jersey. He d. at Newark, Mar. 29, 1887. Dr. Palmer's published works in prose and verse include:—

(1) Memorial and Select Remains of Charles Pond, 1829; (2) The Spirit's Life, a Poem, 1827; (3) How to Live, or Memoirs of Mrs. W. L. Watrous, 1830; (4) Doctrinal Test-Book, 1839; (5) Spiritual Improvement, 1839, republished as Church Hours in 1851; (6) What is Truth? or Hints on the Formation of Religious Opinions, 1860; (7) Remember Me, or The Holy Communion, 1865; (8) Hymns and Sacred Pieces, with Miscellaneous Poems, 1868; (9) Hymns of My Holy Hours, and Other Pieces, 1868; (10) Home, or the Unlost Paradise, 1873; and (11) Voices of Hope and Gladness, 1864.

Most of Dr. Palmer's hymns have passed into congregational use, and have won great acceptance. The best of them by their combination of thought and emotion, are superior to almost all others of American origin. The first which he wrote has become the most widely known of all. It is:—

1. My faith looks up to Thee. Faith in Christ. This hymn was written by the author while fresh from College, and during an engagement in teaching in New York. This was in 1836. The author says concerning the composition, "I gave form to what I felt, by writing, with little effort, the stanza. I recollect I wrote them with very tender emotion, and ended the last line with tears. In short time after this the hymn was given to Dr. Lowell Mason for use, it thou was very good, in a week then being compiled by him and Dr. T. Hastings. In 1843 it was put as Spiritual Songs for Social Worship: adapted to the use of Families, &c. Words and Music arranged by Thomas Hastings, of New York, and Lowell Mason of Boston. It is No. 141 in 4 st. of 8 l., entitled "Self Consecration," and accompanied with music by Dr. J. Mason. There given as My faith looks up to Thee," but subsequently known as Oicet. (Orig. text of hymn in Thirn's Coll., 1882.) It has passed into most modern collections in all English-speaking countries, and has been rendered into numerous languages. That in Latin, by H. M. Magrill (p. 708, l. 5, begins, vide Tu me specta mecum.)

2. Feast of everlasting love. Praise for renewed Spiritual Life. This also appeared in the Spiritual Songs, &c., 1831, No. 191, in 4 st. of 4 l., and headed "Praise for a Revival."

The hymn which are given below are all in Dr. Palmer's Poetical Works, N. Y., 1876, and the dates appended in brackets are those given by him in that work.

3. Thou who roll at the year around. (1832.) Close of the Year. In several American collections.

4. Away from earth my spirit yearns. (1833.) Holy Communion. Appeared in Lowell Mason's Union Hymns, in 4 st. of 4 l. In the Church Prize Bk., N. Y., 1872, it begins with st. ii., "Then, Saviour, art the Living Bread."


6. Stealing from the world away. (1834.) Evening. Written at New Haven in 1834, and is very popular in America. The words and music are "My soul, bless'd, in the presence of Thy face, and with Thine Holy Spirit, I will sing." (Psalms, LXXVIII. 1, 2.)

7. Thine (Thy) holy day's returning. (1834.) Sunday Morning.

8. Wake thee, O Zion. (1842.) Zion Requiem.

9. We stand in deep repentance. (1834.) Lent.

This last, No. 9, in common with Nos. 10, 11, 12, is marked "original," in the Presbyterian Parish Hymns, 1843. Probably they were given to the editors of that book in ms., and had not previously appeared.

10. And is there, Lord, a rest? (1843.) Rest in Heaven. Written at Bath, Maine, in 1843.

11. O sweetly breathe the lyres above. Conscription to Christ. This was accidentally omitted from Dr. Palmer's Poetical Works, 1876. Rev. W. Duffel says:—

"It was written in the winter of 1842-43, at a time of revival. At the previous Communion several had been received under circumstances that made Braddock's hymn, "O happy day that fixed my choice a most appropriate selection. Not caring to repeat it, and needing something similar, I wrote Palmer composed the present hymn."

12. When downward to the darksome tomb. (1842.) Death Uncontemplated. Written at Bath, Maine, in 1843.

From 1843 there comes a long break, and Dr. Palmer seems to have done no more hymn-writing until called upon by Professors Park and Phelps, of Andover, for contributions to their Sabbath Hymn-Book, 1858. His hymns written for that important collection rank amongst the best that America has produced. This is specially true of the first four (Nos. 13-16) from the Latin.

13. Jesus, Thou joy of loving hearts. (1858.) Tr. of a cento from "Jesus dulcis memoria" (p. 588, l. 11.)

14. O Bread to Pilgrims given. (1858.) Tr. of "O sacra lustra" (q. v.).

15. O Christ our King, Creator Lord. (1858.) Tr. of "Rex Christe, factor omnium" (p. 588, l. 11.)

16. Come Holy Ghost, in love. (1858.) Tr. of "Veni Sancte Spiritus" (q. v.).

17. Jesus, these eyes have never seen. (1858.) Christ loved, though unseen. This hymn is written by many as next in merit and beauty to "My faith looks up to Thee."

18. Lord, my weak thought in vain would climb. (q. v.) The Incorruptible. This hymn deals with the mysteries of Predestination in a reverent and devout manner.


The next group, Nos. 20-27, appeared in Dr. Robinson's Songs for the Sanctuary, 1863.


21. Eternal Father, Thou hast said. (1860.) Missions.
22. Jesus, Lamb of God, for me. (1853.) "Jesus, the Way of Salvation. Written in Albany, New York.
23. Take me, O my Father, take me. (1864.) Lent.
24. Wouldst thou eternal life obtain? (1864.) Good Friday.
25. Come Jesus, Redeemer, abide Thou with me. (1864.) Holy Communion.
26. Lord, Thou on earth didst love Thine own. (1864.) Fellowship with Christ.
27. Thou, Saviour, from Thy throne on high. (1864.)

Prayer.

The next four (Nos. 28-31) present another group. They appeared in D. E. Jones’ Songs for the New Life, 1889, and the Reformed Dutch Hymns of the Church, N. Y., 1890. The dates of composition are from Dr. Palmer’s Poems, 1876.

28. Lord, Thou hast taught our hearts to glow. (1865.) Ordination, or Meeting of Ministers.
29. When inward turns my searching gaze. (1868.)
30. O Jesus, sweet the tears I shed. (1867.) Good Friday.
31. Jesus, this (my) heart within me burn. (1868.)
32. Love.

The hymns which follow are from various sources.

33. O Christ, the Lord of heaven, to Thee. (1867.) Universal Praise to Christ. Appeared in the author’s Hymns of my Holy Hours, 1867. It is a hymn of great merit, and is widely used.
34. Behold the shade of night is now receding. (1869.) A tr. of “Ecce jam noctis.” (p. 339, l. and Various.)
35. Mid evening shadows let us all be waking. (1869.) A tr. of “Nocte surgentes.” (p. 309, l.)
36. I give my heart to Thee. (Aug. 20, 1866.) A tr. of “Cor meum Tibi dedo.” p. 362, ii.
37. Holy Ghost, that promised came. (1873.) Whitewednesday. From the author’s Poems, 1876.
39. Lord, when my soul her secrets doth reveal. (1865.) Holy Communion.

Most of the foregoing hymns are in C. U. in G. Britain, and all are found in one or more American hymn-books of importance.

[F. M. B.]

Palmer, William. [Various.]

Palms of glory, raiment bright. J. Montgomery. [Heaven in Prospect.] Written for the Sheffield Sunday School Union, and first printed on a broadsheet for use at the Anniversary in June 1829, in 6 st. of 4 l. It then appeared in T. Russell’s Sel. of Hys. . . An Appendix to Dr. Watts’ Ps. & Hys. N. B. [1833, see p. 260, l.]; again in Montgomery’s Poet’s Portfolio, 1833, p. 240; and again in his Original Hys., 1833, p. 160, where it is headed “Heaven in prospect.” It is of more than usual merit, and is widely used.

[J. J.]

Pange lingua gloriosi corporis mysterium. St. Thomas of Aquino. [Holy Communion.] One of the finest of the mediæval Latin hymns; a wonderful union of sweetness of melody with clear-cut dogmatic teaching. It was written for the office of the Festival of Corpus Christi, which St. Thomas drew up in 1263, at the request of Pope Urban IV. The metre and the opening line are imitated from Fortunatus. It is found in the Roman (Venice, 1478; and again, untouched, in 1832); Morarible of 1502, Sarum, York, Aberdeen, Paris of 1736, and many other Breviaries. Wherever employed, it was always primarily for use on Corpus Christi, either at Matins (Sarum), or at Vespers (Romans). It has also been used as a procession on Co Votive Office of the Blue Forty Hours, and others.

The hymn is found in a ms. belian (Asam. 240, P. 175), 13th cent. (Add. 2894 f. 23), also in Wachner, 1, p. 184; Konigstein, 1, p. 44; Christliche Archiv, 1838 and 1848, and of other sources.

Translations in C.

1. Speak, 0 tongue. Williams, in his Hys. Breviary, 1856, p. 131. Hys., 1856, st. 3-ii. from another were given, arranged, with the hymn as we that blest B. in Dr. Oldknow’s Hymns.


3. Hail the Body Campbell, in his Hys. This is repeated in St. Thomas the More, St. Margaret’s Hymns. In the St. Margaret’s Hymn “Fortescue” in err.

4. Of the glorious Neale, in his Meditations, 1863, p. 178, with perhaps the best in the 1869 People’s Hymns. Others, in most in the original Christ in Song, st. ii. as the mystic light by Dr. Schaff.

5. Sing the glorious world to be. By Hyl., 1852, No. 9. It is very much as “glorious,” and in my tone, a my.

6. Sing the precious Blood. &c. Hyl. & Tune II. Sel. from the same.

PANGE LINGUA GLORIOSI

268 in H. A. & M., 1861, and No. 309, revised ed., 1875, is said in the Index to be by the Compilers, "based on tr. from Latin by E. Caswall."

This is, however, not entirely correct. An examination of the text shows that st. i., ii., and iv. are Dr. Neale's tr. rewritten; st. v. Dr. Neale's tr. very slightly altered; st. iii. Caswall's tr. rewritten; and st. iv. a tr. by the Catholic. This tr. is repeated in the Lyra Eucharistica, 1863, without alteration; and with a nearer approach to the original in the Altar Hymnal, 1884.

9. Of that glorious Body broken. This tr. in the Sermon, 1868, No. 123, is Caswall's altered (except in st. ii. and iii.) almost beyond recognition. It is repeated in Thrift's Coll., 1882, with slight changes, except in the crucial st. iv. This is materially changed in the wording, although it remains the same in doctrinal teaching.

10. Wake, my tongue, the mystery telling. By R. C. Singleton, in his Anglican H. Bk., 1868 and 1871.

Translations not in C. G. —
2. Sing thou my tongue with accent clear. Primer, 1615.

1045. Resound, my tongue, the mystery resound. D. French. 1839.
5. Tell, my tongue, the wondrous story. Bp. Coke in his Catechism, 1843 and 1844; and Bp.follows, 1849 and 1849.
7. Of the Body bright and glorious. In Dr. Pusey's tr. of Horne's Paradise of the Christian Soul, 1847.
9. Speak, my tongue, the mystic glory. J. D. Chambers. 1852 and 1852.
12. My tongue, the mystic doctrine sing. J. W. Bennett. 1859.

16. Sing, my tongue, the joyful mystery. A. J. Pollard, in O. Shipley's Anna's Sancius, 1844.

Tunc ergo sacramentum. This portion of the "Pange lingua," consisting of st. v. and vi., and sung in the office of the Benediction of the Blessed Sacrament, &c., as noted above, has been tr. by all the above-mentioned translators, and each tr. has been as the conclusion of the original hymn. In a few instances the stanzas (v., vi.) are given as a separate hymn in the English Hymnal, as in Latin. These include (1) Caswall's "Down in solemn fallin' when" appears in some Roman Catholic hymn-books for missions and schools; (2) a set in the Alto Hymn, 1884, in st. 2, the first being Caswall altered, and the second the doxology from H. A. & M., as "Down in lowly worship bending," and (3) Neale's tr. altered to "Bow we then in venerating," in the 1863 Appendix to the Hymnal N.

Dr. Neale's estimate of this hymn is well known. His words are so few and to the point that we may quote them here:

"This hymn contests the second place among those of the Western Church with that of the Stabat Mater, the Jesu dulcis Memoria, the Ad Reginae Agnii

Dapsco, the Ad Supernum, and one or two others, leaving the Dies Irae in its unapproachable glory." (Med. Hymn. 3rd ed., 1887, p. 119.)

Concerning translations, and of his own in particular, he says:

"It [the hymn] has been a bow of Ulysses to translators. The translation above given [his own] claims no other merit than an attempt to unite the best portions of the four best translations with which I am acquainted — Mr. Wackerbarth's, Dr. Pusey's, that of the Leeds book, and Mr. Caswall's... The great cross of the translator is the fourth verse."

Before continuing Dr. Neale's remarks it will be well to give the original Latin of st. iv., which reads:

"Verbum caro, panem verum verba carmen efficac. Fitate sanquis Christi memori, et soli sufficit אהדו לבראש היחליא."

Dr. Neale continues, "I give all the translations:

(1) 'God the Word by one word maketh'

Very Bread His Flesh to be:

And what that Cup partaketh,

Tastes the Fount of Calvary:

While the carnal mind forsaketh,

Faith receives the Mystery.' [Leeds H. Bk.]

"Here the incantation of the Word, so necessary to the antithesis, is omitted: and so exact a writer as S. Thomas would never have used the expression by own word.

(2) 'At the Incarnate Word's high bidding,'

Very Bread to Flesh doth turn:

Wine becometh Christ's Blood-shedding:

And, if sense cannot discern,

Guiltless spirits, never dreading,

May from faith sufficient learn.' [Wackerbarth]

"Mr. Wackerbarth's l. 2 reads, 'Bread to every flesh,' &c."

"Here the antithesis is utterly lost, by the substitution of Incarnate for made flesh, and bidding for word, to say nothing of Blood-shedding, for Blood.

(3) 'Word made Flesh: The Bread of nature,'

Thou by word to Flesh dost turn:

Wine, to Blood of our Creator.

If no sense the work discern,

Yet the true heart proves no traitor:

Faith unaided all shall learn.' [Pusey.]

"Here the antithesis is preserved, though at the expense of the vocative case. And surely S. Thomas, in an exact dogmatical poem, would not have spoken of the Blood of our Creator, Mr. Caswall, following the hint given by the last version, and substituting the apposite pronoun for the vocative, has given, as from his freedom of rhyme might be expected, the best version.

(4) 'Word made Flesh, the Bread of nature,'

by a word to Flesh He turns:

Wine into His Blood He changes:

What though sense no change discern,

Only the heart in faith, learn,

Faitb the lesson quickly learn.'

"In both these last translations [Pusey and Caswall], however, the panem verum of S. Thomas is not given; and Mr. Caswall brings in the worse than unnecessary article — 'by a word.' [It must be noted that Dr. Neale must have quoted Caswall from memory or from some other source than Caswall's Lyra Catholica, 1849, p. 112, where l. 2 reads, 'by his word to Flesh He turns;' and l. 6, 'Faith her lesson quickly learn.'] These readings of 1849 are repeated in Caswall's Hymns, & Poems, 1873, p. 63. Did Dr. Neale misread Caswall, or did Caswall publish a text distinct from that in his Lyra catholicae?

"Since the first edition of my book [1851], Hymns Ancient and Modern have produced a translation put together from former ones,—but nearer my own version than to other any other. Their fourth verse is their weakest —

'Word made Flesh. True Bread He maketh'

By His word His Flesh to be:

Wine His blood; which whom takest

Must from carnal thoughts be free:

Faith alone, though sight forsaketh,

Shows true hearts the Mystery.

'It is needless to observe that the italicised line and a half is not in the original. 'Persevera,' too, is scarcely English. I have substituted an alteration of Dr. Neale's — Ancient and Modern for my original 5th verse. ('Therefore we, before it bending')."
After this exhaustive criticism by Dr. Neale we must give his rendering of the same passage. It reads:—

"Word made Flesh, by Word He maketh
Very Bread His Flesh to be;
Man in wine Christ's Blood partaketh,
And if senses fail to see,
Faith alone the true heart wakeeth,
To behold the Mystery."

These examples of translations could be increased to the total number known. The result, however, would be to add materially to the length of this article without increasing its historical value.

[J.J.]

Pange lingua gloriosi proelium certaminis. V. H. C. Fortunatus. [Passiontide.] This is one of the finest of the Latin Mediaeval Hymns, and perhaps the best of its author. It has been some times, apparently without reason, ascribed to Claudianus Maurus, who d. c. 474. In its full form it consists of 10 stanzas of unrhymed trochaic tetrameter verse. In some of the ms. there is added a doxology, but in very various forms. F. Leo in his ed. of Fortunatus's Opera poetica, Berlin, 1881, p. 27, gives it from a St. Petersburg ms. of the 8th or 9th cent., two ms. of the 9th cent. in the Bibl. Nat. Paris (No. 1153, and Lat. 9347), &c. Mone, No. 101, prints it from a ms. of the 8th cent. now at Trier; a ms. at Trier of about the end of the 8th cent., or beginning of the 9th; a ms. of the 11th cent. at St. Gall, &c. It is found in a 10th cent. Mozarabic service book in the British Museum (Add. 30846 f. 70); in four ms. of the 11th cent. there, viz. two English Hymnaries (Harl. 2961 f. 210; Vesp. D. xii. f. 120 b); a Spanish Breviary (Add. 30848 f. 109), and a Sequentiary written at St. Gall (Add. 17706 f. 51 b), &c. Also in Daniel, 1, No. 140, and in R. pp. 37, 333, from a Bern ms. of the 10th cent., and other sources. In his notes Daniel quotes the following stanza:—

"Quando index orbis alta vectis axe veneris,
Ex crucis tuae tropaenum inter astra subieris;
O sis anxis salutum et salutis aurora."

Dr. Neale in translating this verse says it "seems ancient," but the only source quoted by Daniel is the Corolla Hymnorum, Cologne, 1806. (The text of 1806, i. 8, reads, "Salutis anchora.") From the Trier ms. of about the end of the 8th cent. Mone prints four additional stanzas, which are not by Fortunatus, but are probably of the 7th cent., and never really came into use.

The hymn very early came into extensive use, and is found in most mediaeval Breviaries and Missals. In the older Sarum (Venice, 1475), Paris of 1616, Sarum, York, Aberdeen, and other Breviaries, it is appointed or used from Passion Sunday to Maundy Thursday; in the later Sarum, it was used at Matins; and vi. x. beginning "Lustria, sex qui jam peraret," at Lauds. In the Roman, Sarum, and other Missals, it is appointed to be used on the third Friday in the proper beginning (see "Papal missa"), stanza viii. "Crux fidelis inter omnes," being first sung by the clergy, or a solo, then st. i. vii. ix. x. by the people: each stanza being followed by either the first, or second ("Duc-lemum, uti claves") part of st. vii. The Sarum, York, Aberdeen, and other Breviaries also appointed st. viii. x. ("Crux fidelis") for the feast of the Invention of the Cross (May 3). In the Roman Rec. of 1632 it was altered, the first part beginning "Pange lingua gloriosi proelium certaminis" (see note on page 862); but, as Dr. Neale points out, it is not to the glory of the termination of our Lord's conflict with the Devil that the poet would have us look, but to the glory of the struggle itself; and the second part beginning "Lustria, sex qui jam peraret" (in the Roman Rec. of 1697), and in the Rec. of 1667, pl. ii. begins "Lustria sex qui jam peraret.

We may add that stanza reference to the ancient belief of Christ was made from which sprang a need of the Tree of Life: this seed or that according to one version gives his expulsion from Paradise another version, given to him who guarded the Garden Medieval forms of this legend: Gould's Curious Myths of the Classical, p. 71. "The Legend of the Say that among the relics of the Church at the particle of the (so-called) further under Vespila Regia."

Thus seems to be regarded figure, as the ship in which they rode over the waves of this tri after those waves have been s by the intervening oil that wounds of the Lamb of God. The older text as above, Breviary text have both been English as follows:—

i. The Original text:—

(ii) Pange lingua gloriosi

The first part of the hymn, st. tr. thus:—

1. Sing, my tongue, the glorious
2. Sing the conflict great and joyful
3. Spread, my tongue, the word of God M. Neale, in his Mediæval Hymnology, printed

Other translations are:—

1. Sing, my tongue, the glorious
2. Rehearse, my tongue, the glorious
3. O my tongue! rehearse the glory.

5. Sing, my tongue, the war of glory.

5. Sing the Cross! the conflict telling in the Juvenile Miss. Mag. of the P. L. May, 1867, and his Songs of the Christian Life, 1876.

(ii) Lustria sex qui jam peraret.

This is not headed as a separate translator, but in the hymn usually given as such:—
PANGE LINGUA GLORIOSA

1. Thirty years among us dwelling. By J. M. Neale, as above.
2. Six lustres past; His life in flesh. By J. Caswell, in his Psalter, 1852.
3. Years three ten had been, completing. By W. B. J. Blew, as above, and Rice's Sel. therefrom, 1870.
4. Till the thirty years were finished. By Mrs. Charles, as above, and in the People's Hym., 1867, as "When the thirty years were finished."

Other translations are:
1. No verse threes ten years completed. J. D. Chambers, 1847.
2. Thirty years' even now fulfilling. J. W. Burt, 1859.
3. Thirty winters has He numbered. H. M. Macgill, as in Pt. i. above.

ii. Roman Breviary Text:
(l.) Pange lingua gloriosi laurate cunctae.

trans. from Caswall, in his Lyra Catholica, 1849, p. 111, and his Hymns & Poems, 1873, p. 51. Found in a few collections in from 4 to 6 stanzas. In Schiff's Christ in Song, 1869, the opening line reads, "Sinf, my tongue, the Saviour's battle," and several other changes by the editor are made in the text.

Other translations are:
1. Sing, O my tongue, the glorious crown. Primer, 1706.
4. Sing with the Confident, O my tongue. J. D. Ayward.
5. Sing, my tongue, with glowing accents. T. J. Potter.
6. Sing, my tongue, the glorious combat. J. R. Beete, 1849.
7. Sing, my tongue, the contest glorious. H. Newsham, in his Sentence of Winters, 1864.
8. Sing, my tongue, the glorious laurel. J. Wallace, 1774.
9. Nos. 2-5 are in O. Shipley's Annae Sanctae, 1884.

(ii.) Lustra sex, quiam perigit, tempus impens corporia. This part has been trans. as:—
Thus did Christ to perfect mankind. By E. Caswall, as above, in a few hymn-books.

Other translations are:
1. Six Lusters past, the Sabbath came. Primer, 1706.
2. Full thirty years were freely spent. Primer, 1706.
3. The thirty years have all been passed. Bp. J. W. Williams, 1845.
4. Rare six lusters are completed. J. R. Beete, 1849.
5. They have the sweetnessest blossoms waving. R. Campbell, 1768.
6. No verse thirty years are past. J. Wallace, 1774.
7. Already thirty years have shed. C. Kent.
8. Now, when full thirty annual suns. J. D. Ayward.
9. Of these vers. Nos. 2, 5, 7, 8, are in O. Shipley's Annae Sanctae, 1864.

(iii.) Centos.
Several centos are in C. U. and are formed either from the two parts, or from two or more translations. These are:
1. See the destin'd day arise. By Bp. R. Mant.
2. This is a paraphrase or free tr. of portions of both parts. It appeared in his Ancient Hymns, &c., 1817, p. 53, in 7 st. of 4 l. (edi, 1871, p. 94).
3. In its full or in an abbreviated form its use is extensive.
4. Sing, O my tongue, devoutly sing. In Murray's Hymnal, 1852, No. 43.

5. Sing, my tongue, the Saviour's glory. This, in P. & Hs. fitted to the O. of Prayer, 1861, is composed almost word for word from the tr. of both parts by E. Caswall, st. i.-iv. being from Pt. i. and v.-vi. from Pt. ii. Its right designation is "A Cento from E. Caswall's tr." It is given, with slight alterations, in the S. P. C. K. Church Hymns, 1871.

6. All within a lonely mansion. In Kennedy, 1865, No. 577, Pt. ii., is st. i. from Caswall, and st. ii.-v. from Neale.
7. Sing, my tongue, the Saviour's triumph. This in the Sarum, 1868, No. 108, is st. i.-v. from Caswall, and st. vi.-viii. from Neale.
8. Now the thirty years accomplished. In the Hymnary, 1872, No. 230. In this cento st. i., iii. and v. are from Neale, and st. ii., iv. and vi. from Caswall.
10. Faithful Cross! above all other. This in the Altar Hymn, 1884, is Dr. Neale's tr. as above, with st. viii. as the opening of the hymn, and also as a chorus at the end of each of the other stanzas, and the addition of the stanza noted above in the Carola Hymnica, 1806, which Dr. Neale gave in his Notes as "When O Judge of this world, coming."

When these various translations and centos are all taken into account it is found that the use of this hymn in modern hymn-books is extensive. [J. J.]

Pannuletio, Th. [Greek Hymnody, § xiv.]

Parent of good. Thy works of might. J. Fawcett. [Delight in God.] Appeared in his Hymns, &c., 1782, p. 81, in 9 st. of 6 l. and entitled "Delight in God." It is used in an abbreviated form, from 6 st. in Dr. Alexander's Augustine H. Bk., 1849, to 3 st. in the American Unitarian Hymn [and Tune] Book, Boston, 1868.

Park, Roswell, D.D., of the Protestant Episcopal Church, was b. at Lebanon, Connecticut, Oct. 1, 1807, and educated at Union College and West Point. Previous to receiving Holy Orders he was in the army, and also held the appointment of Professor of Chemistry in the University of Pennsylvania. He was ordained in 1843, was President of Racine College, Wisconsin (1852-59), Chancellor of the same College (1858-63); and Principal of a school in Chicago from 1863 to his death. He d. at Chicago, July 16, 1869. He pub. Sketch of West Point, 1840; Pædology, 1841; Handbook for European Travel, 1853; and Poems, 1836. His best known hymn is for Holy Communion. It begins "Jesus spreads His banner o'er us," and was pub. in his Poems, 1836. It is in C. U. in G. Britian and America. [F. M. B.]

Park, Thomas, F.S.A., was b. in 1760 and d. in 1835. He was an engraver, but found more congenial work in literary pursuits. In addition to publishing Nase's Modern, an original work of prose and poetry, in 1818, he also edited several works, including the Works of J. Hammond, 1805; Works of John Dryden, 1806; the Works of the British Poets, in 42 small volumes, 1808; Poetical Works of Isaac Watts, 1807, and others. His hymn:

My soul, praise the Lord, speak good of His Name, His mercies record, &c., Ps. 103, or Universal Praise, appeared in Ps. & Hs. Selected from Various Authors, with Occasional Alterations, for Use of a Parish Church. By a Country Clergyman, Lord's Day Book, 1807, p. 556. In 5 st. of 8 l. There is appended thereto the following note:

"At the moment of closing this little collection I am

3 L
favoured with the above hymn from my obliging friend. This almost extemporaneous effusion of his peculiarly neat and poetic pen was excited by my expressing (in a letter) adding some psalmic information) regret that I had only one set of words for Handel's simple, sublime tune for the 14th Psalm.

For these details we are indebted to Miller's Singers and Songs of the Church, 1681, p. 329. The opening line of this hymn is composed of the first two lines of W. Kethe's Version of Ps. cxvi. in the Old Version, 1631. [J. J.]

Parker, Matthew, d.d., was b. at Norwich in 1504, and educated at Corpus Christi College, Cambridge, where he graduated in 1523. His appointments were many and influential, including that of Dean of St. Paul's, Chaplain to Queen Anne Boleyn and Henry VIII., Prebendary of Ely, Master of his College, Vice Chancellor of his University, and Dean of Lincoln. On the accession of Mary he was deprived of everything, and lived in obscurity till Elizabeth ascended the throne. In 1559 he was raised to the See of Canterbury. He d. in 1575, and was buried in his own chapel at Lambeth. His munificence is well known, as also his connection with the "Bishop's Bible." He was well versed in Saxon literature and Early English history; published several important works; and left his large collection of ancient MSS. to his College. His Psalms, written in 1555 (see Psalters, Eng. § viii.), was printed without date (about 1560) and anonymously. This led Wood in his Athenae Oxonienses to attribute the Psalter to John Keeper, of Wells Cathedral. This question of authorship is further discussed in Psalters, English, § ix. [J. J.]

Parker, Theodore, m.a., was b. at Lexington, Massachusetts, Aug. 24, 1810; laboured with his father as a farmer and mechanic; entered Harvard College in 1830, but continued his work at home and attended the College for examinations; attended the Divinity School from 1834 to 1835, and became pastor of the Unitarian congregation in West Roxbury, June 21, 1837. He received the degree of m.a. from his College in 1840. Changes in his theological views led him to undertake the pastorate of a congregation in Boston, in January 1846. He continued his writing, preaching, and lecturing till 1859, when, blest at the lungs compelled him to seek relief in Europe. He d. at Florence, May 10, 1860. His publications were numerous, and have been republished in G. Britain. An extended list is given, together with 12 poetic pieces, in Putnam's Singers and Songs of U.S.A., 1875. His life has been published by Weiss, and by Frothingham. A few of his poetical pieces are given in American Unitarian hymn-books. These include:—

1. In darker days and nights of storm. Almighty Love. "Introduced in a sermon which Mr. Parker preached entitled 'The Practical Effects of the Ecclesiastical Conception of God.'" In Putnam as above.

2. O Thou great Friend of all the sons of men. Jesus the Son of the Glorious Truth, and the Life. This in the original is a sonnet (see Putnam as above). Altered for use as a hymn it is widely used by American Unitarians; and is also given in some English hymn-books. [J. J.]

Parr, Harriet, was b. at York in 1828, and has published several works under the nom de plume of "Holme Lee," including Maud

Talbot, 1854: Sylvan Holt Wap and Wool, 1861: M 1867; and several other works. Parr is known to hymn

only, viz.:

Hear my (ear) prayer, O hear
This beautiful and pathetic hymn
The Wreck of the Golden Mary,
was written by Charles Dickens
in 1856. The way in which the story has been often told
The story sets forth how the ship
voyage to California, struck on
passengers, taking to the boats,
some days. To make the tale
One of them, DICK TARRANT, a will
of his experiences, in which he says
"What can it be that brings up
my mind? There's a child's
say at my mother's knees, who
keeps running through my thought
be; there was a little window by
watch them at, a window in
Cheshire; and if I were ever afraid
reading a good ghost-story, I would
It till I fell asleep."

"That was a good mother of yea
say that hymn now, do you think
like to hear it."

"It is as clear in my mind as
mother was here listening to me",

Hear my (ear) prayer, O hear
Ere we lay us down to sleep.

Through the instruments
it was included in the New H Bk., 1859, No. 945, in 5 st. of
it has reappeared in numerous
G. Britain and America. In as
as in Thring's Coll., 1882, it
our prayer, O heavenly Pato
gogy is added. Instead of
Rev. W. J. Hall added the
(written in 1873).

"Home of rest and peace in
Whither turns my long
Home from whence thou art,
Never more shall I depart.

This addition was given in
Hymnal, 1875. In the Parish
1875, it is a Morning hymn.

Praise to Thee, Whose host
Through the helpless hours of

Parson, Elizabeth, née of the Rev. W. Roomer (for his Congregational Minister at Tarleton, June 5, 1812, a 1844 to Mr. T. Edgecombe of Plymouth in 1873. Previous marriage (from 1840 to 1844) Mr. Roomer had a class for young men in the vestry of her father's church; and evenings of this class was called the "Willing Class," because they came "willingly." For this class from 1840 to 1844 several copies of which came into use through

"Saviour, round Thy footstool
the most pathetic; and for praise
round the throne are praising,"
It may be remarked that it ends with a verified aspiration for the personal fulfillment (in a spiritual and mystical sense) of Ps. cxvii. 3-5—arrows, or even one of them, desired to be discharged at one's own heart, such as the young child could discharge at the heart of His mother. Tr. us:

1. Oft as Thee, my infant Saviour. By E. Caswall, in his Manue of Mary, &c., 1858, p. 299; and his Hymns & Poems, 1873, p. 141. It is in use in a few Roman Catholic hymn-books.

2. When within her Mother's arms. By E. A. Washburn, 1869, and included in Schaff's Christ in Song, 1869.

3. When I view the Mother holding. By H. R. Bramley, in Stainer and Bramley's Christmas Carols, &c.

[W. A. S.]

Past is her day of grace. J. Koble. [Christ weeping over Jerusalem.] The poem from which this is taken is dated 1819, and was given in Koble's Christian Year, 1827, in 6 of S. 1., for the 10th S. after Trinity. The hymn, No. 195, in Hall's Mitre H. Bk., 1836, is composed of st. i., based upon the first part of Koble's poem, and st. ii.-iv. from the two concluding stanzas of the poem.

Pastore percurso, minas. Guillaume de la Brunetiè. [Conversion of St. Paul.] This hymn was given in the Cluniac Breviary, 1686, p. 914, and in the Paris Breviary, 1736, as the hymn at 1st and 2nd Vespers on the Feast of the Conversion of St. Paul. It is also in several later French Breviaries; J. Chandler's Hymns of the Primitive Church, 1837, No. 85, with omission of st. i., 4th, and Carol Newman's Hymns Eclesiæ, 1838 and 1865, in full. Tr. as:

1. The Shepherd slain, the wolf returns. By J. Chandler, from his Latin text as above, in his Hymns of the Prim. Church, 1837, p. 99. It was included in Oldknow's Hymns, 1850, and others.

2. The Shepherd smitten is, and, &c. By J. Williams, in his Hymns, tr. from the Parisian Breviary, 1839, p. 176. It is used in an abbreviated form. In Johnson's English Hymn, 1861, No. 210, it begins, "The Shepherd smitten and laid low." The rendering in W. J. Blew's Church Hym. and Tune Bk., 1852-55, "The spoiler fierce is lying low," is mainly from this tr., beginning with st. v.

3. The Shepherd now was smitten. By F. Pott, in his Hymns fitted to the Order of Common Prayer, 1861, the People's H., 1867, and others. In one or two American books st. vi.-viii. are given as "Christ's foe becomes His soldier." The alterations in H. A. & Jt., 1861 and 1875 were by the Compilers.

4. O Lord, Thy voice the mountain shakes. This, in the Hymnary, 1872, is adapted from J. Williams's tr. as above, with a change in the order of stanzas, and several alterations.

Translations not in U. S.:—

1. Smitten is the Shepherd good. R. Campbell. 1850.

2. They smite the Shepherd: fired with wrath. J. B. Chambers. 1866.

Pater superni luminis. Cardinal Bellarmine. [St. Mary Magdalen.] Included in the Roman Breviary. Venice, 1608, f. 445, as the hymn at Vespers on the festival of St. Mary Magdalen (July 22), and repeated in later eds. It is said to have been written while with Cardinal Silvio Antoniano he was spending a holiday in the country at Frascati, as the guest of Pope Clement VIII., the Pope

P. S. 2.
having proposed to them to see which could compose the best ode in honour of St. Mary Magdalene. The text is in Daniel, iv. p. 305, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr. as*:

1. **Father of celestial Light.** By W. J. Copeland, in his *Hymns for the Week*, &c., 1848, p. 121. This is in C. U. without alteration; and also slightly changed, as, “Thou that art celestial Light,” in the *Hymnary*, 1872.

2. **Father of Light! one glance of Thine.** By E. Caswall, in his *Lyra Catholica*, 1849, p. 162, and his *Hymns & Poems*, 1873, p. 88. This is given in some hymn-books without alteration, and in others as “O Lord of Light, one glance of Thine.”

*Other tr. are*:

1. Father of Light, that shines above. *Primer*, 1615.


(J. M.)

**Patrick, St.,** the 2nd Bishop and Patron Saint of Ireland, was s. of Calpurnius, a deacon, and grandson of Potitus, a presbyter, and great grandson of Odisius, a deacon, was b. most probably near Dumbarton, in North Britain, in 372. According to his epitaph to Cornicetus, his father was also a decurio, a member of the local town council, and a Roman by descent. Hence probably the name Patricius. St. Patrick alludes in Cornicetus, § 5, to his having been originally a freeman, and of noble birth. His birthplace is noted in his *Confession*, § 1, Bauanavem Taberniae. Some have identified that place with Boulogne-sur-Mer, in France. His mother’s name was Conessa, said to have been a sister of St. Martin of Tours. According to Tirenchan’s *Collections* (circa A.D. 690), Patrick had four names—(1) Magonus, which Tirenchan explains by clarus, illustrious; (2) Suetum (Suecustus), god of war, or brave in war, said to have been his baptismal name; (3) Patricius; and (4) Cathraige (Cothrighe), given because he had been a slave to four masters. At the age of 16 he was carried off with many others to Ireland, and sold as a slave. There he remained six years with Milecho, or Millic. He was engaged in feeding cattle (*pecora*), though the later writers say that he fed swine. In his captivity he became acquainted with the Irish language. His misfortunes were the means of leading him to Christ, and he devoted himself to prayer, and often frequented, for that purpose, the woods on Mount Sleewish. Having escaped after six years, he spent some years with his parents, and then was stirred up, when still a youth (*puer*), to devote himself to the evangelisation of Ireland. According to Secundinus’s *Hymn* (St. Sechnall), which is probably not much later than the age of St. Patrick himself, the saint received his apostleship “from God,” like St. Paul. No reference is made in that hymn, or in the later so-called *Hymn of St. Patrick*, to any commission received from Pope Celestine, as is asserted by later writers. St. Patrick does not in his own writings allude to the external source whence he obtained ordination, and, as he speaks of his Roman descent, it would be strange for him not to have mentioned his Roman consecration, if i From some “sayings” of separate page of the Book probable that he travelled Italy, and that he was on deacon, priest, and, after was probably a bishop when his missionary labours were, however, Christians that period. Palladius, who preceded our saint by according to the chronic secretary of Pope Celestine sent to the Scots (the in Christ, by Pope Celestine bishop,” Palladius’s miss while that of the second 1 quite independent of the ceeful in a high degree, ever, has been greatly exa Patrick, in the close of his biography, written in old high probability of his having life as a martyr for Christ. Patrick’s mission is not cernal evidence of his writing was most probably about A.D. month of his death (March 17 [460] is mentioned in the St. Patrick’s claim to a tionary is associated with the or “Breastplate,” a history subjoin.

1. St. Patrick’s *Irish Hymn* in Tirenchan’s *Collections* (A directed to be sung in “all churches through the whole oum ejus scoticum semper a proof that it was put that acknowledged to be his own regulation was very naturally the old Celtic Church lapsed

(a) The expressions used in respond entirely with the circuit which St. Patrick visited Tara although all the ancient bio Patrick (with the exception of *Palladius’s Hymn* as a worker of miracles, and formed miracles at Tara, there such a fact in St. Patrick’s Hยหนer, the phrase, “creator of twice occurs in it, according to *Hymnary* of the ancient biographical *Palladius’s Hymn*.

2. The first notice of the present time of an ancient St. Patrick’s *Hymn or Breastplate* known by the late Dr. Petrie in Tara, pub. in the *Transactions* of the Irish Academy, 1839, vol. xvii. gave the original in Irish char acter, and the original Latin version and an *E. F. 4, fol. 19b* “ respecting its primary use by the he recited it on Easter Sunday, aing to encounter the dreadful fire
PATRIS AETERNI SOBOLES 885

with their pagan king, Laoghaire, and his court, at Tara, the royal residence." (Lyra Hib. Sacra, 1878, 2nd ed.)

3. Dr. Todd in his work S. Patrick, Apostle of Ireland, 1864, gives a metrical rendering of the "Breastplate," which begins:

"I bind unto myself to-day,
The strong power of an invocation of the Trinity,
The God of the Trinity in Unity,
The Creator of the elements."

The tr., which extends to 78 lines, was mainly the work of Dr. Whitley Stokes. A more correct version by the same scholar is given in the Rolls' edition of the Tripartite Life, 1877; and that revised version, with a few modifications, according with no critical notes, explanatory of the alterations made on the former version, is given in the 2nd and 3rd editions of the Writings of St. Patrick, by Dr. C. H. H. Wright. Dr. Whitley Stokes, therefore, is to be regarded as the real translator from the original Irish. Dr. Petrie's translation, though highly acceptable as a first attempt, has been proved in many particulars to be erroneous. There is no mention of Tara in the hymn. An uncertainty yet exists as to the meaning of a few words.

4. In Dr. Macgillivray's Lyra Hibemica Sacrae, 1878, Dr. Todd's tr. was repeated (with notes), together with a second tr. by James Clarence Mangan, the opening lines of which are:

"At Tara to-day, in this awful hour,
I call on the Holy Trinity:
Glory to Him who reigns in power,
The God of the elements, Father, and Son,
And Paraclete Spirit, which Three are the One,
The everlasting Divinity."

5. A popular version of the hymn for congregational use was written by Mrs. Cecil F. Alexander, for St. Patrick's Day, 1889, and sung generally throughout Ireland on that day. The opening lines are:

"I bind unto myself to-day,
The strong Name of the Trinity,
By invocation of the same,
The Three in One and One in Three.
I bind this day to me for ever,
The power of faith, Christ's incarnation;
His baptism in Jordan river;
His death on Cross for my salvation;
He bursteth from the sordid tomb;
His rising up on to the morrow;
His coming at the day of doom;
I bind unto myself to-day."

Mrs. Alexander's version is given, along with that of James Clarence Mangan, in the Appendix to the Writings of St. Patrick, edited by Dr. C. H. H. Wright (R.T.S.), 1889.

6. Another metrical version of this hymn was given in the Irish Ecclesiastical Gazette for April 5, 1889. It is by Joseph John Murphy, and the opening lines are:

"I bind an armour on my breast,
The Threefold Name whereby I call,
Of Father, Son, and Spirit blest,
The Maker and the Judge of all."

7. The tr. in Stokes and Wright's edition of St. Patrick's writings was set to music as a cantata by Sir R. Stewart, and was performed for the first time in St. Patrick's Cathedral, Dublin, on St. Patrick's Day, 1888. Dr. Thomas French, Assistant Librarian of Trinity College, Dublin, writes as follows respecting this hymn:

"The tr. called the 'Liber Hymnorum' belonged to Arnp. Usher, and forms one of the volumes of the Umbrie Collection now in the Library of Trin. College, Dublin. There is no interlinear Latin tr. in the original. It was given by Petrie in his account of the hymn 'for the satisfaction of the learned.' [The St. Patrick authorship is tradition only, so far as I know. Dr. Todd in his S. Patrick, Apostle of Ireland, p. 426, says: 'It is undoubtedly of great antiquity, although it may now be difficult, if not impossible, to adduce proof in support of the tradition that St. Patrick was its author.'] Petrie and Todd make the age of the 6th or 7th cent. of Whitley Stokes 11th or 12th."

We may add that St. Patrick's Latin works were pub. by Sir James Ware, 1636, in the Acta Sanctorum of the Bollandist Fathers, 1688, by Villanueva, 1835, and by others, as R. S. Nicholson, 1868, Miss Cusack, 1871, and, above all, by Dr. Whitley Stokes, in the Rolls' Edition of the Tripartite Life, 1887. The latter three works contain also translations. Trs. of the whole, or a portion of St. Patrick's writings, have been pub. by Rev. T. Olden, 1876; Sir S. Ferguson, L.L.D. Transactions of Royal Irish Academy, 1885, and more completely in the Writings of St. Patrick, edited by Prof. T. Stokes and Dr. C. H. H. Wright, 1st ed. 1887, 2nd ed. 1888, 3rd ed., edited, with notes critical and historical, and an introduction by Dr. C. H. H. Wright revised and enlarged. London: Religious Tract Soc., 1889. [C. H. H. W.]

Patris aeterni Soboles coaeva. Charles Guite. [Deodation of a Church.] This hymn is appointed for use at Lauds on the Feast of the Dedication of a Church, in the Sens Breviary, 1782; the Paris Breviary, 1786; and later French Breviaries. It is based on the "Christe ecumenici" (p. 226, ii.). The tr. is also in Card. Newman's Hymni Ecclesiæ, 1838 and 1865. Tr. as:

1. O Word of God above. By I. Williams, in the British Magazine, July, 1837, vol. xii, p. 33, and again in his Hymn, tr. from the Parisian Breviary, 1839. This tr. is rarely found in its original form. In 1852 it was given, much altered, in Murray's Hymnal as No. 89. This was the received tr. until 1861, when the Compilers of H. A. & M. produced another text, which superseded both it and the original. This text is thus composed: st. i., Williams; ii. Murray, altered by the Compilers; iii., iv., Compilers; v., vi., Murray; vili., Murray and the Compilers. This tr. is the most frequent form of the text, but the wording of st. ii. has undergone several changes.

2. Jesu, most loving God. This rendering is in the Hymnary, 1872, and is attributed in the Index to "I. Williams." Of I. Williams' tr. three lines only are found in the hymn, and these are in the doxology. The rest of the tr. is the text of I. Williams rewritten.

To translators the cross of this hymn has been st. ii., which reads:

"Hic sancti fontis latcis ab ortu
Indita purgant maculam restas;
Hic et inflamna nova membra Christo
Christia corpora."
This is changed in H. A. & M. to:
"Here from the Font is poured
Grace on each sinful child;
The best Anointing of the Lord
Brightens the once defiled."

The rendering in the Hymnary is:
"Here in the Font are streams
To cleanse the sin-defiled:
Here God the Spirit with His strength
Endows the new-born child."

In addition to this stanza Williams's tr. of st. v. and vi. have been either subjected to great changes, or superseded altogether. They have not however the same doctrinal importance as st. iv. [J. J.]

Patris Sapiencia, veritas [bonitas] divina. [Passiontide.] This is the best and most popular of the metrical Hours of the Passion of our Lord, which were commonly used in mediaeval times. It is probably of the 14th cent., and consists of 8 stanzas, viz. one each for Matins, Prime, Terce, Sext, None, Vespers, and Compline, with the concluding stanza--

"Has horae canonicas cum devotione
Tibi Jesu recito psa ractione.
Ut sicut tu passus es poenas in agone,
Si labores consors sim coronae."

None, No. 82, gives it from a Reichenau ms. of the 14th cent. (where it is ascribed to Pope Benedict XII, who d. 1342); a ms. of the 14th cent. at Coblenz (where it is ascribed to Pope John XXII, who d. 1334); a ms. of the 13th cent. at Lichententhal (where it is ascribed to Angilias, Abp. of Bourges, who d. 1316), and other sources. It is in a ms. of the 15th cent. in the British Museum (Harl. 2951, f. 132), a ms. e. 1400, in the Bodleian (Bodl. 113, f. 40 b, &c.), a ms. of the 14th cent. in the Bodleian (Litury. Misc., 251, f. 151 b), and others. The text will also be found in Daniel, i. No. 483; Wickearnegel, i., No. 267; Nale's Hy. Exe., 1851, p. 137; Bässler, No. 115; Königseggl, ii. p. 318, Tr. ns.:

Circled by His enemies. By J. M. Neale, in his Medieval Hymns, 1851, p. 52 (with a note), and in the People's Hymn. 1867. Of this tr. st. i.-iii. and part of vii. were given in J. D. Chambers's Lawful Songs, 1857, pp. 168-170, the rest of the tr. therein being by Mr. Chambers.

Other trns. are:
1. He that is the great profounde Sapience. Sarum Primer, Paris, 1522.
2. The wisdom of the father, and truth divine by syde. Primer, 1604.
3. The Father's wisdom deepes. Primer, 1610.
5. As night departing brings the day. Primer, 1700.
6. The wisdom of the heavynly Father, Truth divine. D. French, 1830.
7. Was at the solemn Masse'-honr. J. D. Aygward, in O. Shipley's Amens Sanctus, 1804.

This hymn has often been tr. into German, and through the following has passed into English, viz.:

Christus, der uns selig macht. A free tr., by M. Weise, in the Neues geordo Bucklein, Jung Bnlaun, 1531, and thence in Wackernagel, iii. p. 259, and the Cant. L. & C. 1531, No. 90. The tr. of this tr. are:
2. "Christ, who saves us by His cross." In later eds. two stanzas are continued, viz.: st. vi. "When the Lord of Glory died" (1-49 No. 947), and st. vii.: "Grant, O Christ, my God and Lord" (1886, No. 101). (3) "Christ

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Peace, Doubting Heart

6. The moon is up: how calm and slow. Evening.
   A poem rather than a hymn, in 6 st. of 4 l. The author is
   C. Wesley. [Household Peace desired.]

7. When brighter suns and milder skies. Spring.
   Appended to his Catechism, 1723, in 6 st. of 4 l.

The full texts of all these hymns are in Putnam's Singers and Songs of the Liberal Faith, Boston, C. S. A., 1875. [F. M. B.]

Peace be on this house bestowed.

C. Wesley. [Household Peace desired.]

This poem, although in a similar manner and on the same subject as the next below, is altogether a different hymn. It was pub. in the Hymns & Sacred Poems, 1742, p. 157, in 3 st. of 8 l., and entitled "The Salutation." (P. Works, 1868-72, vol. ii. p. 219.) It was included in the Wes. H. Bk., 1780, No. 497, and has since passed into several Methodist collections. [J. J.]

Peace be to this habitation.

C. Wesley. [Household Peace desired.]

This is No. 35 of his "Hymns for Believers," which appeared in Hymns & Sacred Poems, 1742, vol. ii., in 6 st. of 8 l., and headed "On entering an House." (P. Works, 1868-72, vol. v. p. 58.) It is not in C. U. in its full form, but as follows:

1. Peace be to this habitation. This, as given in Catterall's H. Bk., 1817, No. 35, was composed of a C. H. from this hymn (st. 1. and v.). It was altered, and st. 1. from J. Newton ("May the grace of Christ our Saviour") again slightly altered to adapt it the better for Public Worship.

2. Peace be to this sacred dwelling. This, in the American Sabbath H. Bk., 1853, and others, is Catterall's st. 1. and v., altered in Montgomery's Christian Psalmist, 1825, again slightly altered to adapt it for Public Worship.

3. Peace be to this congregation. This is No. 2 in the American Unitarian H. Bk., 1853, which is a slightly altered hymn in the first line is found in some of the earliest editions of the Lady Huntingdon Collection. As these forms of the text are in extensive use, and as they differ somewhat widely from Wesley, we append the original:

"Peace be to this habitation! Peace to every soul herein! Peace, the foretaste of salvation, Peace, the seal of cædical bliss, Peace that speaks its heavenly Giver, Peace to earthly minds unknown, Peace Divine, that lasts for ever, Here erect its glorious throne!"

4. Visit, Lord, this habitation. In the Philadelphia Sel. of Hymns, 1841, this is composed of Wesley's st. 1., 2., and v., in its full form.

Peace, doubting heart, I am. C. Wesley. [Peace with God.]

1. For in the Wes. H. Bk., 1780, No. 264, and subsequently in other Methodist collections. In addition it is found in some

PAULE DOCTOR EGREGIE

Eventually he became a monk at Monte Cassino, where he d. circa 799. He was the author of several works, including De Grad. Langobardorum. His hymn, "Ut quantum laxis reservationem fibras," in three parts, is annotated in full under V. [J. J.]

Paulo doctor egregie. St. Peter Damiuni. [St. Paul.]

In Damiuni's Opera, Paris, 1642, vol. iv. p. 11, entitled "On St. Paul the Apostle." Also in Daniel, i. No. 155, Moreri vol. 145, ed. 1731. The latter, No. 92, &c. In the Hymnary, 1854, the tr. is headed Tuba Domini (q.v.) in error. Tr. as:

Let Gentiles raise the thankful lay.

By J. M. Neale, in the Hymnary, 1854, No. 87, with the omission of st. ii. This is given in the Hymnary, 1872, as "To Thee, O God, we Gentiles pay," and in the Antiphonary and Gradual, 1850, and the Hymnary, 1892 (with a tr. of st. i. as: "From thee, illustrious Teacher, Paul!") [W. A. S.]

Fayson, Elizabeth. [Præstis, E.]

Peabody, Oliver William Bourne, twin-brother of W. B. O. Peabody (see below), was b. at Exeter, New Hampshire, July 9, 1799; educated at Harvard College; followed the legal profession for a time; wrote for the press; was Professor of English Literature in Jefferson College, and (1842) finally Unitarian Minister at Burlington, Vermont, where he d. July 5, 1847. [J. J.]

Peabody, William Bourne Oliver, d. b., twin-brother of the above, was b. at Exeter, New Hampshire, July 9, 1799, and educated in his native town and at Harvard College. Leaving Harvard in 1817, he taught for a year at an academy in Exeter, and then proceeded to study theology at the Cambridge Divinity School. He began to preach in 1819, and became the Pastor of the Unitarian Congregation at Springfield, Massachusetts, in October, 1820. This charge he held to his death on May 28, 1847. His Memoir (written by his brother) was pub. with the 2d ed. of his Sermons, 1843; and his Literary Remains followed in 1850. "He was a man of rare accomplishments, and consummate virtue, whose high-mindedness of character impressed many outside his own sect. In 1823 he published a Poetical Catechism for the Young to which were appended some original hymns. He also edited The Springfield Collection of Hymns for Sacred Worship, Springfield, 1833. A few of his hymns also appeared in that collection. His hymns in C. U. are:

1. Behold the western evening light. Death of the Righteous, or Autumn Evening. Pub. in his Catechism, 1823, in 6 st. of 4 l., and again in his Springfield Catechism, 1833, No. 40. It is in C. U. in its original form; also as altered in the Leeds H. Bk., 1851; and as altered by George Rawson in the Bp. Ps. & Hym., 1854, where it reads "How softly on the western hills." The alteration of the first line is found in some of the earliest editions of the Lady Huntingdon Collection. As these forms of the text are in extensive use, and as they differ somewhat widely from Wesley, we append the original:

"Peace be to this habitation! Peace to every soul herein! Peace, the foretaste of salvation, Peace, the seal of cædical bliss, Peace that speaks its heavenly Giver, Peace to earthly minds unknown, Peace Divine, that lasts for ever, Here erect its glorious throne!"

2. God of the earth's extended plains. Hymn of Nature. This is in Griswold's Poets and Poetry of America, 1851, No. 8. It is supposed by some to be the production of his brother Oliver (see above); but Putnam assigns it to William. It is given abbreviated in a few collections. The hymn "God of the rolling orbs above," in the Boston Unitarian Hymn Book, 1866, and others, begins with st. v.

3. O when the hours of life are past. The Hereafter. This hymn, in 6 st. of 4 l., is given in his Catechism, 1823, as the Answer to "Question xiv. What do you learn of the Free State of Happiness?" It is in use in its original form, and also altered as: "When all the hours of life are past,"
Church of England hymn-books in 5 stanzas, a form given to it in Toplady's Ps. & Hgs., 1776. From it also the following hymns are derived:

1. For ever nigh me, Father, stand. This in Martin's Hymns, 1849, is composed of st. iv., ii., and vi., slightly altered.

2. Still nigh me, 0 my Saviour, stand. This in the Bap. Soc. of Hymns, 1836, No. 331, and the Bap. Ps. & Hgs., 1848, No. 427, is a cento, st. i., being st. iv. of this hymn, while st. ii. is st. xvi. of J. Wesley's tr. from the German "Jesu, Thy boundless love to me."

G. J. Stevenson's note on Wesley's hymn in his Meth. H. Bk. Notes, 1883, p. 204. is of more than usual interest. [J. J.]

Peace, perfect peace, in this dark world of sin. Bp. E. H. Bickersteth. [Peace.] Written in 1875, and first printed in a small tract of five hymns (all by Bp. Bickersteth), entitled Songs in the House of Pilgrimage (Hampstead, J. Hewetson, n.d.), in 7 st. of 2 l. It is based upon the text, "Thou wilt keep him in perfect peace, whose mind is stayed on Thee, because he trusteth in Thee," Isaiah xlii. 2. It was given, without alteration, in the H. Comp., 1876; and has been repeated in numerous collections. It is also in the author's From Year to Year, 1883. In 1884 Bp. Bickersteth issued it, together with a companion hymn in the same metre on Prayer, printed on cardboard, as Prayer and Peace (London, Sampson Low). The hymn on Prayer begins "Pray, always pray, the Holy Spirit deigns. This was given in the author's Apostle of Hymns, 1880, No. 1. [J. J.]

Peace that passeth understanding. J. Montgomery. [For Peace.] This hymn is dated on the original ms. ("m. mss.") "Sept. 20, 1807," and is indexed as having been copied and sent to many persons. The earliest printed form with which we have met is in Montgomery's Original Hymns, 1833, No. 245, in 3 st. of 8 l., and entitled "Invocation to Peace." It is in Kennedy, 1863, and other collections. [J. J.]

Pearce, Samuel, s. of a silversmith at Plymouth, was b. in that town, July 20, 1766. Early in life he joined the Baptist Church in Plymouth, and, showing gifts for the ministry, was invited to preach. After a course of study at the Baptist College, Bristol, he became, in 1790, pastor of the Baptist congregation in Canal Street, Birmingham. There his ministry was remarkably successful; but after a brief and bright course he d. on Oct. 10, 1799. He was strongly disposed to foreign mission work, and was one of the founders of the Baptist Missionary Society, in 1792. His Memoirs, by A. Fuller, was pub. in 1800. Embodied in the Memoirs were eleven poetical pieces. In the 2nd ed., 1801, these pieces were grouped together at the end of the Memoirs. He is known to hynology through the following hymns:

1. Author of life, with grateful heart. Evening, This in the Meth. Free Church S. S. H. Bk., 1860, is the original with the omission of st. iii.; that noted on p. 94, i. is a cento for "Morning." Both are from the Memoirs, 1800.

2. God of our lives, our morning song. Morning, From the Memoirs, 1800, into the Meth. Free Church H. Bk., 1860, with the omission of st. ii.


5. Let ocean Not in the M. st. of 4 l.

6. Where'er thou art. In the M. ed. of Rippon's were given as "-

Pearce, Mr. Pearce, of Camborne, J. Wavell, in Mr. Pearce's appointment and is at p. London W. the following publications to numerous sects, and to great p. Religious No. pub. in his 1. each hymn is of our Blessed Methodist S. the following:

1. Hush'd is the Temple.
2. O'er Bethl.
4. The fierce Egypt.

These hymns merit, and a

Pearson was b. abou at Oriel Coll. Taking Hol. Taking the bar of F. 1832, and was to 1875. H. author of Phil. pation, 1833. His Latin was printed in the Sarum Psalter (Albert in Missal, white in English, 1863, afterwards volume, also of S. Several in January, 1871. Pembr. Philp.]

Pennafo daughter of married Sep- father (see father's hyn H. Bk., 1857. a desert w. "Not now, tossing." 18

Court of Exchequer, was b. in Merrion Square, Dublin, Feb. 5, 1818. He resided for a time for educational purposes at Wesleys College, near Bristol, and then at Levans Parsonage, near Kendal, Westmoreland. He entered Trinity College, Dublin, in Feb. 1832, and graduated b.a. in 1840. Taking Holy Orders in 1841, he was curate of S. Mary, Aylesbury, and of S. Mary, Millisle, Co. Down, in the diocese of Kilmore. In July, 1844, he was referred to the Vicarage of Millisle, near Drogheda. In 1848 he removed to England, where he held successively the incumbencies of Trinity Church, Walton, Aylesbury, 1848; of Christ Church, Barnet, 1852; and of St. James, Millisle Park, 1854, and St. John, Buckhurst, 1855. His hymns were written mainly for the Barnet and Millisle "Conferences," and were pub. sometimes as leaflets, and again, as for the Conference of 1872, as Hymns Original and Selected, By W. P. In this pamphlet there are 25 of his compositions. In the latter part of 1878 his Original Hymns and Thoughts in Verse were pub. posthumously. This work contains 71 pieces, but few of which are dated. Of these the following are given in a few hymnbooks:

1. And may I really tread. Divine Worship. 1840.
3. O deign to mark us with Thy name in Christian Communion. From this "O for ten thousand harts," is taken.
7. O God of glorious majesty. For Retreats or Quiet Days. 1846.
11. O Saviour! we adore Thee. Jesus the Faithful One. 1847.

Mr. Perronet's hymns possess much beauty and earliness; and are rich in evangelical sentiment and doctrine; and are much more musical than usual with the hymns of our class. They deserve greater attention than they have hitherto received. [J. J.]

Pentecostarion, Thom. [Greek Hymnary, § xiv.]

People of the living God. J. Montgomery. [On Turning to God.] In Hatfield's Poets of the Church, N.Y., 1881, p. 440, the author says, "At the close of 1814, he [Montgomery] was publicly recognized at Fulneck, as a brother in the Lord, and a member of the [Moravian] Society. It was in all probability on this occasion that he wrote his beautiful and popular hymn beginning with "People of the living God." This uncertainty in Hatfield's work becomes certainty in S. W. Duffield's English Hymn, N.Y., 1886, p. 455, where he says, "This hymn describes Montgomery's feeling at the prospect of being readmitted to the Moravian communion at Fulneck, November 4th, 1814." In Holland's Memoirs of Montgomery, pub. in 1854, the full details of Montgomery's application to the Moravian community at Fulneck, the consent of the authorities there, and his admission in Dec., 1814, are given, but neither there nor elsewhere is it stated that the "Memoir" is any reference made to this hymn. The original ms. is not amongst the m. ms., nor is there anything at our command which can fix the date of its appearance until 1819, when it was included in Cotterill's Sel. as No. 160, in 3 st. of 8 l. and headed, "Choosing the portion of God's heritage." Although, therefore, we cannot say positively, with Duffield, that it was written at the period when Montgomery joined the Moravians at Fulneck, in Dec., 1814, yet we are prepared to admit with Hatfield that it was in all probability written at that time. The text was repeated from Cotterill's Sel. in Montgomery's Christian Pupilmat, 1825, No. 446, and in his Selection of Hymns, 1853, No. 51. The use of this hymn is extensive. [J. J.]

Perpetual Source of Light and Grace. F. Doddridge. [Inconstancy in Religion lamented.] This hymn is No. 74 in the D.m.s., and undated, but is found between other hymns dated respectively, "Jan. 15, 1733," and "Jan. 1, 1739," thus fixing the date as 1738. It was given, without alteration, in Job Orton's posthumous edition of Doddridge's Hymns, &c., 1755, as No. 151, in 6 st. of 4 l., with the heading "Inconstancy in Religion." It begins, "Eternal Source of Light and Grace." [J. J.]

Perronet, Edward. The Perronets of England, grandfather, father, and son, were French émigrés. David Perronet came to England about 1680. He was son of the refugee pastor Perronet, who had chosen Switzerland as his adopted country, and who ministered to a Protestant congregation at Chatel D'Oex. His son, Vincent Perronet, M.A., was a graduate of Queen's College, Oxford, though his name is not found in either Anthony Wood's Athenae Oxonienses nor his Fasti, nor in Bliss's apparatus of additional notes. He became, in 1728, Vicar of Shorham, Kent. He is imperiously associated with the Evangelical Revival, and with the Wesleys and Whitefield. He cordially cooperated with the movement, and many are the notices of him scattered up and down the biographies and Journals of John Wesley and of Selina, Countess of Huntingdon. He lived to the venerable age of ninety-one; and pathetic and beautiful is the account of John Wesley's later visits to the white-haired saint (b. 1689, d. May 9, 1785).* His son Edward was b. in 1726. He was first educated at home under a tutor, but whether he proceeded to the University (Oxford) is uncertain. Born, *Agnes's Protestant Exiles from France in the Reign of Louis XIV, confounds Vincent the father with Edward his son.
baptized, and brought up in the Church of England, he had originally no other thought than to be one of her clergy. But, though strongly evangelical, he had a keen and searching eye for defects. A characteristic note to The Mitre, in referring to a book called The Dissenting Gentleman’s answer to the Rev. Mr. White, thus runs: — “I was born, and am like to die, in the tottering communion of the Church of England; but I despise her nonsense; and thank God that I have once read a book that no fool can answer, and that no honest man will” (p. 255). The publication of The Mitre is really the first protest against unbelief in his life. A copy is preserved in the British Museum (1793, 21), with title in the author’s holograph, and ms. notes; and on the fly-leaf this: — “Capt. Boisragon, from his oblig’d and most respectful humble servt. The Author. London, March 29th. 1757.” The title is as follows: — The Mitre; a Sacred Poem (1 Samuel ii. 30). London: printed in the year 1757. This strangely overlooked satire is priceless as a reflex of contemporary religious opinion and sentiment. It is pungent, salted with wit, gleeas with humour, hits off vividly the well-known celebrities in Church and State, and is well wrought in picked and packed words. But it is a curious production to have come from a “true son” of the Church of England. It roused John Wesley’s hottest anger. He demanded its instant suppression; and it was suppressed (Atmore’s Method at Memorial, p. 506; and Tyerman, ii. 240-14, 264, 265); and yet it was at this period the author thrummed himself into the Wesleys’ great work. But evidences abound in the letters and journals of John Wesley that he was intermittently rebellious and vehement to even his revered leader’s authority. Earlier, Edward Perronet dared all obloquy as a Methodist. In 1749 Wesley enters in his diary:

“From Rochdale went to Bolton, and soon found that the Rochdale lions were lambs in comparison with those of Bolton. Edward Perronet was thrown down and rolled in mud and mire. Stones were hurled and windows broken” (Tyerman’s Life and Times of the Rev. John Wesley, M.A., 3 vols., 1870; vol. ii. 57).

In 1750 John Wesley writes:

“Charles and you [Edward Perronet] behave as I want you to do; but you cannot, or will not, preach where I desire; others can and will preach where I desire, but they do not behave as I want them to do. I have a fine time between the one and the other. I think Charles and you have in the general a right sense of what it is to serve as sons in the gospel; and if all our preachers had had the same, the work of God would have prospered better both in England and Ireland. I have not one preacher with me, and not six in England, whose wills are broken to serve me” (ibid. ii. 85, and Whitehead’s Life of Wesley, ii. 259).

In 1753 arrangements to meet the emergency created by its own success had to be made for Methodism. As one result, both Edward and Charles Perronet brake loose from John Wesley’s law that none of his preachers or “helpers” were to dispense the Sacraments, but were still with their flocks to attend the parish churches. Edward Perronet asserted his right to administer the Sacraments as a divinely-called preacher (ibid. ii. 209). At that time he was resident at Canterbury, “in a Mansion, the archbishop’s old palace” (ibid. ii. 210). In season and out of season he “evangelized.” Onwards, he became one of the Countess of Huntingdon’s a chapel in Waltham Str. Throughout he was passio-

strong-willed; but always his own Master. The substance of the Wesleys will be “taken in passages that ever and anon he bursts in full of flame and ebullient and volatile. In th

he is found as an Independe
tional pastor of a small church. He must have been in easy

stages, as his will shows. 1792, and was buried in the great caskery. The stockman of the British Museum.

He published anonymously in volumes. First of all came of the Old and New Testamen
d: Printed by H. Coke, British Museum copy of rare little book has the m-


by the bishop 1774.” A volume is entitled A Sma

Hymns, &c., Canterbury: prin

dclxxxii. His most important

the following: — Occasional V. sacred. Published for the

amusement of the Candidly &
egious. London, printed for

Sold by J. Buckland in Petern.

T. Scollard, in the City R

dclxxxvii. pp. 216 (12).”
copy has the two earlier volumes.

a. The third hymn in this

headed, “On the Resurrection

the power of Jesus’ name

there are others of almost equi-

more thorough workmanship

“Th. Is Kmg” is a
great and noble hymn. It

“Ralt. holy, holy, holy Lord

Let Pows’ immortal sit

Adore the co-eternal Word

And shout, the Lord is

Very fine also is “The Mas

Scholar’s Lesson;” Matthew xi

opens: —

“O Grant me, Lord, that

Which no Internal Fear

Nor outward foes abide.”

A sacred poem is named

Man: a Parody” (pp. 29, 27).

“The Goldfish: a Parody,”

one splendid line on the Cr

share the glorious shame.”

is striking, and ought to be in

our hymnals; and also “The C

quest over the Conqueror, Geo

(pp. 30, 31). Still finer is

Hebrews xii,” opening:—

“Awake my soul— arise!

And run the heavenly ra

Look up to Him who holds

And offers thee His grace.”

“A Prayer for Mercy on P

is very striking. On Isaiah

66, is strong and unviolab.

ner’s Resolution,” and “Th

thew vii. 2,” and on Mark x

worthy of being reclaimed for
Peter of St. Maurice also called Petrus Cluniaciensis, or Petrus Maurus, the Venerable. (Trench & Co., 1887, p. 101) of

Peter Cluniaciensis, or Venerable Peter, was a noble family from Anvergne, in Arvernia. (Trench, pp. 425.)

Beginning of Hugo of Hunenburgh, (Hug. de Hunenbourg, a name now inuse.)

He was Prior of Claricaks, and on the death of his predecessor had but three months to fill the vacancy. Park the Abbot of St. Cluny, a man of the highest order at Cluny, with the

military life, as a soldier, be after Benedicteine monk, and on the death of the Abbot of St. Cluny, the man of the next rank, who had been elected the deposed Abbot of St. Cluny, who had not before been selected to used by the resignation of Pontius, Peter was elected to the vacant abbacy, and consecrated the followings in the new foundation of the temporary abbey of Cluny, in Italy, whence he resided in the old house of his order at Cluny, and drove out the friends of Pontius and his followers, and the villages and estates of the Abbey were encompassed in favour of Peter, excommunicated him for months, and imprisoned him in a dungeon, where he died.

When the question was settled, another dispute arose concerning the monastic of Citeaux. Abbot of Citeaux accused Abbot Robert, a cousin of St. Bernard, of shocking conduct at Citeaux. But, finding the rule there too gallant, Abbot Robert directed him to remain at Citeaux, much to the

surprise of Abbot Clervaux, who, as the Cistercian head of the Benedictine of Cluny, took the side of Abbot Clervaux, who was sent back by Peter to Clervaux, in the name of St. Thibert, his sharp enemy, and to make a surrender, got William's son, a sharp enemy, and to make a surrender, got William's son, in the teeth of the Abbot of St. Bernard, the sharp enemy, and to make a surrender, got William's son, in the teeth of the Abbot of St. Bernard, the sharp enemy, and to make a surrender, got William's son, in the teeth of the Abbot of St. Bernard, the sharp enemy, and to make a surrender, got William's son, in the teeth of the Abbot of St. Bernard, the sharp enemy, and to make a surrender, got William's son, in the teeth of the Abbot of St. Bernard, the sharp enemy, and to make a surrender, got William's son, in the teeth of the Abbot of St. Bernard, the sharp enemy, and to make a surrender, got William's son, in the teeth of the Abbot of St. Bernard, the sharp enemy, and to make a 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July 29, 1856. Her prose work, The World’s History from the Creation to the Accession of Queen Victoria, was pub. in seven volumes. Several of her hymns were contributed to the Plymouth Brethren’s Ps., Hymns, and Spiritual Songs, London, D. Walther, 1842. These with others, 58 in all, were pub. by Niaber & Co., London, 1847, as Hymns intended to help the Communion of Saints. Dr. Walker introduced several from these collections into his Cheltenham Ps. & Hymns, 1855. Many of these have been repeated in Sweeps’ Songs of G. & G., 1872, and other Church of England hymnals. These include, besides those annotated under their respective first lines:

i From Psalms, Hymns, & S. S., 1842:—
  1. Blessed Lord, our hearts are panting. Burial. Given in later collections as “Blessed Lord, our souls are longing.”
  2. How can there be one holy thought! Holiness through Christ.
  3. Jesus, how much Thy Name unfolds. The Name of Jesus.
  4. Lord, we see the day approaching. Second Advent.
  5. O Lord, we know it matters not. Taught by the Spirit.
  6. The murmurs of the wilderness. Praise to Jesus.
  7. The saints whilst dispersed abroad. God within us.
  8. Unworthy is thanksgiving. Jesus the Mediator.
  9. Whom have we, Lord, but Thee. Christ All in All.
 10. With thankful hearts we meet, O Lord. Public Worship.

ii. From her Hymns, &c., 1847:—
  11. Earth’s brightest tides will perish. Burial.
  12. Give me, my soul, inquire. Second Advent.
  13. Halieutia, we are hastening. Journeying Heavenlyward.
  14. Holy Father, we address Thee. Holy Trinity.
  15. Jesus, of Thee we never would tire. Holy Communion.
  17. Lord, through the desert drear and wide. Prayer for Perseverance.
  19. O Lord, whilst we confess the worth. Dead in Christ. Sometimes it begins with st. 11, “Dead to the world we here know.”
  20. Our God is light, we do not go. Christ the Guide.
  22. Salvation to our God. Passional.
  23. The holiest we enter. Public Worship. Sometimes given as “The holiest now we enter.”
  25. Thy grace, O Lord, to us hath shown. Offertory.
  26. We’re pilgrims in the wilderness. Life a Pilgrimage. [J. J.]

Petersen, Johann Wilhelm, was b. June 1, 1849, at Osnabrück; his father Georg Petersen, Kanzlei-beamster at Lübeck, having gone to reside at Osnabrück as representing Lübeck in the negotiations which ended in the Peace of Westphalia. Petersen matriculated at the University of Giessen, in 1669; went in 1671 to Rostock, and was then for short periods at Leipzig, Wittenberg, and Jena; the degree of M.A. being conferred on him by Giessen in absentia. He returned to Giessen in 1673, and began to lecture on philosophy and rhetoric as a privat dozent. About 1675 he visited Spener, at Frankfurt. This proved an important turning-point in his life. In 1677 he began to lecture at Rostock, as Professor of Poetry (b.d. from Rostock 1686), but in the same year accepted the pastorate of the St. Aegidien church at Hannover. He was then, in May, 1678, appointed by Duke August Friedrich of Holstein, as Court preacher at Eutin, and general superintendent of the diocese of Lübeck. In Advent, 1888, he became pastor and superintendent at made himself obnoxious by refusing to talk on occasions; received into his amunade Juliane von, publicly to teach her id. Kingdom. Being accused of having his opinions on logical faculty of Helms from his office in the e. Thereafter he resided at tours over Germany, thistle-bogged his views, and expounded his doctrines by books and ps. bought a small estate at d. there, Jan. 31, 1

Allg. Deutsche Biog. xxv.

Apart from his importance Petersen deserves attention as a hymnologist. A considerable number of his songs have been adopted in Sweeps’ Songs of G. & G., 1872, and other Church of England hymnals. These include, besides those annotated under their respective first lines:

Petri laudes exequan

In J. Merlo Horst’s Paradisiana, Cologne, 1644, sect. “Rhythmical hymn on ‘St. I briefly embracing his life am

Petram, tyranum, quibus rulae. Jean Baptiste de Saul


Pfefferkor, Georg Martin Pfefferkorn, Geor March 16, 1645, at Itha, near the Werra, where his father, G. (a native of Crasburg, but there), had become pastor in
PFEIL, CHRISTOPH C.L.

living for 58 years, but finally retired and died at Creuzburg, After the death of his wife, he studied at the University of Jena (M.A. 1665) and Leipzig. Pfieffern was for a short time private tutor at Altenburg, and then at the University of Jena. In 1668 he was appointed as professor of Greek and Hebrew at Altenburg. In 1673, he was appointed as tutor to the three children of Frederick I. appointed him near Goa, and in 1672 he wrote his most famous work, "The Christian's Guide to the Truth of the Gospel," which became a standard work in German literature.

German. The other hymns printed in his lifetime appeared in his "Lieder von der Herrschafft und Zeugnisse der Herrn," Eisenach, 1741, 2nd ed. Mennig, 1769, as Apocryphal Lieder von der, &c.

3. "Evangelische Glaubens-und Herrschafft-Briefe," Nuremberg, 1743, 346 hymns dating from 1763 to 1784. In recent times, the belief that his hymns have come into German use (they originally appeared, in some sense, during the Rationalistic Period) and Knapp includes 26 of them in "Kanto. L. S.," 1866. Two have passed into English, viz.;


II. Wahls einen Haus, da Jesus Christ. Family Prayer. 1st pub. in No. 2, 1784, in 8 st. of 4, entitled, "Delightful picture of a house that serves the Lord. On the Parents of Jesus." It was apparently written for the 18th century, in the "Car.

C. W. Phelps, Charlotte Elizabeth. [Tena.

Phelps, Sylvanus Dryden, D.D., was b. at Suffield, Connecticut, May 15, 1814, and educated at Brown University, where he graduated in 1844. In 1846 he became pastor of the first Baptist Church, New Haven. Dr. Phelps is the editor of the The Christian Secretary, Hartford. His publications include, Elocution of Nature, and Other Poems, 1842; Sunlight and Heartlight, 1850; the Poet's Song, 1858, &c.

He is the author of the following hymns:

2. Did Jesus weep for me? Lull. (1843)
3. Saviour, Thy dying love. Passiontide. (1843)
4. Sons of day, arise from sleep. Baptist Mission. (1843)
5. This our best Redeemer gave. Holy Baptism. (1843)

Of these Nos. 1 and 4 appeared in the Baptist ed. of the Plymouth Coll., 1857; Nos. 2 and 5 in the Baptist Devotional H. Bk., 1863; and No. 3 in Gospel Hymn. 1st ser., and Laudes Hymnii, 1864. [F. M. B.]

Phillimore, Greville, M.A., was b. in 1821 and educated at Westminster, the Chur.

Cher, and Christ Church, Oxford (B.A. 1422). Taking Holy Orders in 1843, he became Vicar of Downe-Amepne, Wiltshire, Gloucestershire, in 1851, Rector of Henley-on-Thames, 1867, and of Ewelme, 1883. He d. Jan. 20, 1884. His Parochial Sermons were published in 1856. He was joint editor with H. W. Beadon and J. H. Woodford (afterwards Bishop of Ely) of the Parochial Hymn Book, 1853 (1887), and the enlarged ed., 1875 (274 hymns). The first ed. of this collection was one of the first hymn-books which gave Dr. Neale's "trs. of Greek hymns for congregational use. To the 1863 ed. Mr. Phillimore contributed the following hymns, several of which have been repeated in other collections:

1. Christ, though grief and toil we see. Epiphany.
2. Darkly I roam the stormy sky. Good Friday. Evening and Easter Ev.
3. Every morning they are new. (See p. 303, L.)
4. No man in his virgin honor. Ascension of the B. V. M.
6. O God, before the sun's bright beams. Morning.
7. O God, the weary path of life. Public Worship.
8. O Lord of health and life, what tongue can tell.
10. Saul, why such furious hate, such blinded zeal? Connection of St. Paul.
11. Thou art gone up on high, Why gaze they, &c. Ascension.

In addition some of Mr. Phillimore's trs. from the Latin were given in the 1863 ed. of the Parish H. Bk.; and other original hymns which are annotated under their respective first lines. His hymn for Saints Days, "O Lord of glory, King of saints," was included in the 1875 ed. of that collection. Phillimore's Sermons and Hymns were pub. in 1881. [J. J.]

Phi spor ́i anov agias doysis. The author of this hymn, which is found in the Service Book of the Greek Church as a Vesper Hymn, is unknown. It was quoted by St. Basil in the 4th century as of unknown authorship and date (De Sp. Sancto ad Amphilochium, c. 29). Its earliest printed form is in Archbishop Usher's De Symbolis, 1647, his text being taken from two Greek ms., one supposed to be of the 12th, and the second of the 14th century. Kouth also gives it in his Reliqu. Sacr. 359, and Daniel in his Theol. Hymn. iii. p. 5. The form in which the original is printed varies in different works, as in the Lyra Apostolica, 1836, p. 74 (ed. 1879, p. 79); Liddell's Offices, &c., of the Holy Eastern Church, 1863, p. 277, but the text is the same. It is as follows, from Daniel:

Φως ἑλαρόν ἁγίας δόξης.
Ἀθανάτου Πατρός ομοιώματι,
'Αγίου, μάκαρος,
Ὑσοῦ Χριστός,
Ἐθύντες ἐν τῷ ἡλίου δόξαν,
Πάντες φῶς ἐκπέφανος,
'Εμφάνεις Παλαιόν καὶ Νέον,
Καὶ ἦγον Πνεῦμα Θεόν.
'Αγῶν σε ἐν πάσης,
Καιροὺς διεστικεῖς φωναὶ,
Οὐσίας, ὕδας, Ζωῆς ὁ διδάσκων ἄλλος
Ο μέγος σε δοξάζει.

This hymn was sung in the ancient Church at the Lighting of the Lamps, and hence is known as "The Candelight Hymn." Its modern use as a translated hymn is at Evensong. It may be added that in modern Greek liturgical books it is attributed to Sophronius (see Greek Hymnody, § vi.), thirteenth of whose compositions are given in Daniel iii. pp. 20-16.

Translations in C. U.:

1. Hail! gladdening Light, of His pure glory poured. By J. Keble. This tr. appeared in the British Magazine, 1834; and again, together with the Greek text, in Lyra Apostolica, 1836, in 1 st. of 10 l., and signed γ. In 1868 it was given in the Appendix to H. A. & M, and was repeated in the revised ed., 1875. The sign γ in the Lyra Apostolica is that of the Rev. John Keble (Card. Newman's Apologia 2nd ed., p. 297, and Lyra Apostol., 1879, p. viii.). In some editions of the Lyra Apostolica, the signature is changed to δ (i.e. Card. Newman) in error. This has been corrected in the ed. of 1879. This tr. is very popular, and is in extensive use.

3. C. U. in America, incl. Hym. of the Church, 1856.
4. Gladdening Light. J. Blew. First printed of his congregation, in The Church Hym. & Tune Book. It was repeated in 1858, and the "Twelfth Supplement to the College Chapel," with the omission of st.
5. O Godly light of soul. In 1857, as No. 175 in the Hipparch's MS.
6. Joyful light of God. By the Greek Church in Britain, in its Calendar, and in St. Mark's MS.
8. Hail! gladdening Light. By W. J. L. Church, 1875, in 1 st. of 4 l.
PIERPOINT, FOLLIOTT S.

PIERPOINT, Folliott Sandford, M. A., S. of Spa Hill, Bath, was b. at William Home, Spa Hill, Bath, Oct. 7, 1825, and classical honors in Queen's College, Cambridge, graduating in 1871. He has pub. The Chait of Nature and Other Poems, Bath, N.D. This was republished in 1878 as Songs of Love, care, and Lyra Jesu. He has also contributed hymns to the Churchman's Masters, the Lyra Exchvante, from the Cross, etc. Cross of shame, appeared in both these widely known through —

the earth. Holy Communion, or was contributed to the 2nd ed. of schismatic, 1844, in a sut. of H. C. It is not usually found, but in 2, or 1, it is extensively used for Flower Men's hymn. [J. J.]

Flower Services. Orby Shipley's Lyra sung in a Child's
minion; in sometimes in its
services and as

1. In a. of James Pierpont, of Pittsburgh, was b. at Pittsfield, educated at Yale College, and after being Tutor in New Haven, and in Carolina, he was admitted to Harvard College as a student. In 1819 he succeeded in his zeal against slavery, to resign his charge in 1840 (see Songs of an Eccl. Council in the case of Rev. J. Pierpont, Poems & Hymns, including his anti-slavery poems and songs. In 1845 he became the pastor of an Unitarian congregation at Troy, New York. This he vacated for another at Medford, Massachusetts, in 1849. When he resigned in 1850. When he resigned in 1850, he became the pastor of an Unitarian congregation at Troy, New York. He was at Medford, Massachusetts, in 1849. When he resigned in 1850, and subsequently in the United States Army (1862), and was a chaplain in the Treasury Department at Washington. He was at Medford, Aug. 27, 1860. Pierpont's publications include Aire of Palestine, 1816, some school books, and his Poems & Hymns, 1840 and 1854.

Another day its course hath run. Evening. Appeared in Hymns for Children, Boston, 1825; in Greenwood's Chapel Liturgy, 1827; and in the author's Poems, 1840.


10. God of mercy, do Thou never. Ordinarion. Written for the Ordination of John B. P. Soper at Waltham, Nov. 15, 1826; and pub. in the author's Poems, 1840.

12. O God, our Father, in Thy sight. Love of home written for the Charlestown Centennial, in 1836. In this form it was given in the Boston Home of the Spirit, 1864, and in other places.


15. Let the still air rejoice. Praise.


17. O Thou who art above all height. Ordination. Written for the Ordination of Mr. William Ware, as Pastor of the First Congregational Church in New York, Dec. 18, 1827, and included in his Poems, 1840.

19. O Thou who on the whirlwind rides. Dedication of a Place of Worship. Written for the opening of the American Cemetery in Boston, March 11, 1833. Sometimes given as "Thou Who on the", etc.

20. O'er Kedron's stream, and Salem's height. Genevans. Written by the author in praise of Rev. M. Harris's Hymn for the Lord's Supper, 1826. It is in Martineau's Hymns, etc., London, 1873, and others.

22. O death, where is thy sting? Foundation-stone Laying. Written for the laying of the cornerstone of Suffoik Street Chapel, Boston, for the Ministry of the Lord, May 23, 1832.


Pierpont's talents as a hymn-writer, as in other fields, were respectable rather than commanding, but so energetically employed as to make their mark. Thus, although he never wrote a single hymn that can be called a great lyric, yet he has attained to a prominent position in American hymnody. [F. M. B.]

Pierpont, Arthur Tappan, D.D., was b. in New York city, March 8, 1837, and educated at Hamilton College. He entered the Presbyterian ministry in 1860, and was pastor successively in Binghampton and in Waterford, New York, and Fort Street, Detroit; his last charge being the Bethany Presbyterian Church, Philadelphia. (Duffield's English Hymns, 1886, p. 570.) Dr. Pierpont's hymns include:—


3. To Thee, O God (Lord), we raise. Divine Benevolence. 4. With harps and with viols there stand a great throng. The New Song.

Of these hymns, No. 3 is in Hymns and Songs of Praise, N. Y., 1874, and the Lord's Day, N. Y., 1884; and Nos. 1, 2, 4, are in I. D. Sankey's Sacred S. and Solos. [J. J.]

Pilgrim, burdened with thy sin. G. Crabbe. (The Christian Pilgrim.) In the preface to the 1807 ed. of his work, The Village, Crabbe says concerning Sir Eustace Gray:—

"In the story of Sir Eustace Gray an attempt is made to describe the wanderings of a mind first irritated by the consequences of error and misfortune, and afterwards soothed by a species of errata, and kept up by the desire of being known and esteemed."

The scene of this story is a madhouse, and the persons a visitor, the physician, and the person, Sir Eustace, the patient, gives
his history in detail. He was the lord of the manor, had a wife, two children, and a friend; the wife is seduced by the friend; a duel in which the friend is killed; wife pines away; both children die; is himself distracted; plagued by two friends; found peace at last in the Sun of Mercy; and gives a specimen of the preaching through which he was saved.

This specimen is:

"Pilgrim! burdened with thy sin,
Come the way to Zion's gate;
There, till mercy speaks within,
Knock, and weep, and watch, and wait:
Knock—He knows the sinner's cry;
Weep—He loves the mourner's tears;
Watch—for saving grace is nigh;
Wait—till heavenly light appears.
"Hark! it is the Bridegroom's voice;
"Welcome, pilgrim! to thy rest.
Now within the gate rejoice,
Safe, and sealed, and bought, and blest.
Safe—from all the tares of vice;
Sealed—by signs the chosen know;
Bought—by love and life the price;
Blest—the mighty debt to owe.
"Holy pilgrim! what for thee,
In a world like this remains?
From thy guarded breast shall flee
Fear and shame, and doubt, and pain:
Fear—the hope of heaven shall fly;
Shame—from glory's view retire,
Doubt—in certain rapture die;
Pain—in endless bliss expire."

These stanzas, when detached from their melancholy surroundings, form a somewhat spiritualized hymn, and as such are in use in Great Britain and America.

[J. J.]

Pirie, Alexander, was for some time a minister in connection with the Antiburgher Synod of the Presbyterian Church of Scotland. He was appointed in 1760 a teacher of the Philosophical Class in the Theological Seminary, New York city, but was suspended shortly after and expelled from the body. On joining the Burghers he returned to Scotland and became the minister of a congregation in Abernethy. In 1763 he joined the Independents, and was minister of a congregation at Newburgh, Fife-shire. He d. in 1804. In 1777 he pub. Psalms, or Hymns founded on some important Passages of Scripture. From this work two well-known hymns have come down to modern collections through the Sac. Songs and Hymns on V. Passages of Scripture for the New Relief Church, Campbell St., Glasgow, 1794. These are:

1. Come, let us join in [our] songs of praise, To our ascended Priest. Ascension. 2. With Mary's love without her fear. Easter. [J. J.]

Pistor, Henricus. Little or nothing is known of the life of this author, to whom is attributed the grand hymn on St. John the Baptist, "Præcursoris et Baptizator," which is given by Chisholm (Cathecis. 1516, f. 192 b), and Trench in his Sac. Lat. Poetry, ed. 1874, p. 35, as the work of Daniel and others. Chisholm describes him as a Doctor of Theology in the University of Paris, and a Monk of the Abbey of St. Victor, and states that he took part in the Council of Constance (1414-1418), which would fix the time he lived to the end of the 14th and the beginning of the 15th centuries. Archbishop Trench says of him "that the writer" (of the poem mentioned above) was an accomplished theologian is plain; and no less so that he was trained in the school, and form Adam of St. Victor. Victor, pub. at Paris it St. Sebastian, beginnin anus," is also ascribed to him.

Plasmatore hominum [Evening.] This hymn is cent. Mone, No. 280, i ms. of the 9th cent. at I. p. 572, cites it as in an giving it as his opinion Gregory the Great. Du. i., No. 54, with the title, Sixth Day of the Creation at iv. p. 52, ranks it am in the 7th or 8th cent., at cent. Rheimann ms. Amon ms. it is found in three of the English Church. Jul. A. vi. f. 30; Harl. 2 cent. Breveari of the 4i. 30848, f. 73 b, &c. It is cent. at Corpus Christi. (237); in two ms. of t1 Gall, Nos. 387, 414; and the Anglo-Saxon Church 1851, is printed from an ham (B. iii. 32, f. 9). The poetic mediaval times was at In the Roman Breveary and begins Hymn 86. Its original form is in the o 1478), Sarum, York, Abes and other Brevaries. Al No. 119; Hymnarium i and in G. M. Drees's stacensis, 1888, p. 35, fr. The Roman Breav. text is Roman. Brev.; in Daniel. Newman's Hymni Ecclesi.

This hymn has been follows:—

1. Plasmatore hominum Brev. text are:—

1. Thou Fashoner of my Blew, in his Church Hy. 1855, and in Rice's Sol. trc.

2. Maker of man! from H J. D. Chambers, in his P This was repeated in the Noted; in the People's H.,

3. Creator! Who from he J. D. Chambers. This is revisd form of No. 2, pub. 1857, p. 53.

Other trs. are:—

1. O God, which didst man 1. 0 God, which didst man 2. God, from Whose work 1615.

2. Great Maker of the human Hymnarium Anglicanum. 1st

ii. Hymnus superste Constat Breviary text, in tr. as:—

1. Man's sovereign Framed, 1685.

2. 2. Man's su'reign God, to V 1764. In O. Shipley's An Anti 8


4. Holy Creator of Mankind.

5. Lord! at Whose word all Williams 1845.

6. Who madest man to live.
PLUNKEI, WILLIAM C. 697

Written for the Jubilee of Queen Victoria, 1887, and set to music by C. W. Lovett. It was printed, together with the National Anthem adapted for the Jubilee, in Good Words, 1897.

3. Le beau temps est revenu! Harriet. Written in 1871 for use at the Harvest Festival service in St. George’s Church, York, of which the author was then rector, and pub. in the same year in the Hymnary, No. 466.

4. March, march, onward true! Processional at Choral Festivals. Written in 1887 for the tune of Beulah’s March of the Israelites in the Osteria of Bk., at the request of the Rev. Henry White, Dean of the Savoy, and first used in that Chapel. It was subsequently pub. in the Savoy Hymnary, N.D. [1875], in 4 st. of 4 lines each. It is a Processional Choral Festivals Look at Peterborough, and in the S. P. C. K. Church Hymns, 1871.

5. O Light! Whose beams illumine all! The Way, the Truth, and the Life. Written by Dr. J. P. Tanner, in his Lazarus, and Other Poems, 1884, as one of five Hymns for School and College. It passed into the 1884 Appendices to H. & M., and again into later editions.

6. O Lord of hosts, all heaven possessing! For School College. Written in May, 1884, and pub. in his Lazarus and other Poems, 1884, in 4 st. of 4 lines each. It is a most suitable hymn for Sunday school gatherings.

7. O praise the Lord our God! Processional Thanksgiving Hymn. Written May 1884, and pub. in his Lazarus, and other Poems, 1884, in 4 st. of 4 lines each. It is a Processional Thanksgiving Hymn.

8. Reign, ye pure in heart! Processional at Choral Festivals. Written in May, 1885, for the tune of Peterborough Cathedral Festivals of that year, and first used at Peterborough Cathedral. In the same year it was pub. with special music to No. 7 of his Hymns, in the 1885 ed. of Lazarus, and other Poems, 1885. It was included in the 1885 Appendix to H. & M., with the text altered so that the second line reads: "To Your fatal banner wave on high," instead of: "To Your banner wave on high." It is more widely used than any other of the author’s hymns.

9. Thine arm, O Lord, in days of old! Hospitals. Written in 1884 for use in King’s College Hospital, London, to be praised, and as a printed form, as a Hymn used in the Chapel of King’s College Hospital. It was included in the 2nd ed. of Lazarus, and other Poems, 1885; and in the 1885 Appendixes to H. & M.; in the S. P. C. K. Church Hymns, 1871; Virgins’ 1873, and many others.

10. Thy hand, O God, has guided! Church Defences. Included in the 1889 Supplemental Hymnary to H. & M. The closing line of each stanza, "One Church, one Faith, one Lord," comes in with fine effect.

Dean Plunket’s Life of H. P. Ken, 1888, is an extant accurate and excellent work. The chap- ter on the bishop’s life, pp. 1-1 st., is well written, but should be read with the article on the same subject in this Dictionary, p. 517.

Plunket, William Conyngham, D.D., 4th Baron Plunket, chf. at s. of John, 3rd Baron, was b. in Dublin, 26 Aug., 1818, educated at Trinity College, Dublin, where he graduated in 1833: and took Holy Orders in 1857. He was Preceptor of St. Patrick’s Cathedral, Dublin, from 1869 to 1876, when he was elected Bishop of Meath. In 1881 he was translated to the Archepiscopate of Dublin. His hymn, "Our Lord Christ hath risen"
PLUMOUTH BRETHREN

(Easter), was first pub. in the Irish Church Hymnal, 1873, in 4 st. of 74. It was written for that collection in 1873, to suit the tune, "O Triprung des Lebens," by T. Selle. So far as we are aware this is Lord Plunket's only contribution to hymnody. [G. A. C.]

Plymouth Brethren Hymnody. The sect popularly known as the Plymouth Brethren was in its earliest stage called The Brethren, because its members professed to meet solely on the ground that they were brethren in Christ. Eventually, however, the branch of it which met at Plymouth, Devon, chiefly from the position, learning, and labours of its members, acquired so great influence in the society as to give its name to the whole body, and it was thenceforth known as The Plymouth Brethren. In giving an account of the hymns and hymn-books of The Brethren, it is necessary to refer somewhat to the history of the sect. For the purpose of our article it will be convenient to divide thus:—

Period I. From the commencement of the sect to the year 1848. Period II. From the year 1848 to 1889.

Period I.—Between the years 1829-33 a custom arose in Dublin, Bristol, Plymouth, and elsewhere for certain persons, irrespective of creed, to meet together for prayer, the joint study of the Scriptures, and mutual aid in spiritual matters generally. The principle on which they acted is thus put forth by one of their early associates, "the possession of the common life" (in Jesus Christ) and that the disciples should bear as Christ does with many errors of their brethren." At first the assemblies so formed did not in any way interfere with the worship of the members in the various churches and chapels to which they belonged; indeed their meetings were held at an early hour on Sunday morning so that they should not do so. But soon the separatist principle began to make itself manifest. With many separation from religious communities was held to be the only means of promoting unity among Christians, and finally Mr. Darby, an author of some repute, who at once held an Irish curacy, gained so much ascendancy as to bring the desired separation about, and their meetings have ever since been held as distinct from other religious denominations. They were united as a body and known under one name, The Plymouth Brethren, till the year 1848. This period produced many hymn-writers who put forth a great number of hymns, some of which are very beautiful, and all of which, without doubt, helped either to form or to strengthen the Society. The principal hymn-writers during this period were the following:—Chapman, R. C.; Darby, J. N.; Deck, J. G.; Donny, Sir Edward, Bart; Kelly, Thomas (?); Tregelles, S. Prideaux, LL.D. and Wigram, G. V.

The hymn-books put forward and used by the Plymouth Brethren during this period were many. They include:—

(1) Hymns for the use of the Church of Christ, by R. C. Chapman, Minister of the Gospel, Bournemole. A New Edition, to which is added an Appendix selected from various sources by John Chapman. (First edition, 1837.) Reprinted 1852. London. The number of hymns written by R. C. Chapman are in all 86. Those collected number 157, and are, as the title says forth, by various authors, some of whom were Brethren denominations. Amongst the Rev. Donny, and Kelly are found.

(2) A Selection of Hymns by Bart. London and Dublin. 1st contains many hymns by the writer himself. Chapman, Tregelles, Wigram amongst the rest.


(4) Psalms and Hymns of Two Parts. Part I. "Intend worship of the Children of Private Meditation." London is the work of J. G. Deck. From their own body the Part I. has Hymns on the Lord's Supper. Part II. contain most hymn-books. Deck and the Editor are also represent...

Period II.—In 1848 which ended in a division of the Brethren. The Lord's table as a favourite theme with reverence of opinion of two of their leaders cause of the rupture of the theory that His saints would be coming to judgment by all. Mr. Newton and who had been tested against these retaliated by accusations years later) with to the Humanity of which the Brethren years. Mr. Newton but this did not follow. They s with Mr. Newton, called upon the same. Mr. Darby the great opposite Mr. Müller (the of Ashley Down), a They resolved no this the Darby Müller party, a them. This the time the Plymouth Brethren into two main or Exclusi...
A few hymns and some Spiritual Songs, Selected
This book was compiled by J. N. Darby. Revised 1856. London. 1855. It contained 341 hymns and Poems, and was called "Miscellaneous Hymns," an Appendix. The book was only 66 pages long. Many of the hymns are by Chapman, Deck, Kelly, Tregelles, and others.

Besides the fore going work, there are many hymn-books of the Plymouth Brethren.


Pollock, Thomas Benson, M.A., was born in 1836, and graduated at Trinity College, Dublin, B.A. 1859, M.A. 1863, where he also gained the Vice-Chancellor’s Prize for English Verse in 1855. Taking Holy Orders in 1861, he was Curate of St. Luke’s, Leck, Staffordshire; St. Thomas’s, Stamford Hill, London; and St. Alban’s, Birmingham. Mr. Pollock is a most accomplished writer of metrical Litanies. His Metrical Litanies for Special Services and General Use, Mowbray, Oxford, 1870, and other compositions of the same kind contributed subsequently to various collections, have greatly enriched modern hymn-books. These are specially noticed under Litanies, Metrical, p. 677. I. To the 1889 Supplemental Hys. to H. A. & M. Mr. Pollock contributed two hymns, “We are soldiers of Christ. Who is not now a sinner?” (Shutters’ Hymns), “No, but have not known Thee as we ought” (Seeking God), but they are by no means equal to his Litanies in beauty and finish.

J. J.

Πολύναιρατε, κύδιμε. Synesius, Bp. of Ptolemais. [To Christ.] A hymn to Christ, being No. ix. of his ten hymns. The full Greek text is found in the Anth. Graecae Carmin. Christ., 1871, p. 22, in 70 lines. From this Mr. Chatfield’s tr., “To Thee, much loved, be honour paid,” was made, and pub. in his Songs and Hymns, &c., 1876, p. 84, in 66 lines. A. Stevenson’s tr. “Thee, desire of all the nations,” was pub. in his Ten Hys. of Synesius, &c., 1865. [Greek Hymnody, v. 5.] J. J.

Pont, Robert, son-in-law of John Knox, was the s. of John Pont, Culross, Firthshire. He was b. at Culross in 1524, entered the University of St. Andrew’s in 1543, became, in 1562, minister of Dunblane; in 1563, Commissioner of Morny; in 1571, Provost of Trinity College, Edinburgh; and, in 1574, Joint Moderator of St. Cuthbert’s, Edinburgh. He was one of the three who publicly protested at the Cross of Edinburgh against the Proclamation, on May 23, 1584, of the Act of the Scottish Parliament against Presbyterianism. For this offence he was forced to flee the kingdom. After his return to St. Cuthbert’s he was offered, in 1587, but refused, the Bishopric of Caithness. He d. May 8, 1606, and was buried in St. Cuthbert’s Churchyard. Six Psalm Versions in the Scottish Praise of 1650. In 1691 Pont was requested by the General Assembly to revise the Praise of 1564-65, but never accomplished the work. It is probable he was also one of its original compilers.

J. M.

Poor wanderer, return to the home of thy bliss. Margaret, Lady Cockburn-Campbell. [Invitation.] Written at Exeter, Aug. 27, 1839, in 3 st. of 6 l., and entitled “To a Friend.” It was subsequently pub. in lithograph from the author’s ms. In 1842 it was included in P. ii. of Hys. & Spiritual Songs, with thence into Walker’s Chelte 1855, and others.

Poole, Alexander, h wholesale linen merchant in London, was born in Plough Street, May 21, 1688. His Roman Catholic, he was the charge of Father Tavo him the rudiments of Greek and Latin, and learned the rudiments of Greek at Winson Court, Abingdon. He retired with his parents to B. Forest, and from thence was mainly in his own h
quaint success as a writer on
of history, and has been de
d by Dr. Johnson, in his Life
by others. He d. May 3 in
in a vault in Tiv
d For distinct public use, i
aware, Father
his Universal P
“Vital Spark” (q.v.), have
or congregational purposes
Catholic he had no object i
a language which, at that
would refuse to use. In mo
his name is identified wi
pieces—

1. Father of all, in every
Prayer. The Lord’s Prayer.
pub. in 1738, as a conclusion to
in 13 st. of 4 l. Warburton
ment of the 1748 ed. of the

Concerning the Universal Pr
the Essay, it may be proper to o
sages in the Essay, having been a
tendency towards Fate and Natur
posed that Prayer as the sum of
system was founded in Free-w
Pity: that the First Cause was
Governor as the Creator of the 1
submission to His will (the gr
throughout the Essay) was not in
ves to be carried along with a
but a religious-acquiescence, and t
and innumerable. To give all t
reality, the Poet chose for
Prayer, which of all others best
fixed to his Paraphrase.

The title here referred to
Prayer, Deo Opt. Max., Th
C. U. in the following forms

1. Father of all in every pr
ated form, and has been in use
hymn-books, from an early date.
2. Father of all, (and thus 
given in 6 st. of 4 l. In the
1654-65 are by him, viz., Ps. 57, 59, 76, 80, 81, 83. Their first lines are given under Scottish Hymnody, § 2. Being mostly in
peculiar metres none were transferred to the
Scottish Praise of 1650. In 1691 Pont was
requested by the General Assembly to revise the
Praise of 1564-63, but never accomplished the
work. It is probable he was also one of its original compilers.

J. M.

Poor wanderer, return to the home of thy bliss. Margaret, Lady Cockburn-Campbell. [Invitation.] Written at Exeter, Aug. 27, 1839, in 3 st. of 6 l., and entitled “To a Friend.” It was subsequently pub. in lithograph from the author’s ms. In 1842 it

2. Yeymphs of Galyena! I
Messian. In No. 378 of the
nessday, May 14, 1712, Addis
with the introduction:

I will make my apologies for
with the following poem, which
genre, a tri-leaf mine, in the
shamed to employ his wit in the

J. M.

Poor wanderer, return to the home of thy bliss. Margaret, Lady Cockburn-Campbell. [Invitation.] Written at Exeter, Aug. 27, 1839, in 3 st. of 6 l., and entitled “To a Friend.” It was subsequently pub. in lithograph from the author’s ms. In 1842 it
POPE, RICHARD T. P.

Then follows the poem with the heading, "Messiah. A Sacred Elegy, composed of
ten in imitation of
of Virgil's "Aeneid." It const-
undated in later hymnals, but usually
reprinted in early hymnals. The
feast, before a branch rises. No. 624
1261, in 5 st. of 4 l.; and again in
voice the distant desert cheers.
Coll., 1812, in 4 st. of 4 l.; and in
Ps. 1. 317, p. 106; and
written with light, imperial, solemn rise,
1853, No. 697, in 8 st. of 1 l., and
comes by ancient seers foretold.
B.lk, 1864, and others.

It may be not
read in the original
from our
the sug-
dated
"wipes the tears for
eyes,"
istry of George, made to Pope
June 1, 1712, to "From every
of every year." This latter is
ized reading, is given in its
sound also in the book form
r of the Spectator.

Pope, Richard
Emberek,
Mr. Thomas Pope, of Cork,
March 13, 1799, educated at
Winchester, and at Trinity Col-
lege, Dublin, 1822.
Feb. 7, 1859. His hymn "In trouble and in
[Lord] (Peace in Affliction)

Friend
June 1824, p. 72, in 4 st.
A Hymn. This text is
reced in the
Irish Church Hymnal, 1873,
they 'bruised';
when bruised;" and st. iv. 1. 2. "In other
times," &c., altered to "At other times," &c.
This hymn is in several collections in
Britain and America.

[. A. C.]

Popule meus quid faci tibi. [Good Friday. The Reapreaches. Based on Jeremiah ii. and Micah vi.
are in almost all Medioeval Graduals and
Missals. They are found in two ms. of the
11th cent. in the British Museum (Add. 17968 f.
51 b; Harl. 4951 f. 2007 b); an 11th cent. ms
in the Bodleian (Litter. Misc. 3061 f. 20); and
Mschin, 1874, p. 169.
they found a place in the services on Good
the solemnity of the text in Latin
in the Roman Missal (e.g.
and were appointed to be sung during
in the modern Roman Missal (e.g.
the elaborate rubries and
the text will be found in the Bursfild's re-
print the Sarum Missal, cols. 327-330.

POTTER, THOMAS JOSEPH 901

The only metrical tr. into English in C. U.
is the following:

O my people, tell to me. By G. Moultie, in
the Church Monitor, Bristol, 1866, p. 56.
Recast as "O my people, 0 mine own," in
H. F., 1867; The Hymnary, 1872; and Thring's
Coll., 1882. Of the alterations made in the text
the greatest are in st. iii. This reads:

(1) In the Hymns and Lyrics—

"O holy, holy, holy God,
Holy, Almighty, whom we laud,
Hear in mercy as we sing.

(2) In the People's Hymnal—

"O Holy God! O Holy
Hymnal,
Victor of Cross and grave,
Save us, Lord, in mercy save.

(3) In the Hymnary and Thring's Coll—

"God of holiness and might!
Immortal, infinite,
Holy and immortal King,
Hear in mercy as we sing.

A prose tr. of the Reapreaches was given in
the 1866 Appendix to the H. Noted, p. 157.
In the 1865 and later editions this, p. 151, an antiphon is added
beginning with "We venerate Thy Cross." From this text a
shortened form is included in the Altar Hymnal, 1884,
p. 60. Canon Oakeley has tr. it in metre in his
Lyra Liturgica, 1863, as "What, O my people,
have I done to thee?"

Πόθεν ἀρόματα θρόνειν. [Ποθέωκα ξένων ἔσωστον]}

POTT, Francis, m.a., was b. Dec. 29, 1832,
and educated at Brasenose College, Oxford,
1854; A.M. 1857. Taking Holy Orders in
1856 he was curate of Bissaworth, Glouce-
tershire, 1856-8; Ardingly, Berks, 1858-61;
Ticehurst, Sussex, 1861-60; and Rector of
Northill, Ely, 1860. His
Hymns, fitted to the Order of Common Prayer,
and Administration of the Sacraments, and other Rites and
Ceremonies of the Church, according to the Use of the
Church of England, to which are added Hymns for
Certain Local Festivals, was pub. in 1861, and reprinted from time
to time with a few additions. Mr. Pott contrib-
ted trs. from the Latin and Syriac, and
original hymns, including "Angel voices ever
singing" (p. 68, ii.) and "Lift up your heads,
earthly gates." (Ascension). These original
hymns, together with his trs., have been received
with much favour and are widely used.
In several instances in the preceding pages of
this Dictionary (and elsewhere in other works),
several trs. from the Latin, and other
hymnological work, are attributed to Archdeacon
Alfred Pott. We are authorized to state that
this ascription of authorship is an error. [See
Index of Authors and Translators.]
POUR OUT THY SPIRIT

J. Montgomery. [For a Meeting of Clergy.] There are two copies of this hymn in the author's handwriting amongst the mss. On one it is stated that it was written on January 23, 1833, for the Rev. J. Birchall, Rector of Newbury, Berks, who pub. a Sel. of Hymns in 1833. It was repeated in Bickersteth's Christian Psalmody, 1833, No. 429, in 5 st. of 4 l., and again in Montgomery's Original Hymns, 1853, No. 306. The most popular form of the hymn is "Lord, pour Thy Spirit on high." This is in very extensive use.

Praeclarus altus lun

Bede. [St. John the Baptist of this hymn is found in Cassander (Cologne, 1556; p. 263): of Ellinger (Pr. 1578, p. 163); and of Thomas (p. 382). Also in the work Bede (Migne's Patr., vol. 9 prints it in his Hymnary 1852. p. 52, from a 10th cent. ma. 180, gives only the first four lines.]

1. The great fore-runner of the soul
For the Hymn X., 1844; and in H.;
2. Bell, harbinger of morn.
the Hymnary, 1872.

Praedicta Christi

Coffin. [SS. Philip and J in the Paris Breviary, 1787;
Matins on the Feast of SS. and again in Coffin's Hymn 72. The text is also in J. of the Prim. Church, 1837, and
Hymni Ecclesiae, 1838 and:
1. At length draws near the
Chandler, 1837.
2. Now the hour is drawing near

Praise Jehovah, bower W. Bartholomew. [Ps. cxcv
1847, at Mendeslou's request adapted to Mendes
Lauda's, composed for
at Liege, May, 1846. It has
and, and Chorus as follows: i.
C; iv. v. Q. with C.; vi. C.
then a C. followed by a final
form when in use:
i., iv., v., vi., as in the New;
several others.

Praise, my soul, the

H. F. Lyte. [Ps. cxiv.
most successful paraphrase
and is more jubilant than
with his renderings. It
The Spirit of the Psalms, 1834, i.
struck bracketed for omission
has passed into numerous
English-speaking countries
omitted, and sometimes
are introduced. The prince
of the fifth line in each st.
Him, Praise Him."
"A
as in H. A. & M. and several
addition of a doxology,
Father," as in Harland's
Hymnal, 1876.

Praise, O praise our

Sir H. W. Baker. [Harvest
based upon Milton's version
("Let us with a gladness"
written for the 1st ed. of
From H. A. & M. it has passed
collections in G. Britain an
PRAISE THE LORD

H. R. Lyte. [Ps. xlviii.] 1843, in 2 st., of 8 l., and his revised version in the same work in 1836. The two texts may be distinguished by st. ii.

1836. "Earth to heaven, and heaven to earth."
1843. "Earth, to heaven, and heaven, to earth again."

Both texts are in the S. P. C. K. Church Comp., 1876, and widely used.

Praise the Lord [Ps. cxlvii.] 1843, in 4 st., of 4 l., vol. vii. p. 622.) In 1700 M. Madam gave this text to the author, as he was in Hatfield, N. Y., 1797, No. 307. From into several collections with the name of "To the Name of the Author," in Hatfield, N. Y., 1797, No. 160. In the Islington Ps. & Hymns, which begins with the first line, is considerably altered. The form in the revised time.

The Lord, Whose mighty wondrous works [Ps. cxxxv.] This appeared in 1832, as a Preface to the Poems primarily designed to the taste and the sentiments of Young Readers in many editions, and an Appendix to the Preface. On the title-page, the name of the Editor is omitted. On p. 27 there is:

"Praise the Lord, &c. Ps. cxlviii.

"Anon.

Praise the Lord, whose mighty wondrous works.

Praise the Lord, &c.

Praise the Lord, &c.

Praise the Lord, &c.

Praise the Lord, &c.

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Praise the Lord, &c.
some years, with the result that on the one hand it is attributed to John Kemphorne, and on the other to Bishop Mant, and both in error. The claim for John Kemphorne was made by H. B. Dodgson [H.W.D., and this claim, we find from his own words, was a pure guess on his part. Mr. Kemphorne's son (the Rev. R. Kemphorne, of Eton Rectory) said in the Guardian (Dec. 10, 1879) that it was not written by his father, and he has repeated the same to the writer of this article during the progress of this work. Kemphorne, in the Preface of the 2nd ed. of his Select Portions of Ps. & Hymns, 1813, omits it from his list [see Kemphorne, J.]: It is clear therefore that it was not written by John Kemphorne. The ascription of authorship to Bp. Mant occurred through confounding the hymn "Praise the Lord Whose mighty wonders" (q.v.), which appeared in Mrs. Mant's Parent's Poetical Anthology, 1814, with this hymn. [J. J.]

**Praise to God, immortal praise.**

Anna L. Barbauld, née Aikin. [Harvest.] This, the most popular and widely used both in Great Britain and America of Mrs. Barbauld's Hymns, first appeared in Dr. W. Enfield's Hymns for Public Worship, &c., Warrington, 1792, No. 36, in 9 st. of 4 L., and entitled "Praise to God in Prosperity and Adversity." In the following year it was repeated in Mrs. Barbauld's (then Miss Aikin) Poems, London, J. Johnson, 1773, p. 115, without title, but with Habakkuk iii. 17, 18, "Although the fig-tree shall not blossom," &c., quoted as a note. It is not found in many collections until 1812, when it was included by Dr. Collyer in his Coll., No. 689. From that date it gradually increased in use, sometimes in its complete form, but more frequently with alterations, extending to the omission of various stanzas, until in one or two cases it has been reduced to twelve lines only. The various stanzas, all beginning with the same first line, are too numerous to analyse, save the more important and such as have additions made thereto by others. These are:

1. In S. P. C. K. Hymns, 1832, No. 172, this cento is in 4 st. of 6 L., the first three of which are compiled, with alterations, from the original text, and the last "Praise in prosperity and health," from another source.
2. In Morell's and How's Ps. & Hymns, 1854: the same three stanzas as above, and a new fourth stanza by Bishop How of 4 L. This text is repeated in Church Hymns, 1871, No. 290, with the last stanza by Bishop How reduced to 6 lines.
3. In the New Minute Hymnal, 1875, from the original Minute H. Bk. of 1838, with a doxology.
4. In Thring's Coll., 1892, No. 408, the cento is composed of 4 st. of 6 L., of which stanzas i., ii., are from the P. C. K. Hymns, 1832, altered; st. iii. is the new stanza first given in the S. P. C. K., as above, and st. iv. a doxology.

Other centos may be traced out by consulting the original text in Lyra Brit., 1867, p. 33, or Lord Selborne's Book of Praise, 1860 and 1867, pp. 289-290. In addition to these centos, beginning with the original first line, there are also the following in C. U.:

5. Praise to God, unceasing praise. This, in Francis Pott's Hymns, &c., 1861, is the S. P. C. K. Hymns text as above, with an alteration of the opening line.
6. Praise to God, exceeding praise. This, in J. Darlington's Hymns, &c., 1867, is from the original with alterations by Mr. Darlington.
7. Lord, should rising whiteness tear. This, in the Presb. Ps. & Hymns for the Worship of God, Richmond, U.S.A., 1867, No. 471, is composed of st. iii. - vi. slightly altered.

Most of the foregoing a hymn are repeated in other noms, and their use extensive. The text reed R. Bingham, R. D., 1871, and beginning "Lafine," is a cento of 3 st. of the original.

**Praise to God, who M. Benson. [St. Michael.**

Contribution to H. A. & M. 1871 and beginning "Lafine," is a cento of 3 st. of the original. Most of the foregoing a hymn are repeated in other noms, and their use extensive. The text reed R. Bingham, R. D., 1871, and beginning "Lafine," is a cento of 3 st. of the original.

**Praise to the Holy Card. J. H. Newman. [Praise.**

This hymn is to J. Fawcett, but was by him. In 1782 he pub the circumstances of Pub this vol. No. 56 is "I a morning," in 6 st. of 8 L. stanza of which begins, "great Creator." In the 1 book (Unitarian) of 1806 as a separate hymn. Unitarian Coll. of Ps. & Private Worship, 1812, a found in modern collective. **Praise to Thee, Thee [Praise.** This hymn is to J. Fawcett, but was by him. In 1782 he pub the circumstances of Pub this vol. No. 56 is "I a morning," in 6 st. of 8 L. stanza of which begins, "great Creator." In the 1 book (Unitarian) of 1806 as a separate hymn.
the lines which we have quoted. The 1833 text is in extensive use.

[J. J.]
PRÄTORIUS, JOHANN

The whole Latin Version

The Prayer Book

Prayer is the soul's sincere desire.

B. Beddome. [Prayer.] This appeared in 1818, at the request of the Rev. E. Bickersteth, for his Treatise on Prayer. It was first printed in 1818, together with three other hymns of Montgomery, on Prayer, in the Monthly Repository, and a third on "How to pray aright," and "What shall we ask of God in prayer?", on a broadsheet, for use in the Sunday Schools of Sheffield (Wincobank Hall Library). In 1819 it was published in Bickersteth's Treatise on Prayer, and it is the 3rd ed., of 1828.

Prayer is the breath of God in man.

J. Montgomery. [Prayer.] This was written in 1818, at the request of the Rev. E. Bickersteth, for his Treatise on Prayer. It was first printed in 1818, together with three other hymns by Montgomery, on Prayer, in the Monthly Repository, and a third on "How to pray aright," and "What shall we ask of God in prayer?", on a broadsheet, for use in the Sunday Schools of Sheffield (Wincobank Hall Library). In 1819 it was published in Bickersteth's Treatise on Prayer, and it is the 3rd ed., of 1828.
(O. Krause, 1879, p. 400; Allg. Deutsche Bio. xxvi. 552, &c.).

Pfeilswerk was a distinguished preacher. He was one of the editors of the Basel O. B., 1844. His hymns were written at various times, generally to be used at Mission and other meetings in which he was present. Sixteen were included in a collection edited by two of his friends and pub. at Basel, 1841, as the Evangelischer Lieder-Kreis (311 hymns old and new). Nine of his hymns are in Knapp's Er. L. S., ed. 1850. The only one tr. into English is—

Das ist der Gemeine Stärke, Missions. In 1844, as above, No. 89, p. 124, in 5 st., of 4 st. Included in Knapp's Er. L. S., 1856, No. 1160. (1845, No. 1200). Tr. as—

Mark, the Church proclaims thine honour. In full by Miss Winkworth in her Lyra Ger., 2nd ser., 1838, p. 80, and her O. B. for England, 1843, No. 194 (she misquotes the first line as from der Gemeinde Stärke). Repeated in the Ps. & Hymns, Bedford, 1859, and the Ohio Luth. Hym., 1889.

[J. M.]

Prentiss, Elizabeth, née Payson, youngest daughter of Dr. Edward Payson, was b. at Portland, Maine, Oct. 28, 1818; married to George Lewis Prentiss, D.D., then at Bedford, Massachusetts, April, 1845; and d. at Dorset, Vermont, Aug. 15, 1878. Her Life and Letters by her husband appeared some time after. Dr. Prentiss removed from Bedford to New York in 1851, and was appointed Prof.-esor of Pastoral Theology at Union Seminary, New York, 1873. Mrs. Prentiss's works include The Flower of the Family; Stepping Heavensward, 1863; and Religious Poems, 1873. Of her hymns the two following are most widely known:


[F. M. B.]

Presbyterian Hymnody, English.

Presbyterianism in England presents in its history four distinct and sharply defined periods, and in all of these it has been directly associated with English hymnody.

1. It was the form of religion "as by law established" in England from 1647 to 1652, a period of five years. It was originally intended to institute a Synod in each county, and a General Assembly for the whole kingdom. The usurpation of Cromwell, however, and the interference of the army in ecclesiastical as well as in civil affairs, prevented the execution of this design, and it was only in London and Lancashire that Synods were formed. In Lancashire there were nine Presbyteries, and several must have been formed in the neighbouring counties. The Presbyteries of Manchester and Newcastle-on-Tyne were established in 1646 and 1648, under the ordinance of Parliament; and the first meeting of the Synod of Lancashire was held in 1649.

The Metrical Psalms, which were in use in the Presbyterian Churches during this period were those of Francis Rous (q.v.), Speaker of the House of Commons, and one of the lay deputies to the Westminster Assembly. [See Psalms, English, § 11.]

2. The overthrow of Presbyterianism was followed by a general decline. Having ceased to meet in Presbytery, many of the ministers, in the face of the Calvinism of the Westminster standards, became tinged with Arminianism, which ultimately developed into Socinianism. A considerable number of congregations in various parts of the country, adhered to the documents; others were influenced by the course of 150 years of orthodoxy Church became.

During this period, the Union in 1650 was in use among Presbyterians throughout England.

iii. In 1836 a new creation of ministers and old Presbyterians, and when they agreed into a Synod, in accordance with the Synod of the General Church of Scotland, at "The Presbyterian Church forty years its progress vacillating. The Home Missions succeeded in establishing many of the leading towns in Liverpool, Newca. London, which became an activity was also shown work, especially in China.

For a few years the rec. of the Psalter of 1650 as a committee was appointed book for its use, which was & Hymns, 9c., 1857. In 1857 Hamilton, of Regent Squ. laid upon the table of the Hymns for Divine Worship, of 521 hymns and versio paraphrases of Scott. fully edited, and set to the lettering was accomplished by its scope and design, and nation of its contents. took a foremost position especially adopted by the body in England, and adoptions of Presbyterians in Australia, the Can., etc.

iv. In 1876 a great Presbyterianism in En. which then took place in the Presbyterian Church in Eng. congregations belonging to the Church of Scotland, and many of the from the last century, now known as the "P. England."

At the Union in 1876 the Scottish section continues which had been recent. Mother Church in Scott. Presbyterian Church Hymnals. (See Scottish Presbyterian Church Hymnals. for the Ps. Divine Worship of 1867 arose that the time was halcyon, enriched with hymns, should a committee was accordingly a of 1880, without the materials for the sanctuary, but to bring.
the Church, as far as possible, into union in the matter.

Rev. W. Rigby Murray, in 1821, produced a present hymnal of the Presbyterian Church of England, "Church Prayers, (London, Nisbet & Co.). It contains 333 hymns and 19 doxologues, arranged in 13 sections, as follows: "The Holy Scriptures, "The Holy Spirit," "The Gospel," &c. In the text of the hymns the usual forms have been followed in every instance where a divergence seemed to exist in doctrine from that of the Presbyterian Church. The section for the young forms a prominent feature, 63 hymns being supplied for the purpose of adapting the collection for Sunday Schools and Children's Services. The music has been revised by Dr. E. J. Hopkins, and is of a high order. The expression marks throughout the collection are by the Rev. W. Rigby Murray.

The greatest progress has been made in Psalmody in the Presbyterian Church of England within the past twenty years. The use of hymns in public worship has also spread rapidly. Sir Herbert Oakes's "Bible Psalter" is in use in a considerable number of congregations; and the Rev. W. Rigby Murray and the Editor of "Church Prayers, and School Psalter," have been publishing the Revised Version of the Holy Scriptures to vi. The only hymn-writer of note belonging to the Presbyterian Church of England is the Haunstephan, who died in 1864. [See Burns, M.A., sometime minister at the Haunstephan.] [W. R. M.]

Pricard, Vicar of the Parish of Carmarthenshire, the well-known poet who was b. at Llanymddyfri, about 1579. His father was the property of the neighbouring town of Abergavenny, and his mother was the daughter of a previous owner of the town, John Colchester. In the same year he was called to the Vicarage of Llandovery. He was the first of his day, and the popularity that followed him was not long in establishing his residence at St. David's, where he was a Presbyter. He was a moveable pulpit, which was placed in the Cathedral being congregations. Perceiving his ignorance, and also that he turned the substance verse which he gave to thus originated most people having great an instance of his sermons and discourse on his views on the things of heaven and earth, and the change of the poetically fashioned, and are thus well worth attentive study with a view to securing the best representation of the Latin hymns for purposes of worship. They seem, except in a few cases, in which an echo remains in the tr. of this century, to have passed almost into oblivion, even among Roman Catholics.

3. Finally, The 17th cent. (1609-1706) produced a series not in the Sarum but in the Roman Breviary, for the use of English Roman Catholics.

4. For the purposes of this Dictionary, these groups, with their numerous members, can only be considered with reference to the tr. of the Latin hymns, which they exhibit. As they extend over a lengthened period, they present a variety of renderings, changing with the change of poetically fashioned, and are thus well worth attentive study with a view to securing the best representation of the Latin hymns for purposes of worship. They seem, except in a few cases, of which an echo remains in the tr. of this century, to have passed almost into oblivion, even among Roman Catholics.

5. Sarum Primers.—1. The 1st of the Sarum Primers (c. 1400), printed in Mr. Maskell's Monumenta Ritualia (vol. iii.), has prose renderings of the hymns. A ms. at Cambridge (c. 1430) has the memories of the hours in metre. In the Sarum Primers, 1538-44, and 1555-8, not only the hymns for the hours and the offices, but portions of the Dirige (the Office for the Dead), are versified in a rude fashion; more, apparently, as an
910 PRIMERS AND OFFICES

indication of metre in the original than for singing. Such a verse as this could never have been sung to the tune of "Veni Creator":

"Come holy Ghost to Creator eternall,
In our minutes to make visitacion:
And fulfiil Thou with grace supernall
Our harte that bee of thy creation."

iii. Unauthorised Primers of the Reformation.—Of the early and illicit primers of the Reformation, the primer known as Marshall’s, 1535 (reprinted in Three Primers set forth in the reign of Henry VIII., Clarendon Press), is a good type. The hymns for the hours are versified. In metre they are more regular than those of the Sarum series, and more conformed to Latin types. The Latin originals of the Sarum series are rejected; and all hymns to the B. V. M. are omitted. The "Veni Creator" is translated in part, and probably many of the hymns have some Latin source of inspiration, but the feeling and the doctrinal cast is that of Coverdale’s Goosty Psalms and the Gospellers. Bp. Hilsey’s Primer (1539), which was drawn up at Thos. Cromwell’s command, is based far more on the Sarum series, is similar to it in irregularity of metre, and retains with little modification the addresses to the B. V. M.

iv. Authorised Primers, 1545-1559.—1. The Primer of Henry VIII. (1545), which was reprinted frequently, with increasing modification of the worship of the B. V. M. up to 1553, and then revised under Elizabeth, in 1559, chooses from the Sarum Breviary an entirely new set of hymns, “Jam lucis”; “Ades dies munitionis”; “Consors paterni lucis”; “Record Creator”; “Aeternae coeli gloria”; “Salva-"vator mundi"; and in two cases, apparently, joins cantos from two Latin hymns so as to form a new piece. They are chosen partly for allusions to the hours for which they are fixed, and partly as expressions of sober piety. The tras. are evidently intended to reproduce Latin measures, and are either trochaic or l.m. (The sacred use of l.m. for our hymns springs from the Reformation Primer, as a representative of the Jacobean Latin.) The versification is a great advance on the Sarum Primers, and the tras. contain some good verses. The following may serve as a specimen of the sort of verse which might be still enshrined in the Prayer Book if the Latin hymns had then been made part of Matins and Evensong.

"Quench the flames of our debate;
Foul and wholesome heat abate;
Grant unto our body health,
To our hearts true peace and wealth."

In the sanction if not the production of this book, Cranmer must have had a hand, and a letter of his (Oct. 7, 1544, Works, p. 412, Parker Society) shows that he had it in his mind to translate the Latin hymns. But the Prayer Book of 1549 has no hymns, except the "Veni Creator" (c.m.), in the Ordinal; nor has that of 1552. And as if the omission in both cases was the result of some change of view, perhaps connected with Calvin’s restriction of praise to the Metrical Psalter, the Primer of 1553, which has very little of the distinctive features of the other primers, and is based on the Book of Common Prayer, has no hymns whatever.

2. In connexion with the Primer of Elizabeth, or more accurately with the Ordinarium (1569), should be mentioned The Hours of Prayer &c. 16 and John Anthony’s Way of Offices. 1668 (Aust framed on the model of the some Latin translations, pieces are original English Hymnody, Early, § ill. 10). V. Roman Primers, 1599-1658.

So far as the general contents concerned, it must suffice to say, the Offices of the mass and the general books the Hours of the Cross, Holy Ghost. The Antwerp general arrangement; but the other places the Rosary “as said is at St. James,” and the Litany of The Rosary a different book, and as well the new reprints of the Antwerp editions. The London (Chapel and Brit. Museum) is of 1599 published, by the printer Excellent Majesty for his House the zenith of James’s power. In of the Antwerp books, the Vesper days, the Ordinary of The Mass devotions. The 1706 edition is a arrangement to the Antwerp, 1682.

2. The hymns in this attracted well-deserved attention as a feature of these primers the "Hymns throughout the original; chosen for translatable in all the ed. speaking are, until 1706, Vesper by whole of the Breviary hymn In the case of the Vesper that are incorporated in there are consequently four from the original, chosen from the Elizabethan fresh Drydenesque rhetoric of 1 is the more gradual from some exceptions, the metres remain the same, the reprint of 1604 its said are so turned into English may be sooned unto the tune these metres, with the ex- plications, approved themselves. P. good selection from the by side in pairs, for comparison Shipley’s Annae Sanctae, 11 of these hymns easy of a hymn of 1604 should have beautiful translation of “tus” (“Come unto us, Holy Mr. Shipley has published 1685. It is singularly like the Holy Spirit, Lord: H. A. & M. translation, “
earlier source. The new tr. of "Stabat Mater" ("Under the world's redeeming roof") is notable as occurring again in the succeeding Primers of 1706, and later Office Books.

5. The Primer of 1706 demands somewhat closer examination. Its place among subsequent Primers is not stated. In arrangement and contents it recalls the Antwerp series, not the London Primer of 1687. The number of translations it contains is a great advance on preceding Primers. Not the Vesper hymns only but those for Matins and Lauds are translated in the series of hymns for the year; the Breviary hymns are translated out of the Old and New Testaments, and "Dies Irae," and "Jesu dulce memoria;" all 120 pieces. Of these, the tr. of "Stabat Mater" is from 1687. The "Dies Irae" ("The day of wrath, that dreadful day") was first published in a text that varies from this, in Tate's Miscellanea Sacra (1686), 2nd edition, 1688, and was there written by Lord Roscommon.

6. In the "Veni Creator Spiritus," by whose aid it is Dryden's masterpiece. So also is the tr. of "Ut quætan laxia" ("O sylvan Prophet"), the hymn for even-song on St. John Baptist's Day; and the tr. of the "Te Deum" ("Thee, Sovereign God, our grateful accents praise;" both of which were printed by Scott in his Life of Dryden, 1808).

These last two translations are in metre that had not occurred in previous Primers. The tr. of "O sylvan Prophet," is one of the last, chiefly representing the Saphic original, which preceding Primers had always dealt with awkwardly, from an attempt to produce some syllabic equivalent of the English.

The tr. of the "Te Deum" is one of a series of 6 pieces in heroic metre. A third new metre (C.M.) occurs in the tr. of "Ave maris Stella," and "Jesu dulce memoria," which is not found in any known Primer previously, though there are two c.m. trs. in Speed's Piae Pictet, which are probably due to some lost edition. A very full selection from this Primer is given in Mr. Orby Shipley's Anima Sanctius, 1884; and it demands closer analysis than the rest, because both Mr. W. T. Brooke and Mr. Shipley claim a very large proportion of these translations as the work of Dryden. The special question of Dryden's authorship is dealt with under Dryden, John, but one or two general remarks may be best given here.

The claim of Dryden will in great measure depend on the evidence of unity of hand. The natural presumption in the several successive editions of the Primers is that each new set of translations is brought, and in the case of the edition of 1618 this is positively asserted in the Preface. But it is not always safe to assume it. Thus the pieces in this Primer of "Pietà" assumed to be Dryden's, if found in 1659, is revised with them in 1687. The "Veni Sancte Spiritus" tr. of "Te Deum," (London), Appendix, p. 33, "Come Holy Ghost" (Martyrs' Tract. 1679) and several hymns of St. Thomas à Kempis and of St. Teresa are added. The throughout the Breviary of 1632, and in this Primer the new restoration poetry makes its appearance. The trs. are some few, but there are also several pieces of great nervousness and excellence by the trs. in the English version. The tr. of "Coelestis Domini" (ed. 1687) is that of the English version. The tr. of "Dies Irae" ("Day of Wrath") appears in the Great Sacrifce in 1688, by James Dryden, probably only quoted by him, in the Breviary, and by one or two general remarks may be best given here.
have an identical Gloria: and this identity is faithfully reproduced in the English Glorias. The Latin Glorias have affinities with each other, and these affinities are constantly maintained in English by reproductions of the same phrases. The English Glorias have also affinities with their own, not found in the Latin. In style they are very like one another; they are quite in keeping in their grandiloquent phrases with the hymns they chose; and certain manœuvres recur (e.g. the use of "consolatam"). The repetition of common lines, the slight variations of phrase accompanying large repetition, and other economies, are such as a man would naturally put in the use of his own material, and point very strongly to a common author. The number of pieces, which the Gloriai that bear clear family likeness touch, comprises the great bulk of the book; and links, of varying strength, connect most of the remainder with them.

The style of the Primer of 1706 is by no means always superior to that of 1685. It is often less nervous, too rhetorical and too florid. The translations of 1685-7 have consequently remained in at least equal circulation with those during the 17th cent. But as pieces of devotional poetry, the translations of 1706 are often of great merit; and the bold handling, the brilliance of single lines, and the frequent beauty of cadence, look far more like the work of a poet coming fresh to the task, than of a routine translator.

vi. Manual of Prayers, and The Garden of the Soul. Two other devotional books for the layman, which passed through many editions, contain translations of the Latin hymns, viz.: The Manual of Prayers, and The Garden of the Soul; but perhaps in no instance are they independent trs., but transcripts from the Primers or English Offices current at the time of publication. An edition of The Manual, circa 1596, has no hymns; perhaps the Primer of 1599 was the first to introduce translations of the Latin hymns. An edition of 1599 reprints 29 of the translations of the Primer of 1599. Another of 1688 by Henry Hills reprints from the Primer of 1687. Another of 1699 reprints, sometimes revising, from Primers of 1685-7. That of 1733 retains the Latin originals (28) as 1599, but adopts the translations of the 1706 Primer. The same thing occurs in the ed. of 1750 (Shipley).

The hymns in the various editions of the Garden of the Soul apparently follow the same law, taking their Latin translations from the current edition of the Primer, or in the latter part of the 18th cent. from the editions of Vespers or the Divine Office. This fact is important in its bearing on the question of Dryden's authorship of the 1706 Primer. Under the improvement Bp. Challoner (who improved both the Manual and The Garden of the Soul) selected hymns by Dryden for the editions of 1737 (Garden) and 1750 (Manual). Mr. Shipley has adduced these editions as proofs of Dryden's authorship. But all that Bp. Challoner did, supposing there are editions which he superintended, was to substitute the newest trs. for the previous ones. This, in the case of the Manual, had been done as early as 1733. Dryden's authorship did not determine the choice, and is not attested by it.

Conclusion. The needs of the liturgy, which were supplied in the 17th cent. by the Primers and The Manual, produced in the 18th translations of the Vesper Office, of the entire Breviary, and of the Missal. But they do not supply many fresh translations of the Latin hymns. The eds. of the Primers of 1685, 1687, and 1706, are drawn on in equal proportions. Sometimes the 1706 in one edition of the Evening Office will make translations in the next. From 1706 are mixed with (Fxx. will be found in the Evening Office of 1710 in the Sometimes lines and phrases in re-manufactured trs. (Office of 1706); pro substituted for metre; and revised. A few new trs. (e.g. in the Evening Of the Divine Office, 4 vols. requires translations of the Missal do not support the Latin hymns are solemn in the original (e.g. in No. 1809).

Primo Deus coeli gl. able Bele. [The Creator lines, given by Mone, No. beginning of the 9th cent. and written in an In Mone is "A hymn of the priest on the work of the beginning, and on the six
Also in Thomasius, ii. p. 4 p. 621, &c. So far as we can hymn has not been tr. in cento therefrom, beginni 11 Post facto celsa couditio ended all the world's arra and given in the Hymnal. repeated, abridged, and servants while they dwell Daily Service Hyl., 1864.

Primo diem arum omni the Great. [Sunday, Mass of the eight hymns which Bishops assigned to St. Greg 1705, iii. col. 878]. Mone in 8 st. of 4 l. and at i. p. ms. of the 8th cent. at Trice text in 8 st. of 4 l. at i. p. 35, cites it as in a 10th Among the British Muse three 11th cent. Hymns Church (Vesp. D. xii. f. 5 Harl. 2901, f. 218), in an 1 Hymnarium (Add. 3085) cent. Mozarabic Breviary. &c. It is in a ms., of the Christi, Cambridge (301) ms. of the 11th cent. at i. 413, 414; and in the Last Saxon Ch. (Surtees Soc from an 11th cent. ms. at l. 22.) In the Roman Bre recast, beginning: 'Primo The original form is The first edition was (Venice, 1476) Sursum, Aberd. other Breviaries. In the York parts, part 11. beginning with si claritas." He universal use w. turns or Motets; sometimes the from the Octave of the Epiphany the Sunday nearest to the K Advent. The original text is ngei, i. No. 89, the Hymnary. The text of the Roman Brev., in that Brev., and also in Daniel, l. p. 76, and Card. Newman's and 1865.
Both texts of this hymn have been tr. into
English as follows:

1. Primo dierum

1. On this the day that saw the earth. By J. M. Neale, in the Hymnal, 1852, it was altered to: "On this best day when first the light." This form of the text, as published in other Anglican hymnals, is the original translation.

2. On this the day when days began. By J. Ellerton, made for and 1st pub. in the S. P. C. K. Church Hymns, 1871.

Other texts are:

1. This is the day when first of all. Hymnarium Anglicanum, 1844.

2. Hail! primoral day. 1862-64.

3. First day of days; wherein were made. J. D. Chambers. 1852.

4. First day of the world. wherein arrayed. J. D. Chambers. 1857.

5. This glorious morn, time's eldest born, Whence was, &c. J. Keble. 1849. Based on Copeland's tr. from the Irish. Brev. (See below.)


Primo die quo Trinitatis. The trs. of this text are:

1. This is the day of the glorious Trinity. By E. Caswall, in his Lyra Catholica, 1849, p. 3, and again in his Hymns, &c, Poems, 1873, p. 3. In a few collections it is given without any change in the text, but in "The Hymnary, 1872, when it was altered to the 'Blessed Trinity,' the alteration is very numerous.

Other texts are:

1. This is the day when the heavens and earth were made. Bp. R. Herring. 1867.

2. Time's eldest born. When God was, &c. (See also J. Keble, above.) See the Creator's voice. H. Chalmers. 1843.

3. This day, when the eternal Three. J. Wallace. 1833 and later.

Promeus, a nom de plume of W. Shrubsole, Observer, 1813.

Proctor.

Vryan Wall in Bedford.

In 1851 she was a "Shrew," and in London for more than 30 years, has been called in her gift in every place where she has been. Her gift is the only one of lyrical music and song. She has been published in two editions: the first, in 1802, and the other, in 1813.

1. I love the song of Minnie Catherine, singing in the choir of the Holy Cross, Baltimore, Md., in the fall of 1840.

2. I love the song of Minnie Catherine, singing in the choir of the Holy Cross, Baltimore, Md., in the fall of 1840.

3. I love the song of Minnie Catherine, singing in the choir of the Holy Cross, Baltimore, Md., in the fall of 1840.

4. The links of Life. In her Hymns, &c., 1858, p. 20, in 4 st. of 4.

5. Rise, for the day is passing. Reuben the Temptor. In her Hymns, &c., 1858. Sometimes given as "Artice." for the day is passing," in 4 st. of 3.


7. The shadows of the evening hours. Evening. In her Hymns, &c., 1861.

8. We ask for peace. 0 Lord. Peace with God. In her Hymns, &c., 1858, p. 214, in 4 st. of 3.

Promeus, vocem, mens canorum. Claude de Santeuil. [The Five Wounds of Christ, or, Passiontide.] This hymn appeared in the Paris Breviary, 1680; Omne Brevarium, 1686, p. 414, and again in the Paris Breviary, 1736, and later French Breviaries, and is given in the Office of the Five Wounds of Christ. The text is also in J. Chandler's Hymns of the Primitive Church, 1837, No. 67, and Card. Newman's Hymni Ecclesiastici, 1838 and 1835.

1. Now, my soul, thy voice upraising. Sing aloud, &c. By J. Chandler, in his Hymns of the Primitive Church, 1837, p. 75, and again in his Hymns of the Church, 1841, No. 41, in 8.7.8.7.4.7. It is found unaltered in a few collections, and also altered as: (1) "Now, my soul, thy voice upraising, Sing the Cross," &c, in 8.7.8.7.4.7, in Murray's Hymnal, 1852. This was repeated in other collections. In the Sarum, 1808, it was altered to 5 st. of 4, in 8.7 metre. (2) "Sing we now, our voice upraising," in Kennedy, 1863, is the same text as Sarum with slight variations.

2. Slow and meatly be our tone. By R. Campbell, in his Hymns and Anthems, 1850, and a few collections of a later date.

3. Now, my soul, thy voice upraising, Tell in sweet, &c. By Sir H. W. Baker. This tr., is based upon the above by J. Chandler, more specially in the first and last stanzas. It is in 6 st., of 8.7. Its first appearance was in the trial copy of H. A. & M., 1859, and then in the 1st ed., 1861. It is in several hymn-books, and sometimes with slight alterations.

4. Lift, my soul, thy voice harmonious. This was given in Mercer's Church Ps. & H. Bk., 1844, No. 150, and is probably by the Editor.

5. Now, my soul, thy voice upraising, Sing in sweet, &c. This tr. of the Hymnary, 1872, No. 243, in 6 st., of 8.7 metre, is somewhat peculiarly constructed. It is by Sir H. W. Baker and the Editors. It is by Chandler and the Editors; iv. is by Sir H. W. Baker and the Editors; iv. is by the Editors alone. The result is not good.

Other texts are:

1. Draw out, sad heart, thy melody. I. Williams. 1839.


Promitiss, et servas datam. C. Coffin.

[Wednesday.] This is the hymn on Wednesday at Lauds in the Paris Breviary, 1736. It is also in C. Coffin's Hymni Sacri, 1768, p. 20. J. Chandler's Hymns of the Primitive Church, 1837, No. 24, and Card. Newman's Hymni Ecclesiastici, 1838 and 1865. Tr. as:—
Prose. A synonym for Sequence (q.v.), referring to the character of the composition, while 'sequence' refers to the position in the service. A Prose was originally in prose of a rhythmical character, but not in strict metre, while the word Sequence was used when the Prose assumed the form of a metrical Hymn. But a single quotation from a mediaeval writer will suffice to show that the two words were used indifferently, and at the same time tells us on what festival days Proses or Sequences were appointed to be sung in the Missal of the Cluniac Order.


The Sequences or Hymns sung in procession before High Mass and at other times were usually termed Proses in the mediaeval Office Books of the English Church. (Sacram Processional, ed. by Dr. W. G. Henderson, 1882, pp. 13, 20, 93, 124, 134. York Processional, also ed. by Dr. Henderson, Surtees Soc., vol. 63, 1875.)

Protestant Methodist Hymnody. (Methodist Hymnody. § v.)

Πρόσεγγε υπαρέ και λαλήσω. St. Andrew of Crete. [Midnight.] St. Andrew's Midnight hymn commonly known as τὸ αντίστροφον, from his works, and given in Daniel, iii. p. 48, in 4 st. of 11. It is tr. by Dr. Bonar in his Hymn of Faith and Hope, 2nd series, 1864, as, "Attend, ye heavens," in 4 st. of 6 l. [See p. 67, l. and 463, ii.] [J. J.]

Pro煽ius, Aurelius Clemens, with the occasional prefix of Marcus of Migne, vol. lix. p. 593, and Dresel, p. ii. n.), is the name of the most prominent and most prolific author of sacred Latin poetry in its earliest days. Of the writer himself we know nothing, or next to nothing, beyond what he has himself told us in a short introduction in verse to his works. From that source we learn that he was a Spaniard, of good family evidently, and that he was b. a.d. 348 somewhere in the north of Spain, either at Saragossa, Tarragona, or Calahorra, but at which is left uncertain, by his applying the same expression to all, which if applied only to one would have fixed his place of birth. After reception befitting his social status for some years to private in the local courts of lay promotion to a judgehip cessorially:

"Hic legum moderatim\nFremus nobilitum maximus\nJus civilis te adsidum\nEt adierit pro jure et\n
Archlup. Trench considered it "a high military act and such the poet's own to describe; but it is whether a civilian and eligible for such employ we may adopt the solution offered in the Prolegomena works (Migne, vol. lix. p. 375).

"Erectus inde est ad supernum militiam, pax animae, pacificum, castrensis, sat, celeri timoria; quum in somnis praeidum, rectorem, qui sub poesum in col. crebri, militare ascenderis diebus.

It was after this length comparatively early age and power that Prudentius, on account of the follies had marked his youth, determined to throw up employments, and devote life to advancing the Church by the power of that of his purse and precedingly we find that year into poverty and is that remarkable success upon which his fame no have no reason however another St. Augustine, "wretchedness of most this flight from the tempting care of official life is of a wholly devotional bally rather learnt from emptiness and vanity to the surroundings of even this world. As he him

"Nunc quid talis paterter\nCarmen post ostium vel bona:\nCum jam, quid quid est, quis\n
and sought, at the cost, holds dear, those greed it prepared for them that fact of his retirement f
way, and the fruits whi shape of his voluminous sacred poetry, we have about our author. To he wrote, his life must many years after he; but how long his life, are not told. Probably works are:

(1) Liber Cathemerinon, call it (W. S. Lilly, "Char vol. 1. p. 288.
(2) Liber Psalterii, (3) Apoloeletion. A work a Delicitation of Human Nature (4) Rhamtogenia. A tr directed against the Marcionit
PRUDENTIUS, AURELIUS C.

(5) Psychomachia, or "The Spiritual Combat," an allegorical work.

(6) Libri adversus Symmachum. A controversial work against the restoration of the old Latin laws in the Senate House at Rome. The Latin laws had been restored to their place in 394, but the influence of St. Ambrose had prevailed against their restoration. In 399, a law was passed by Theodosius in 394. After the death of the latter the attempt to restore the old laws was renewed by Prudentius and Honorius, and it was at this time that Prudentius wrote his first book. The second (for there are two) was written in 400. Paget considers that the first was written in 395.

(7) The Deuterocanon. = the double food or double Testament, a wordy collection of 49 sets of verses each, as Old and New Testament scenes.

Of these different works the most important are the first two. The Liturgical hymns has been chiefly compiled from Prudentius's writings. It is not easy to estimate, and to judge by the wholesale condemnation he obtains from some of his critics, and the equally unspared censure of others, his judgment has often been found it and it. In venturing upon any opinion upon which the period at which he was born in 417 was the exact point of departure. His works are not contained in the hands of the poet, nor in all its exact beauty of form has long been known, which was burst forth into new life and beauty in the hands of the MECHALAVY HYMNATISTS. They thought it was to be given by any of these quantities it was to the vain to look for very finished work from him. But the midnights of his life, his name is great and his name is wonderful. To the ideas which were imbibed or clumsy rhetoric, which varied the metre he pronounced 17—there are many. They may well be found, not unfrequently, of noble expression, which with the more musical date. He writes as a master, and we may gather concerning the points he deemed the most important. Living at a time when mankind were still the universal church, he preached and corrected the idea of his influence was successfully challenged. If, therefore, we can now, as far as our author's influence has given to lavish commendation, he describes him as "Poeta laureatus," etc., from the first, and we find that he was also a presbyter and a deacon, the same poet, who calls himself "Praetorius a Prudentius." And all this while we are hearing of his name and ideas. At last, however, the author evidently cannot forget that he is a poet, that he makes the greatness of the Latin language, which it transmutes in helping the transformation of the Latin needed to undergo, now that it should be the vehicle of truths which were altogether novel to it." (See Lat. Poetry, 1874, p. 121.)

The reader will find so exhaustive an account of the various writings of Prudentius in the account given of him and them in Smith and Wace's Dict. of Christian Biography, and Smith's Dict. of Greek and Roman Biography, that it is only necessary in this work to refer very briefly to them as above. The poems have been constantly reprinted and re-edited, till it is not easy to say that his is the sixty-third.

The use made of Prudentius's poems in the ancient Breviaries and Hymnaries was very extensive. In the form of notes and lines were compiled and used as hymns; and it is mainly from these centes, and not from the original poems, that the translations into English were made. Daniel, i., Nos. 103-115, gives 13 genuine hymns as having been in use for "Morning," "Christmas," "Easter," and "Easter," from the Latin. Trans. from the p. 661, i., will show that almost as many more which were in use in matter have been translated into English. When these are added the hymns which are annotated in this Dictionary under their respective first lines (see Index of Authors and Subjects) and those which have not been translated into English, we realise the position and power of Prudentius in the hymnody of the Church.*

[D. S. W.]

Prynne, George Rundle, M.A., s. of John Prynne, was b. at West Loos, Cornwall, Aug. 23, 1818, and educated at St. Catherine's College, Cambridge, B.A., 1839; M.A. 1841. He took holy orders in 1841, and became Vicar of St. Peter's, Plymouth, in 1848. He has pub. Parochial Sermons, 1846; Plain Parochial Sermons, 1856; another series, 1876; The Dying Soldier's Visions, and Other Poems and Hymns, 1881, &c. He also pub. Hymnal for the Services of the Church, 1858. His most popular hymn is "Jesus, meek and gentle," p. 131, b. His hymn "The day is done" and "O God the Son" (Kingsley); and "Thy glory fills the heavens" (The Glory of the Father), have also been included in a few collections. [J. J.]

**Pryns, Edmund, Pryn or Price, a learned Welsh divine and eminent poet, was b. about 1541 in the parish of Llandewy, Merionethshire, and educated at St. John's College, Cambridge, where he took his degree of M.A. in 1569. He was appointed Archdeacon of Merioneth in 1576, and Canon of St. Asaph in 1602. He was one of the best Welsh poets of his time, and a great many of his compositions were preserved, mostly in manuscript. He is the author of the Welsh metrical version of the Psalms, which is still in use. He assisted

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* The earliest and best MS. of Prudentius is one in the Bibliothèque Nationale, Paris (Lat. 5041); written about the end of the 5th century. The first 150 lines of the Psalteri, preserved in MS. L. 5041, has kindly supplied references to this MS. In the case of those poems from which centes, now in C.U. in English, have been taken.
Psalters, American. [American Hymnody.]

Psalters, English. I. Introduction. A glance at the long list appended to this article will apprize many for the first time of the enormous number of efforts made to versify the Psalms. Among the authors will be found Queen Elizabeth, Lord Bacon, Fairfax, and many of our poets and theologians. The Psalter has been subjected to a great variety of experiments. Literal translation, paraphrase, evangelical expansion, the development of portions as themes, have been successively attempted. The change of metrical and poetical expression is reflected in the history. In the Puritan period the versification of the Psalms even touches the history of the nation. But notwithstanding all this, partly from extreme reverence for the letter of Holy Writ, partly from the fact that the bulk of the translators were hampered by the secondary object of turning the Psalter into a hymnal, and most of all from the impossibility of representing Hebrew parallelism in English metres, no version approaches in merit such translations as Lord Derby's Homer or Conington's Virgil. With but few exceptions the succeeding pages are a comparison of mediocrities.

II. Curious examples.

Some experiments are very eccentric, such as Abraham Fraunce's hexameters (1581), Pike's lyrics without rhyme (1731), Wheatland and Sylvester's heroics (1754), Bowdoin's blank verse (1808). The strangest is Psalterium Americanum by Cotton Mather (1718), printed like prose, but in reality simply the Authorized Version thrown into unmetered c.m. for singing.

III. Pre-Reformation Psalters.

Metrical Psalters existed in England at a very early date. Bp. Aldhelm of Sherborne (died A.D. 709) is said to have composed one (Bede): and Archdeacon Churton (see Preface to the Cleveland Psalter) ascribes to him the Anglo-Saxon Version edited by Thorpe (1835). Thorpe himself, however, assigns it to a later date. A Latin Psalter, with interlinear Anglo-Saxon gloss, and a translation into Middle English has been published by the Surtet Society. T. Brampton's Seven Penitential Psalms (1411) have been printed by the Percy Society; and Holland (Psalms of Britain, 1842) mentions a translation of St. Jerome's Gallican Psalter into English of the date of Henry II. or Richard I.

IV. Importance of Psalm-singing at the Reformation.

The practice of versifying the Psalms assumed a larger significance among the Reformers. The Psalm Versions of Luther and Justus Jonas, combined with their translations of the Latin Hymns and their original compositions, stirred the heart of Germany: the Psalms of Marot became the badge of the French camp; and, completed the solo hymnal of Geneva, Scotland, following the metrical Psalms actively used in public worship. The long tradition of that form, set at first to bal laborious music of their own, in Reformation, the Psalms of the people, not merely to Massianic import, and the expression of human emotions, living trust in God as a friend and even by their terror enemies. They seemed, by a new-found Bible, ordained vehicle of hymnical form was at the very heart of that day's concern. Hebrew poetry, was representative of the origin.

V. German influence.

The introduction of psalm-singing into England probably sprang from the Gospellers with whom, and their familiar. Three of these father, Wisdom, Becon, and C. Psalm versions bearing: Those of Wisdom and II in Sternehold and Hop and may possibly be the book, though not cisions. The Goostly Psalme ishante contains fifty and paraphrases, or. The German have been carefully translated. All the Psalm version of 146, and all the parap., except two, have been. The metre of the middle of the 132nd, is also Gothic and is in the name Feste Burg." [For det.

VI. Ballad Metres of the Book of Psalms, the

In the Act, which Prayer Book of Edward a proviso: "That it be lawful... oratories or other places to prayer taken out of the Bible thereby the service or any the said book."

It has been generally met and others, that the legality of Psalm-sing Psalms and godly prae, and some have thought, the king for Sternehold, (see Version, § 3.) at least certain that several versification of the F period, among which...
Thos. Wyatt’s Select Psalms (1559). The whole Psalter was also versified by sometime Vicar of St. Giles’s, Robert Crowley, in 1559, and set to a harmonized Cripplegate strain (1559). The German influence is now irregular metres of Wisdom which are akin to some in the early English Psalter, give way to the ballad form, as represented in the Old Version of Sternhold and Hopkins, and to each Psalm: John Smyth, London, 1579. This is probably sung to the “amorous and obscene songs” (Wind) of the court and people; and his psalms to well-known ballad tunes. A discussion of the nature and character of his work, as represented in the Old Version of Sternhold and Hopkins, is here elaborated for this section of our work. It is fully treated elsewhere. [Old Version, § III.]

VII. German Influence on the Marius Exiles.

The psalm-singing of psalms ceased of course under Mary. But the movement gained new force and new ideas among the exiles, and even itself by versifying the entire Psalter (Absolvtur. Psalterium verum metrica lingua Graeco et Lat., Parker’s Diary, 1537). At Geneva, as at Paris, the author and psalmist of the period that the metres, the tunes, the structural features of the Genevan Psalter began to affect England, and more largely Scotland. (For details see Old Version, § III.)

VIII. Psalms-singing at the accession of Elizabeth.

On the accession of Elizabeth nothing so much of the people as the practice of singing Psalms at St. Paul’s Cross after the sermons of six thousand people occasion. Psalms were introduced into London and other churches as present of the fashion, and encouragement for the execution of the Tyburn Oxford. The attitude of women at Exeter being prohibited by the law, it is said that “The Queen’s Injunctions, favoured it, shown by a curious set of complaints. Certain divines had sung psalms in the a.m. in the presence of the people, and no godly prayers as an encouragement to Psalms publicly in worship. The 49th inch. (June 1559), which is defined as the provision for the care of the Morning Prayer, from interference, time. So that the conclusion was to be as delight in music, in the beginning of the Morning or Evening Psalms, or in their setting. In music and melody, and in melody and music, that no doubt that the sentence of the King was perceived.”

IX. Renderings by Abp. Parker, Sir Philip Sidney, the Devotions, and Spencer.

Partial translations of Psalms at this period are very numerous. The two most notable complete versions are dealt with elsewhere. (See Old Version and Scottish Hymnary.) A third entitled The whole Psalter, translated into English metre, with an argument to each Psalm: John Smyth, London, 1579. It is only to be found in the great libraries (there is a perfect copy also at Lincoln Cathedral). It is the work of Abp. Parker, alluded to above, written in exile: but the marked similarity of the book, in its introductions, extracts from the Fathers, and appended Canticles, to the work of Sternhold and Hopkins, makes it probable that these, and perhaps the metrical arguments at the head of each psalm and the appended collects were added after 1582. It is composed with scholarly care, and, not only as a metrical version, but for the value of adds, should be reprinted. Besides the three usual metres (C.M., L.M., S.M.) the maker’s use of stanzas of 8 lines, and two or four curious measures; and he supplies a doxology in each metre. The metrical Introduction, “Ad Lectorem,” is a quaint apology for offering a new version. There are eight tunes to it by Tallis; one being Tallis’s “Canon.” His c.m. has often a double rhyme in the third line; and, even when this is not the case, the rhythm and strains of the measure are entirely distinct from that of Sternhold, and the feet strictly regular, so as to facilitate singing. An example of his unrhymed c.m. may be seen in his tr. of “Veni Creator” (q.v.), which is apparently simply the text of the Psalter Book of Edw. vth, 1540, regnated into uniform feet. The authorship of this book is given in Bp. Barlow’s copy to John Keeper of the Cathedral of Wells. But Parker’s authorship is established by external and internal evidence. In Bp. Kennet’s copy it is said that the Archbishop permitted Margaret, his wife, to present his Psalter to sovereigns as a gift with the copy at the same time, “To the vertuous and honourable Lady the Countess of Shrewsbury from your lovable friende, Margaret Parker.” Apart from the assumption raised by this coincidence in favour of Parker, it makes Keeper’s authorship unlikely, as he would only have been twenty-four at Mrs. Parker’s death (1570) (Dibdin’s Anecdotes). But the conclusive evidence in the prose of the Psalter “Matthias Parkers” by which the metrical argument to Ps. 119 is formed.

Of a different order from these is the Verse commenced by Sir Philip Sidney (Ps. 1:1-43) and completed by his sister, the Countess of Pembroke (pub. 1629). The metres are said to be “more rare and excellent for method and variety.” — the fantastic and capricious measures of the lighter Elizabethan style — not intended probably for congregational use. They have frequent freshness and spirit; and now that a higher music no longer chains us wholly to routine metres, a composer fond of the Elizabethan poetry would find them the 9th, 92nd, and the more regular 96th full of grace and charm. The same description may be given of Various Psalms in verse,
of a different composition from those used in the church: the work of Francis and Christopher Davison and others, found in a Harleian ms. of the British Museum. Full selections from both these versions may be seen in Farr's Select Poetry (Parker Society). To these may be added a lost version of the Seven Penitential Psalms by Edmund Spencer.

X. Partial translations, Bacon, Herbert, &c. Versions by Iod, Withers, Sandy.

Among the versifiers of "Selected Psalms" are found the eminent names of Donne, Dean of St. Paul's (1633), Thines Fletcher (1633), George Herbert (1632), and R. Crashaw (1648). The first ten Psalms were rendered clearly and naturally by Bishop Hall (1607), and a few by Lord Bacon (1625), (see Fuller Worthies Library by Grosart), dedicated to George Herbert. The complete version of Henry Iod (1603-20) is utterly valueless, and according to Withers was burnt by the hangman; the preface however shows the early dissatisfaction felt by Sternhold and Hopkins, and there is appended to it a ludicrous versification, intended apparently to be sung, of the Act of Parliament passed after the Gunpowder Plot! The so-called Version of King James (1631) is described elsewhere. (See Scottish Hymnody, I. § 8.) The version by George Withers (1619-32) was a far more serious rival of the Old Version. He obtained a privilege from the King, which ordered it to be bound up with every copy of the Bible, and authorized Withers to seize every Bible in which it was not found. But it met with the same fate as a similar privilege of Withers for his Hymns and Spiritual Songs of the Church. (See English Hymnody, Early, § viii.) The resistance to the privilege on the part of the Stationers' Company, who owned the Old Version, ended in the withdrawal of this monopoly by the Privy Council (1633). (See Preface to Withers's Hymns and Spiritual Songs, by E. Farr in Library of Old Authors.) The metres of this book are more varied than those of the Old Version, and yet more regular and even than those of Sidney, and times are set to them by Orlando Gibbons. The author of Anthologia Davidea, a compilation of Psalms from many sources (1646), considers this the best version he knew for fidelity, harmony, and simplicity of expression. Judged, however, by his copious extracts (the book itself is rare) there is a want of force and spirit. The 137th, "As nigh Babel's streams we sat," is gracefully rendered; the best is the 150th, "Come praise the Lord, come praise His name" (S. P. C. K. Ps. and Hys., Ps. cl.). The version by George Sandy (1636), son of the Abp. of York, is of far greater literary merit. Though set to music by Henry Lawes, it was intended only for private devotion, and perhaps never used otherwise. Baxter laments that Sandy's "seraphic strain" was useless to the vulgar because not composed in the ordinary metre; but its poetical grace exercised a considerable influence on translators. The longer Psalms are often in L. m. couplets; some of his most graceful pieces are in couplets of 7s. as Ps. 150, "Praise the Lord enthroned on high" (S. P. C. K. Ps. and Hys., Ps. cl.), and Ps. 148 "You who dwell above the skies" (Wen. II. Bk. 639). by an enology by his friend Nehemiah Conder, and Holland, it was never used. The first ed. (1641) of Psalm Provost of Elton under an attempt to satisfy by amendment of the changes were made in 1652, which was ordered to be printed on the House of Commons' the Directory (1645), in that can read "was" a "psalm-book," made at Rokesby's by the third edition (1646) be printed on the Assembly of Divines' year this Version "an ordered by the House sung in all churches at kingdom." This was at this time on both sides a great advance on a version which of uniformity in religion was tracted by two causes. Inclined to a rival version minister of St. Martin's 1644; 2nd, 1645), and 3rd ed. (1646) to the who, however, declined Rokeby's version came up, they referred it to a clearly sanctioned it discontented with Rokeby's of heterodox, as an adUum introduced considerab from other versions, i Psalter (1650). (See S. Rokeby in Rokeby was said. It may have been disposed of by Milton in 1648 a had a special significance of the war (Masson). His direct from the Hebrew was reprinted in the margin: the original is printed illustration of the lit Puritan translations can say it was success essary in 1653, without ting literalism, and in v to be sung but the Portions of Ps. 82, 85, "The Lord will come part of Ps. 44, "How fair," are found in some the only one printed with a gladsome mind, age of fifteen. In 1651
in the preface to his version, seems, from the
churchmen's standpoint, at the failure of one
of our "pretended Reformers" (probably Rous).
And in 1654 appeared a new edition of Burton's
License Act and licensing, which bore on its
page a license for publication from
Cromwell. A version by Thomas
Lord Ferriby, Justice of the Peace for
Cotton's Editions of the Bible; he quotes the
137th Psalm in stanzas of four lines. It
was never published.

XII. Baxter, Miles Smyth, Denham, Patrick.

From Sternhold to Rous the prevailing
principle of translation was literal exactness;
but the dreaminess of all these efforts, and in
some measure the grace of Sandy's, now
produced a demand for some literary excellence.
In the preface to his version (written probably
about this time, though not published till
1692), Richard Baxter says, after reviewing
preceding versions, "The ear desires greater
beauty, and the Restoration version, though
may be seen in S. Woodford's
pompous Psalter (1667), in Miles
Smyth's, in Luke Milbourne's (1698), who tried
to adapt his metres to the music of
Plyford, and to
that of Henry Lawes, found in
and in the stately
verse of Sir John Denham (written
at this time, though only published in 1715).
But the difficulty lay in the decay of music, of metres
words, by Baxter or c.m. as gagged, s.m. for
literary success.
A Century of Psalms was
published by John
Charterhouse, a complete
and a complete
attempt at
consideration, but its
success for its fidelity,
exactness a literal version.
This edition is the apparent
generation from
Parker, and
used at large under Watts.

See § XV.

XIII. The New Version.

The first instalment of Tate and Brady is a sheet and a half,
and is as follows (1698) the
Psalter (Bodleian); the next is "The
of N. Brady and N. Tate" by N. Brady and N. Tate

42d. "As paints the bart?" 51st.

"Have mercy, Lord, on us" and 41st.

2. A large quantity of very spiritless, c.m., as
poor in language as the literal versions.

A few examples of sweet and simple verse, such
as the 34th, "Through all the changing scenes of
life," 42d. "As paints the bart?" 51st.

The art of the psalmist, the mighty Lord," which retains
its hold on our hymn-books. There is
nothing to show certainly how the work was
divided between Tate and Brady: both were
poets; it is plausible to attribute the
work, in which some have even suggested an
additional aid from his patron Brady, to
Tate. Another theory makes Brady
the poetical workman throughout.

Beveridge's epitaph suggests the general
impression of the work. The artificial style of
that period is applied to the Psalms; and in
the hands of men of genius—far less in those
of mere versifiers—some a form could not
have succeeded. Tate's "poet's page" (Pope)
has been abused as roundly as Tate's or Brady's.

Yet the first edition, 1698 (Brit. Mus.), [See
The Supplement to the Psalter
Authorisation. — So far as
license to print was concerned, the
"allowance" was not strictly necessary, as
the Licensing Act and recently enacted
extremely politic. (See it again under
§ XVI.) The "permission" to use it in churches
&c., which is a distinct matter from the "allow-
ance," whether actually necessary or not
in order to legalise its adoption, was of great
value. Under the sanction of the sovereign,
and recommended by the Abp. of Canterbury,
Compton, Bishop of London, The New Version
was presented itself as a settlement of the long
dissatisfaction with Sternhold and Hopkins.
Its success was not but universal. Bever-
Ridge (1710) wrote a vigorous protest against
it, and in favour of the Old Version. He calls
it a "New Version in deed," "fine
modish," "furnished with wit and fancy,"
"gay and fashionable," He dilates on the
great inconvenience of two versions: calls it a
breach of uniformity; "in time we might have
one secondum usum London, another second-
um usum Richmond (see Brady below),
another secondum usum Sarum." He records
the attempts of congregations: one version
was cast out, after its introduction by the
clergyman. It was then only used in a few
churches in London.

(3.) Character and Merit. — The material of
the New Version may be divided into three
groups: 1. Psalms of an ornate character,
with occasional vigour of rhythm, written
neatly in l.m. and Fm. The best is 135th.

2. A large quantity of very spiritless, c.m., as
poor in language as the literal versions.

3. A few examples of sweet and simple verse, such
as the 34th, "Through all the changing scenes of
life," 42d. "As paints the bart?" 51st.

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as the 34th, "Through all the changing scenes of
life," 42d. "As paints the bart?" 51st.
slights what God commands, exposed to scorn
must quit his throne)."

(4.) Authors.—The New Version was
the work of two Irishmen. Nahum Tate was
the son of Faithful Tate, an Irish clergyman,
author of some religious verses. He was b. in
Dublin (1652), and educated at Trinity College.
He wrote, under Dryden's superintendence,
the second part of Abaloom and Achitophel
with the exception of about two hundred lines.
He succeeded Shadwell as Poet Laureate.
Among his works are Characters of Virtue and
Vice (1691), Miscellanea Sacra, a selection
from various writers (1696-8), and Poemae,
A Poem on Ten. He is said to have been a
man of intemperate and improvident life. He
wrote a reply to Beveridge, defending the style
of the version on literary grounds. (Essay on
Psalmody, 1710.) He d. in London in 1715.
Nicholas Brady was born at Bandon (1659).
He was educated at Westminster, and went
afterwards to Christ Church, Oxford, and to
Trinity College, Dublin. From the latter he
received the degree of B.D. for services to the
Protestant cause. He was a Prebendary of
Cork. In the Irish war he was an active ad
herent of William; and three times saved his
native town from burning. Coming from
Bandon with a petition to William, he re
mained in London, and was appointed Chap
lain to the King; and afterwards (1702-5)
Incumbent of Stratford-on-Avon. He had
previously been minister of St Catherine's,
and Lecturer of St. Michael's, Wood
Street; probably holding some or all of these
appointments in plurality. Notwithstanding
the income derived from his appointments,
his extravagance obliged him to keep a school,
while incumbent of Richmond (1710). He
died in 1726. Besides several volumes of ser
mons, he published a tragedy called The
Rape, or the Innocent Impostors, and a poetical
translation of the Aeneid of Virgil in four
daes.

XIV. J. Addison.

In the Spectator of 1712, were published
the well-known paraphrases of the 19th Ps.
"The spacious firmament on high," and
the 23rd Ps., "The Lord my pasture
shall prepare." They have been attributed
to Marvell, but (see Addison, J., p. 16, 8.) are
Addison's. They are found in many collec
tions, and have been admired by good judges.
The style is more florid than the New Version.
The fault in both is, that the sense of God's
Presence, which is so vivid in the original, is
subordinated to the somewhat unreal descrip
tion of landscape.

XV. Watts's Version.

The versification of the Psalms engaged
the attention of Isaac Watts in his
eyearly days; a translation of Ps. 137, not
included in his complete Psalter, is found
in Reliquiae Juveniles. Paraphrases on Ps.
148 were published in the Horae Lyricae
(1705); and at least half of the Psalms had
been versified at the date of the publication of
his Hymns (1707-9). Ps. 114 was published
in The Spectator (1712); and the complete
version (so far as his theory of completeness
extended) in 1719; entitled, The Psalms of
David imitated in the language of the New
Testament, &c. Taken as
better than Tate and Brady.

of restraining reverence a
turgid epithets and gaudy o
the simple grandeur of
the contained some of his
choices. Ps. 84, "Lord of the wh
was not noble Ps. 90, "Our God, our
Ps. 186, "Give to our God
and one or two more. I
really complete. Watts s
enough to say, that there
Psalter which could never
were therefore useless as hy
ings are paraphrases rather
He breaks up the Psalms
ion; sometimes, especially
selects and groups verses
new hymn, and adds little
He utilized lines from him
from Tate and Brady, no
most of all from Patrick. He
borrowed the new principle
by Luther, and by Parker,
out elaborately—evangelize
the Psalms. To this, what
notable Ps. 175, "The pr
great pains, embodying ne
Testament expositions of
of the Apostles, exhibiting the
of the light of the life of Chri
adumbration, type and pr
fulfillments. Such a mode
a new divergence from
a legitimate and fruitful c
has such promise of future
adaptations of the Psalter
hymnology. The tender m
H. W. Baker, "The King
hard is" (H. A. & M., 197)
and Watts' version of Ps.
scorn which the sun," am
ample of the principle and
At the same time it re
and reverence, if it is to b
When he tried to push it b
Scripture, Watts was b
vulgarity as the substitut
Israel, &c. A full exhi
Psalter will be found in

XVI. Blackmore, Wesley.
Basil Wood, 1

In 1721 appeared a Vers
Blackmore, which was decli
and on the recommendatio
bishops and fifteen bishops
itted to be used in all the
in Council, in precisely th
New Version. It is rather
direction of naked literalis
way, notwithstanding its
Anne Steele's Poems (1766)
seven renderings of Psal
were at one time or other tra
whole Psalter. Some were
and 1743; again in the A
1798-1801; and the whole
Poetical Works of J. & C.
They are naturally express
and cultivated language w
C. Wesley, but they were
excellence. The best are
Good Shepherd

“The Lord is my shepherd; I shall not want...” Ps. 23:1

Charles Wesley adopts a new system of interpretation. Christopher Smart published a new version (1782), in which the introduction of Psalms is a characteristic of the Psalter. This book is also a great variety of new Psalms and amongst the rest of Cowper’s poems, Alexander Selkirk, found in Charles Wesley, and in Shenstone. James Mackenzie published a Psalter (1758) which attracted attention from the learned world. It bears many of the characteristics of the Psalter and was also approved by Seeker. It is written in continuous lines, but was divided into stanzas, called “ctions” (1797), who added a prose paraphrase. It is written in full and full of metaphors. Montgomery’s translations are laudable verbiage. Basil Wood published a few Psalms in 1734; of which the final one (1782) contained his translations. The American theologian, published a version of Watts (1800). A version of William Mason appeared in 1787. The same year, a partial version by Richard Cumberland, may be mentioned for the sake of the book.

XVII. Montgomery, Mant, Harriet Auber, Lyte.

James Montgomery’s Song of Zion (1828) contains nearly half of the Psalter. The psalmist’s prayer for God is given in Ps. 51. Montgomery’s Song of Zion concludes with a prayer for the whole Psalter. The psalmist’s prayer for God is given in Ps. 51. Montgomery’s Song of Zion concludes with a prayer for the whole Psalter.

XVIII. John Keble.

The Psalter or Psalms of David in English verse, by a member of the University of Oxford (1839) is the work of the reverend John Keble. That he should have produced such a thing worth doing, is in some sort, a measure of the smallness of the last forty years in the matter of church music. There was “small hope,” he thought, that the custom of chanting the psalms would be carried on; and therefore, despite his conviction that the Hebrew was intended for chanting, not that the success was “impossible,” because the form and tone of English metre and Hebrew parallelism were reconcilable, he set himself to improve the Metrical Version, “adhering reverently to the meaning of the original.” He submitted the work to Dr. Pusey. The adverse criticism which has been given in the book is in no way anticipated by Keble himself. The close adherence to the terseness and the images of the Hebrew has produced some constraint and obscurity. But in the judgment of the present writer no other version has such reverence of the psalm, sustained merit, lyric force, and all the flashes of imaginative energy. There are occasional oddities the influence of the Psalms is not always noticeable.

XIX. Churton, Sir R. Grant, Cotter, Hookham Freer, Trevor, &c.

The Cleveland Psalter, by Archdeacon Churton (1848), is one of the best versions. It is written in firm, equal, and melodious verse, and though inferior to Kellie in spirit and intensity of expression, it avoids his abruptness and compression by a slightly looser metre, and greater liberty of translation. Though thoroughly original work, it adopts ideas and lines from the ancient Anglo-Saxon Version which Churton attributes to Aldhelm (see § 111), from Watts, Sidney, Hebb, Miles Smith and Keble. Portions of Ps. 8, “I will praise the Lord above;” Ps. 19, “Know that the Lord is God;” Ps. 40, “I will give thanks to the Lord;” Ps. 84, “I will praise the Lord, my heart is with the lowly,” are like Herbert.
The best is Ps. 96, "Raise the psalm; let earth adoring" in Kennedy, 1863, and the Wes. H. Bk. (604), 1875. A smooth, fairly sustained Version, but deficient in spirit, had been published (1831) by Bp. Trosee (revised in 1875). Sir Robert Grant had published some renderings early in the century, among which is the blue ornamented works so famous in the 1848th, "Oh worship the King." J. Conder's Ps. 113, "Hallelujah, raise oh raise," is a lively of great brightness and jubilation. A Selection of Psalms by Hookham Frere was privately printed, see his Poetical Works (1872). The Symmetrical Psalter by W. Vernon Harcourt appeared in 1856, and The Cambridge Psalter by Dr. Kennedy in 1869 (revised 1876).

XX. Recent Versions.

The reader of this sketch will have observed that in one aspect it is the history of the long tenacious struggle of the Metrical Psalter against the growing power of original hymns as the material of praise. This conflict has been now long ended, and the task of versifying the Psalms greatly simplified by emendation from the routine metres. But fresh efforts are still made under these freer conditions. A version of considerable freshness, freedom, and spirit appeared in 1863, with an irregular structure of verse, by Mr. A. Malet. The Companion Psalter, by Rev. T. R. Birks (1874), is a valuable compilation of the choicest pieces of preceding versions, and contains several of his own developments of the meditative psalms. His lyric measures are often soft and melodic; he introduces freely Evangelical ideas; but they are not always the legitimate unfolding of the psalm, and sometimes the groundwork is scarcely perceptible. Ps. 19, "The heavens declare Thy glory"; Ps. 20, "O Christ, whose intercession"; Ps. 40, "Oh King of Mercy"; and Ps. 80, "O comfort of the weary"; are good specimens. The Marquess of Lorne published alternate renderings of the Scottish Version (1877). The late Dr. Irons promised a complete version, written with special attention to Hebrew parallelisms; an instalment of it appeared in 1875. The latest versions are by Digby Seymour (1882), and Digby S. Wrencham (1885).

Among the efforts to make the Psalter compete with original hymns may be noted Matthew Henry's Family Hymns (really selected Psalms, 1665); Dorrington's Devotions in Psalms and Hymns and Spiritual Songs, arranged as a hymnbook for Sundays, &c.; Select Psalms and Hymns for the use of St. James's Westminster (1867). The most interesting is an arrangement by Romaine (1775), to which is prefixed an essay in defence of the Old Version, a strenuous protest against the growing power of Wesley's hymns.

XXI. Conclusion.

The quotations in the foregoing sketch show that metrical psalms still contribute largely to our hymnals. The least successful renderings have been those of the Messianic psalms. Nor have the penitential psalms yielded much for Lenten use. In one or two instances the dauntless trust of the Psalmists has been nobly reproduced. And for the worship of the masses certain psalms are unequaled.

Influence of the long tutelage must not be lost sight of. Earlier hymns a severity objective tone, and a wide natural religion. Nowhere is this more evident than in the Psalms, and the presentation is grounded on of the works in thematic single and perhaps sentence works. Nowhere is the idea unheeded by the chil- thought—true and need is inadequacy of majestic. These character deeply on Watts; and the value, as a counterpoise to the efficiency, self-consciousness of motives, which make us so sickly. The influence English hymns is by nowIt may take new forms, more freely from the ideas, that the Psalms can ease the deepest, tenderest, most in future hymns.

Psalms, English. A Biographical articles of the the Psalms named in the are given under their respective Dictionary. In the note writers of less importance, in or in the work which they phrasing the Psalms in the together in alphabetical one number is added to each person's work in the Versions in English. p. 936. Atwood, George, B.D., not Taunton. [No. 127.] Bartholomew, Alfred. From we gather that he was an arch [No. 127.]

Bennett, John. From his the following have been tran 0. B. H. Bk. 1866; (1) "I'll Praise Thee", (2) "Lord, I daily (3) "Many times since days (4) "Praise ye Jehovah, short [No. 243.]

Bird, Charles Smith, was t Feer and other Poems, Liverpool Blackall, Elizabeth, author and Spiritual Songs, pub. in ated, along with other Psalms. Her intention was the phrase of the Psalms," as she This, however, as far as can carried out. [No. 244.]

Bewring, Edgar Alfred, was for Exeter, 1846. According t he "translated two small vol selected by the Queen, and the Majesty's use." [No. 292.]

Boyce, Samuel, of a village He received the rudiments and then passed on to as a poet and man of c and esteemed; but his manner is his life most wretched. He di obscure lodgings, in May, 1747, parish. [No. 123.]

Brampston, Thomas, was o into the Psalms into Eng known of him, save what is re the Seven Penitential Psalms British Museum. At the tw written—"Frater Thomas Bra
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Ford, Simon, b. in Devonshire in 1619, and d. in 1699. He was for some time Rector of Old Swinford, Worcestershire, and pub. his version of the Psalms in 1688. He wrote extensively on religious subjects. [No. 97.]

Forrest, Sir William, Chaplain to Queen Mary during her short reign, was a polemic poet and skilled musician. He pub. works from circa 1559 to 1600. His eightyeen Psalms of Joseph are dated 1551, and his latest Ms. [Reg. 17, A. 36.] is dated 1572. Specimens from his Mss. are given in the Early English Text Society's publications, and in the German periodical Anglia. [No. 14.]

Franch, James. [No. 160.] The correct name is James Purch. (See p. 364, l.)

Fraunce, Abraham, a native of Shropshire, took his degree (B.A.) at St. John's, Cambridge, in 1729; was elected Fellow in 1790; and removed to Trinity's Inn in 1834. He was living in 1833, but the date of his death we have not been able to ascertain. [No. 35.]

Frese, John Hookham, w.s. of John Frese, sometime High Sheriff of Suffolk and M.P. for Norwich, was b. in London, May 21, 1769, and educated at Eton, and Cambridge College, Cambridge (B.A., 1792). He was subsequently a Fellow of Caius. On leaving the University he entered the Foreign Office. He was M.P. for West Loon, Cornwall, 1796-1802; Under Secretary of State in the Foreign Office, 1799; Envoy Extraordinary and Plenipotentiary to Portugal, 1806, to Spain, 1802, to Berlin, 1807, and to Spain again, 1808. He d. Jan. 7, 1814. [No. 261.]

Gahagan, Henry, M.A., was a graduate of Christ Church, Oxford, and a Barrister-at-Law. [No. 231.]

Gipps, Richard, is one of the "other gentlemen" referred to in No. 81. We know nothing concerning him except that he wrote some of the odes in the Psalms in the ms. named. See Francis Davison, above.

Good, John Mason, M.D., see John Mason, b. at Dallington, Essex, in 1734, and educated for the medical profession. He became B.A. 1755 and M.D. 1751. He wrote largely on medical, theological, and classical subjects. He d. in 1827, and his Memoirs, by Dr. Gregory, were pub. in 1798. [No. 223a.]

Gregory, George, [No. 176], b. in 1754; d. 1808.

Grzymelowicz, Elizabeth, née Barney, dau. of Martin Barney, or Bernay, of Grumtow, in Suffolk, and wife of Christopher, s. of Thomas Grymowicz, of Yorkshire, pub. 'Miscellanea in 1684, and again enlarged it circa 1610. [No. 41.]

Hall, John, M.D., was b. in 1529. He was a celebrated writer on anatomy, &c. He resided at Malstone in Kent. [No. 16.]

Hall, Joseph, D.D., was b. at Ashby-de-la-Zouch in 1574, and educated at Cambridge. He was successively Rector of Hailstock, Prebendary of Wolverhampton, Dean of Worcester, Bishop of Exeter, and Bishop of Norwich. In July, 1616, he attended Lord Doncaster into France, and on his return he was appointed by King James as one of his divines to accompany him into Scotland. At the Synod of Dort he was appointed to present the Latin Sermon to the Assembly. He d. 1655. His works are numerous, and include his versions of Ps. 1-1x. [No. 43.] His Works were pub. in London by Pavier, 1625. [Psalter's, English, § V.]

Hamilton, William, a native of Scotland, b. 1754, d. 1794. [No. 136.]

Hare, Francis, D.D., who d. 26th April, 1710, was educated at Eton and King's College, Cambridge. He was for some time chaplain-general to the army. He subsequently became Dean of Worcester, and then Bishop of Chichester. He also held the Deanship of St. Paul's with his bishopric. He was the author of several works. His version of the Psalms was pub. posthumously in 1755. [No. 150.]

Hare, Julius Charles, M.A., was b. in 1798, educated at Trinity College, Cambridge, and d. in 1855. In connection with his brother Augustus William he pub. the celebrated Grecian Truth. He also assisted Bp. Thirlwall in translating Niebrue's History of Rome, and many other works were numerous and important. He was a Fellow of Trinity College, Cambridge, Rector of Hurstmonceux, and Chaplain to the Queen. The following of his Psalm versions are in C. V. at the present time: (1) "To, I come to do Thy will (Ps. 27.)", (2) "Lord God, my Saviour, day and night" (Ps. 119.). [No. 263.]

Harte, Walter, M.A., s. of a clergyman, was b. at Preston, circa 1655, educated at Oxford, where he was for some time Vice Principal of St. Mary Hall. He was also a canon of Windsor. He d. 1774. He pub. History of the Life of John Holford, the British Museum contains a ms. note by a former owner of this volume. [No. 126.]

Holford, G.F. The British Museum contains a ms. note by a former owner of this volume. The Holford Hereford family is known by G.F. Holford, M.R.A.


Janes, Abner. An American, [No. 296.]

Keith, James. H. A. Glass, p. versified "was a bookseller at Ding 369."

King, Henry, D.D., eldest s. of John Bishop of London, was b. at Worhamshire, 3rd January, 1591-2, and educated at Christ Church, Oxford, where he was at 1686-16, when only twp. He was collated to the Prebend of Cathedral of St. Paul's, and also, by the Parliament, as Chaplain in the House. At his release from prison, to present to the Bishop of Lincoln, he became Prison of the Parliament, and gained the自由ist of the Bishop. He d. March 30, 1660. His Metrical Version pub. in 1631. [See Psalter's, English, § 163.] Extracts from these, together with the elaborate Historical and Biographical J. Hannah, n.a., as Poems & Psalms 1643. [No. 76.]

Leaper, Mary, the daughter of a French, of Marston, St. Lawrence, b. in 1755, and d. in 1746. Her name appears in the second volume appeared in 1751. [No. 16.]

Lok, Henry, second s. of Henry London merchant. He d. 1781. We have not ascertained anything otherwise called the "preacher," who was p. in 1593. [No. 36.]

Leone, John-Douglas-Sutherland, of the house of Argyle, b. H.R.H. Princess, 1871, 4 Canada, 1875. [No. 329.]

Marsh, Edward Garrard, M.A., educated at Cambridge, &c. He was appointed Vicar of Ayton, previously been Minister of Hangay St. P. and H., 1st set. were entire Book of Prayer was pub. in his Ps. & Hym. (1610) only all was printed in 1622. Mr. Marsh d. Sept. 20, 1482.

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Massereene and Ferrard, B. 1812, d

Mather, Cotton, D.D., b. of the Puritans, from Glasgow. [P.R.S., London.] His principal work is Rhetorica, or, an Eclectrical Histo

McClure, Samuel. [No. 252.]

McLaren, David, M.A., Minister, b. at Dundee, and educated at

Milbourne, Lut. 8. of Luton. A ejected minister of 1662. He was
Scott, Robert Allen, M.A., was b. 1804, and educated at Balliol (Oxford). He took Holy Orders, and was successively Curate of Sherfield and Wooton-Dee, and of North-Shipton, and of Church Eaton, Staffordshire. He was Vicar of Nun-Crawfield, Lincolshire, in 1802, and then added to his Parishes, he pub. Parish Rhymes for School and College, 1841. Two of his parishes were stated. F. "All glory be to Christ." Thou hast formed my every part." Ps. 118. [No. 262-1, 265.]


Skurray, Francis, b. in 1770, and educated at Lincoln College, Oxford, of which College he was a Fellow from 1805 to 1812. He was Vicar of Winter, county of Hyde, in 1810, and Vicar of Winter, county of Wiltshire, from 1826 to 1848. He was Vicar of Winter, county of Wiltshire, from 1826 to 1848. His Parishes, including the Winter, county of Wiltshire, were published in 1832, and his Poems in 1833. [No. 285-2.]

Slatyer, William, D.D., b. in Somersetshire in 1782; entered St. Mary Hall, Oxford, in the Lent term; but afterwards migrated to Braunschweig; b. in 1782; Fellow of Brasenose; d. 1823; and Rector of Otterden, Kent, where he d. Feb. 13, 1846. He was b. in 1782, a history and Latin term, in addition to his parishes of the Psalms. [No. 285-2.]

Smart, Christopher, M.D., was b. at Shipwoman, Kent, in 1740, and educated at Pembroke Hall, Cambridge, where he gained the Scandentian prize for five years, which were in succession. (S. A. 1740, to London in 1755, and gave some attention to literature: but neglecting both his property and his constitution, he became poor and insane. He d. in 1781. His Poems were published in 1771. From that work "Father of light conduct my feet" (Divine Guidance), and "I sing of God the great unseen" (G. G. Author of the All), he was taken. [No. 162-2.]

Smith, Sir Thomas, was b. at Walnut, Essex, 1512, and educated at Queens' College, Cambridge, where he became a Fellow of his college in 1521. He was Rector of Professor of Civil Law at Cambridge, and, in 1548, Secretary of State, when he was knighted. He was b. in 1512, and educated at Queens' College, Cambridge, where he became a Fellow of his college in 1521. He was Rector of Professor of Civil Law at Cambridge, and, in 1548, Secretary of State, when he was knighted. On the downfall of the Protector Somerset, he lost his appointment as Secretary of State, and was confined in the Tower for about a year. Subsequently he was restored to Court favour, and was twice ambassador for Elizabeth. He d. at Morden, Essex, in 1577. [No. 9.]

Smyth, Miles, secretary to Dr. Sheldon, Archdeacon of Canterbury. [No. 28-1.]

Spalding, Philip, a member of a firm of wheel-stations in Ireland, was b. in 1640, and d. in 1687. He was a member of the Congregational body and a liberal contributor to its funds. [No. 276.]

Stanhope, Richard, was b. at Aulby circa 1545, and educated at University College, Oxford. He studied Law for some time, and travelled in Rome, but joining the Roman Catholic Church, he removed to the Continent and took Holy Orders. He pub. several books, including the first four hexameters, 1582. He d. in 1618. [No. 340.]

Stirling, Robert, of the 19th century. [No. 340.]

Thurloe, Edward, 2nd Baron, of Lord Chancellor Thurloe, was b. June 10, 1681, and d. June 3, 1729. [No. 196.]

Toilet, Elizabeth, d. 1694; d. 1704. [No. 145.]

Towcester, William Samuel, a layman, concerning whose history we know nothing. [No. 183.]

Townsend, George, M.A., was b. at Ramsgate, Sep. 12, 1706, and educated at Trinity College, Cambridge. He was b. at Ramsgate, Sep. 12, 1706, and educated at Trinity College, Cambridge. He was from 1727 to 1738, and entered Holy Orders in 1738, was b. a. 1814, but joining the Roman Catholic Church, he removed to the Continent and took Holy Orders. He pub. several books, including the first four hexameters, 1582. He d. in 1618. [No. 340.]


Trower, Walter John, D.D., b. Apr. 3, 1804, was educated at Oxford, where he graduated in high honours in 1826, and became a Fellow of Oriel College. After holding some minor appointments, he was consecrated

This is a page from the book "Encyclopedia Britannica". The text is a part of an entry for a person named Robert Allen, M.A., who was a scholar and author. The entry provides information about his life, education, and publications. The text also includes references to other scholars and their works.
Bishop of Glasgow and Galloway in 1848. Retiring in 1849, he was appointed bp. of Gibraltar in 1863. Subsequently he was Bishop of Birmingham, where he died Oct. 24, 1857. He was the author of several works, including the S. P. C. K. Epistles and Sermons, &c. [No. 299.]

Turner, Baptist Noel, m. a., b. in 1729, and educated at the Oakham Grammar School and Emmanuel College, Cambridge. He was rector of Denton, Lincolnshire, and of Wing, in Rutland. He was also for a time Head Master of Oakham Grammar School. He d. May, 1826. His memoir and portrait are in Nichols's Illustrations of the History of Literature in the Eighteenth Century. [No. 213.]

Turner, Thomas, m. a., sometime Fellow of Trinity College, Cambridge, was b. in 1734. He was 2nd Wran-angler and Smith's Frizeum. [No. 294.]

Ushér, James. From the titlepage and the Preface of his version [No. 281] we gather that Usher was a layman, who, with a limited education and little or no preparation, began his paraphrase on the 18th of Aug., and completed it on the 16th of Dec. 1723.

Verstegan, Richard, a Roman Catholic, d. circa 1636. [No. 39.] He was possibly the editor of the 1599-1604 Primer, printed at Antwerp, where he was at that time, and the Preface of which is signed "R. V."

Vicars, John, b. in London, 1652, educated at Oxford, was for some time an usher in the school of Christ's Hospital, and d. in 1692. He was a virulent writer against the Royalists, and spared no one in his zeal. His England's Halilugh for God's Causes Bidden; with some Psalms of David in Verse was pub. in 1651. [No. 55.]

Wheatland, Stephen. Of this versifier we know nothing beyond the fact that he joined Tipping Sylvester in publishing the Ps. of David, &c., 1754. [No. 146.]

White, John, m. a., sometimes called "The Patriarch of Lancashire," where he was rector for 42 years, was b. in 1674, and d. in 1644. He was one of the Clerical Assessors of the Westminster Assembly of Divines, 1643. His version was published posthumously in 1644. [No. 81.]

Winchester, Elkanah. A celebrated Universalist preacher who ministered in a chapel in Petticoat Lane, London, in 1778-9. His version was on the basis of the teachings of the Universalists, and specially for the use of that community. [No. 104.]

Woodford, Samuel, d. d., b. in London, 1636, and educated at Wadham College, Oxford. He was for some time Rector of Hartley Mundell, Hants, and Prebendary of Winchester. He d. in 1700. [No. 87.]

Wotton, Sir Henry, m. a., b. in Kent in 1568, and educated at New and at Queen's College, Oxford. After spending nine years on the Continent, on his return he became secretary to Robert, Earl of Essex, with whom he continued until Essex was committed for high treason, when he retired to Florence. There he became known to the Grand Duke of Tuscany, and was sent by him, in the name of "Octavio Baldi," with letters to James VI., King of Scotland, in which the king was informed of a design against his life. On succeeding to the English throne James knighted Wotton and sent him as ambassador to the Republic of Venice. In 1623 he was made Provost of Eton (having previously taken Deacon's Orders). He d. in 1639. His works include The Elements of Architecture, Parallel between the Earl of Essex and the Duke of Buckingham, Essays on Education, &c. His poems and other matters found in his manuscripts were pub. posthumously by Isaac Walton in 1651, as Reliquiae Wottonianae. This has been several times reprinted. [No. 79.]

Wrangham, Francis, d. d., sometime Archdeacon of Cleveland, b. in 1749, educated at Magdalen and Trinity Colleges, Cambridge, and d. Dec. 31, 1824. [No. 209.]

Wrangham, William, a tradesman of Louth, Lincolnshire. He d. in 1832. [No. 223.]

Wyatt, Sir Thomas, b. at Allington, Kent, in 1503, and d. at Sherborne, Dorset, 10th or 11th Oct., 1542. He was educated at St. John's, Oxford, Cambridge. He was knighted by Henry VIII., and was sent by him on various embassies. His Songs and Sonnets were pub. with those of his friend, the Earl of Surrey. His Poetical Works were reprin ted by R. Bell, 1656, and are also included in the Aldine Poets. [No. 8.]

Young, Robert, m. a., says on the titlepage of his version that he was "Formerly Classical Teacher in Glasgow, lattely for some time Minister of the Free Church, Chapleton." [No. 299.] [J. T. B.]

Psalters, Versions in English. In the subjoined list of Complete and Partial versions of the Book of those psalms in are all known also such part because of the importance, are versions are we here the most a of the var. These works, tvs are:

A. Select Psalms By Bishop Laven a of Sacred Poet: work is by Lord As
F. Select Poetry Queen Elizabeth's Society by Edwards. O. The Story of Metrical Versions of

B. Keegan Paul, 1846.

The Psalmsf graphical and later fifty authors, who his The Book of Psalms ment of the Different editions By Kegan Paul, 1846.

List of Complete Psalms in English.


11. 1550. William H Certain Psalms chosen and drawn forth into En H. I. p. 152.)


20. William Ketho. In addition to his version noted under O. Version, and Scottish Hymnody, there is one of Ps. 94 printed at the end of John Knox's A First Proof of the Divinity of Christ. [See p. 396, l.]


22. 1563. Thomas Besou. Ps. 103 and 112, in his Sonetts, and in the Appendix to his English Psalter. [See p. 396, l.]


25. 1566. John Pita. Two psalms. [P. 387.]


32. 1585. William Hannis. (See also No. 11.) Seven Songs of a Sorrowful Soul for Singers, comprehending the 7th, 16th, and 98th Psalms. [P. 277.]

33. 1585. Sir Philip Sidney and Mary, Countess of Pembroke (q.v.).

34. 1589. Richard Robinson. [P. 364.]


38. 1600. Sir John Davies. His Metaphrase of Ps. 1-59, and a few others remained in ms. until 1676, when they were included in Dr. Grosart's ed. of Davies's Poetical Works, 3rd ed.


46. 1613. Sir Thomas Leighton. Seven penitential Psalms in His Free, or Lamentations of a Sorrowful Soul.

47. 1615. Sir Edwin Sandys. Fifty Select Psalms of David, and Others. [P. 317.]


49. 1616. George Withor. Preparation to the Psalter. Reprinted in the Spencer Society's reprint of Witlock. See also No. 56.

50. 1620. Henry Dod. See No. 40.

51. 1620. C. Davison. F. Davison, J. Bryan, R. Gipps. Versions by these four writers are given in a ms. in the Brit. Mus. (Harl. 6922) of two different collections of Psalms of David in verse of a different compass from those used in Church; By F. Davison, Eng., directed, and with his gentlemen. [P. 317. H. 1. pp. 323-326.]

52. All the Psalms of the two Davisons, with specimens of the other writers, and also of T. Cary, are printed from another ms. in Brooke's ed. of Giles Fletcher, ed. 3rd ed. Griffith, Farrar, &c., 1888.


54. 1630. C. Earl of Cumberland. A ms. in the Bodleian, Poetical Translations of some Psalms, and the Song of Solomon, with other Divine Poems. By that noble and religious soul now sanctified in heaven, the right honourable Henry Earl of Cumberland, &c. Sixteen psalms in metre. [H. 1. p. 265.]


57. 1632. George Withor, q.v. (See also No. 49.) The Psalms translated into Lyric Verse, according to the scope of the Original; and Illustrated with a short Argument and a Brief Prayer, or Meditation, before and after every Psalm. By George Withor. Imprinted in the Netherlands, &c. [A. p. 114; G. 76; H. 1. p. 11; L. p. 1.]


60. 1633. Phineas Fletcher, p. 379. i. Six versions in Miscellanies appended to his Purple Island. [A. p. 318.; and H. 1. p. 16.]

61. 1634. Richard Goodridge. A Paraphrase of the whole Psalter, and additional versions of more than 100 psalms. [H. 1. p. 53.]


64. 1636. B. B. The Psalms of David the King and Prophet, and of other holy Prophets, paraphrased in English: conferred with the Hebrew verite, set forth by B. Aries Montanus, together with the Latin, Greek Septuagint, and Chaldee Septuagint. By B. C. (London: Printed by Robert Young, for Francis Constable, and are to be sold at his shop under St. Martin's Church, meere Ludgate, 1636). The "B. B." is sometimes said to mean Robert Burnaby (Mr. Taylor supports this view), and at other times Richard Brathwaite. We have no evidence which enables us to decide for either, and must leave it an open question. [A. p. 81.]


66. 1640. The Bay Psalter, p. 119. i. and American Hymnody, i. 3. [G. 82.]


68. 1646. Francis Rous (Reuse). See Scottish Hymnody. [A. p. 84.]

69. 1642. William Safier. Psalms or Songs of Zion. 1642, reprinted as The Psalms of David, in a Language and in a Part: Set to ye Tunes of our Church. By W. S. [W. 16.]

70. 1642. E. Thorne. The Soul's Solace in Times of Trouble, collected out of the Psalms of David. (3rd ed.)


72. 1644. Francis Roberts. The Book of Psalms, &c. Afterwards embodied in his Clavis Bibliorum, the
Key to the Bible, unlocking the Richest Treasury of the Holy Scriptures, 1676 [H. ii. p. 63.] See Nos. 86, 91.
73. 1666. Zachary Boye, p. 167, ii. [O. p. 89.]
74. 1648. Richard Crashaw, p. 366, i.
76. 1650. New England. The Psalms, Hymns, and Spiritual Songs of the Old and New Testament, faithfully translated into English Meter, for the Education and Comfort of the Saints, in Public and Private, especially in New England. London, Printed for Richard Headlee, at the Rose and Crown, in St. Paul's Church Yard. [Brit. Mus.] This was mainly a revised version of Isaac's Psalter made by President Dunster of Harvard College, Richard Lynn, and thirty others. They had a large circulation and was in extensive use for many years. [O. p. 91.]
77. 1640. Henry Vaughan (q. v.).
78. 1661. Bp. Henry King. The Psalms of David from the New Translation of the Bible turned into Meter. To be sung after the Old Tunes used in the Churches. [O. p. 92.]
80. 1661. a. Thomas. Lord Fairfax, the Parliamentary General "not only versified the Psalms, but other parts of Scripture; but it is probable," says Granger, "they were never thought worth printing." The ms. of Fairfax's version of the Psalms was formerly in the Museum of the exquisitely beautiful Ralph Thoresby, at Leeds, as he tells us in his Ducatus Leodiensis, p. 516." [H. ii. 18, note.] This ms. passed through the collection of the Duke of Newcastle into that of Dr. Bliss. A detailed account of it is given in the Preface to Cotton's Editions of the Bible, 1682.
81. 1644. John White. David's Psalms in Meter, agreeable to the Hebrew, to be sung in usual Tunes, to the benefit of the Churches of Christ. By the Reverend Mr. John White, Minister of God's Word in Dorchester. London, printed by S. Grinling, for J. Redwell, at the Fountain and Bear in Goldsmith's Row in Cheapside. 1655. [O. p. 83; H. ii. p. 85.]
83. 1686. Abraham Cowley. Psalm 114 in his Dido, and again in later eds. of his Poems.
85. 1666. Lord Coleraine. (See also No. 90.) The Ascents of the Soul, on David's Psalm ps from God's House. Being Paraphrases on the Fifteen Psalms of Degrees, written in Italian by the Illustrious Gia Francesco Lovredo, a noble Venetian, 1664. Rendered into English, Anna Dom., 1665 (Brit. Mus. ed. 1661). In the same volume there is, also, by Lord Coleraine, La Scala Santa: or a Scale of Devotions, Musical and Gradual, Being Descants on the Fifteen Psalms of Degrees, in Meter, with Contemplations and Collects upon them in prose, 1670. [A. p. 275; and H. ii. p. 88.]
86. 1665. Francis Roberts. His Clavis Bibliorum, the key of the Bible, unlocking the Richest Treasury of the Holy Scriptures, appeared in 1648 and 1649 without his versions of the Psalms. These were added in the 3rd ed., 1665. The 6th ed. is dated 1674. A few copies of the Psalms had previously been pub. anonymously and in a separate form as The Book of Prayers. This was identified as the work of Roberts by Mr. A. Gardyne, of Hackney. See also Nos. 71, 91. [O. p. 99.]
88. 1667. Mary Beale. Four versions of Psalms in Woodford's Paraphrase as above (12, 52, 78, 130). [H. ii p. 72.]
89. 1688. Miles Smyth. Psalms of King David, Paraphrased and turned into English verse, according to the Common AChurches. [G. 9. 1670.]
178. 1787. Rev. — Keen. Two versions in Miscellaneous Pieces by a Clergyman of Northamptonshire.

179. 1790. John Ryland, p. 983, l.

180. 1790. Thomas May. Three versions in his Poems: [H. ii. p. 252.]


182. 1794. The Tregestal Version. The Psalms of David. A New and Improved Version. London, printed for M. Frewen (late Trapp), Packer's Row, and J. Matthews, in the Strand, near Charing Cross. [This version was made from the translation of the Psalms by John Adam Tregestal, D.D., Professor of Oriental Languages at the University of Upsal, by command of Gustavus III. of Sweden.] [O. p. 131.]

183. 1797. William Mason, p. 737, l.


185. 1800. Timothy Dwight, p. 316, ii.


188. 1801. Richard Cumberland. A Poetical version of certain Psalms of David. 50 versions. [A. p. 43; H. ii. p. 309.]

189. 1806. Anonymous. A Coll. of Psalms from various sources, with some originals.

190. 1806. Erasmus Middleton. Versions and Imitations of the Psalms.


192. 1809. John Snow. A Version of the Psalms of David, attempted to be closely accommodated to the Text of Scripture; and adapted, by variety of measure, to all the Music used in the Versions of Sternhold and Hopkins and of Bradly and Tate. By a Lay Member of the Church of England, 3rd ed., 1841. [O. p. 135.]


194. 1811. William Gooch, p. 441, ii. [O. p. 139.]


197. 1816. John Bowdler, p. 166, l.


200. 1830. Henry Love. Twenty versions in his Ps. & Hymns. adapted to the Services of the Church of England for every Sunday and Holiday throughout the Year. [H. ii. p. 291.]


202. 1830. Anonymous. Additional Psalmody, comprising metrical versions of more than 30 psalms or portions of psalms, together with hymns, by various unknown authors. Edinburgh. This was an unpublished Draft, and is noted under Scottish Hymnody, v. 1. 203. 1830. James Edmeston, p. 321, l. Ps. 25, 24 in his Sacred Lyrics, 1820.

204. 1831. William Coldwell. The Book of Psalms: The Psalms, or Sacred Songs of the Royal Psalmist David, and others, the Prophets of Jehovah, in metre. [O. p. 142; H. ii. p. 294.]

205. 1831. Basil Wood (q.v.). [O. p. 142.]


207. 1832. Thomas Dale, p. 278, l.

208. 1832. James Montgomery, p. 783, l. [O. p. 143.]
Swallow, Kittiwake, and Sylph, in Metre, selected from the Psalms of David sanctioned by the Protestant Episcopal Church in the United States.


1838. William Allen, p. 50, f. [O. p. 59.]


1859. George Burgess, p. 254, ii. [See No. 265.]


1861. John Hackham France. Versions of various Psalms, printed on one side of the paper only.

1861. John Johnham France. Portions of the Psalms, printed on one side of the paper only.

1862. Michael Thomas Sadler. Memoirs, see No. 216.


1864. Moses Montagu. See No. 293.


1867. Joseph Irwin, p. 871, i. [O. p. 169.]


1881. A. T. Russell, in his Ps. & Hys. (q.v.)


1884. A. J. Jones. The Psalms of David rendered into English Verse of Various Measures, divided according to their Musical Cadences, and Comprised in their own Limits; in which their responsive Lines are kept unbroken, the devout and exalted sentiments, by which they everywhere abound, expressed in their own familiar and appropriate language, and graphic imagery, by which they are rendered vivid, preserved entire. By A. J. Jones, Professor of Music. New York: Mason Brothers. (O. p. 177)

1885. Anna Shipston. Versions of 3 Psalms in her Whispers in the Psalms.

1886. George Townsend. Salutis Sacerdotum, or The Book of Psalms, shewing the Probable Origin, the leading idea, and the inference suggested by each Psalm, verified in various metres. By G. T. [O. p. 178.]


1890. Benjamin Hall Kennedy, p. 623, i. [O. p. 184.]

1896. C. B. Cayley. The Psalms in Metre. [O. p. 185.]


1901. American Metrical Psalter. The American Metrical Psalter. To the Bishops of the Protestant Episcopal Church of the United States, this attempt to preserve Metrical Psalmdy in the Church, and to secure an entire Metrical Psalter, is inscribed with filial reverence and fraternal affection. New York: Huntington. In this work in versions of the Psalms are tortured and mutilated. [O. p. 195.]}


1903. Charles H. Spurgeon. Several versions in his Own Hymn Book.

1904. N. L. Hardy.

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privileges du Pape." The internal evidence afforded by a comparison of the liturgical portions with subsequent liturgies at Geneva (1542) and Strasbourg (1545) is consistent with the assumption that the printer was very probably Jehan Knobloch. Pierre Brull, the pastor, was perhaps the editor.

5. In the library at Stuttgart there is an unique copy of Calvin's first Liturgy pub. at Gergeva, epitiled

"La forme des prières et chants ecleciastiques avec

la maniérie d'administer les sacrements, et consacrer le mariage, selon la coutume de l'Eglise Ancienne," 1642.

There is no name of place or printer; but the device of an olive branch, ending in an ornamental "G," is know to be the mark of Jean Gérard or Girard, a Genevan printer. The liturgical contents of this volume are of great interest; but the only portion of them that concerns our subject is the preface, which exhibits Calvin's sentiments on the use of music in public worship.

The Psalms are a reprint of those in the last-mentioned ed., known as the Pseudo-Roman, with the omission of the prologues, and the 4 by various authors (43, 129, 130, 142). The other pieces of the Pseudo-Roman are also reprinted, with the exception of the Commandments, the Articles of the Faith (the Creed); the Lord's Prayer; the Angelic Salutation; and two prayers, one before, one after meals. The Epistle to the king is very brief. It contains an allusion to the fact that Francis had commanded him to continue the work of translation. The Epistle to the Ladies of France is in the courtier vein. He bids them quit their love-songs to Cupid to sing him, Who is love himself, a noble, amorous, charming woman, to delight him to his heart's content. The new psalms are Nos. 18, 20, 23, 25, 33, 36, 38, 43, 45, 48, 50, 72, 79, 86, 91, 101, 102, 116, 118, 126, 139. There is no music to this ed. A few months later however an ed. (now lost) of these Fifty Psalms, with music, was pub. together with the Liturgy and Catechism by Calvin. The 5 psalms, generally assigned to Calvin, which had hitherto come down from the Strasbourg ed. (1539) were in this ed. replaced by Marot's.

6. In 1542, Marot himself pub. his 30 Psalms. The title of the book is:

"Trente Psautiers de Davoud, mis en françois par

Clement Marot, sieul de chambre du Roy, avec privilege, Imprime a Paris, s. s. p. (An unique copy is in the Bibliothèque Nationale, Paris.)"

It contains the privilege from the King, dated Nov. 30th, 1541; an epistle dedicated to Francis I., not without evidence of real religious feeling, in which Marot contrasts the true inspiration of David with the fabled muse of Greece and Rome; and the 30 Ps of the other editions (1–15, 19, 22, 24, 32, 37, 38, 51, 103, 104, 113, 114, 115, 130, 137, 143). At the head of some of the Psalms are short indications of the nature of the metre, but no suggestions of melodies, and no music. This text of this ed. varies, as has been said, greatly from that in the editions worked on in the last section. Whether both texts are by Marot himself, or whether the editions of 1539 and 1541 represent a text revised by other hands than his, it is difficult to decide.

M. Denon has printed the principal variations in the first 13 Psalms, and pronounces that the Paris text is infinitely superior in elegance and rhyme; that in only 4 places (of these 13 Psalms) are the variations in the other editions more literal than in Marot's and that these are Marot himself adopted 3 in his ed. of 1543. On the ground of its superiority, and of the phrases on the Antwerp title-page ("reconnaissent ecrire"), which indicates a revision in that ed., he decides that the Paris ed. for the first time prints Marot's genuine text, and that the other ed. is a text that has been altered by Pierre Alexandre and the Theologians. To this verdict bow-

ever the 13 Ps which the Strasbourg ed. (1539) which are identical in text with those of Pierre Alexandre's book (1541) are a considerable objection. The imprimatur of Pierre Alexandre also in the Antwerp ed. does not seem necessary to indicate extensive alteration, for he says, "ne crin ipso repetit quod possit plus aures offendere," and the other 14 psalms by various authors would share the revision with the 30 of Marot.

7. The publication of the 30 Psalms drove Marot from France to Geneva. Though the privilege for it had been signed by three doctors of theology, the book was condemned by the Sorbonne, and Marot was only saved from arrest by flight. In August, 1543, he pub., evidently at Geneva,

"Cinquante Psautiers en françois par Clement Marot. Nouve Epître par M. de la Noue, envoyée aux dames de France."

The contents of this book are:

- An Epître to the Ladies of France; an Epître to the King; the 30 psalms already pub., revised and corrected;
- 20 fresh psalms (the Song of Simeon counting as one);
- the Commandments, the Articles of the Faith (the Creed); the Lord's Prayer; the Angelic Salutation; and two prayers, one before, one after meals. The Epistle to the king is very brief. It contains an allusion to the fact that Francis had commanded him to continue the work of translation. The Epistle to the Ladies of France is in the courtier vein. He bids them quit their love-songs to Cupid to sing him, Who is love himself, a noble, amorous, charming woman, to delight him to his heart's content. The new psalms are Nos. 18, 20, 23, 25, 33, 36, 38, 43, 45, 48, 50, 72, 79, 86, 91, 101, 102, 116, 118, 126, 139. There is no music to this ed. A few months later however an ed. (now lost) of these Fifty Psalms, with music, was pub. together with the Liturgy and Catechism by Calvin. The 5 psalms, generally assigned to Calvin, which had hitherto come down from the Strasbourg ed. (1539) were in this ed. replaced by Marot's.

8. Marot's death (1544) arrested the progress of the Genevan Psalter. But his psalms were utilised in other quarters. Editions of them appeared in Paris, Lyons, Strasbourg, and Geneva. 16 of which are extant. The Strasbourg ed. of 1543, printed 10 of the new psalms, together with the psalms and pieces of Marot and others in the Pseudo-Roman ed., the Commandments by Marot, and a hymn, "Salutation a Jesus-Christ," begins thus: "Te saluer, non caeret Redemptor," (p. 87.) Louis Bourgeois pub. a harmonised ed. of the Cinquante Psautiers in 1547. A compilation of Marot's psalms, 29 by Gilles d'Aurigny, 42 by Robert Brincel, 31 by "C. R." and "C. B." forming an entire Psalter, was pub. in Paris (1550), and Poitiers' 100 psalms (Poetsiers 1550) were bound up, in later editions, with Marot's 50 as a complete Psalter.

ii. Completion of the Psalter by Bens.

1. The Genevan Psalter was completed by Théodore de Beze, at the request of Calvin, who had found on his table a tr. of Ps. 16. The first installment of them was principally written at Lausanne. On March 24, 1551, he requested from the Council of Geneva permission to print "the rest (le reste) of the Psalms of David," which he "has had set to music," and asked for a privilege of exclusive sale. They were however very far from being completed at that date; and on June 24 Calvin wrote to Viret asking Beza to send what psalms he had, without waiting for the verification of their companions. Accordingly before the year closed there appeared:
This volume contains a dedicatory epistle, "À l'Église de nostre Seigneur," and the new psalms by Beza.

The Psalms are: 16, 17, 19, 20, 21, 26, 27, 28, 29, 30, 31, 34, 35, 39, 40, 41, 42, 44, 47, 73, 90, 119, 120, 121, 122, 123, 124, 125, 126, 127, 129, 131, 132, 133, 134. The dedicatory epistle is justly emolished by MM. Dousen and Boret. It illustrates the difference of standpoint and temper between the two poets. In place of the lighter grace, the classical and mythological allusions, and the courtly vein of Marot's addresses to the King and the Ladies of France, we have the strong firm tone, the contempt of worldly poetry, the sense of endurance, haughtiness, even scorn, left by persecution, which marks the Huguenot theologian. The Church to which he dedicates his work is the "petit troupeau," which, despite its smallness is the treasure of the earth, the kings of honours are not Francis the king of flatterers, but the champions of the Reformation in Germany and Edward VI. of England. There is however a high eulogium of Marot, "La France est mort sans amour annoncé Que le seul tiers de l'humanité commence, Et qui pis est, n'ayant laissé au monde, Dexe poète hommage, qui se seconde Volla, pour quoi quand la mort le retint, Ancques toy se tent aussi Daniel."

2. In 1554, 6 new psalms (52, 57, 63, 64, 65, 11), 4 of them without melodies, the other 2 set to previous tunes, were added as an appendix to the combined ed. of Marot and Beza which had been pub. under the title of Psalms Octanta trios in 1552. In an ed. without date, Ps. 67, the Song of Moses, the Song of Simeon, and the Ten Commandments are added.

3. The various volumes extant show no further increase of pieces until 1562, when the complete Psalter appeared, entitled

Les Psaumes mis en rime francoise par Clement Marot et Theodore de Bese.

The privilege for this ed., obtained from Charles IX. (1), is dated Dec. 26, 1561. It was printed for Antoine Vincent at Geneva, Paris, Lyons, Cen, and other places, in 24 editions at least of that year. There are 60 new psalms, and 40 new melodies: the total of melodies is raised to 125. The Pater Noster and the Creed are no longer included; the Song of Simeon and the Ten Commandments are alone appended.

4. The music of the Psalter is beyond our scope. It is treated fully in M. Douen's work, in a series of articles in The Musical Times (1881), and in several articles of The Dictionary of Music. The melodies in the Strasburg ed. (1539) are of German descent. The editor of the Genevan psalters (1542-5 probably, 1545-57 certainly) was Louis Bourgeois. Only 11 of the Strasburg melodies are retained in the complete Psalter, most of them in a modified form; 74, the finest in the Psalter, are by Bourgeois; the 40 of 1562 are by an unknown hand. Side by side with the work of Bourgeois, Guillaume Franc, cantor at Lausanne, wrote in 1551 melodies for the psalms then recently translated by Beza, and obtained a licence to print them at Geneva, together with the original melodies to Marot's psalms. Nothing further however, as far as is known, was done until 1565, when a psalter was printed at Geneva for use at Lausanne. The bulk of the tunes in this psalter were derived from that of Geneva, 4 melodies by Bourgeois, and 15 by the unknown editor of 1562. The new tunes introduced by Franc were 46 in number, of which 26 were by himself, one from the first Genev.

omitted, was printed and published among the works of Pierre Cerignon at Paris. A second edition with elaboration mostly in the music, spread no further increase of pieces until 1562, when the complete Psalter appeared, entitled

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England a volume entitled *All the French Psalms Tuned with English Words* (1652) is in the British Museum, Lambeth and Lincoln Cathedral libraries. At the end of a French tr. of the Liturgy of the Church of England, dedicated to George L. (1719, London), perhaps for the Savoy Church, the psalms of Marot and Beza are printed. In English Psalms Hallelujah, by John Vicars (1651), are *Divers des Psalms de David* according to the French forms and metre. The influence of the French on the O. V. of England and Scotland is only perceptible in a few French tunes and metres: 9 of the Scottish, and a smaller number of the English melodies are French. Ps. 50, 101, 102, 121, 124, 125, 129, in the English, and Ps. 102, 107, 110, 118 in the Scottish version are identical in melody with the corresponding French Psalms.

6. The general verdict of critics from the time of Voltaire to that of Sainte-Beuve has been severe. M.M. Bovet and Douen are more kindly. Yet the former speaks strongly of the inaccuracies, the diffusion of inaccuracy, the obscurity, and vulgarity, even gross, expressions in the work of Beza, and the profaneness, inversion and coarseness in the far better verse of Marot. The judgment of the 16th and 17th cents., when the antiquated language was current, and the coarseness less perceptible, may have been the result of the wide variety of subject matter, emotions and poetical style which the Psalms exhibit, the simplicity, plaintiveness, lyric grace, and subjective meditation are those best reproduced in Marot’s most familiar pieces, descending through him into the body of French hymns. The striking originality of metre evidently impressed Kethe and Whittemham, and an imitation of it was imperfectly attempted by them, as a relief to the humdrum monotony of the English and Scottish versions. The solidity, the breadth, the celebration of God in nature, on the other hand, which passed from our Old Version into the work of Watts, has no counterpart in the French Psalter, or the hymns that succeeded. The contrast is due doubtless to deeper differences in the genius of the nations. The merit of fidelity has been generally conceded. The work of Marot was based on the direct translation from the Hebrew by Vatable, and perhaps other Hebrew studies. Beza was a deep student of the Psalms, as well as a theologian.

iii. *The Revised Psalms of the Reformed Church and Independent Versions.*

1. The version of Marot and Beza was the Psalm-book of the Reformed Church. The French Lutheran Church, which from the first used hymns in worship, felt less the necessity of a complete Psalter. The *Frankfurt Psalmen, Hymnen, und Cantiqes* (1612) contains 35 psalms by Matthieu Barthol. M. Douen also mentions in his bibliography *Les Psalms de Davi* avec les hymnes de D. M. Luther et autres docteurs de l’Eglise mis en vers françois selon la rime et composition allemande. Montbeliard, 1618. More than 50 versions were pub. in the interval that preceded the revision of Marot and Beza. Two—a poor one by the Abbe Philippe Des Portes (1591), and that by Godart, bishop of Grasse (1614), to which Louis XIII. contributed four tunes, and which was interdicted, because the Huguenots, forbidden the time for their own psalms, adopted it—were efforts within the Roman Church. Those of Bata (1587), J. B. Chasiguel (1615), Racin (1631), Memin de Saint-Sorlin (1808), were not intended for use by the Huguenots. *Louis des Mazerets* (1637), Cardinal du Perron (1589), Malherbe (1639), Corneille, Racine, and his son Louis, have left partial translations. In the Reformed Church *Charles de Marnieres*, of the suite of the Prince of Orange, pub. (1580) a version, as an improvement in versification on Marot and Beza. *Diohdt’s Psalms* (1646) testifies to the growing unpopularity (“attédeissans et desgoutemens”) of the French old version, but was not designed for public use.

2. The great change in the French language towards the close of the 16th cent. made the old version grotesque and antiquated. “People feared,” says M. Bovet, “that the passage of time would gradually make the Psalms unintelligible, and that the representations written in a dead language would be as true of them as of the Latin.” The general decision of the synods was for a revision, preserving the metres, and departing as little as possible from the old version. The author of it was Valentine Conrart, the eminent founder of the French Academy. The first ed. is entitled


It contained only 51 psalms, which are admitted to be the work of Conrart alone. The complete version—

*Les Psalms en vers françois, retouchés par Conrart. France, 1679.*

was to some extent perfected by La Bastide, to whom Conrart had entrusted his task. Gilbert’s Psalter asserts in the preface that La Bastide had made such large changes in Conrart’s text that the 59 new psalms are only nominally his. But M. Bovet’s examination of the evidence decides—on the ground of the expressions in the preface to the ed. of 1677, and the universal ascription of the version to Conrart alone, without mention of La Bastide, in letters and acts of synods of the time—that La Bastide’s alterations were probably trifling. Conrart’s Psalter, though called a revision, and preserving here and there some phrases, and throughout the metres of the old version, is in reality *The French New Version.* When allowance is made for the difficult conditions of publication, M. Bovet pronounces it, though unequal and sometimes deficient in spirit, a remarkable work; recalling in parts the naive simplicity and lyric movement of Marot, in others the noble solemnity of the classic language of the 17th cent.

3. The distressed condition of the French Huguenots under Louis XIV. prevented the authorization of this book in France, the French exiles at Zurich appealed to the Church of Geneva as the chief of the French Reformed Churches to take up the matter. In reply the *Venerable Company of Pastors* appointed three of their body, Benedict Pictet, De la Rive, and Calandrini to review the version, adding as a
special instruction, that they should remove
all phrases that savoured of Jewish impreca-
tions against their enemies. The work was
principally done by Pictet. Saurin, an avo-
cat of Nîmes, also assisted the editors. Com-
pleted in 1633, pub. in 1635, the title of this
edition seems to have been:

Les Psautres de David miz en vers français, Revêt
de nouveau sur les précédentes editions, et approuvée
par les Pasteurs et Professeurs de L'Église et de l'Académie
de Geneve. (Title of 3rd ed. 1701. The 1st ed. ia lat.)

The text of Conrart is for the most part
 retained, with occasional reversions to the
language of the Old Version, and occasional
exclusion of phrases of it, which Conrart had
spared. First used in public worship at
Geneva in 1698, it was sent (1699) by the
Venerable Company to the other Reformed
Churches, and generally adopted by the French
refugees in Switzerland, and the national
Churches of Erguel and Neuchâtel. The
Church of Berlin reserved to itself the right to
make a few alterations, which were carried out
by Beaumouth, whom Frederick the Great called
"the best pen in Berlin," and his subsequent
colleague in the translation of the New Testa-
ment, Lenfant. The title of this version is

Les Psautres de David miz en vers français et reçus
par ordre du Synode Walon des Provinces-Unies.
1720.

It was authorized by the States General in
1727.

4. The era of Conrart and Pictet marks the
beginning of decline. The new versions never
attained the popularity of the old. The un-
suitability for singing, not only of the impreca-
tions, but of other portions more plainly showed
itself. They ceased to be sung as a whole; and
the selection in actual use continually narrowed.
Voltaire expended his ridicule on them. Even
the music began to give way to new melodies.
(The earliest substitution is by De Camus
(1769), who abridged the old music roundly.)
Hymns pushed out the Psalms more and more
at the close of the 18th century. The collec-
tions of St. Gall (1771) and Berlin (1791) have
only from 50 to 60 Psalms. The Walloon
Collection retained the whole Psalter, with a
Supplement of hymns (1802). The ed. of
Bourrit, resulting from several commissions of
the Churches of France and Geneva (1825),
contained the whole Psalter in an abbreviated
form, with several new melodies and altera-
tions of the old ones. That of Gallot of Neu-
châtel (1830) was made on the same principle.
Wilhem (1810) pub. a complete Psalter, with
changes in the music, alteration of antiquated
expressions and softening of the impreca-
tions.
The Recueil des Psalmes et Cantiques, Paris,
1859, has only 70 psalms: some of these
fragments.
ment, and rarely connected with this use of Latin hymns. Taking the hymn-books in chronologica order, the Schools represented are:

i. Rugby.—The earliest of our modern Public School Hymn-Books is Psalms and Hymns for the Use of Rugby School Chapel. It was in use in 1837. There were perhaps two editions during Arnold's lifetime; the text in this book of the hymn by J. H. Gurney, "We saw Thee not when Thou didst tread" (q.v.), is said to be a revision of Gurney's original by Buckoll. The earliest accessible edition (1850) of this book contains a hymn, which was not inserted in any edition until after Arnold's death. Small as it is (18 Ps. 68 Hymns), and merely providing hymns for such Christian seasons as occur during the school period, this little book contained very few pieces that are devoid of merit. The Psalms are the best specimens of the Old and New Versions, with some from Watts, Montgomery, and Heber, and the hymns are the most part standard hymns at the present day, drawn from the Latin and German, from the Welsya, Ken, Keble, Heber, and others. The hymns that are peculiar to it are those, partly original, partly tr. from German and Latin, by Rev. H. J. Buckoll, who is believed to have edited this book. Two hymns of his—"for the first Sunday of half year" ("Lord, behold us with Thy blessing"), and "for the last Sunday of half year" ("Lord, dismiss us with Thy blessing")—are found in every Public School hymnal. Shortly after Dr. Gough's entrance on the Headmastership, he issued (1837), with Mr. Buckoll's assistance, the Psalms and Hymns for the Use of the Congregation of Rugby School Chapel. All the pieces of the original book, except 4, are retained; 10 new Psalm versions—from Milton, Keble, Trower and others; 33 hymns—from Isaac Williams, Neale, Caswall, Trench, and others; and an Appendix, containing a Latin Version of Ps. 117, "O omnes gentes unique" (taken from the Liber Pseudepigraphus, Ch. Ch., Oxford, 1726), with a tr. "O all ye nations, praise the Lord," and a Selection of Psalms (Latin titles only) for chanting between the Litany and the Communion Service (really the Introits from the 1st Prayer Book of Edw. VI.) are added: the object being to increase the hymns for the Festivals and give a more decided Church tone to the hymnal.

In 1876, Hymns for the Use of Rugby School were published, edited by Dr. Jex-Blake, the Head Master, assisted by a Committee of Masters. The division of the book into Psalms and Hymns was discarded, 14 pieces from the previous edition were omitted, and the total of psalms and hymns together raised to 339. The names of the authors were given in the index of first lines. The new pieces are chiefly from modern sources, and most of them the accepted hymns of our general collections. Some of the pieces are more of the class of devotional poetry than of hymns; two or three of the Latin hymns are given in the original. The tone of the book is pure and high: the hymns of praise full; but there is a dejection in some of those on Prayer, Faith, and Hope, which seems more adapted to older stages of Christian experience than that of the boy.

ii. Harrow.—The next Public School to compile a Hymn-book for its own use was Harrow. Hymns for the Chapel of Harrow School were 1st pub. in 1835, edited by Dr. Vaughan (then Head Master). It is a far larger collection than either of the two prior Rugby hymn-books (240 hymns). The sources from which it is drawn are chiefly Watts and Doddridge, Cowper and Newton, the Welsya, Heber and Milman, Ken, Keble, and the Metrical Psalms. It belongs to the older type of Church hymn-books; full of simple piety, with no great effort at quaint with the Prayer Book; often losing its directness of address to God in reflection. The number of hymns on death seems out of proportion in a school collection. A few hymns (e.g. Buckoll's hymns for the opening and ending of the Half-year) are apparently taken from the Rugby Collection. The 3rd ed. of this book (1866), edited by Dr. Butler (then Head Master), retained all the hymns of Dr. Vaughan's book, and raised the number to 351. Several of the new pieces are common to the newer series of hymnals, of which H. A. & M. is the type; others are from less obvious sources. The book in its present edition might be considerably reduced without the loss of really good hymns: a pure ideal, an ardent thirst for holiness, and a vivid faith in the Unseen God are its leading ideas. Some of the pieces are too reflective to be suitable for automatic worship, though useful for private meditation.

iii. Marlborough.—The Marlborough Series of hymn-books commenced in 1856, with Psalms and Hymns for Use in the Chapel of Marlborough College. About half of its 100 hymns are from the Rugby prior editions: of the other hymns three demand special notice, as having rightly been included in most subsequent Public School Collections; a hymn of Bp. Cotton's (apparently, from the description of scenery, written at Marlborough College, deep in the woods), deeply imbued with the sense of the beauty of creation, "We thank Thee, Lord, for this fair earth"; a beautiful hymn by Dr. Jex-Blake (then Assistant Master at Marlborough), on the gladness, fulness, buoyancy of human life, which is so vivid to the boy, "Lord, we thank Thee for the treasure that our happy lifetime gives"; and one for the Anniversary of the Conscription of The Chapel (St. Michael and All Angels) by Archdeacon Ferrar, "Father, before Thy throne of light, the guardian angels bend." These three hymns are an excellent illustration of a principle that runs through the numerous editions that followed under the successive Head Masters of Marlborough (see below)—the production of a book, not only good in itself, and reproducing the hymns endured by the associations of home, but specially meeting the needs and aspirations of a Public School community. On the side of boyhood, this aim reaches its fullest achievement in the edition of 1889: it may be traced in the simplicity and clear reality, with which the Christian ideas of faith, penitence, frailty, dependence, and the sinlessness of heaven are presented, in the absence of morbid longings for death, in
hymns of fortitude and endeavour, in jubilation and thanksgiving, and in celebration of God's glory in nature. The edition of 1869, and still more that of 1878 (which adds several rarer pieces, especially from the German, and has greatly enhanced the effect of the general hymns by massing them more broadly, under the headings of Praise, Prayer, Faith, and Hope), recognize the further fact, that the atmosphere of culture at a Public School permits and demands a higher literary and poetical standard, careful editing, and such full indication of sources and authors, as may encourage and suggest study of the history of hymns. Among the more choice pieces are some by Dean Stanley and F. T. Palgrave. The names of authors are given at the foot of each hymn, as well as in an index. The edition of 1869 has in an Appendix some beautiful selections of devotional poetry, from the Christian Year and other sources. Very little use is made of translations from the Latin.


v. Repton.—The Repton Series of hymn-books began in 1839. The 103 hymns of the 1st ed. were reprinted in the 2nd ed., 1864 (141 pieces), and in the 3rd ed., 1869 (154 pieces). These three editions were compiled in Dr. Pearse's Headmastership. The 4th ed., 1874 (211 pieces), and the 5th ed., 1881 (246 pieces), were compiled under Dr. Hockin's Headmastership. All but 20 from the original editions are retained in that of 1881; several of them are of no particular merit, and might well be omitted in any new edition; and the alphabetical arrangement, nowhere so ineffectual as in a Church hymn-book, should be abandoned. This series shows no special connection with other Public School hymn-books, and has no very salient features.

vi. Wellington.—The 1st ed. of The Hymn-book for the Use of Wellington College, appeared in 1860. The three editions published during Dr. Benson's Headmastership only add about 20 pieces to those of the 1st edition (162 pieces), which is always substantially retained. In the psalm versions by Montgomery and Keble, and other pieces, and in the reproduction of the Psalms (quoted by their Latin headings only) from the 1st Prayer Book of 1861, the book has affinities with the Rugby edition of 1856. But the sources from which the hymns are drawn are far wider. The hymns and trs. from the Latin, by I. Williams, Chandler, Caswall, and others, which reproduce the spirit of the Breviary, are largely used. Pieces by our older poets, by the Wesleys, Cowper and Newton, Heber and Milman, Keble and Newman, Professor Bright and Bp. Wordsworth, are combined with the familiar hymns of our general books. The principal pieces that are peculiar to the volume are the hymns and trs. from the Latin by Archbishop Benson himself. The special characteristic of the book is however by no means indicated by the range and judiciousness of selection. The order in which the hymns are to be used is fixed beforehand with elaborate care; so that morning and, night, each day of the week, each season of the year, each Festival, each Holy Day, is enforced by its own never varied cycle of hymns.
encouraged by an appendix of devotional poetry, containing some poems of singular beauty. The whole book is set to music, and contains music for the Canticles and Responsories. Some of the tunes are by Mr. P. David. In 1888 the Head Master of Sherborne, the Rev. E. M. Young, pub. *Hymns for the Use of Sherborne School*. It is a choice selection, well edited, and has been brought down to the latest for date.

ix. *Rossall.*—*Hymns for Use in the Chapel of Rossall School*, 1880, is one of the best Public School hymn-books. It is mainly founded on the Marlborough edition of 1878, and draws largely from the same sources—Watts and Doddridge, the Wesleys, Montgomerie, Heber, Kehle, Mrs. Alexander, Dr. Bonar, and Miss Winkworth. Among the rarer pieces are some by Professor Bright, Bp. Walsham How, Mr. F. T. Palgrave, Dean Stanley, Dean Piimptre, Miss Procter, the Rev. John Elliot, and the Rev. H. A. Martin. The book is designed to express "the hopes and fears, the difficulties, trials and triumphs of life," and it largely achieves its object by the full and buoyant praise, the sense of the gladness of life, and the glory of nature, and the bright Christianity it presents. Some of the pieces are more of the order of devotional poetry than hymns; but good pieces of this kind have more justification in a school hymn-book than elsewhere. Hymns with which the burden is the weariness of earth and the longing for death," have been specially excluded. The book is carefully edited, as regards text, indices, and indication of the authors at the foot of each hymn.

x. New Hymn-Books.—New hymnals are in course of preparation at Westminster and Merchant Taylors Schools. The first, following the lead of the Abbey hymnal, will enshrine hymns of old Westminster as one of its distinctive characters. The latter will pay some attention to Latin hymns.

xi. Appendices.—It may be noted that an analogy exists between the various Appendices in these books for private use, and the often forgotten catechisms for private devotion, of which the Sarum and Reformation Principles exhibit curious examples, and the *Primers* of the 17th cent. Besides these there are Ken's great hymns for the use of the Winchester scholars; a book dedicated to Etonians by Bannard; in Giplin, *Liturgya sacra curra Thebaitico...opopio spiritualia...etiam puero degradua* 1657; and the Latin hymns attached to the edition of Herbert's *Church of Christ* with Notes, by Canon Lowe, and others. (Yarens, 1867.)

xii. Conclusions.—Some of the sins and difficulties of the task of compiling a School hymn-book can be easily gathered from this review of the books. It should have some relation to childhood, so far as the child's devotion remains true and touching to the boy and even the man. It should express as fully as possible those spiritual moods—such as, on the one hand, the sense of dependence and frailty, your sorrow and penitence for falls, purity and the high vision of heaven, and on the other, stalwartness, resolve, the facing of evils, the warrior and chivalrous aspect of the cross, the thrilling memory of prophet and apostle, saint, hero and martyr—which vibrate in the boy's soul and conscience. It should be rich in praise and jubilation, penetrated with the majesty of God's creation, and the God-given beauty of human life. Its two greatest dangers are puerility and unreality. To the first, boys, especially in the higher forms, are intensely opposed; the second, by placing in their mouths expressions that are untrue to their nature (such as a longing for death), turns worship into something little removed from acting. As designed for a community, drawn from the higher ranks, and through its masters and older boys, full of culture, it should not only be thoroughly edited, in the matter of purity of text, exact indication of the source and authorship of each piece, effective grouping of the general hymn under declared headings and full indices, but it should aim at a higher mark of imagination and poetical form; and in schools of the Church of England, the hymn-book should be in the fullest sense the hand-maid of the Prayer Book, enhancing, not crossing her utterance of doctrine, illuminating her festivals, and through the Latin hymns sometimes even in the original) attesting her deep root in the Catholic past.

xiii. Bibliography. The following is a full list of the hymn-books of the English Public Schools:

1. Cheltenham. 1st ed. x. d. 212 Hys. 6 Dox. 2nd ed. x. d. 230 Hys. 6 Dox. This book is no longer in use. (See Various.)


3. Harrow. 1st ed., *Hymns*, 1855, 240 Hys. and a Dox. 2nd ed., 1867, a reprint; 3rd ed., 1868, 261 Hys., 3 Dox. (Eds. 1, 2 by Dr. Vaughan, ed. 3 by Dr. Butler.)

4. Marlborough. 1st ed. *Psalms and Hymns*, 1866, 300 pieces (Ps. and Hys. intermixed) alphabetically arranged. 2nd ed. Ps. and Hys., 1862. 24 Ps. 143 Hys., and an Anthem. 3rd ed. Ps. and Hys. 23 Ps. 175 Hys., and an Anthem. 4th ed. Ps. and Hys., 1866. 23 Ps. 183 Hys., and an Anthem. 5th ed. Ps. and Hys., 1862, 244 Hys. and an Anthem, and Appendix for private devotion (19 Hys.), ed. 1878, 300 Hys. 31 Anthems, and Introits. (The 1st ed. belongs to H. Cotton's Headmastership, eds. 2-5, to Dr. Bradley's ed. 6 to Dr. Bell's. The bulk of the 1st ed. is retained throughout.)


9. Uppingham and Sherborne. *Hymn-Book for the Use of Uppingham and Sherborne Schools*, 1874, 254 Ps. and *Appendix* of devotional poetry, 28 Ps. 22 Hys. Selected by the Head Masters, Rev. E. Thomas, and Rev. Dr. Harper. The music by Dr. F. David and Mr. J. Sterne. The version of the hymns, extends to the Psalms and Canticles as well as the Hymns. A new selection was pub. in 1888 by the Rev. E. M. Young as *Hymns for the Use of Sherborne School*.
At Charter House: City of London; Dulwich; Eton; Shrewsbury; St. Paul’s; and others, there are no special hymn-books, H. A. & M. being that commonly in use.

[H. L. B.]

Puchta, Christian Rudolph Heinrich, s. of W. H. Puchta, then residing at Justizrat at Koldodzue, near Nürnberg, was b. at Koldodzue, Aug. 19, 1808. He matriculated at the University of Erlangen, in 1826, and completed his theological course at Berlin. In 1832 he was appointed Stadtvicar (general assistant preacher) at Munich, where he became acquainted with many men of light and leading; and in 1837 became rector in theology at Erlangen. In 1839 he was appointed professor of Philosophy and Religion in the newly organised Lyceum at Speyer (Spire), but his nervous system broke down in 1841, and he had to be confined in the lunatic asylum of Winnenthal, Württemberg. After a year he was able to take charge of the parish of Eyb, near Ansbach, and then became, in 1852, second pastor, and in 1856, first pastor of St. James’s Church, in Augsburg. He d. at Augsburg, Sept. 12, 1858 (Koch, vii. 277; Allg. Deutsche Biog. xxxvi. 687, &c.).

Puchta had a genuine poetic faculty, and a mastery of style. His early poems were secular; his later were mostly hymns. His hymns were mainly meant for private use, and appeared principally in his Morgen- und Abend Andachten am Christlichen Hausaltar in Gesängen, Erlangen, 1843 (2nd ed. 1857, 3rd 1866). Besides these, 35—including 11 tra. from the Latin—were given in Knapp’s Christertorp, 1837–1852. A few others, with a selection of his poems, edited by Knapp, appeared in his posthumous Gedichte, Stuttgart, 1860. Knapp in his Ev. L. S., 1850, included 30 hymns by Puchta, and in his edition of 1865 no less than 42. Puchta was also one of the editors of the Bavarian G. B., 1854. Those of his hymns which have passed into English (all from his Hausaltar, 1843) are:


[J. M.]

Puer natus in Bethlehem. [Christmas.] A beautiful and simple Christmas carol on the adoration of the Child by the ox and ass, and the visit to Him by the Magi—so equally appropriate for the Epiphany. It became a great favourite in Germany, and is found in many varying forms. The oldest text known is given by G. M. Dreves, in his

Cautions i. Benedicite I; the 14th cent.


Prae. Hr. c. 1420, he adds, This text, Hereford Brevis for the Epiphany, 318, gives it the oldest being.

This text, Hereford Brevis for the Epiphany, 318, gives it the oldest being.

1. Hejus jacet.”

6th st., “Erg

The text, Lutheran by

Burg’s G. B.,

being followe

V. Babst’s G. Babst’s G.

napel s No. 3

ing “Hei j jae

m. Atony

in carinum

y. In the

staunz.”

Tr. as:—

1. The Child

Charles, in b

1858, p. 173,

the People’s

the refrain “

2. Infantia

Babst’s G.

in Jerusalem.

3. A Child

in Jerusalem.

1866, p. 69.

4. A Child

together with

A Boy in

5. A Child

S. Hoff.

6. A Child

S. Hoff.

7. A Child

S. Hoff.

This hymn

German, tl

Heinrich

recent time

Babst’s G.

geboren zu

Latin, wit

save ii. (the

later book)

Vorl.

Schumann

Roman C.

a great va

beginning
**PUGNATE, CHRISTI MILITES**

The text used by Miss Huppus is that in the St. Gall Katholices G. B., 1863. The tr. from the German is (1) "A Child is born in Bethlehem, There’s joy in all Jerusalem." By Dr. H. Harbaugh in the German Reformed Guardian, Dec. 1866, p. 310. (2) "A Child is born in Bethlehem, Therefore is glad Jerusalem." By Miss Huppus, as No. 304 in E. Paxton Hood’s Children’s Choir, 1870. [J. M.]

**Pugnate, Christi milites. [All Saints.]**

This hymn, in common with "Coelastis O Jerusalem" (p. 340, i.), is usually given as being in the Paris Breviary of 1736. This is however not the case. It is found in the Brev. of Chalons-sur-Marne, 1736 (Himalis, p. 148), appointed for Saturday; in the Amiens Brev. of 1741; the Paris Brev. of 1822, and other French Brevs. Also in Card. Newman's Hymni Ecclesiae, 1838 and 1865. Tr. as:—

1. **Soldiers who to Christ belong.** By J. Williams, in his Hymn. tr. from the Parisian Breviary, 1839, p. 236, in 5 st. of unequal lines. This was rewritten for the Hymnary, 1872, and repeated from the Hymnary in Thring’s Col., 1892.

2. **Soldiers who are Christ’s below.** By J. H. Clark, written at Marston, Montgomery, on Palm Sunday, 1865, and pub. in the 1868 Appendix to H. A. & M. Also in the revised edition, 1875.

Another tr. is:—

Soldiers of Christ, fight manfully. A. J. B. Hope. 1844. [J. J.]

**Pullan, John. [Old Version. § IX. 4.]**

**Pulsum supernis sedibus. Jean Baptiste de Sainteul. [Annunciation of B. V. M.]**

Appeared in the Cluniac Breviary, 1866, p. 940; in Sartre's Hymnæi Sacri et Nori, 1867, p. 8 (ed. 1868, p. 88), and in the Paris Breviary, 1736, where it is appointed for the Feast of the Annunciation at Lauds. The text is also in J. Chandler's Hys. of the Primitive Church, 1857; Card. Newman's Hymni Ecclesiae, 1838 and 1865, and H. M. Macgill's Songs of the Christian in Creed & Life, 1876. Tr. as:—

Long time the fallen human race. By J. Chandler, in his Hys. of the Prim. Church, 1857, p. 100. This is given in several collections, and sometimes with alterations. In the Hymnary, 1872, it begins "Far from our home, our fallen race." The alterations in this case are somewhat numerous.

Other trs. are:—

1. Driven from their home, their pathway lost. J. Williams. 1829.
3. Poor wanderers, banished from their home. R. Campbell, 1850.
4. Cast out from Eden's happy home. In the Scottish Episcopal Coll. of Hymns, ed. 1853, p. 35; also in the poems of glory driven. H. M. Macgill. 1876. [J. J.]

**Punshon, William Morley, LL.D.**

This greatly and justly honnoured name of recent Wesleyan Methodism finds a tiny niche in this work from a thin poetic vein, which gave him much enjoyment, if its working out must be confessed to have yielded nothing of permanent value for hymnody, or at all comparable with his splendid service to the Christian Church as preacher and lecturer. His contributions to J. Lyth's Wild Flowers, or, a Selection of Original Poetry (1843) [see Lyth, J., p. 707 (1) and 707 (2)] though reprinted in 1846, speedily withered as "flowers" in a horrid siccus. His Loves of Hope (1832) was no advance on the Wild Flowers. His Sabbath Chimes, or, Meditations in Verse for the Sundays of a Year (1867) suggested irrevocable comparisons with Keble's classic of the Christian Year. Throughout, the thinking is bewilderingly meagre, the sentiment commonplace, the workmanship clumsy and poor. Ease and inspiration are absent. His life has been amply and lovingly written by F. W. Macdonald and A. H. Reyner (1867); and it is a noble and beautiful story. He was b. at Donesaster on 29th May, 1821, only child of John Punshon and Elizabeth Morley. The latter was of a good family. He lost his parents in boyhood. Through marital relationships, young Punshon was introduced to commercial life in Yorkshire, Hull, &c. He marked 29th November, 1858, as the day of his spiritual birth. In 1842 he began to be heard of locally as a preacher, being still in business. In 1844 he proceeded to the Methodist Theological Institute at Richmond; but remained there only a few months. He preferred evangelizing to stated preaching. He leapt into popularity at a bound, probably not to his gain, either intellectually or morally, though his diary breathes an admirable humility. In 1854 he made his advent as a lecturer by his *Prophet of Horeb*. The impression made by it was amazing. Then followed others, with ever deepening and widening impression. Contemporaneous with his abundant, ever-abundant preaching and platform speaking, was such quantity and quality of effective work and service in raising large sums of money for Christian and other missionary and educational work as astounds a reader of his life. He was five times President of the Canadian Methodist Conference (1868-72), and once of the English Conference (1875). His degree of LL.D. was conferred upon him by the Victoria University, Cobourg, Canada, in 1873. Throughout, in private and public, he was a large-souled, whole-hearted, true man of God. "Weakened by the way" on the continent, he slowly worked his way home, and after a brief final illness, fell gently and softly asleep on April 14, 1881. His hymns in the Wes. H. Bk., 1875, and the Mth. S. S. H. Bk., 1879, are:—

1. Listen! the Master beseareth. Go work in the Vineyard.
2. Sweet is the sunlight after rain. Sunday Morning.
3. We woke to-day with anthems sweet. Sunday Evening.

No. 1 is in the Mth. S. S. H. Bk., 1879; and 2 and 3 are from the Sabbath Chimes, 1867. [A. B. G.]

**Pure spirit, O where art thou now? Anna L. Barbourd, wii Akin. [Death and Burial.]**

Pub. in The Works of Anna Laritta Barbourd, with a Memoir, 1825, vol. i. p. 224, in 2 vols. 8vo. St. 8. 4. 1. and headed. "Dirge for Miss Anna Laritta Barbourd. Written November 1808." From the Memoir we gather (p. xiv.) that the occasion was the death of her husband, "whose latter days were oppressed by a morbid affection of his spirits, in a great degree hereditary, which came gradu-
ally upon him, and closed the scene of his earthly usefulness” (p. xlix.). The “Dirge” was repeated in Martineau’s *Hymns*, 1840, No. 623. In the same *Hymns*, 1840, No. 404, is arranged from this poem, and begins with st. ii., altered to “Not for the ploutous dead we weep,” sometimes given elsewhere as “Not for the dead in Christ we weep.” The original poem only is repeated in Martineau’s *Hymns*, &c., 1873. [J. J.]

**Pusey, Edward Bouvier,** D.D., s. of Mr. Philip Pusey, was b. Aug. 22, 1800, and educated at Christ Church, Oxford, where he graduated in first-class honours in 1822. Subsequently he became a Fellow of Oriel, a Canon of Christ Church, and Regius Professor of Hebrew in the University of Oxford. He d. Sept. 16, 1882. Dr. Pusey’s prose writings and trs. are very numerous. Amongst the latter was his *tr*. of a part of Horat’s *Paradisus Litterarius*, pub. in 1847 as *The Paradise of the Christian Soul*. In this work there are severalmetrical trs. of hymns which in the early pages of this Dictionary we have attributed to Dr. Pusey. We have Dr. Liddon’s authority for stating that the hymns were not translated by Dr. Pusey. Some were *tr*. by W. J. Copeland, and others probably by J. Keble. [J. J.]

**Pusey, Philip,** eldest s. of Mr. Philip Pusey, and brother of Dr. Pusey, was b. June 25, 1799, and d. July 9, 1855. His father, a son of the first Viscount Folkestone, had assumed the name of Pusey instead of that of Bouvier. [G. A. C.]

**Pye, Henry John,** m.a., s. of H. J. Pye, of Clifton Hall, Staffordshire, was b. 1796, and educated at Trinity College, Cambridge. (B.A. 1818, M.A. 1822.) Taking Holy Orders in 1820, he was presented by his father in 1851 to the Rectory of Clifton-Campville, Staffordshire. In 1868 he, together with his wife (only daughter of Bishop S. Wilberforce), joined the Roman Catholic Church. Mr. Pye pub. *Two Lectures on the Church*, 1852; *Short Ecclesiastical History*, 1854; and various *Sermons*. He also compiled a book of *Hymns* for use at Clifton-Campville in 1851. To that collection he contributed a few hymns, including:—

1. In His temple now behold Him. *Purification of B. V. M.* This hymn was repeated, in a slightly altered form and an additional stanza (iv.), by Canon W. Cooke in the Cooke and Denton *Hymnal*, 1853; the *Salisbury H. Bk.*, 1851; and many later collections. It is sometimes given with the fourth stanza as in the *Hymnary*, 1858; Steeley’s *Songs of G.* & *G.*, 1872, &c. The full Pye-Cooke text of 1851 is in the *Salisbury H. Bk.*, 1871; *Thring’s Coll.*, 1882 (slightly altered); and others. This hymn is sometimes given as a *tr*. from Angulus Sileius (Scheffer), but in error.

2. To praise ye the Lord. *Ye nations rejoice.* *Annunciation.* This hymn was also repeated in the Cooke and Denton *Hymnal*, 1853, No. 109. [Wm. C.]

**Quae dixit, egit, pertulit.** [St. John the Evangelist.] Included in the *Cluniac Breviary*, Paris, 1686, p. 187, in 5 st. and a doxology, as the hymn at Matins on the Festival of St. John the Evangelist; in the

**Orleans Brev.,** 2nd ed., p. 49.

1. *Tr. as:*

   Ethel whit Caswall, in his *Hymns and Poems*. It passed into Scottish Episcopalian hymnals and was rewritten, but not again slighted in the *Hymnary*, 1854. It is in turn.

**Quae glor...**


**Why, saviour...**


**Quae...**

*Ephesians.* 1736; and, *St. Paul.* 1736, p. 38. The French *Breviarium* at the *Chandler*’s *Hymn Book*, No. 33; and the *Chandler*’s *Hymn Book*, No. 33; and the *Chandler*’s *Hymn Book*, 1838 and 1868.

1. What star shines on the...to the worst. I remain unaltered, including *Ker* is this so strange.

2. *Hymn Book.* Chandler, and mostly in the *Chandler*’s *Hymn Book*. Given in the *Alford*’s *Hymn Book*.


5. *Hymn Book.* Chandler, and mostly in the *Chandler*’s *Hymn Book*. Given in the *Alford*’s *Hymn Book*.

**Other trs. as...**

1. *What is t...* the *British* *Hymn Book*. Cluniac, 1871; new bright. And in turn.

2. *What is t...* the *British* *Hymn Book*. Cluniac, 1871; new bright. And in turn.
2. What beautiful sun surpassing star? R. Campbello, 1850.
3. What star is this that beams abroad? W. J. Hemn, 1835-36.
4. What star is this, whose orb of flame? J. D. Chambers, 1-57.

Quae te pro populi criminius nova.

Claude De Sainte. [Passiontide.] This hymn is given for Lauds on the feast of the Five Wounds of Christ, in the Paris Breviary, 1830, the Narbonne Brev., 1709, the Paris Brev., 1736, and in other and later French Breviaries. Text also in Card. Newman's Hymni Ecclesiae, 1838 and 1865. Tr. as —:

O wondrous love, that rears in twain. By H. Huyton, made for and included in the Hymny, 1872.

Other trs. are —:
1. Say, what strange love works Thee this sad unrest. J. Williams, 1839.


Tr. as —:
2. O Christ, how potent is Thy grace. By C. S. Calverley, made for and first pub. in the Hymny, 1872.

Another tr. is —:
How strongly and how sweetly still. J. Williams, 1839.

Quando noctis medium. [Sunday.] A poem of 65 lines given by Mose, No. 29, from a Stuttgart ms. of the 14th cent. and entitled "On the Life of Christ." Tr. as —:


Quarles, Francis. The life of this "fine old English gentleman" and charming essayist and quaint singer, will be found in full in the present writer's collective and complete edition of his works in verse and prose (3 vols. 4to, 1880-81, Cheyney Worthies Library). He was born in Essex, and his father was James Quarles, of Stowards, Essex, and his mother Jean Dalton. He was their 3rd son and child. In the registers of Romford, Essex, is this entry: "1592, May 8. Dose quam fili Franciscus filius magistri Jacobii Quarlitius. He lost his father in 1599. His first school was Romford and his first tutor William Tichbourne, chaplain of Romford. He lost his mother in 1600. He proceeded to Christ's College, Cambridge, and later was of Exeter College, Oxford. It is to be regretted that the College registers furnish no exact data. He passed from the University to Lincoln's Inn, where his widow-biographer tells us —

"He studied the laws of England; not so much out of desire to benefit himself thereby, as his friends and neighbours (showing therein his continual inclination to peace) by comp. sing suit. and differences amongst them."

Some years advance us from 1608 (at Lincoln's Inn) to probably 1612-13, or his 21st year. His widow continues,

"After he came to maturity he was not desirous to put himself into the world, otherwise he might have had greater preferments than he had. He was neither so unfit for court preferment, or so ill-beloved, but that he might have raised his fortunes the more if he had had any inclination that way. But his mind was chiefly set upon his devotion and study; yet not altogether so much lest that he faithfully discharged the place of captain of the Queen of Bohemia. (p. 2)

How long Quarles continued with the Queen is unknown. He accompanied Frederick and Elizabeth to Germany. He married Ursely (= Uralia) Woodgate, of St. Andrew's, Holborn, on May 28, 1618. In 1619 he published the first and most characteristic of his poems, entitled, after the odd phrase of the period, A Feast for Worms. In the epistle he says, "Wounder not at the title, for it is a Song of Mercy: what greater Feast than Mercy? and what are men but worms" (vol. ii. p. 5). Kindred with the Feast followed Hadassa, or the History of Queen Esther. In 1621 he was in Dublin. He dated his Argulas and Parthenis, "Dublin, 4th March, 1621." He filled the office of Secretary to the illustrious Ussher, on whose death John Quarles composed a memorable elegy. Ussher wrote to Vossius highly laudatory of our Quarles. His successive books are practicable by the infallible landmarks of his remaining years. (The reader is referred to our Life and the Works, at supra.) The Emblems appeared in 1634-35, and his Hieroglyphica in 1637. In 1639 he was appointed "Chronologer" of the City of London, an office which he held till his death. From 1629 his various prose books were written, and became as popular as his poems. They are all in fine English. He was an out and out loyalist, and was with the king at Oxford. He had a numerous family. He died Sept. 8, 1644, and was buried in St. Olave's, Silver Street, London, "11 Sep. 1644." His title to a place in this work rests mainly on his versified Psalms. These appear in the famous Bay Psalm Book. [See Bay Psalm Book, p. 109.] Quarles's are Psalms xvi, xxv, li, lxxix, cxiii, cxxxvii. They were reprinted by us for Quarles on the authority of John Joselyn's Account of Two Voyages to New England (1674). In the year 1638 he says, on his arrival in Massachusetts Bay,

"Having refreshed myself for a day or two at Noddle Island, I crossed the bay in a small boat to Boston, which then was rather a village than a town, there not being above twenty or thirty houses; and presented myself to Mr. Wintorbothe, the Governor, and to Mr. Conlen, the teacher of Boston Church, to whom I delivered from Mr. Francis Quarles, the poet, the translations of Nos. 18, 26, 31, 84, 113 and 127 Psalms into English metre for his approbation." 4c.

These: "Psalms" are more curious than successful. But besides them the poetry of Francis Quarles is a virgin field for the capable hymnologist. It is a mystery and a sorrow that few only have been adapted and adopted. There are many of his verse-Emblems that fittedly memorial to music would be whims and searching, and nobly displace accepted pious inanities. No xii. of Book iii. of Emblems (vol. iii. pp. 75, 76), "Oh that Thou wouldst hide me in the grave," deserves a supreme effort of highest genius to make it worthy. In delightful contrast in its
vividness and sweetness is his "Like to the damask rose you see" (vol. iii. p. 285). Equally noticeable are his "Backsliding" (ibid. p. 96, xiv.), "Vain Physicians" (ibid. p. 199, iv.), "Waste not Life" (ibid. p. 194, xi.), and "A Little While" (ibid. p. 196, xiv.). See Critical Essay in Works as above.) [A. B. G.]

Quarles, John, s. of the above, was b. in Essex in 1624, and was educated at Exeter College, Oxford. He bore arms within the garrison at Oxford on behalf of Charles I. and subsequently (it is said) he was raised to the rank of captain in the King's service. On the downfall of the King, Quarles retired to London, and devoted himself to literature for a livelihood. He d. there during the great Plague, 1665. He pub. several works including (1) Jeremiah's Lamentations Paraphrased, with Divine Meditations, 1648; and (2) Divine Meditations upon Various Subjects whereunto is annexed God's Love to Man's Unworthiness, with several Divine Ejaculations. Lond. 1655 (Wood's Athenae Oxon.). From the Ejaculations, Mr. Darling adapted two hymns for his Hys. for the Church of England. In the 1889 ed. these are:—"O King of kings, before whose Throne" (Holy Trinity); and "O Thou Who sittest in heaven and seeest" (Visitation of Sick). [J. J.]

Quem misit in terras Deum. Jean Baptiste de Santeuil. [Commemoration of Apostles.] Appared in the Cluniac Breviary, 1866, p. vi.; Santeuil's Hymni Sacri et Nori, 1689, p. 191 (ed. 1698, p. 257); the Paris Brev., 1736; J. Chandler's Hys. of the Primitive Church, 1837, No. 88; and Card. Newman's Hymni Ecclesiae, 1838 and 1863. Tr. as:—

1. He whom the Father sent to die. by I. Williams, in the British Magazine, June, 1836; and his Hys. tr. from the Parisian Breviary, 1839, p. 275.

2. He whom the Father sent to earth. By T. I. Ball, in the 5th ed., 1873, of the Appendix to the Hymnal N., No. 361.

Another tr. is:—

His only Son the Father gave. J. Chandler, 1837. [J. J.]

Quem terra, pontus, aethera [sidera]. [Purification of the B. V. M.] This has been frequently ascribed to V. H. C. Fortunatus, and is included by F. Leo in his ed. of Fortunatus's Opera Poetica, Berlin, 1881, p. 385, but among the hymns falsely attributed to him. It is found in four ms. of the 11th cent., in the British Museum (Jul. A. vi. f. 38 b; Vesp. D. xii. f. 61 b; Harl. 2961 f. 231; Add. 30848 f. 55 b); and in the Lat. Hys. of the Anglo-Saxon Church, 1851, p. 74, is printed from an 11th cent. ms. at Durham (B. iii. 32 f. 22). It is also in the St. Gall ms., No. 387, of the 11th cent. Monc. No. 419, cites it as in a ms. of the 9th cent. at Admont. The second portion, "O gloriosa semper, Excelsa super sidera," is often given as a separate hymn, sometimes beginning "O gloriosa Domina," as in a 12th cent. ms. in the British Museum (Harl. 2968 f. 120 b); in Monc. No. 420, and in G. M. Drewes's Hymnarius Moeniacensis, 1888, p. 38, from a 10th cent. ms. In the Roman Breviary, 1632, the first part begins Quem terra, pontus, sidera, and the second part O gloriosa virginal. The original, and the Roman Breviary, Daniel, l. No. 14 iv. p. 139, from 10th cent., a Bib. The hymn, in v. in various Brvian Roman, &c. for the B. V. M., Nativity, Annunciation.

The full origin has been translated in English.

i. Quem terra, form of the tr Breviaries in 4 tr. thus:—

The God, Who and land; &c. J. 1854; H. A. & H. 1867; the &c. sometimes with Cursorius, and sometimes with wisely used than

Other trs. are:—


2. Whose earth 1864.

3. He whom t 1615.


5. Whom earth and 1855.

6. The God wGodo adore, &c. J. 188.

ii. Quem terr ence between above is in the

1. Him Whos

Bp. Mant, in

It is given in

English Hymn

and sex, and si

2. The Lord, E. Caswall, in

and his Hys. col.

collections.

Other trs. are:

1. He Whom 1868.

2. The Sov'ra 1766.

3. Whom ear Copeland, 1849.


5. Him we st him, 1844.

6. The earth, 1874.

iii. O glor posed of 3 at

1. O glorid Littlehale, p. the signatures

O glorid

Antiphoner 1882.

Other trs. a:

1. Gloryous 1838.

2. O Lady 1838.

3. O glorion 1855.


iv. O glo
CEDIS AB UTOQUE

in several instances. It is tr.
from the
the virgin chair. By E. Caswall, ofica, 1849, p. 200; and his Hym.
106, In the 1863 ed. of the
Hymnal N., it is altered to
of the virgin chair.

Transl. in C. U.:—
The Rev. and
united, by E. Caswall, in
58, p. 282; and his Hym.
156, in 13 st. of 6 b., and
in C. U. as—
1. O Holy Ghost,
No. 418 in the Hymn.
of st. 11. by the
2. O Holy Ghost,
No. 369 in the Hymn.
from st. 11. vi.,
in C. U., as

Transl. not in
1. In both
tr. of Horst's Paradisi,
and again in Canon Oakeley's tr. of the same, 1850.
2. Thou from Father,
1863, and Lips. Mystica,
1865.
3. Comforter,
1881.

Qui regis sceptrum
sustra fortis dextra solus

This sequence is found
in a ms. in the Bodleian
written c. 1000.
(Douce, 222 f. 82 b.)
(Douglas, 222 f. 82 b.)
(Catlin, a iv., f. 143 b.)

Paris, and a 14th cent. Museum; and a
1970, and a York, e.
Bulfinch, in the
French Missals.

In the
the Sequence for the third S. in Advent. This
printed text is also in Neale's Sequenti
1852, p. 7; Doniel, v. p. 173; and Kohler,
No. 4.

Translation in C. U.:—
Thou God, 'mid Cherubim on high. By E. Caswall, for and included in the Hymn.
1872, Mr. Dayman, in rendering the Sequences for the 3rd S. in Advent, prefixed it with some
stanzas, taken from the Gradual "Qui regis sceptrum, etc., &c. The hymn is a very free paraphrase, rather than a translation; and Mr. Dayman
has drawn it at some length the allusion of which the Sequence seems to make to certain
passages and personages of Holy Scripture.

Qui sacris hodie sestitur aris.
(Coffin. [Publication of the B. V. M.] Given in the Paris Breviary, 1736, and in Coffin's
Hymni Sacri, 1736, p. 68. It is also found
in some modern French Breviaries, and in C. C. Newman's Hymni Ecclesiae, 1838 and 1853.
Tr. as:—
Now in helpless infancy. This tr. was given
1. William's Hym. tr. from the Parisian Breviary, 1839, p. 185, as "by a Friend" (see Preface there):
It was repeated without alteration in some collections, and is
as "Jesus, in helpless infancy," in the Hymns

Quicumque cernens quaevis
(Lauds. The Sacred Heart of Jesus.) This hymn
is the 18th cent. It is the hymn
in the Vespers in the Office of the "Most Sacred Heart of our Lord Jesus Christ," which
The Roman Breviary, Lisbon, 1786, pars Estus, p. 447, is marked as a festival of the Secular
Chas, and appointed for the Sixth Day after the Octave of Corpus Christi. It is repeated
in some more recent eds. of the Breviary,
e.g. Bologna, 1827; but in other eds. the
alternative Office for the same festival, the greater double of the "Urbi et orbis
23 Aug. 1856," with the hymn "Ave
beata secundis," and "Cor, aequum hemon
coebris carmina," is placed instead. It was
in Bigge's Antiquities H. A. & M., 1807, p. 188.

Translations in C. U.:—
1. All ye who seek a certain cure. By E. Caswall,
in his Lyra Catholica, 1849, p. 121; and his
Hym. and Poems, 1873, p. 68, but altered
"All ye who seek a comfort sure." This tr. is
in extensive use, and with several changes, espe-
cially in the first line, as follows:
(1) All ye who seek a certain cure. This is the original
(tr. as above.
(2) All ye who seek a certain cure who seek. This is in W. R. B. How's Church Hym. and Tune Book, 1852-53, and Rich-
from the same, 1872. In this st. 1-III. are by C. L.,
and iv.-v. are by R. C. (3) All ye who seek a sure relief. This is the
A. M. text, 1859 and 1873, but here it is made,
and st. iv. is omitted. This text is in several co-
etitions.
(4) All ye who seek a sure relief. In Spurgeon's O. H. Bk., 1868.
(5) All ye who seek a comfort sure. This is Caswall's
in his Hym. and Poems, 1873, and is found in a few
reflections.
(6) All ye who seek a refuge sure. In the 1870 Ap-
diss. to the Hymn, for the use of S. John the Evangel-
1st., &c. Aberdeen.
Quicumque Christum quaeatis. 

Prudentius. [Epiphany.] This is the 12th and last poem in his Cathemerinon, and in its full form consists of 328 lines. It is found in a ms. of the 5th cent. in the Bibliothèque Nationale, Paris (8048, f. 39 b), and is included in all eds. of his Opera: e.g. Halle, 1703, p. 75; and Aurelii Prudentii Clementis V. C. Opera Omnia. (Dolphin and Variorum Classics), London, 1824, vol. i. pp. 150-163. Though one of the finest poems of Prudentius, it was comparatively little used in the services of the Church until the revision of the Roman Breviary after the Council of Trent. In the ed. of that Breviary pub. at Rome, 1570, there are the following centos:

i. Quicumque Christum quaeatis. Transfiguration.

ii. O sola magnarium urbiun. Epiphany.


These centos are repeated in later eds. of the Roman Breviary, and also in Daniel, l., Nos. 107, 108, 112, and iv. p. 121. The earliest and most beautiful cento is the Salve toto martyrum, which is found in the St. Gall ms., No. 413, of the 11th cent., in a 12th cent. ms. in the British Museum (Add. 18301, f. 113), &c. [J. M.]

These centos have been translated into English as follows:

i. Quicumque Christum quaeatis. The Transfiguration. This begins with the first line of the poem. The Roman Brev. text is in Card. Newman's Hymni Ecclesiae, 1838 and 1865.

Tr. as:

1. All ye who seek in hope and love. By E. Caswall, in his Lyra Catholica, 1849, p. 167; and again in his Hymns & Poems, 1873, p. 90. This is repeated in several collections, and is usually given in an unaltered form. In J. A. Johnston's English Hym., 1852, it begins, "Ye who for Christ are seeking, raise."

2. O ye, who Christ are seeking, raise. In J. A. Johnston's English Hym., 1856, based upon Caswall.

Other trans. are:

1. Whoso you be that Christe do seek. Primer, 1604.
2. All you that seek Christ, let your sight. Primer, 1615.
3. Ye, whoe're you that seek Christ, your eyes erect. Primer, 1645.
4. O All, who seek with Christ to rise. Primer, 1706.
5. All that desire with Christ to rise. Cento from Primera, 1706, 1716, 1763.
8. O you who truly seek your Lord. F. C. Dunham, 1834.
10. Ye the truly wise. R. Campbell, 1848.
Quien, Lord, my forward heart.

[Incipit.] Appeared in the
Upper Hymns, 1779, Bk. iii., No. 65, in 4 st. of 6 lines, and headed "The Child." It has passed into a large number of hymn-books.

[J. J.]

Quis es canat mortam? Jean

Baptiste de Santeuil. [The Announcement of the B. V. M. in the Church and in the World. 1864. In the

Oreland Brev., 1863, both for the Conception and for the Nativity of the B. V. M. In Santeuil's Hymni Sacri, 1869, p. 30 (ed. 1868, p. 20), it begins, "Quis orego digito canaet, and in this form it is in the Farnborough Brev., 1769, and later French Brevis. Tr. as:—

[J. J.]

Quis valet numerare. [Eternal Life.] A fine poem on the glory of the heavens, from which Mene, No. 28, comes from a Karlsruhe ms. of the 15th cent., and in 16 st. of 6 lines. In some copies of the Hymnal N., 1854, the first line reads "Si quis valet numerare." The tr. is usually given for

All Saints. Tr. as:—

1. If there be that skill to reckon. By J. M. Neale, in the

Hymnary, 1864, in 7 st. of 9 lines, including a voca-

logy, being part only of the hymn. This has been

repeated in whole or in part in Kennedy, 1883; in the

Hymnary, 1872; and several times by men both skill to

reckon? In the Sarum, 1855. In Dr. Neale's Hymn.

ry on the Joys and Glories of Paradise, 1858, the Latin

text of 5 st. is given, together with a tr. of 5 st. which

are omitted.

2. Is there man could ever reckon? By J. A. John-

ston, in his Eng. Hymnal, 1861.

Quo sanctus arbor te rapit. Jean

Baptiste de Santeuil. [Visitatio of the B. V. M.] Appeared in the


Tr. as:—

What leisure time can number. By T. B.

Pollock, in the 1889 Supply. Hymns to B. A. & M.

[J. J.]

Quo von Magistri gloria quo salus.

G. Coflin. [Whilestithi.] Appeared in the

Paris Brev., 1736; and in Coflin's Hymni Sacri of the same year. The text is also in Card. Newman's Hymni Ecclesiae, 1838 and 1865.

Tr. as:—

1. Where thy Master's glory calls thee forth abroad.

2. Where your Master's glory calls you far away.

3. Heralds of your God! haste, where every nation.

[J. J.

Quod chorus vatum venerandum olim.

St. Hrabanus Maurus (?) [Purification of the B. V. M.] Included in Brower's ed. of his

Poemata, Mainz, 1617, p. 74, but not in

E. Dümmler's ed. of his Carmina. It is found in

four ms. of the 11th cent. in the British Museum (Vesp. D. xii. f. 44 b; Jul. A. vi.

3 P 2
QUOD LEX ADUMBRAVIT

f. 38; Harl. 2961, f. 291; Add. 30840, f. 58), and in the Lat. Hym. of the Anglo-Saxon Church, 1851, p. 54, is printed from an 11th cent. ms. at Durham (B. iii. 32 f. 16). It is in the Sarum, York, Aberdeen, Paris of 1643, and other Breviaries. The printed text is also in Wackeragal, i. No. 132. Daniel, i. No. 222, gives st. i. and at iv. p. 371, cites it as in a 10th cent. ms. at Bern. G. M. Drewes prints it in his Hymnarius Moissiacensis, 1888, p. 39, from a 10th cent. ms. Tr. as:—

That which of old the reverend choir of prophets.
By T. I. Ball, in the 2nd ed., 1863, of the Appendix to the Hymnal Noted.

Other trs. are:—
1. What they of old, the reverend choir of prophets.
W. J. Blee, 1852-55.
2. Lo, what the reverend prophet seers of old.
J. D. Chambers, 1866.
3. That which the Prophets reverend Assembly.
Antiphoner and Grad, 1886. [J. M.]

Quod lex adumbravit vetus. (See Ex more docti mystice, p. 359.) Additional trs. are:—
1. The law He came not to destroy.
By W. J. Blee, in his Church Hy. and Tune Bk., 1852-55, and Rice's Sel. from the same, 1876.
2. The fact that in the ancient law.
By R. Campbell (from his own), and J. C. Earle, in O. Shipley's Annals Sanctus, 1884.

In Blee's Church Hy. & Tune Bk., 1852-55, Lent No. 2, there is another tr. beginning with st. iv. Omnes ad aram cernua. tr. as: "'In prayer all prostrate let us fall.'" We must also note that the form of J. Chandler's tr., "With fast and prayer for sinful man" (p. 359, ii.), found in Kennedy, 1863, and others, appeared in J. Chandler's Hymn of the Church, &c., 1841, No. 37. [J. J.]

Quos in hostes, Saul, tendis. Jean Baptiste de Santeuil. [Conversion of St. Paul.]
Included in his Hymn Sacri et Nostri, 1869, p. 32, where it begins "Saul, tendis quos in hostes." In the Paris Breviary, 1786, it begins "Quos in hostes." It is also in the Lyons and other modern French Breviaries; in J. Chandler's Hymn of the Primitive Church, 1837, No. 84; and Card. Newman's Hymni Ecclesiae, 1838 and 1865. Tr. as:—
1. 'Gainst what foeman art thou rushing, Saul, what madness, &c.
By J. Chandler, in his Hymn of the Prim. Church, 1837, p. 95. It was repeated, with several alterations, in Murray's Hymnal, 1852, the 1861 ed. of H. A. & M., and others. In Skinner's Daily Service Hymnal, 1864, No. 175, st. iv., i., ii., iii., v., are given as: "Christ, Thy power is man's salvation."
2. 'Gainst what foeman art thou rushing, Saul, what frenzy, &c.
By R. C. Singleton, in his Anglican H. Bk., 1868 and 1872.

Another tr. is:—
Wither, Saul, this raging sense.
L. Williams, 1839. [J. J.]

R

R., in Bristol Bap. Coll. of Ash & Evans, 1st ed., 1769, i.e. Mrs. Rowe.


RAFFLES, THOMAS

Dr. Raffles contributed, in 1812, 8 hymns to the "T. B." of the College. At that time he was the Bishop of China, and some of his other hymns were included in the College's supplement.

In 1813, Dr. Raffles was on his way to China, and his friend, Dr. Collyer, was on a mission to the sick in Singapore. Dr. Raffles was appointed to the College, and Dr. Collyer was appointed to the presidency of the College.

The "Raffles's Hymns," from which we have quoted these hymns, was kindly lent by Mrs. T. S. Raffles, B.A., Stipendiary Magistrate, Liverpool. Mr. Raffles is the author of his father's Memoirs, 1864, and of hymn 25 in his father's Supplement. Dr. Raffles's original hymns were published in 1868, with a Preface by R. Baldwin Brown.

J. J.

Raising the elements of the Earth, adoring E. Charton. [Ps. cxv. 1.] 1st pub. in his Clerical Remains, 1856, in 13 st. of 4 l., with the refrain, "Halilujah, Amen." In 1863 Dr. Kennedy embodied it in his Hymns, Christ. etc., i, ii, viii-.xii., as a hymn, of 2 st. of 16 l., each st. ending with "Halilujah, Amen." This arrangement was repeated in the Ws. II. Bk., 1875, No. 694, but divided into 4 st. of 8 l., and with the omission of the refrain. This rendering is one of the author's best and most widely used versions of the Psalms, and is worthy of more extended use than it has been accorded. [Ps. cxv. 1.] [J. J.]

Raise thee, my soul, fly up and run! I. Watts. [Heavenly Joys.] Appeared in his Hymns and Sacred Songs, 1707 (ed. 1709), Bk. ii., No. 74, in 6 st. of 4 l., as the second of two hymns on "Christ's Commission. John iii. 16, 17." It was extensively adopted by the older compilers, including T. Whitefield, M. Madan, A. M. Toplady, and others.

Rehoboth (1830), Elliott (1835), the Leeds H. Bk. (1835), etc., followed; and modern editors in G. Britain and America have, in many instances, also included it in their collections.

Now attendant this popularity it does not rank with the best of Watts's hymns. [J. J.]

Rambach, August Jakob, a. Johann Jakob Rambach (then pastor of St. Nicholas's Church, at Quedlinburg, and, after 1780, chief pastor of the Michael's Church, at Hamburg), was b. at Quedlinburg, May 28, 1777. He entered the University of Halle in 1796, passed his theological examination in Nov. 1799, and was appointed doctor of St. James's Church at Hamburg, in May 1802, and on March 16, 1819, preached his first sermon as chief pastor of St. Michael's, in succession to his father. He received the degree of M.D. from the University of Marburg, on the occasion of his tercentenary, Nov. 12, 1827; and became senior of the Hamburg clergy in 1831.

After the sudden death of his son, he resigned his public offices one after another. He finally resigned his pastorate in the beginning of 1851, and retired to Osten, near Hamburg, on Oct. 27, 1851. [Die Firma.]

Rambach. By Dr. T. Hansen, Gotha, 1875, p. 237; "Ally. Deutsche Bldg., xxvii. 193, etc.

A. J. Rambach is better known as a hymn-writer than as a poet. The earliest work, entitled Peter Martin Luthers Thronen, Hamburg, 1813, is an essay on Luther's hymn-writer...}
Rambach does not seem to have pub. any
original hymns. His trs. are given in vol. i.
of his Anthologie, as above, and five are
included in the Hamburg G. B., 1842. The
only one which has passed into English C. U.
is noted at p. 277, i.

[3 M.]

Rambach, Johann Jakob, d. d., a. of
Hans Jakob Rambach, cabinet maker at
Halle on the Saale, was b. at Halle, Feb. 24,
1698. In 1706 he left school and entered his
father's workshop, but, in the autumn of
1707, he dislocated his ankle. During his
illness he turned again to his schoolbooks;
the desire for learning reawoke; and on his
recovery, early in 1708, he entered the Latin
school of the Orphanage at Halle (Glancha).
On Oct. 27, 1712, he matriculated at the
University of Halle as a student of medicine,
but soon turned his attention to theology.
He became specially interested in the
In May 1715 he became one of Michaelis's
assistants in preparing his ed. of the Hebrew
Bible, for which he wrote the commentary on
Ruth, Esther, Nehemiah, &c. His health
began to suffer in the spring of 1719, and he
gladly accepted the invitation of Count von
Henkel to stay at Pötziz, near Rennenburg,
where he spent several months. By August
he had quite recovered, and went to pay a
visit to Jena, where a number of the
students asked him to lecture to them. For
this purpose he settled at Jena in Oct., 1719,
and lived in the house of Professor Buddeus
(J. F. Bude). He graduated m. a. in March
1729. In 1728 he was appointed adjunct of
the Theological Faculty at Halle, as also
inspector of the Orphanage; in 1726 extra-
ordinary professor of theology; and in 1727,
after A. H. Francke's death, ordinary
professor as well as preacher at the Schulkirche.
Here he was very popular, both as preacher
and professor, but the jealousy of his col-
leagues induced him to accept an offer from
the Landgrave Ernst Ludwig of Hesse, who,
in 1731, invited him to Gießen as superin-
tendent and first professor of theology (before
leaving Halle he graduated m. a., June 28,
1731), and in Aug., 1732, appointed him also
director of the Pædagogium at Gießen. In
1734 he was, for various reasons, greatly
inclined to accept the offer of the first professor-
ship of theology in the newly-founded Univer-
sity of Göttingen, but eventually, at the
earnest request of the Landgrave, remained in
Gießen, where he d. of fever, April 19, 1735.

(Die Familie Rambach. By Dr. T. Hansen,
Gotha, 1875: Allg. Di.
196; Blütter für Hymnol
129, 145, 183, 184; i,
13, p. c.)

Rambach was a voluminous
mens of practical theology, e.
mentes sacros, Jena, 174-
4 ed. In his lifetime: His
f für Kinder, 1734 (see below),
and in 1736, and a 14th in 1766;
sermons were not only
thoroughness of his 
ese way in which he set forth
itions. It is whenever as a 
likely to be best known. W
the best hymn-writers of
uries, he yet takes a high
aries, and deserves to be
 almost any of the 18th cent. it is
good and dignified; his tr
expressed. While his
ically didactic, they are g
churcily in tune, and are cha
ively imagination, and ease
in the strict sense, he wro
which passed into the German
t. (e. g. the Harnower G.
B., 1767, contains 62 by him)
still found in modern hymn-bos
Pasig gives 165 in his ed. of
Lieder, Leipzig, 1844, and
Hansen as above, while the
in the Blätter as above. To
ally original), made for the 11th
hausen's G. B., to replace simi
1708. The rest principally ap
works by Rambach, viz.: (1) In
1720 [Brit. Mus.] The first par
Gospels for Sundays and fe
includes 39 hymns, mostly wr
(2) Pasig, ed. 2d ed. (Royal
berlin, 1837) Included a
be called hymns. The 2nd ed.
new hymns; and the 3rd ed. H
has 22 more. (3) Erbausches H
Giesens, 1734 (Hamburg Library)
new hymns. (4) Geistreich
Frankfurt and Leipzig, 1735 (H
preface dated April 10, 1735. To
Rambach, of which 56 are
these, however, being recast.
(5) Wander der bis zum Tode de
Liebe, Giesens, 1750 (Berlin Li
new hymns.

One of Rambach's hy
p. 560, i. The others whic
English are:

i. Auf! Seele, schicke dich.
Written, by request for the
Freylinghausen's G. B., 176
16 st. of 6 L, in order to
"Auf, Seele, ey, geruist."

This hymn, by George Heine
1771, of the complete book form
pt. i., 1794, and its suppl. of 179
Freylinghausen's G. B., both hie
No. 924, and Rambach's in NS
being No. 229 in pt. i., 1704.

Rambach's hymn is in his
No. 369; the Berlin G. L. S., &c.
Pasig's ed. of his (i p.
112, entitled "Before the
Communion." It has been tr
My FINAL prepare to meet. G
6; ii. 11, 4-6; vi. xiv., a
Moravian H. Bk., 1789 (1849, 
ed. of 1886, No. 979 begins If
should I, slaughtered Lamb th
with st. xi., "Lord, of Thy w
ii. Mein Jesus, der du vor de
Communion. Appeared in Fr
9, 1719, as No. 2. It was wri
hier sind deine Brüder." (G
History, in his Geistliche Poeten, 1720, p. 327, No. 41, his Handel, 1735, No. 19; and Parry, p. 13. Tr. as: "O mighty Source whence all this springs." By Miss Winkworth, 1856, p. 153.


sister who was an inquirer," was first printed in the Boston Recorder, and then included in Nason’s Cong. H. Bk., 1857. Another of his hymns is " Rest, rest, rest, brother rest." (Death & Burial).

[F. M. B.]

Rawson, George, was b. June 5, 1807, at Leeds, in which town he practised for many years as a solicitor. In 1833 he assisted the Congregational ministers of Leeds in the compilation of Psalms, Hymns, and Passages of Scripture for Christian Worship, a vol. commonly known as the Leeds Hymns. Dr. Rawson was a member of the Congregational body. In 1858 he also assisted Rev. Dr. Green and other Baptist ministers in the preparation of Psalms and Hymns for the use of the Baptist Denomination. A number of Mr. Rawson’s own compositions first appeared in this and in the Leeds H. Bk. In 1876 he pub. his Hymns, Verses and Chants (Hodder and Stoughton, Lon. Lon.), including his previously published hymns, and containing (exclusive of chants) 80 original pieces. In 1885 most of these, with several additional hymns, were pub. by the R. T. S. under the title Songs of Spiritual Thought.  Mr. Rawson d. March 25, 1889. His hymns are distinguished by refinement of thought, and delicacy and propriety of language; and if they do not attain the first rank among the songs of the Christian Church, many are of great excellence. The most widely known are, " By Christ redeemed, in Christ restored;" " Come to our poor nature’s night;" " Father in high heaven dwelling;" " In the dark and cloudy day;" and " Reapers, behold the fields are white." In the Leeds H. Bk., 1833, and the Bap. Ps. & Hymns, 1858, there are also several recasts of and additions to the hymns of other writers. These are noted in this Dictionary, and may be gathered from the Index of Authors and Translators. In addition to Mr. Rawson’s hymns which are annotated under their respective first lines, the following are also in C. U.:

i. From the Leeds H. Bk., 1833.
1. Captain and Saviour of the host. Burial.
2. Give dust to dust: and here we leave. Burial.
3. God the Lord is King—before him. P. 586.
4. In the dark and cloudy day. Consolation.
5. Soul, thy week of toil is ended. Saturday Evening.
6. Though the night be very long. Resignation.
ii. From the Baptist Psalms & Hymns, 1858.
8. Blessed are those who have not seen. Psalters.
9. Blessed is the faithful heart. Psalters.
10. Christ to be sinned against again. Ascension.
11. God the Father, be Thou near. Evening.
14. Lord, we bless Thee, Who hast given. Holy Communion.
15. My Father God, with filial awe. Abiding in God.
16. Our eyes we lift up to the hills. The Lord the Pastor’s Keeper.
17. Reapers, behold the fields are ripe. Missions.
iii. From the Leeds Sunday S. H. Bk., 1838.
20. And will [How shall] the mighty God. The Holy Ghost.
21. Jesus, the Lord, our Righteousness. Jesus, the children’s Friend.

Raymond, William S. b. in 1832, and educated at King’s College, Cambridge, b.a. 1854, and M.A. 1857, was for some time Curate at Delamere, Herefordshire, and became a Fellow of St. John’s College, Cambridge, and a Fellow of Trinity College, Cambridge. He d. in 1884 for Easter Eve, " Weeping and Wailing Way," was pub. in I. G. Smith’s Sermons on the Church, &c., in several collections.

Rebus creatis nil erga se [Septuagesima.] Pub. in the 1786; and again in Coffin’s Book of Psalms and Hymns, 1838 and 1858.
1. Our God, in His celestial seat, in His Hymn of the Prim. Church, and again in His Hymn of the Church, 1841, No. 34. It was reprinted 1867, and others. There are many more which are (1) "Blest is the thing," in Johnston’s English Hymnal, and (2) "O Lord, who art the King," in the Hymnary, 1872.
2. Thou dost not need creation, in his Hymn of the Church, and again, in a few collections.
3. Of creation naught Thou aught, in his Church Hymn, and Rice’s Sermon, from the same.
4. O Christ, in Thine all-blessed Chambers, in his Loquendo Solum, 1 was rewritten by the Compilers of the Book of 1861, as "O Lord, in perfect beauty, and in the Rev. F. Pott’s Postscript: Thou, Who art All in All above..."
5. O God, the joy of heaven’s inhabitants of H. A. & M. in their 1889.
His degree was conferred by Yale College, America, He d. Feb. 25, 1862. As the founder of "The London Orphan Asylum," "The Asylum for Fatherless Children," "The Asylum for Idiots," "The Infant Orphan Asylum," and "The Hospital for Incurables," Dr. Reed is more fully known, and will be long remembered than by his literary publications. His Hymn Book was the growth of years. The preparation began in 1817, when he pub. a Supplement to Watts, in which were a few originals. This was enlarged in 1825; and entirely superseded by his collection The Hymn Book, prepared from Dr. Watts's Ps. & Hys. and Other Authors, with some Originals, in 1812 (Preface). His hymns, mostly of a plain and practical character, number 21, were contributed to these various editions, and were republished with those of his wife (see below) in the Wycliffe Supplement, 1872. The best known are "Ah Jesus, let me hear Thy voice," and "Spirit Divine, attend our prayer." All Dr. and Mrs. Reed's hymns are anonymous in The Hymn Book, 1842, but are given with their names in the Wycliffe Suppl., 1872. His hymns now in the C. U. include, in addition to those annotated under their respective first lines:—

1. Come, let us strike our harps a-fresh. Praise.  
5. Hark, hark, the notes of joy. Missions.  
7. Listen, sinner, mercy calls you. Invitation. Generally given as "Hear, O Sinner, mercy calls you."  
8. Rich are the joys of solitude. Retirement. Sometimes given as "How deep and tranquil is the joy."  
9. There (comes) is an hour when I must part. Death anticipated.  

Reed, Eliza, née Holmes, was b. in London, March 4, 1794; married to the Rev. Andrew Reed (see above) in 1816; d. July 4, 1867. Mrs. Reed entered fully and earnestly into her husband's extensive charitable works. Her publications include Original Tales for Children; and The Mother's Manual for the Training of her Children, 1865. Her hymns, 20 in all, were contributed to her husband's collection, and were republished with his in the Wycliffe Chapel Supplement, 1872. They are only of average merit, and have not attained to a marked position. They include:—

2. I would be Thine, O take my heart. Indication of Self to Christ.  
3. O do not let the word depart. The Accepted Time.  
4. O that I could for ever dwell. Communion with God Desired. [J. J.]

Regina coeli laetare. [B. F. M.] Anselm Schubiger, in his Musikalische Speiselegien, Berlin, 1876, p. 57, cites it as in a ms. of 1372, now at Engelberg in Switzerland. It is given as an Easter antiphon in the Roman Brev., Modena, 1480, f. 512. Repeated in later eds. of the Roman Brev., and also in Daniel, ii p. 319. Tr. as:—

Joy to thee, O queen of heaven. By E. Caswall, in his Lyra Catholica, 1849, p. 39; and his Hymn, 1873, p. 23. Repeated in hymn-books for schools and masses.

Other trs. are:—
1. Rejoice, thou Queen of heaven.  
2. O Queen of heaven, rejoice.  
3. Rejoice, chat Queen of austin in his devotions, &c.  
4. Triumph, O Queen of heaven.  
5. Rejoice, O Queen of heaven.  
6. Queen of heaven, now rejoic.

Regnantem sempite suscuptura. [Advent.] found in a ms. in the Bodleian, No. 168), written c. 1000: 1070 (Douce, 222 f. 82 b); in the 11th cent. now in college, Cambridge (No. 473; Gradual in the British Mus. f. 59 b.); &c. Among Missals early 14th cent. Paris, and in the British Museum; in a Hereford, c. 1370, and now in the Bodleian: in the various French Missals. Missals it is the Sequence for Advent. The printed text Sequences, 1852, p. 5; and in Kebrin, No. 2. Tr. as:—

Christ that ever reigneth, I made for and pub. in the Hymn.

Other trs. are:—
1. Hymn Who ruleth creation. J.  
2. To welcome Him Who shall reign, Hewett, in Lyra Mesaiatica, 1864.  
3. Rejoice and welcome to the King, in the Sarum Missal in English.  
4. Let the choir devoutly bring his Sequences from the Sarum Missal.

Regnator orbis summi summae
Jean Baptiste de Santeuil.

Where the angels hosts adore liams, in his Hys. tr. from the 1839, p. 255. In the hymnary the 'angels-hosts adore Thee,' in W. J. Blye's Church H. an 1855.

Another tr. is:—

Omnipotent, infinite Lord. E. C.

Reinmar, sometimes called An der Alte, or Reinmar, seems to have been b. at S. 1160. He lived principally in Duke Leopold VI. of Austria, taken part with him in the C. and wrote one of his finest ps., only one tr. into English is:—
Reissner, Adam

Adam, was b. in 1790, at Minden, in Germany, and thence became a private secretary to George von Humboldt, who died Aug. 20, 1828, and securing the campaign in Italy, he was appointed by Napoleon Emperor of Germany, and spent some time in Switzerland, where he became a friend of Caspar Schwenkfeld.

He was living at Frankfurt-am-Main when the first stanza was found in some manuscript books of old and new, including the Rhine Patel's Psalms and Hymns, 1860. It is in this stanza, and II. 5, of each of the others being from this hymn, whilst the rest are by John Taylor in Enfield, and the Norwegian Sel. of Hymns, 1789. (See Taylor, John, in R. Bingham's Hymn. Christ. Lat., 1875, st. i., ii., iv., vi., slightly altered, are rendered into Latin as, "Reus est Dominus! Laetantia!"

Religion is the chief concern. J. F. Fasenfest. [Pure Religion desired.] Pub. in his Hymns, &c., 1782, No. 76, in 8 st. of 4 lines each, and entitled "The Nature and Necessity of inward Religion." It is in C. U. in an abbreviated form, under the original opening line, and also as, "O may my heart, by grace renewed."

Remark, my soul, the narrow bounds. P. Dodridge. [New Year.] 1st pub. in J. Orton's posthumous ed. of his Hymns, &c., 1735, No. 32, in 5 st. of 4 lines each, again in J. D. Humphrey's ed. of the same, 1747. In case it is needed, "Reflections on our waste of years, Paul. xvi., 9. For New Year's Day." It is in C. U. in the following forms:

1. Remark, my soul, the narrow bounds. The original form in several collections both old and new.
2. Remark with the narrow bounds. In Smollett's Manchester Ps. & Hym., 1831 and 1877, &c.

Reproaches, The. [Popple's monad quod est fidelis.]

Reverend Creator omnium. C. Coffin. [Saturday.] 1st pub. in the Paris Breviary, 1736; and again in Coffin's Hymn. Sacri, 1738, p. 30. It is also in J. Chandler's Hymn. of the Primitive Church, 1837, and Card. Newman's Hymnial, 1838 and 1865. Tr. as:

1. Creator of mankind. By J. Chandler, in his Hymn, of the Prim. Church, 1837, p. 30. It is in this form in a few collections; and also as, "O Saviour of mankind." in Kennedy, 1865.
2. Maker of all things, aid our hands. By J.}
Williams, in his Hys. tr. from the Parisin in Breviary, 1839, p. 39. Given in a few collections without alterations; and, in others, including the Sarum, 1868, and the Hymnary, 1872, as, "Creator of the world, do Thou."

Other tr. are:
1. O Thou by Whom the worlds were made. J. D. Chambers, 1857.

**Rerum Creator optime. St. Gregory the Great** [Wednesday Morning.] None, No. 275, gives this as probably by St. Gregory (it is not assigned to him by the Benedictine editors), and at i. p. 372, cites it as in an 8th cent. ms. at Trier. *Daniel* gives the text at i., No. 44; and at iv. p. 37, cites it as in a Rheims ms. of the 10th cent., and ranks it as a hymn of the 7th or 8th cent. Among the British Museum ms., it is found in three 11th cent. *Hymnaries* of the English Church (Vesp. D. xii. f. 17 b; Jul. A. vi. f. 26; Harl. 2961 f. 222 b); in an 11th cent. *Mozarabic Hymnarium* (Add. 38031 f. 178); an 11th cent. *Mozarabic Breviary* (Add. 38048 f. 76), &c. It is in an 11th cent. ms. at Corpus Christi, Cambridge (391, page 231); in three mss. of the 11th cent. at St. Gall, Nos. 387, 413, 414; and in the Lat. Hys. of the Anglo-Saxon Church (Surtees Soc.), 1851, is printed from an 11th cent. ms. at Durham (B. iii. 32 f. 7). It is included in the Roman (Vinci, 1478, and the revision of 1832), Sarum, York, Aberdeen, Paris of 1643, and other *Breviaries*; uniformly for Wednesday at Nocturns or Matins. The text is also in Wackenagel, i. No. 92; *Hymnarium Sarisc*, 1851, p. 49; Konigsfeldt, i. p. 10; Card. Newman's *Hymni Ecclesiæ*, 1858 and 1895; and G. M. Drexel's *Hymnæus Monasticus*, 1888, from a 10th cent. ms. Tr. as:

2. O God, Whose power did all create. Primer, 1706.
7. Creator of all worlds, look down. J. D. Chambers, 1852. In 1857 it reads: "Creator of the world, look down."

**Rerum Deus tenax vigor. St. Ambrose** [The Ninth Hour.] This hymn is given by Biraghi as one of the *Inni sincerë e Carmine de Sant' Ambrogio*, 1802; but it is not one of the twelve received as genuine by the Benedictine editors of St. Ambrose. *Daniel* gives the text at i., No. 42, and at iv. p. 45, cites it as in a Rheims ms. of the 10th cent., and ranks it as a hymn of the 7th or 8th cent. *Mozarabic* ms. at Trier, cites it as in mss. of the 8th cent. at Darmstadt and Trier; and *Thomassius*, ii. 418, as in a Vatican ms. of the 8th cent. It is found in three 11th cent. *Hymnaries* of the English Church now in the British Museum (Vesp. D. xii. f. 7; Jul. A. vi. f. 22; Harl. 2961 f. 220); in an 11th cent. ms. at Corpus Christi, Cambridge (391, page 230); in the St. Gall ms. No. 413, of the 11th cent.; and in the Lat. Hys. of the Anglo-Saxon Church (Surtees Soc.), 1851 an 11th cent. ms. at Durham.

It is included in the *Roman* and the revision of 1852; in the *Paris* of 1643, and uniformly for None. Th. *Wackenagel*, i. No. 8; St. 1851, p. 41; *Konigsfeldt*, Hymn's *Ecclesiæ*, 1858.

**Translations in C. U.**:

1. O God, unchangeable as Newman, in *Tracts for the Times* p. 72, and his *Verses*, &c., 1 Thing's *Col.* 1882.
3. God, of all the Strength a Copeland, in his *Hymnary* for the *Sabbath* II. Bk., 1857, &c.
5. O God, creation's secret Neale, in the *Hymnary*, 1852; editions of the same.
6. O God, of all the Strength a Chambers, in his *Psalter*, &c., 1857, p. 39.
7. O God, of all the Strength a tr. was given in *H. A.* 1849; of the revised ed. 1875, it is as J. M. Neale, d., and compilers. The rendering, however, is not exactly in *Caswell and Chambers* than in a limited number of hymnbooks, including *1863; People's H.*, 1867; *Sarum Col.*, 1882, &c.
8. O God, of all the Strength a tr. was included in *H. A.* 1849, and *Thring* given with the addition of a doxcotomy. This tr. bids fair to supplant Chambers in popularity, if for its favour. It is in Mr. Elliott's *Light of all that is*, and in *J. A. Johnston's English H.* American *Songs for the Sanctuaries* composed; st. i., ii, *Caswell Neum.

**Translations not in C. U.**:

1. O God, the Energy of things.
4. Great God over all things ever Williams, 1845.
5. Strength of the everlasting hill.
6. Thou God of all, unmoved and of 1852-53.
8. O God, the enduring Might of Musick, 1869.
9. Creator, whose almighty power.

**Church** (Surtees Soc.), 1851.
Return, O wanderer, return. W. Collyer. [Call to Repentance. Appeared in the Evangelical Magazine, May 1806, and his Hymns, &c., 1812, No. 928, in 6 st. of 4 l., and headed “The Backslider.” It is in its original form; as “Return, my wandering soul, return! And seek an healed heart,” &c., in the Philadelphia Bap. H. & Tune Bk., 1873, and as “Wanderer from God, return, return!” in a few of the American collections. [J. J.]

Reusner, Adam. [Reusner, A.]

Reusner, Christoph, was a bookseller and bookbinder in Stockholm, and was probably born there, but date of birth is unknown. In 1675 he printed, and seems also to have edited, a collection of hymns for the German church, e.g., in the Laufbuch, 1674, at Grätz, Haus- und Kirchen-Ausstattung, zu Diensten, Z. 1, the title of the Teutschen Kirche in Stockholm. This work contains a number of hymns signed “R,” which have been ascribed to Reusner. By others this “R” has been taken to mean Reusner, the librarian, i.e., the Queen of Sweden (Utri).

Reusner, in his Notes to his H. Comp. this: “The heart is not in the Original Hymn, but it has been added.”

Rest, weary penalty is borne. [Passion tide.]

Rest, to our times repel. [Christian Unity]

Rest, vain word. [Home Missions.]

Rest, whilst, desired. Contrib. Coll. of Hymns. 1837. No. 304, in 3 st. of 4 l., and entitled “Christian Unity.” It is signed “M. A. R.” and has passed into a few collections in Great Britain and America. [J. J.]

Revive Thy work, O Lord, Thy mighty arm make bare. A. Miedlmann. [Home Missions. 1st pub. in the British Messenger, Oct. 1858, again in the Evangelical H. Bk., 1860, and again in a large number of hymnals in G. Britain and America. The original hymn, in the Magnificat, is given with the change of st. 2, “Give peace to the weary, and send refreshings,” &c., as in the H. Comp., No. 150. It is one of the most popular of Mr. Miedlmann’s hymns. [J. J.]

Rex aeterni Domine. [Eastertide.]

This hymn is certainly ancient, being mentioned in the Rule of Aurelianus of Arles (d. 553), and by the Venerable Bede (d. 735) in his De arte metrica. It is found in a ms. c. 700, in the British Museum (Vesp. A. A. 133); in a c. 890, in the Bodleian Library (Jun. 25. 116 b); in the 11th cen. Magde-

rabie Breviary, in the British Museum (Add. 30848 f. 131 b); in a ms. of the 8th cen. at St. Gall, No. 2; and in the Lat. Hymns of the Anglo-Saxon Church (Sutjes Society), 1851.
is printed from an 11th cent. ms. at Durham (B. iii. 32 f. 9 b).

The original text has 16 stanzas and a doxology. This form is in Daniel, i. No. 90 (for metrical reasons but without any authority Daniel reads, Q Rex septrnem; Wackernagel, i. No. 64; the Hymnarium Sarb., 1851, p. 90; and in G. M. Drexel's Hymnarius Moisiacensis, 1888, from a 10th cent. ms. In the older Roman Breviary (e.g. Venice, 1748), st. i.-vii. were given as a hymn for Matins on Low Sunday. At the revision of 1568 it was altered to Rex septemterne Domine, and at the revision of 1633 to Rex septemterne coelestium. The text of 1823 (appointed for Sunday Matins, "Tempore Paschali," i.e. during Eastertide), is in recent eds. of the revised Roman Brevi. in Daniel, i. No. 90; and Card. Newman's Hymni Ecclesiae, 1838 and 1845. [J. M.]

This hymn has been tr. as follows:—

i. Rex septrnem Domine. Of the full text there is one tr., that by J. D. Chambers in his Psalter, &c., 1852, p. 90, "O king Eternal, Lord of grace," and in his Lauda Sion, 1857, altered to, "Eternal Monarch, Lord of all."

ii. Rex septemterne coelestium. This Roman Breviary text in 6 st. has been tr. thus:—

1. O Thou, the heaven's eternal King. By E. Caswall, in his Lyra Catholica, 1849, p. 96, and his Hymn and Poem, 1873, p. 54. In a full or in an abbreviated form it has passed into several hymnals.

2. O Christ, the heaven's eternal King. By the Compilers of H. A. & M., 1861, "based on former translations." It was repeated in Kennedy, 1863.

3. Eternal King of heaven, Whose word. By G. Monlitre, in his Hymn and Lyrics, 1867, p. 125; and thence into the People's H., 1867.

Translations not in O. U.:—

1. Eternal King, whose equal Reign. Primer, 1704.


4. Eternal King of all the spheres. J. Wallace, 1874.

5. Qui pastor aternus gregem. This, beginning with st. v. of the Roman Brevi. text, is tr. by W. J. Blow, in his Church H. and Tune Bk., 1852-3, as "Shepherd of Life, Who dost Thy flock." [J. J.]

Rex angelerum praepotens. [Passiontide.] This is found in a ms. of the 11th cent. in the British Museum (Harl. 2961 f. 239). Daniel, i. No. 224, gives st. i. only as a hymn "on the Invention or Exaltation of the Cross." Tr. as:—

O King of Angels! Lord of power. By J. D. Chambers, in his Psalter, &c., 1852, p. 85, and altered to "O King, by angel-hosts obeyed," in his Lauda Sion, 1857, p. 147, in 5 st. of 4 l. In the Parish H. Bk., 1863 and 1875, and in Chope's Hymnal, 1864, it is given, with alterations and the omission of st. ii., as, "O King of angels, Lord of grace." [J. M.]

Rex Christe, factor omnium. St. Gregory the Great. [Passiontide.] This is one of the eight hymns accepted in the Benedictine ed. of Gregory's Opera (Paris, 1705, vol. iii. col. 879), as his genuine productions. It is found in a ms. of the 11th cent. in the British Museum (Harl. 2961 f. 240); in a ms. of the 12th cent. in the Bodleian (Liturg. Misc. 297 f. 309); in three ms. of the 11th cent. at St. Gall (Nos. 387, 313, 314), and others. In mediæval times it was often used at the Telemache service on Good Friday, but does not seem to have been received into the more important Breviaries. It long survived in its original form in the Lutheran Church,
Rhodes, Benjamin, b. at Methow, 1743, was brought under the influence of George Whitfield of a school of a good education many years before his professional life began. He was sent forth to Margate Oct. 13, 1768, and his Hymns and his Works, succeeding Charles Wesley, adorn the volume with hymns. Very They include: (Duty) Join our God shall nestle an Stealing.) His heart and voice I Christ. It appears Messiah, 1787. Each part is in use as a separate hymn.

Rhys, Morgan, writer of the several collections of titles. Gogeben of the View of the Mr. Nebo, or Christian Warfare. Grandfather Grohmann of the Welsh, and was buried in the marshes.

Richards, George, Rhode Island, circa 1755. For some years he was in the United States school in Boston. In Universalist preacher, New Haven, 1803 in Philadelphia, and given way under trouble. In 1816, with S. Lane, he published the Universalist Hymn Book. This was one that body, it contains the hymns. In 1801 he published the Universalist Hymn Book, containing 1500 additional hymns by himself, and in 1816, another 26 hymns are in C. U. at the present time.

1. O Christ, what gracious words. The Gospel

Richter, Christian F., born near Newport, 1770, a Hereford, c. 1370, and all now in the Bodleian; in various French Missals, uniformly for the Ascension. It is also in Neale's Sequinum, p. 60, and Kereeds, p. 987, &c. Tri.-

Long as the darkening cloud abode. Easter. This hymn was composed, as the Songs of the Sanctuary, 1865, No. 687, is composed thus: st. 1 and ii., II. 1-4, are from Richards, and the rest of the hymn, 3 st. of 81 in all, is anonymous.

Additional hymns by Richards, from both the Boston and the Dover collections, are in modern Universalist hymn-books. [F. M. B.]

Richards, James, a. of the Hon. James Richardson, of Dedham, Massachusetts, was in that town May 23, 1817, and graduated at Harvard College, 1837. After being engaged, first as a clerk of the county court, and then in teaching, he entered the Divinity School at Cambridge, where he graduated in theology in 1845. Subsequently he was Unitarian Pastor at Southington, Connecticut, and then of the Unitarian Society in Haverhill, Massachusetts. Ill-health compelled him to retire from his pastoral work to Dedham. During the war he joined himself to the hospital at Washington, where he d. Nov. 10, 1863. Mr. Richardson was well known as an Essayist, Poet, and Preacher. Two of his hymns, from Longfellow and Johnson's Book of Hymns, 1848, are still in C. U.: "From Zion's holy hill there rose" (One in Christ), and "How glad the tone when with God's own name." (Summer). We are indebted to Putnam's Singers and Songster of the Liberal Faith, Boston, U. S. A., 1875, for these details.

Richter, Anna, née Rigby, was the third daughter of the Rev. Robert Rigby, Vicar of St. Mary's, Beverley, Yorkshire, from 1791 to 1823, and married the Rev. W. H. Richter, sometime Chaplain of the County Gaol at Kirtom Lindsey, Lincolnshire, and then Rector of St. Paul's, Lincoln. Mrs. Richter d. at 23 Minster Yard, Lincoln, in 1854. She contributed to various magazines, and pub. The Nun and Other Poems, Hull, 1841. Her intimate literary acquaintances included Mrs. Hemans. Mrs. Richter was descended from the celebrated John Bradshaw, whose name is the first in the list of the signatures on the death warrant of Charles I. Her hymn, "We have not seen Thy footsteps," is "as we saw Thee not when Thou didst come," is widely used in Great Britain and America.

Richter, Christian, of Sigismund Richter, Rath and Chancellor to Count von Prommitz at Sora, in Brandenburg, was born at Sorau, Oct. 5, 1676. At the University of Halle he was first a student of medicine and then of theology. In 1698, A. H. Francke appointed him Inspector of the Paedagogium, and then made him, in 1699, physician in general to all his Institutions. In company with his younger brother, Dr. Christian Sigismund Richter, he made many chemical experiments, for which he prepared himself by special prayer; and invented many compounds which came into extensive use.
under the name of the "Halle Medicines," the most famous being the *Essenitia, which was a preparation of gold. He d. at
Halle, Oct. 5, 1711 (Koch, iv. 354. &c.).

Richter was one of the most important hymn-writers
among the Pietists of the earlier Halle school; and his
hymns possess the defects as well as the excellences of
his school. They are emotional, and develop the idea
of the spiritual union with Christ as the Bridegroom of
the soul, with a minuteness that is hardly reverent (e.g.
No. xl. below). They are also frequently not clearly
thought out, and consequently somewhat obscure.
Various of them are in unusual metres, and were wed-
ded to tunes not very devotional in character. Apart
from these defects there are various of his hymns worthy
of note for their genuine, fervent, childlike spirit of love to God, and the depth of Christian experience
embodied in them. They appeared principally in the
various Pietistic hymn-books of the period, especially
in Freylinghausen's *G. B., 1704 and 1714, and were
collected and append- ed (as his Geistliche Lieder) to an
essay edited by his brother (named above) and pubd. at
Halle, in 1718, *Erbarliche Betrachtungen von Ur-
sprung und Adel der Seden.

Two of Richter's hymns are noted separately
—see p. 355, l. and p. 221, l. The others which have passed into English are:

   Included in Freylinghausen's *Neues geistreiches
   G. B., 1714, No. 647, in 7 st. of 8 l., repeated,
   1718, as above, p. 420, title, "Hymn in Sicken-
   ness." According to Ehmann, in his ed. of Gott-
   fried Arnold, 1856, p. xii. (see p. 81, ii.), it had
   previously appeared in Arnold's *Heilsamer Rat
   und Unterricht für Kranké und Sterbende, 2nd
   ed., 1709. It is in the *Univ. L. S., 1851, No.
   613. Tr. as:

   God: whom I as love have known. A full
   and very good tr. by Miss Winkworth, in her
   *Lyra Ger., 1st Ser., 1855, p. 236. Repeated, abridged,
   in L. Reuthner's Church at Soc, 1868, p. 53. A
   cento, in 5 st. of 4 l., taken from st. v., viii.,
   and beginning, "Let my soul beneath her load,
   is No. 398, in the Unitarian *Hymn of the Spirit,
   Boston, U. S. A., 1864.

   Another tr. is: "O God, Whose attributes shine forth
   in turn." By *Miss Out, 1864, p. 191.

   ii. *Meine Armut macht mich schrecken.* Suppli-
   cation, or *Longing for Christ.* In Freyling-
   hausen's *G. B., 1704, No. 662, in 7 st. of 6 l.
   Repeated, 1718, as above, p. 384, and in the
   *Univ. L. S., 1851, No. 769. Tr. as:

   Unto Him my spirit crieth. A good tr. of st. l.,
   vi., vii., by A. T. Russel, in his *Ps. & Hymns,
   1851, iii. *Stilles Lamm und Friedesfurst.* *Sanctification,
   A hymn on the Following of Christ the Lamb
   of God, and found on Rev. xiv. 4. In Frey-
   linghausen's *Neues geistreiches G. B., 1714, No.
   432, in 8 st. of 5 l. Repeated in 1718, as above,
   p. 364, entitled, "On the name Agneta, which
   may be derived from Agnus, which in German is
   called a Lamb." In Burg's *G. B., Breslau, 1746,
   No. 922. Tr. as:

   Thou Lamb of God, Thou Prince of Peace.
   A free tr., omitting st. iii., viii., by J. Wesley, in
   *his Ps. & Hymns, Charlestown, 1788, p. 51, and
   *Hymns *& Sac. Poems, 1739 (P. Works, 1868-72,
   ii. p. 129). Included in the *Wes. H. Bk., 1790,
   No. 322 (1875, No. 338), and recently in the
   Meth. N. Cana H. Bk., 1863, Mercer's *C. P. &
   H. Bk., 1857 and 1864, *Holy Song, 1869, the
   Amer. Meth. Epis. H. Bk., 1849, and others.

   Another tr. is: *Holy Lamb and Prince of Peace,*
   By J. Gambold, as No. 38 in the *Moravian H. Bk.,
   1742 (1866, No. 426).

   Eight others of his hymns have been tr.
   into English, viz.:---
RICKARDS, SAMUEL

1817, M.A. 1820. He was Fellow of his College and of Keble, Newman, and Hertford Colleges, and in 1825, on the advice of his friends, became Rector of St. Mary's, Chelsea. He was a Fellow of his College and of Keble, Newman, and Hertford Colleges, and in 1825, on the advice of his friends, became Rector of St. Mary's, Chelsea.

Ringwaldt, Bartholomäus

1851

1851, when only 16 years old, he was a pupil at the gymnasium in his native town, and in 1855 graduated as a Bachelor of Arts. He then went to the University of Leiden, where he studied theology and philosophy, and was awarded a doctorate in 1860. He then returned to Germany and established himself as a professor of history at the University of Heidelberg.

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5. Surely at the appointed time. By H. L. Hastings, made in 1878, and included as No. 722 in his Songs of Pilgrimage, 1886. It condenses iii. iv. as iii.

6. The time draws near with quickening pace. By Miss Fry, in her Hymns of the Reformation, 1845, p. 56.

A hymn which has been frequently but erroneously called a fr. from Ringwald's text, is noted as "Great God, what do I see and hear" (p. 644. I.).

Hymns not in English C. U.

ii. Allein auf Gott setzen dein Vertrauen. The Christian Life. In many of the older German hymn-books this is ascribed to Ringwald, but it is not found in any of his works now extant. Wackernagel, iv. p. 98, gives it as anonymous from the Grafswalde G. B., 1627, where it is entitled "The golden A. B. C. wherein is very ingeniously comprised what a man needs to know in order to lead an honourable and godly life." It is in 24 st. of 4 l., each stanza beginning with successive letters of the alphabet. Also in Pors's ii. B., ed. 1636. No. 784. Raumberg, ii. p. 274, cites it as in the 8th. collection of a number called Catherine Tirs, written in 1788, in the registry of Niesing, Münster. There is it in Low German, and begins "Allein auf Gott setzen dein Vertrauen. Raumberg thinks Ringwald may possibly be the person who made the High German version. Tr. as (1) "Alone in God put thy trust." By J. C. Jacob, 1735, p. 29 (1732, p. 119).

iii. Der Herr ist mein getreuer Hirt, Halt mich in seiner Weise. Ps. xiii. Wackernagel, iv. p. 94, prints it from Ringwald's Evangelia, n. p., 1582 as above, in 7 st. of 8 l. The first 4 lines of the st. are taken from the older version, "Der Herr ist mein treuer Hirt." In the Münster Rosenberg G. B., 1854, No. 512. Tr. as (1) "The Lord is my Shepherd kind." By Miss Manning, 1863, p. 29.

iv. Herr Jesu Christ, du höchstes Gut, Du Brunnquell der Gnadeinst. Lont. One of the finest of German penitential hymns. Wackernagel, iv. p. 102, gives it, in 8 st. of 7 L., from Ringwald's Christliche Warnung, 1608, where it is entitled "A fine hymn of supplication for the forgiveness of sins." In Burg's G. B., Breisgau, 1746, No. 1574. The fr. are (1) "Lord Saviour Christ, my sovereign good." In the Supplement to the German Psalter, ed. 1755, p. 39. Rewritten as (2) "Lord Jesus Christ, my sovereign good," as No. 226 in the Moravian H. B., 1769. In the ed. of 1796, No. 276, it begins "Jesus, thou source of every good." (3) "O Christ, thou chasteest good, thou springing." By Dr. G. Walker, 1849, p. 74. (4) "Lord Jesus Christ, thou highest good." By W. Young, in the Poetical Treasury, 1877, p. 653. [J.M.] Rinkart, Martin, s. of Georg Rinkart or Rinckart, cooper at Eilenburg on the Mulde, Saxony, was b. at Eilenburg, April 23, 1586.* After passing through the Latin school at Eilenburg, he became, in Nov. 1601, a foundation scholar and chorister of the St. Thomas's School at Leipzig. This scholarship also allowed him to proceed to the University of Leipzig, where he matriculated for the summer session of 1602, as a student of Theology; and after the completion of his course he remained for some time in Leipzig (he did not take his M.A. till 1616). In March 1610 he offered himself as a candidate for the post of diaconus at Eilenburg, and was presented by the Town Council, but the Superintendent re fused to sanction this act on the ground that Rinkart, a musician than theologian he was unwilling to have a native of Eilenburg, a man with his own will of his own, to contest the matters. Rinkart entered on his duties the month of June, 1610, as sixteenth man of the St. Nicholas Church this appointment for a few diocesan of St. Anne's's a stall of Eisleben, and on May 28, 1611; and the Eislebarn and Lyttich near Eisleben, entering on Dec. 5, 1613. Finally in the Town Council of Eilenburg diocesan there, and in residence at Eilenburg.

Dec. 8, 1649. A memorial affixed to the house where he veiled at Eilenburg on E 26, 1886. (Martin Rinkart, ed., with a biographical extensive bibliography, and H. Linken, Perthes, 1886; K. Grod, ii., 1867, pp. 109, 911, &c. The greater part of Rinkart's passed amid the horrors of Eilenburg being a walled town for fugitives from all around, and not unnaturally suffered from the great pestilence of 1603-1604; and change of air, not return; and on Aug. 7 Rinkart's funeral of two of the town clergy leave their livings in the countryside, time was the only clergyman in the service over some 40 to 50 about 4,380. At last the trenchers without service, and in some 8,000 persons died, included who d. May 6, 1637. The next to the7th, immediately thereafter famine, during which Rinkart's the unfortunate to help his poesy Eilenburg from the Sweden, or 1637, and again in 1639 (see p.) the services he rendered to the made them in authority the next latter years he was much harassed and other matters, and by the for peace came (Oct. 24, 1644) prematurely aged man.

Rinkart was a voluminous good musician, but a composer his books seem to have per survive only in single copies to write poetry, and was apparently in 1614. Among the were a cycle of seven ser mons, of other dramas, on the I suggested by the century in 1617. Three of these respectivly in 1613, 1615, 1618, and in them were acted in public. They appeared principally in the (1) J. Hertz, in Buchlein, Th, 1630, and first pub. at Leipzig in known. The 2nd ed., pub. at the Royal Library at Halle. (2) Dr. Staat, Leipzig, 1637. In the (3) S. St supported by the centenary in 1617. Three of these, respectivly in 1613, 1618, and in them were acted in public. They appeared principally in the...
Dr. Lincke, 1886, as above, gives a list of the first lines of all the hymns in the works of Rinkart which have come under his notice, and prints a selection from them, including 66 in all. The best of them are characterised by a true patriotism, a childlike devotion to God, and a firm belief in Predestination, mercy, and His promised help and grace. A few passed into the German hymn-books. Those which have been tr. into English are:—

1. Alleluja. Lob, Preis und Ehr. This hymn, noted at p. 482, seems to be based on two hymns, beginning with the same first line, and both found in Rinkart's Brust Messse, 1642. Dr. Lincke does not print the full text. (See Blätter für Hymnologie, 1886, p. 91.)

2. Nun danket alle Gott. Thanksgiving. The oldest text now accessible is in J. Crüger's Privtis, 1648, No. 183, in 3 st. of 8 l.; also in the Crüger-Runge G. B., 1653, No. 187. It is also in Rinkart's Jesu Hertz-Büchlein, 1659, where the text slightly varies, and is entitled "Grace" ("Tisch-Gebetlein," i.e. a short prayer at table). There does not seem any good reason for supposing that it did not appear in the 1st ed., 1636, of the Hertz-Büchlein, and in any case it has no connection with the Peace of Westphalia. (A good specimen of the way in which stories of hymns not manufactured in the Sunday in Homoe Aug., 1888, p. 539, where a full and particular account is given of its legendary origin in Nov. 1648.) It is founded on ecclesiastical l. 22-24; and st. i., ii. are indeed little more than a paraphrase of those verses, st. iii. being a version of the Gloria Patri. The fact that the regimental chaplains, when holding the special service of thanksgiving for the conclusion of the Peace, were commanded to preach from this passage, may have suggested the theory that Rinkart's hymn was written for the same occasion. It gradually came into general use, especially in the period of Rationalism, and is now to be found in every German hymn-book, e.g. in the Berlin G. L. S., ed. 1683, No. 1022. It must be called the German Te Deum, and as such is used at all national festivals or special occasions of thanksgiving. It was first used at the festival of the completion of Cologne Cathedral, on Aug. 14, 1880, at the laying of the foundation stone of the new Reichstags building in Berlin, by the Emperor William, June 9, 1884, &c.

The fine melody (set to the hymn in H. A. & M.) and most recent English collections appears in the Privtis, 1848 (Crüger's Kirchenmelodien, 1649, No. 94), and in the Crüger-Runge G. B., 1653, is marked with Crüger's initials. It has been described as adapted from a melody by Lucio Marconcini (choirmaster at Rome, who d. 1598), or as adapted from a motet by Rinkart; but to prove either statement, very little evidence is forthcoming.

The tr. of the hymn into English are:—

1. Let all men praise the Lord. This is a tr. of st. i., ii., iii., by Alfred Novello, as part of his version of the Word-book to Mendelssohn's Lobgeden, or Hymn of Praise, 1843, p. 49. This form has passed into a number of hymnals, including the N. C. G., 1859; Dale's Eng. H. Bk., 1874, and others. In the Baptist Hym., 1879, a tr. of st. ii. is added, of which ll. 1-4 are from Miss Winkworth's tr.

2. Now praise the Lord on high. In full as No. 53 in the Dalston Hospital H. Bk., 1848. This appears to be the version which Kübler, in his Hist. Notes to the Lyra Germanica, 1865, p. 247, says was made by Baron C. K. von Bunsen, for the opening of the German Hospital at Dalston, on Oct. 15, 1845.

4. O let us praise the Lord. From hearts by true love guided. This is No. 240 in the Winchester Ch. H. Bk., 1857, and seems to be intended as a paraphrase of the German.

5. Now thank we all our God. A full and very good tr. by Miss Winkworth, in her Ghosts, 2nd ed., 1858, p. 145, repeated in her C. B. for England, 1863, No. 11, and her Christian Singers, 1868, p. 181. It has been included in many recent English and American hymnals, e.g. H. A. & M., 1861; People's Hymn., 1877; Cong. Hym., 1887, &c., and in America in the Epis. Hym., 1871; Pred. Hym., 1874, and many others, generally in full and unaltered.

6. Now all give thanks to God. In full as No. 264 in the Anglican H. Bk., 1868 (1871, No. 507), marked as a versification by R. C. Singleton. Repeated in J. L. Porter's Coll., 1876.

7. Now all men thank ye God. In full by T. E. Brown, as No. 37 in the Clifton College H. Bk., 1872.

The trs. are:—

(1) "Now let us praise the Lord." In full by J. T. Jacobs, 1722, p. 85 (1752, p. 144), repeated, altered, in the Moravian H. Bk., 1754 to 1842. (2) "Now all, to God give thanks." By Dr. H. Mills, in the Krung Gesangbuch, Gettysburg, 1841, p. 503, and his Horae Ger., 1846, p. 14. (3) "Lift heart, and hands, and voice." By Miss Ox., 1844, p. 239. (4) "Now all give thanks to God." By J. B. Hurn, 1849, p. 252. (5) "All hearts give thanks to tongues and hands." By N. L. Proskrims, 1870, p. 212.

iii. So fahr ich bin mit Freuden. For the Dying. In his Meusische Threnen-Saal, 1637, No. 24, p. 19, in 5 st. of 8 l., entitled "Even the same, and her soul-rejoicing Farewell hymn. On May 8th." St. i. is:

So fahr ich bin mit Freuden
Aus diesem Jammerthalt,
Aus Angst, Gefahr und Leiden
In Himnale-Freuden Saal,
Da wir und alle Frommen
Durch Gott es Wundermacht
Zusammen wiederkommen
In des zuer Nacht.

The title refers to the preceding hymn, which is in 19 st., the initials of the sts. forming the acrostic Christin Rinckard. Dr. Lincke abridges it and misprints the title, which is:—


From this it is clear that both hymns are in memory of his wife, that she died on May 8, 1637, and that her funeral sermon was preached by her husband on May 10, 1637. The form tr. into English is the greatly altered, or rather practically new text which is noted under Sturm, Leonard (q.v.).

A version of the "Jesu dulcis memoria," made by Rinkart, is noted at p. 595, i. [J. M.]

Rippon, John, D.D., was h. at Tiverton, Devon, April 29, 1751, and was educated for the ministry at the Baptist College, Bristol. In 1773 he became Pastor of the Baptist church in Carter Lane, Tooley Street (after-
wards removed to New Park Street), London, and over this church he continued to preside until his death, on Dec. 17, 1836. The degree of D.D. was conferred on him in 1782 by the Baptist College, Providence, Rhode Island. Dr. Rippon was one of the most popular and influential Dissenting ministers of his time. From 1790 to 1802 he issued the Baptist Annual Register, a periodical containing an account of the most important events in the history of the Baptist Denomination in Great Britain and America during that period, and very valuable now as a book of reference. But his most famous work is his Selection of Hymns for public worship, which appeared in 1787. The full title of the 1st ed. is A selection of Hymns from the best authors, intended as an Appendix to Dr. Watts’s Psalms and Hymns. In 1791 he pub. a Selection of Psalms and Hymn Tunes from the Best Authors, adapted to Dr. Watts’s Psalms and Hymns, and to his own Selection, and from that time the names of tunes were prefixed to the hymns in the successive editions of his hymn-book. In 1800 he pub. the 10th ed. of his Sel., containing more than sixty additional hymns. In 1827 it was still further enlarged, and in 1844, after his death, appeared The Comprehensive Edition, commonly known as The Comprehensive Rippon, containing most of the additional hymns, with about 400 then first added, making in all upwards of 1170, in 100 metres. A rival to the Comprehensive was also afterwards published under the old title, somewhat enlarged. In the preparation of the original book, and its subsequent improvement, Dr. Rippon performed an important service to Baptist Hymnody, and also, it is said, gained for himself “an estate” through its immense sale. In the preface to the 10th ed. he claims for himself the authorship of some of the hymns, but as he refrained from affixing his name to any of the hymns it is impossible now to say with certainty which ought to be ascribed to him. There can, however, be no reasonable doubt that hymn 535, 3rd part, “The day has dawned, Jehovah comes” (q.v.), is one of his compositions. Other hymns, probably by him, are, “Amid the splendours of Thy state” (Lore of God), 1800, and “There is joy in heaven, and joy on earth” (Joy over the Repenting Sinner), 1787. He also altered the texts of and made additions to several of the older hymns. Some of these altered texts (see Index of Authors and Translators) are still in C. U. In 1830 the additions given in the 27th ed., 1827, of Rippon’s Sel. were reprinted, with notes by Dr. Slater, as:

Hymns Original and Selected; interspersed in the Twenty-seventh edition of the Selection, with Numerous improvements, in the Usual, the Peculiar, and in the less common metres. By John Rippon, D.D.

A 2nd ed. of this pamphlet of 82 hymns and doxologies appeared in 1832. [W. R. S.]

Rise, heart; thy Lord is risen. Sing His praise Without delays. G. Herbert. [Easter.] This is Herbert’s quaint and beautiful hymn for Easter, pub. in The Temple, 1633, in 3 st. of 6 ll, and 3 st. of 4 l. (see reprints of The Temple). The hymn in the Bap. Ps. & Hym., 1858:—

"Rise heart! thy Lord arose With the first morning ray,"

by G. Rawson (see h ymns). was suggested by the From Herbert’s hymn used as a separate pie to crow Thy way." time of Hymns, 1810

Rise, my soul. J. Cennick. [Mornin Hymn for the Children 7 st. of 4 l, thus:—

“Rise, my so
Am
Jon With them It was repeated in some books, as Whitefield Toplady’s, and other it is not so widely in several collectives Church Hymn, 1887.

Rise, my soul wings. R. Spen Appeared in his Ps. &c., 1742, in 4 st. a Pilgrim’s Song: a reprint of Seagrave Seagrave’s intimate cluded it, with the No. 2 of Pt. ii. of h This was repeated lections, and is the given in modern hymn is extensive Original text in L.

Rise, my soul. Wesley. [Looking the Father.] Pub. 1739, p. 219, in “John vii. 24. that your joy be 1868-72, vol. 1. p. J. Wesley’s Sermon Perfection.” At original form, the several collection:

1. Since the Son pos ed of st. vii., e. Ws. H. Bk., 1786, at tions.

2. Heavenly Fath American Reformed 1849, is composed of 3. Abba, Father, erian collections, in 1872, where st. viii.

When these e the use of the inconsiderable.

Rist, Johan at Ottenssen, nec sen. March 8, dedicated to through the John Gymanium 2n, in his 2 Rinteln, and t (q. v.), he rec arting. On le to the sons of panying them where he him matics and abne of Rost...
RIST, JOHANN

Years War almost emptied the University, and Rist himself also lay there for weeks ill of the pestilence. After his recovery he seems to have spent some time at Hamburg, and then, about Michaelmas, 1588, became tutor in the house of the lawyer (Laudschreiber) Heinrich Sager, at Hvide, in Holstein. There he betrothed himself to Elizabeth, sister of the Judge Franz Staffel, whose influence seems to have had a good deal to do with Rist's appointment as pastor at Weilburg. In the spring of 1585 he married and settled at Weilburg on the Elbe, a few miles below Hamburg), where, spite of various offers of preference, he remained till his death, on Aug. 31, 1607. (Johann Rist und seine Zeit, by Dr. T. Hansen, Hallo, 1872; K. Goedcke's Grundriss, vol. iii., 1887, p. 79; Koch, iii., 212; Bode, p. 138, &c. The statements of the various authorities regarding the period 1624-1635 vary greatly and irreconcilably.)

During the Thirty Years War Rist had much to endure from famine, plunder, and pestilence. Otherwise he led a patriarchal and happy life at Weilburg, close to the congenial society of Hamburg, and as years went on he more and more esteemed and honoured by his contemporaries. He married in 1587, crowned with the same in 1644, and in 1653 raised him to the nobility, while nearer home Duke Christian of Mecklenburg appointed Rist in 1625 to take the presidency of the German States Assembly, and in 1645 to be a member of the German literary society. Among other literary honours he was received in 1645 as a member of the Pneumatics in Augsburg, 1653, as a member of the University of Göttingen, 1663, and in 1665 he himself became the founder and head of the Elbian Swedish Order, which however did not survive his death.

Rist was an earnest pastor and a true patriot. He of course took the side of the Protestants, but he longed for the union of the scattered elements of the body politic in Germany. He was a voluminous and many-sided writer (see the full bibliographies in Hansen and Goedcke as above). His secular works are of great interest to the student of the history of the times, and his occasional poems on marriage, &c., to the genealogist and local historian. Perhaps the most interesting to the general reader are the Friderischische Tractien, 1447, and the Friderischische Tracht und Deutschen, 1643, two plays in which are vivid pictures of the times, especially of the condition of the lower classes during the Thirty Years War. These plays, with selections from his other secular poems and from his hymns, are included in his Deutsche Dichtungen, Leipzig, 1853, ed. by Goedcke and E. Goethe. Hansen gives analyses of the secular works, with a few extracts from them; and in his second part gives a full selection from the hymns, often however greatly abridged.

As a hymn-writer Rist takes high rank. He wrote some 680 hymns, intended to cover the whole ground of theology, and to be used by all ranks and classes, and on all the occasions of life. Naturally enough, they are not of equal merit, and many are poor and bombastic. Rist meant them rather for private use than for public worship, and during his lifetime they never were used in the church at Weilburg. But they were eagerly caught up, set to melodies by the best musicians of the day, and speedily passed into congregational use all over Germany, while even the Roman Catholics read them with delight. Count 283 may be said to have been in C. U. in Germany, and a larger number still hold their place. Unfortunately many are very long. But speaking of Rist's better productions, we may say that their noble and classical style, their objective Chris- tina's faith, their scripturality, their power to console, to encourage, and strengthen in trust upon God's Fatherly love, and their fervent love to the Saviour (especially seen in the best of his hymns for Advent, and for the Holy Communion), sufficiently justify the esteem in which they were, and are, held in Germany. The best known of Rist's hymns appeared in the following collections:

1. Hymnische Lieder. This contains 50 hymns. The parte Zehn is dated Lüneburg, 1644, the 2-5 Zehen are dated 1642 (Royal Library, Berlin). In the latter part Rist made various alterations, and also expanded the titles of the hymns, these changes being almost all for the worse. (2) Neue Evangelische Lieder anderworts mit einem Boch, Lüneburg, 1652 (Wernigerode Library). 50 hymns.


Seven of Rist's hymns are separately noted under their German first lines (see Index of Authors and Translators). The others which have passed into English are:

1. De Lesenbrud. Herr Jesu Christ. Holy Communion. In his Hausmusik, 1654, No. 7, p. 32, in 8 st. of 8 l., entitled "A devotional hymn, which may be sung when the people are about to take their place at the Holy Communion of the Lord." Founded on Ps. xxiii. Included as No. 473 in the Berlin C. L. S., ed. 1863. Tr. as:

Lord Jesu Christ, the living bread. A good tr. of st. i., ii., iii., by A. T. Russell, as No. 159 in his Ps. of Hymns, 1851.

2. Ehr und Dank sei dir gesungen. On the Angel. In his Fest-Andachten, 1655, No. 46, p. 304, in 9 st. of 10 l., entitled "Another hymn of Praise and Thanksgiving on the same Gospel [S. Matt. xviii.] for St. Michael's Day. In which the great God who created the Angels, and appointed them for our service, is from the heart adored and praised." Included in Burg's G. R., Breslah, 1746, No. 219, and in Bunsen's Versuch, 1833, No. 233. The tr. in the C. U. are:


3. Glory, praise, to thee be sung. A tr. of st. i. as No. 1224 in the Moravian H. Bk., 1884.

3. Ermutz dieich, mein schwacher Geist. Christmas. Founded on Isaiah ix. 2-7. 1st pub. in the Ersten Zehen of his Hymnische Lieder, 1641, No. 1, p. 1, in 12 st. of 8 l., entitled "A hymn of praise on the joyful Birth and Incarnation of our Lord and Saviour Jesus Christ." Included in Cruger's Praxis, 1656, No. 87, and recently, omitting st. vii., as No. 32 in the C. L. S., 1851. The tr. in the C. U. are:

1. Be cheerful, thou my spirit faint. A tr. of st. i. by J. Gambold, as No. 138 in pt. i. of the Moravian H. Bk., 1754; repeated as st. i. of No. 437, altered to "Arise my spirit, leap with joy," and with his tr. of st. ii., iv., vi. added. In the ed. of 1789, No. 48 (1860, No. 41), it begins, "Arise, my spirit, bless the day."

2. O Jesu! welcome, gracious Name! This is a tr. of st. i., vi., xii., by A. T. Russell, as No. 55 in his Ps. of Hymns, 1851.

Another tr. is "My languid spirit, upward spring." By N. L. Frothingham, 1756, p. 179.

iv. Gott sei gebetet, der allein. Joy in God. In his Neue Hymnische Lieder, 1651, p. 126, No. 9, in 13 st. of 7 l., entitled "A joyful hymn of
Thanksgiving to God, that He permits us to enjoy our daily bread in health, peace and prosperity, with a humble prayer that He would graciously preserve us in the same." Included in Olearius's Singe-Kunst, 1671, No. 322, and recently in Knapp's Er. L. S., 1856, No. 1086 (1855, No. 1766). The tr. in C. U. is:—

v. Jeu, der du meine Seele. Lent. In the Erstes Zehn of his Hindische Lieder, 1641, p. 35, No. 7, in 12 st. of 8 l., entitled "A heartfelt hymn of penitence to his most beloved Lord Jesus, for the forgiveness of his many manifold sins," Founded on prayer viii. in Class iii. of J. Arndt's Paradiesgärten, 1612. In the Uran. L. S., 1851, No. 382. The tr. in C. U. are:—
1. Thou hast cancelled my transgression. A tr. of st. vi., vii., No. 1022, in the Suppl. of 1808 to the Morning H. Bk., 1801 (1886, No. 107).
2. Jeu! Who is sorrowing. A free tr. of st. i., iii., ii. 1-4, v. ii. 5-8, xii., by A. T. Russell, as No. 78 in his Ps. of Hymns, 1851.

vi. O Jeu, meine Wonne. Holy Communion. This beautiful hymn appears in Rist's Hausmusik, 1854, No. 9, p. 42, in 14 st. of 4 l., entitled "The heartfelt Thanksgiving of a pious Christian when he has partaken of the Holy Communion." In the Uran. L. S., 1851, No. 285. The tr. in C. U. is:—
O Sun of my salvation. A good tr. of st. i., iii., vi., vii., by A. T. Russell, as No. 160 in his Ps. of Hymns, 1851.

Another tr. is:—"O Christ, my joy, my soul's delight." By Dr. G. Walker, 1860, p. 65.

vii. Werde leucht, du Stadt der Heiden. Epiphany. In his Fest-Andachten, 1655, p. 82, No. 13, in 15 st. of 6 l., entitled "Another festival hymn of the day of the Manifestation of Christ, in which the glorious, godlike, and eternal Light, which has graciously arisen on us poor heathen in thick darkness, is devotedly contemplated," in the Uran. L. S., 1851, No. 82. Tr. as:—
1. All ye Gentile lands awake. A good tr. of st. i., iv., vii., viii., ix., xii., by Miss Winkworth, in her Lyra Ger., 1st Ser., 1855, p. 30. Repeated, abridged, in Schaaf's Christ in Song, 1869 and 1870, and in Flett's Col., Paisley, 1871.

O Living Bread from Heaven. A good tr., omitting st. iv., by Miss Winkworth, in her Lyra Ger., 2nd Ser., 1858, p. 103; repeated in her C. B. for England, 1863, No. 94, omitting the trs. of iii., vi., vii. Her trs. of st. i.-ili., ix. were included, slightly altered, in the Pennsylvania Luth. Ch. Bk., 1868.

The following have also been tr. into English:—

Ritter, Jakob, s. of a senator of the Court of Augsburg, became a Magdeburg administrator, and died in the city, 1597. His works are:—
Jesu, der du meine Seele. Lent. Founded on Ps. xxix., 1851, p. 132 (No. 104). This form is in Burg's G. B., in his Hausmusik, 1654, p. 3 to 6 st. of 12 l., and of this he says: "Man lebt dich in der Stille." In many hymn-books, as the No. 1018. The tr. from this prayer ascended. In the Uran. L. S., 1851, No. 285, repeated in Reid's New Psalter.

Ritter's hymns appeared in Daniel Sennert's (b. at Breslau, 1609, d. at Halle, May 22, 1651) collection of his university days, which was appointed secretan for the administration, and was printed near Weissenfels. H. d. 1663. (Koch, iii. 352; Böhr 1886, p. 2. In the latter see below, is spoken of the hitherto inspected by present J. C. L. Klopstock, dated Halle, 1666. The text of each of which Ritter added these hymns are worthy of note, conciseness and by living faith use in Germany, and one has viz.:—

1. Die ihr euch von Christenheit. In 1654, as above, p. 150, which is entitled, "On the call Christian." The hymn is in 6 st. and concise delineation of true Christianity. Included in the Berlin G. L. B., ed. 1883, No. 0, your Saviour's name will be full tr. by Miss Cox, in her Col. 1841, p. 121. Her st. i.-ili., Alford's Ps. of Hymns, 1844, 8vo and others. The same cento, also ye who bear your Saviour's name. Another tr. is: "O ye who have not the name." By Lady E. Porteous, 1852.

Roberts, Frederick
London in March 1835; s. of Rev. James Roberts, educated at Edinburgh, and commenced 1859 in Liverpool, who of the Richmond Baptist Church, and in 1883 of the Hillside Church, Glasgow, a position he has held Roberts has written some of the most which have appeared in the genus for School and Home lines and respective dates at:
1. In the name of Jesus, Sain Jesus. (1877.)
2. O Bless the Lord, and praise God's goodness. (1881.)
3. O Lord, our Strength and Saviour. (1886.)

Robbins, Chandler
Lynn, Massachusetts, Feb. 1844, and entered at Harvard College Cambridge Divinity School
he became Pastor of the Second [Unitarian] Church, Boston, succeeding Dr. H. Ware, jun., and Ralph Waldo Emerson. He received his B.D. degree from Harvard in 1853, and d. at Westport, Mass., 22d of December, 1862. Dr. Robbins was a long, several prose works. He also

noticed the "Social Hymn Book in 1843, and

"Hymns for Christian Worship," 1854. His two hymns, "I. O. the day of rest destined" (Evening), and "While thus [now] Thy throne of grace we seek" (The Voice of God), appeared in Dr. Cox's *Hymns for the Sanctuary,* 1845. L. B. Barnes's tune, "Bed- ford Street," was written for the former.

[F. M. B.]

Robbins, Samuel Dowse, M.A., brother of Dr. Chandller Robbins, was b. in Lynn, Massachusetts, March 7, 1812, and was educated for the ministry at the Cambridge Divinity School. In 1835 he became Pastor of the church of the Unitarian congregation in his native town, and subsequently held pastorates at Chelsea (1840), Farningham (1859), and Wayland (1867), and retired from the last in 1873. Four of his hymns are given in the Boston Unitarian Hymn [and Tune] Book, 1868:

1. Thou to the cloud to-day, "Sanctus, Saviour, when Thy bread is break. Holy Communion.


3. Then art my morning, God of Light. Daily Hymn.

4. Thou art our Master, Thou of God the Son: Christ the Master.

These, together with other hymns and poetical pieces, are in Putnam's *Singers and Songs*, &c., 1875, and the text of No. 3 is revised therein. We are indebted to Putnam for these details.

[3. J.]

**Robert the Second,** King of France, surnamed "Le Page" and "Le Dévot," b. circa 1770, was the s. of Hugh Capet, the first of the line of kings that succeeded the Carolingian monarchy on the French throne. After having been associated with his father in the government of the kingdom, in 1898 he became king in his own right. The story of his life, rather than of his reign, is a sad one; troubles both in his family and without so multiplying upon him that it needed all the consolation that he sought and found in religion to enable him to bear up against them. Having in 1835 or 1836 espoused Bertha, the widow of Eudes, Count of Chartres, and daughter of Conrad the Pacific, his cousin in the fourth degree (a marriage at that time strictly forbidden by the Roman Catholic Church), he was commanded by a decree of Pope Gregory V. to put her away. He was tenderly attached to her, and refused, whereupon he was excommunicated. This sentence caused the unhappiest to be abandoned by all their courtiers, and even their servants, with the exception of two of the latter. After living together for a while in a state of secrecy, nay, almost of absolute seclusion, Bertha was delivered of a still-born infant, which was represented to Robert to have been a monster with "a head and neck like a goose." On hearing this (for the fond husband was but a weak and credulous man), Robert repudiated his wife, who thereupon retired into a nunner.

Subsequently, probably about 1802, he married Constance, a daughter of the Count of Arles, by whom he had four sons and two daughters. Much of the misery of his later life resulted from this marriage; for in addition to the antagonism which existed in their tastes and pursuits, Constance endeavored to secure the kingdom for her youngest son Robert, to the exclusion of the third son Henry (Hugh, the eldest, having died, and Eudes, the second, being an idiot), and this led to constant domestic broils which embittered the gentle king's existence. In 1824 he refused (and wisely) the Imperial Crown of the House of Saxon, when the French offered it to him on the death of Henry II., the last of the Saxon Emperors. Robert spent much of his time in the society of monks, assisting in the services of the Church, and engaging on pious pilgrimages. It was upon his return from one of the latter to some of the principal sanctuaries of France that he was attacked by a fever, to which he succumbed at Thion in 1031, in the 60th year of his age and the 34th of his reign—more deeply lamented by his people, to whom he had attached himself by the sweetness and simplicity of his character, than by any other king, probably, who ever reigned in France. Robert had a great love for, and skill in, church music, and it is not improbable that compositions of his are even at this day in use in the services of his Church. (D. S. W.)

It has been the custom to speak of King Robert as a hymn-writer. But when the different authorities come to specify the pieces which he is said to have composed, their statements are hopelessly at variance. For the purposes of this article we shall take tour ancient authorities:

(a) and (b) In the *Revue des Historiens des Gaules et de la France,* vol. 2, Paris, 1764, pp. 297-300, there are extracts *ex chronicis Nitidens* (a); and also "ex chronico Alberic ad annum 997." (b)

(c) In the *Ludus Regiae,* 121, in the *Bodeleian there is a list of authors of sequences, written about 1300. This list is given in the article *Sequences* (q.v.).

(d) William Turandus (d. 1296) in his *Rationalia,* Bk. iv., has a section "in pro se secundum." This occurs in two mas. of the 14th cent. in the British Museum [Add. 13904, f. 20 b.; Reg. 7 E., v., f. 53.] An earlier and finer ms. than either (Add. 31072) has unfortunately lost the leaf containing this section.

By these four authorities the following hymns and sequences are ascribed to King Robert:

1. *Chorus mater Jerusalem.*

2. *Regem omnipotentem die bodeaer.*

3. *Sancti Spiritus adit nobis gratia.*

4. *Veni Sancte Spiritus.*

5. *Victima Pascalli.*

But of these 5 only ascribes to him No. 3, and does not mention Nos. 1, 2, 4 or 5, while ascribes to him Nos. 2 and 3, and does not mention Nos. 1, 4 or 5. On the other hand b ascribes to him No. 5, while No. 3 it ascribes to Hermannus Contractus, and Nos. 1, 2, 4 it does not mention at all. Lastly d ascribes to him Nos. 1 and 4, but ascribes to Nos. 2 and 3 to Hermannus Contractus, and does not mention No. 5. Taking these in detail, we find No. 1 is only ascribed to King Robert by a, and seems more probably to be by Fulbert of Chartres (see p. 234, i). No. 3, seems without doubt to be by Notker Balbulus (see note on "Sancti Spiritus adit"). For No. 5 see note on "Vitamue Pascalli." No. 2 is noted at
Another hymn, written
foundation stone of St. 
12, 1822, begins, "O Sa-
Thyself." Her hymn
service at the Parish C:
"Rise, O British Nati-
Mrs. Robert's ballad 
and tender.

Robertson, Willi
David Robertson of Br-
shing his University 
to preach in 1771. He
as a member of the 
Church of London Wall 
settlement, in 1714, a 
Borthwick, Midlothian;
pointed minister of Lady 
and in 1736 of Old Gr 
Edinburgh, Nov. 16, 17;
appointed a member of t 
General Assembly of the 
which compiled the Tra 
phrases of 1745, and is 
tributed 3 paraphrases 
collection, are number 
with cordial fait 
"Let not your hearts wit 
(p. 672, i), and 43 "You 
voice no more." See Sc 
Paraphrases.

Robertson, Willia
the Rev. John Robertson, 
arkshire, was b. at O 
1820. He studied at 
iversity of Glasgow, 
parish minister of Mon 
where he died June 9, 
pointed a member of the 
of the Established Church 
1857, and contributed 2 1 
for Public Worship, 1861, 
their Scottish Hymnal, 1 
tained considerable popula 
t child the Saviour came 
version of the Te Deum, w 
Gost we praise, Thee Lord 
Robertson, Willia
youngest s. of John Rob 
ne-Stirling, was b. at Gre 
After studying at the Uni 
ich confessed upon him 
in 1839), he became, in 
Trinity U. P. Church, Iri 
from the active duties 
79. He d. at Bridge o 
866. In 1870 he was ap 
of the Hymnal Commit 
Church, and contributed a 
Dies Irae (see p. 289, l. 18).
Presbyterian Hymnal, 18 
iously appeared as No. 8 
or chants and hymns fo 
Teachers, Glasgow, M. O. 
(Preface dated Irvine, Au 
tains 192 for children an 
He also contributed poem 
Missionary Magazine of t 
such as "The Departed A 
"The Child's Angel"(M 
Lord's Three Wreathes") o 
other periodicals. But he w 
one of the most eloquent Sc
his time. A considerable number of his hymns and poems are embodied in the interesting life of William B. Robertson, D.D., Irvine, by James Brown, D.D., Glasgow, 1888.

| J. M. |

Robinson, Charles Seymour, D.D., was b. at Bennington, Vermont, March 31, 1829, and educated at William College, 1849, and in theology, at Union Seminary, New York (1852-53), and Princeton (1853-55). He became Presbyterian Pastor at Troy, 1855; at Hoboken, 1860: of the American chapel in Paris (France), 1868; and of the Memorial Presbyterian Church, New York. 1870. During 1876-77 he was editor of the Illustrated Christian Weekly. As an editor of hymn-books he has been most successful. His Songs of the Church, 1865; Spiritual Songs, 1875; and Laudis Domini, A Selection of Spiritual Songs, Ancient and Modern, 1881. His Songs for the Sanctuary has probably had a wider sale than any other unofficial American collection of any denomination, and the Laudes Domini is a book of great excellence. Dr. Robinson has contributed a few hymns, including, "Saviour, I follow on," in his Songs of the Church, 1862, and "Isles of the South, your redemption is nearing" (Missions), in his Songs for the Sanctuary, 1885. The latter is given in Dr. Hatfield's Church Bk., 1872, as "Lands long builded." [F. M. B.]

Robinson, George Wade, b. at Cork in 1838, and educated at Trinity College, Dublin, and New College, St. John's Wood, London. He entered the Congregational Ministry, and was co-pastor at York Street Chapel, Dublin, with Dr. Urwick; then pastor at St. John's Wood, and at Union Street, Brighton. He d. at Southampton, Jan. 28, 1877. He pub. two vols. of poems, (1) Songs in God's World; (2) Loveland. His hymn, "Strangers and pilgrims here below" (Jesus Only), from his Songs in God's World, is in Horatii. Cong. Hye., 1884, in an abridged form; and "Weary with my head of sin" (Contrition), is in the 1874 Suppl. to the New Cong. [W. G. H.]

Robinson, Richard Hayes, was b. in 1842, and educated at King's College, London. He became a member of St. Paul's, Penzance. He subsequently held various charges, including the Octagon Chapel, Bath. He became Incumbent of St. Germans, Blackheath, in 1884. His prose works include Sermons on Faith and Duty, 2nd ed., 1873, and The Creed and the Age, 1884. His hymn "Holy Father, cheer our way" (Evening), was contributed to the P. C. C. Church Hymns, 1871. It was written in 1869 for the congregation of St. Paul's, Upper Norwood, and was designed to be sung after the 3rd Collect at Evening Prayer. It has passed into several collections (sometimes in an altered form), including H. A. & M., 1875, and Thring's Col., 1882. See the latter for the authorized text. [J. J.]

Robinson, Robert, the author of "Come, Thou fount of every blessing," and "Mighty God, while angels bless thee," was b. at Swaffham, in Norfolk, on Sept. 27, 1735 (usually misgiven, spite of his own authority, as Jan. 8), of lowly parentage. Whilst in his eighth year the family migrated to Scarning, in the same county. He lost his father a few years after this removal. His widowed mother was left in sore straits. The universal testimony is that she was a godly woman, and far above her circumstances. Her ambition was to see her son a clergyman of the Church of England, but poverty forlorn, and the boy (in his 15th year) was indentured in 1749 to a barber and hairdresser in London. It was an uncongenial position for a bookish and thoughtful lad. His master found him more given to reading than to his profession. Still he appears to have nearly completed his apprenticeship when he was released from his indentures. In 1752 came an epoch-making event. Out on a frolic one Sunday with like-minded companions, he joined with them in sportively rendering a fortune-telling old woman drunk and incapable, that they might hear and laugh at her predicitions concerning them. The poor creature told Robinson that he would live to see his children and grandchildren. This set him a-thinking, and he resolved more than ever to "give himself to reading." Consequently he went to hear George Whitefield. The text was St. Matthew iii. 7, and the great evangelist's searching sermon on "the wrath to come" haunted him blessedly. He wrote to the preacher six years later penitently and pathetically. For well nigh three years he walked in darkness and fear, but in his 20th year found "peace by believing." Hidden away on a blank leaf of one of his books is the following record of his spiritual experience, the Latin doubting having been used to hold it modestly private:

"Robertus, Michaelis Marisca Robinson filius, natus Swaffham, comitat. Norfolciae, Svorii die sept. 27, 1735. Renatus Sabbati die, MIII. 1752, per predications potestatem Georgii Whitefieldi. Ei gestis doloribus renovationis duo as两家 septem absolutionem plenam gratiamque, per sanguinem precorum Jesu Christi, invint (Tuesday, December 18, 1752) cum honor et gloria in secula seculorum. Amen."

Robinson remained in London until 1758, attending assiduously on the ministry of Gill, Wesley, and other evangelical preachers. Early in this year he was invited as a Calvinistic Methodist to the oversight of a chapel at Mildenhall, Norfolk. Then he removed within the year to Norwich, where he was settled over an Independent Congregation. In 1759, having been invited by a Baptist Church at Cambridge (afterwards made historically famous by Robert Hull, John Foster, and others) he accepted the call, and preached his first sermon there on Jan. 8, 1759, having been previously baptized by immersion. The "call" was simply "to supply the pulpit," but he soon won such regard and popularity that the congregation again and again requested him to accept the full pastoral charge. This he acceded to in 1761, after persuading the people to "open communion." In 1770 he commenced his abundant authorship by publishing a translation from Saurin's sermons, afterwards completed. In 1774 appeared his masculine and unanswerable Arcana, or the Principles of the Late Petitioners to Parliament for Relief in the matter
of Subscription. In 1776 was published A
Plea for the Divinity of our Lord Jesus
Christ in a Pastoral Letter to a Congregation
of Protestant Dissenters at Cambridge. 
Dignitaries and divines of the Church of Eng-
land united with Nonconformists in lauding
this exceptionally able, scholarly, and pu-
gently written book. In 1777 followed his
History and Mystery of Good Friday. The
former work brought him urgent invitations
to enter the ministry of the Church of Eng-
land, but he never faltered in his Noncon-
formity. In 1781 he was asked by the Baptists
of London to prepare a history of their branch
of the Christian Church. This was resulted,
in 1790, in his History of Baptism and Baptist,
in and, in 1792, in his Ecclesiastical Researches.
Other theological works are included in the
several collective editions of his writings.
He was prematurely worn out. He retired in 1790
to Birmingham, where he was somehow
brought into contact with Dr. Priestley, and
Unitarians have made much of this, on exces-
sively slender grounds. He died June 9, 1790.
His Life has been fully written by Dyer and
by William Robinson respectively, both witt-
a bias against orthodoxy. His three changes
of ecclesiastical relationship show that he was
somewhat unstable and impulsive. His hymns
are terse yet melodious, evangelical but not
sentimental, and on the whole well wrought.
His prose has all, more or less of the σφοτος
ναί [σφοτος ναί], that vehement and en-
thusiastic glow of passion that belongs to the
orator. (Cf. Dyer and Robinson as above, and
Gadberry’s Memoirs of Hymn-Writers (3rd ed.,
1861); Belcher’s Historical Sketches of Hymns;
Miller’s Singers and Songs of the Church;
Flower’s Robinson’s Misc. Works; Annual
1861.

[A. B. G.]

Robinson, Robert, was b. in London in
1814, and educated for the Congregational
ministry at Highbury College, London. He
was pastor successively at Chatteris, Luton,
and York Road Chapel, Lambeth, London. 
From 1865 to 1884 he was a Secretary of the
London Missionary Society. He d. at
New Cross, Jan. 10, 1887. His hymns were
numerically composed Sunday School An-
niversaries at Luton, and York Road Chapel.
They include the following, which have passed
into C. U.—:

1. Boisterous scene on earth appear. Written for
the Sunday School Anniversary at Luton, in 1860.
2. Hear, gracious God, and from thy throne.
Written for the S. A., Luton, 1853.
3. I love thy house, my Lord, my King. Written
for the S. A., Luton, 1853.
4. I’ve been in chase of pleasure. Written for the
S. A., York Road Chapel, 1861.
5. Now while my heart rejoices. Written in 1869.
Major’s Book of Prayers, 1871.
6. Once more with joyous greeting. Written in
1869. In Major’s Hk. of Prayers, 1871.
7. The cheerful chime of Sabbath bells. Written
for the S. A., Luton, 1849.
8. Thus in holy convocation. Written in 1869. In
Major’s Hk. of Prayers, 1871.
9. While we on earth are raising. Written in 1869.
In Major’s Hk. of Prayers, 1871.
10. Years are rolling, life is wasting. Written for
the S. A. at Luton, 1846.

All these hymns are for children, and are
specialized adapted to anniversary services.
Most of them are in Major’s Hk. of Prayers for
Home and School, 1871; and
Sunday Scholar’s Companion.

Rock of ages, cleft for
lady. [Passtime.] In th
of the Gospel Magazine, 17
“Life a Journey,” and sig
of Toplady’s signatures, th
at p. 474:—

Yet, if you fall, be humbled!
Pray refresh to God, who is able
to set you on your feet again. In
the covenant, and say to the Lord,
me.

Rock of Ages, cleft for
let me hide myself; if
mote to the fountain
water, stranger,

Make these words of the apostle
plaxed, but not in despair; can

2. In the Gospel Magazine
of which Toplady was then
appeared a peculiar article:
able Calculation: Introdu-
Questions and Answers, relat-
D. The object and endi
will be gathered from
ions and answers:—

Q. 4. How doth the government
principal?
A. When there is more money
alone, than there is at present in
Q. 10. And when will that be?
A. Never.

This article is signed “J. 
underneath, the subject is
Another Hand. The aim of
“to ascertain how in the
human race” is guilty
person was to break the law
hours”; (2) twice in the same
every hour; (4) once in every
second. As this is
we will give the question and
Q. 5. May we not proceed abun-
Sixty seconds go to a minute. Now
present life, rise to the mark of
fairly inferrible, that our Sins 
second of our sublinary durations?
A. It is true. And in this
our dreadful account stands as to
old, each of us is chargeable with
thousand sins. At seventy, with
thousand. — At thirty, with 246,000
— At forty, with 1261 million
547, at 1737 millions, and 129
160 thousand, 2267 million,
2.529 thousand, millions, 989 thou-

Q. 6. When shall we be able to

A. Never.

Q. 7. What mean divine goodness con
by accepting less than we owe?
A. Impossible.

Notwithstanding this frigh
there is hope, as the answer
makes clear:—
A. “Christ hath redeemed us
Law; being made a curse for
This will not only counter-balance,
all the sins of the whole

Questions and Answers fol
are framed to support Top-
creed. The last answer is:—
A. "We can only admire and bless the Father, for electing us to Christ, and for laying on him the iniquities of us all:—the Son, for taking our nature and our debts upon Himself, and for that complete righteousness and sacrifice, whereby he redempted his mystical Israel from all their sins:—and the Holy Ghost, for teaching us (in conversation) to feel our need of Christ, for inspiring us with faith to embrace him, for visiting us with his sweet consolations by shedding his love in our hearts, for sealing us to the day of Christ, and for making us to walk in the path of his commandments:

A frequent and dying prayer for the Holiday Believer in the World.

1. "Rock of Ages, cleft for me,
   Let me hide myself in Thee!
   Let the water and the blood,
   From Thy wounded side which flow'd,
   Be of sin the double cure,
   Cleanse me from its guilt and power.

2. "Not the labors of my hands
   Can fulfill the Law's demands:
   Could my zeal no respite know,
   Com'nd my tears forever flow,
   All for sin could not atone;
   Thou must save, and Thou alone!

3. "Nothing in my hand I bring,
   Simply to Thy Cross I cling;
   Naked, come to Thee for grace;
   Helpless, look to Thee for grace;
   Foul, I to the fountain fly;
   Wash me, Saviour, or I die!

   Whilst I draw this fleeting breath—
   When my e're-strings break in death—
   When sharp the thorns I smart in death—
   When I wound others unknown—
   See Thee on Thy judgment throne—
   Rock of Ages, cleft for me,
   Let me hide myself in Thee!—A. T."

3. In his Ps. & Hymns, 1776, No. 337, this text was repeated as "A Prayer, living and dying," with the changes given in italics in st. iv.

   "While I draw this fleeting breath,
   When my e're-strings break in death,
   When I wound others unknown,
   See Thee on Thy judgment throne,
   Rock of Ages, cleft for me,
   Let me hide myself in Thee!"

In tracing out the subsequent history of this hymn we shall deal with its Text, its Use, its Translations, and its Merits and Usefulness.

4. The Text. In the above quotations we have Toplady's original, and his revised text. Of these we must take the latter as that which he regarded as authorised, and indicate subsequent changes by that standard alone.

These changes include:

(1) The change of st. iii. 1. 2 from "Simply to Thy Cross, &c." to "Simple to Thy Cross, &c." first appeared in Walter Row's ed. of Toplady's Ps. and Hymns, 1787.

(2) "Rock of ages shelter me." This was given in Rippon's Bap. Selection, 1787, and others.

(3) In the 1810 ed. of Rowland Hill's Coll. of Ps. and Hymns, No. 111, st. i.–iii. are given as "Smitten on thy accursed tree."

(4) The most important rearrangement of the 4th st., and that which has gained as great if not a greater hold upon the public mind than the original, is that made by T. Cotterill, and included in his Sel. of Ps. & Hymns, 1815. This reads (the italics indicate the alterations made by Cotterill):

1. "Rock of Ages, cleft for me,
   Let me hide myself in Thee,
   Let the water and the blood
   From Thy wounded side which flow'd,
   Be of sin the double cure,
   Save from wrath, and make me pure.

2. "Should my tears for ever flow,
   Should my soul no language know;
   This for sin could not atone;
   Thou must save, and Thou alone;
   In my hand no price I bring,
   Simply to Thy Cross I cling.

3. "While I draw this fleeting breath,
   When mine e're-strings close in death,
   When I wound others unknown,
   See Thee on Thy judgment throne—
   Rock of ages' cleft for me—
   Let me hide myself in Thee."

(5) In the 8th ed. of his Sel. of Ps. & Hymns, 1819, Cotterill repeated this text with the change in st. i. 1. 4 from "From Thy wounded side which flow'd," to "From Thy side, a healing flood." This text was repeated in J. Montgomery's Christian Psalmist, 1825, and is found in a large number of hymn-books both old and new.

(6) The next important change was that made in the 1830 Supplement to the Wes. H. Bk. This text is:

   St. 1. Cotterill's of 1815, as above.
   St. iii. Cotterill's, 1815, with I. 2. "When my eyes shall close in death." This is the recognised Methodist version of the hymn in most English-speaking countries.

(7) In 1836 another version was given by W. J. Hall in the Mitre H. Bk., No. 99, as follows:

   St. i. Cotterill, of 1815.
   St. ii. "When mine e're-strings break in death—
   Only to Thy Cross I cling;
   Should my tears for ever flow,
   Should my zeal no language know,
   All for sin could not atone;
   Thou must save, and Thou alone.”

(8) The crucial line of the original, "When my e're-strings break in death," has been altered as:

   1. "When mine e're-strings close in death." Cotterill, 1815, as above.
   2. "When my e're-strings break in death.” Wes. H. Bk., 1820, as above.
   4. "When my e're-strings close in death." J. Kempthorne's Ps. & Hymns, 1810.

(9) Other changes in the text of the hymn might be indicated; but being of minor importance nothing will be gained by their enumeration.

5. Its Use. From 1776 to 1810 this hymn is found in a very limited number of hymn-books. After that date the interest therein grew rapidly until at the present time it is omitted from no hymn-book of merit in the English language. Until Sir R. Palmer's (Lord Selborne) vigorous protest at the Church Congress at York in 1866, most of the altered texts as given above were in common use. Since then in most new hymn-books Toplady's authorised text from his Ps. & Hymns, 1776, has been adopted.

6. Translations. In translating this hymn into other languages (and these translations are very numerous and in many languages), the text used has varied with the materials in the hands of the translator, some taking the text direct from Toplady, some from Cotterill, and others from the Wes. H. Bk., or other
7. Merits and Usefulness. The merits of this hymn are of a very high order whether regarded as a sacred lyric, or as a metrical epitome of certain well-known passages of Holy Scripture. The influence which it has had upon the minds of men, especially amongst the more learned, has been very considerable. The fact that it was quoted by and gave great consolidation to the late Prince Consort in his last illness is well known. This is one, however, of numerous instances of more than ordinary importance, where it has been a stay and comfort in days of peril, and in the hour of death. No other English hymn can be named which has had so broad and firm a grasp upon the English-speaking world.

[J. J.]

Rodigast, Samuel, a. of Johann Rodigast, pastor at Groben near Jena, was b. at Groben Oct. 19, 1849. He entered the University of Jena in 1868 (M. A. 1871), and was in 1870 appointed adjunct of the philosophical faculty. In 1880 he became rector of the Greiffen Gymnasium at Berlin. While in this position he refused the offices of a professorship at Jena and the Rectorships of the Schools at Stralsund.

Finally, in 1898, he became rector of the Greiffen Gymnasium, and held this post till his death. His tombstone in the Kloster-Kirche in Berlin says he d. "die xxix. Mart. a. Mcucl ... actatis anno lx." (Koch, iii. 429; Goedecke's Grundriss, iii. 1877, p. 291; ms. from Dr. Nohl of the Greiffen Gymnasium, &c.). Two hymns have been ascribed to him, one of which has passed into English, viz.:

Was Gott das hat wohlgeltan, Es bleibt geracht sein Wille. Cross and Consolation. This hymn is one of the first rank. It is founded on Deut. xxxii. 4, and has reminiscences of an older hymn by Altenburg (p. 54, l) beginning with the same first line. Wetzel, ii. 396, says it was written in 1675, while Rodigast was at Jena, for his sick friend Severus Gasiorus, precentor (cantor) there, and set to music by Gastorius. It appears in the Hannoverische G. B., Göttingen, 1676, as No. 13 in the Appendix, and is in 6 st. of 8 l. Included in the Schlesischen G. B., 1681, and most recent collections, e.g. as No. 902 in the Berlin G. L. S., ed. 1863. It was, says Koch, vii. 494, the favorite hymn of Friedrich Wilhelm III. of Prussia, and by his command was performed at his funeral on June 11, 1840.

The beautiful melody, given in the C. B. for England, appears in the Nürnberg G. B., 1690 (not in the ed. of 1678), No. 1290. C. von Winter gezangen, II. p. 347 considered that it by Gastorius, but was by Johann who was in 1675 organist at Erfurt, in Tl set it in metrest form about 1680.

The transit. in C. U. are:—
1. The will of God is on Russell, omitting st. iv. Ps. & Hys., 1851.

2. Whate'er my God ordains is everlast. A good and full worth in her Lynn Ger., 2nd Repeated in full in By. Ryb E. T. Prust's Coll., 1859.

Martineau's Hymns, &c. 1st Hys., 1884, the Amer. Episc.

3. Whate'er my God ordains will abideth. A very good and based on her 1858 very worth in her C. B. for Engl. Repeated, omitting st. iii. in 1869, Snopp's Songs of Canadian Presb. H. Bk., 1889.

4. What God does, that is by Miss Borthwick, of st. i. in Dr. Paget'scher's Coll., 1st.

5. Whate'er God does in good but free tr. by E. Massie 1866, p. 127. Repeated, omitting st. iv. in J. L. Porter's Coll.

6. Whate'er God does in good tr. omitting st. iii., iv., as in Hymnal, 1871.


8. Whate'er God doth in good in full by H. L. Hastings, Songs of Pilgrimage, 1886.

Other trans. are:—

Rob, Johann, was a near Leitmeritz, in Bohme name in Bohemian, but Latin he styled himself Co Horn. In 1518 he was appointed preacher to the community at Jungnitz near the Synod of Branden, it chosen as one of the three. Finally, at the Synod of 1332, he was appointed post till his death, at 1547. (Koch, ii. 114: W &c.)

Rob was the editor of the II, and is said to have written a Bohemian language, but the ed ed with his name. He also ed book of the Beethoven, a Bruder von Beethoven und Mer and seems to have been autho nearly all, of the 32 hymns here (10 heiliger Vater, gütliche II his name in the Kirchengesang.

Bohemian Hymnody, p. 133. A considerable number of Rob's...
1631.

"The Fields are green, the plants do thrive,
The streams with honey flow:
From Spices, Oliber, and from Guoms
Most precious Liquors grow:
Fruits hang upon whole Woods of Trees:
And they shall still do so.

"The season is not chang'd for still:
Both Sun and Moon are bright,
The Lamb of His fair City is
That clear, Incrystal Light,
Whose Presence makes eternal Day
Which never ends in Night."

1679.

"Here Unguents, Spices, Liquors offer
Scentes aromatic:
Skill-bearing trees such apples proffer
As know not cause no Fail.
Here Cornfields seen, there meadows green.
Honey streams glide between.
"No varying Moon, nor starry frame
Diversifies the Year;
Nor Sun, but the all-glorious Lambe
Brings light to that blest sphere:
Unsetting light, for ever bright,
Makes day without a night."

The passionate and melodious hymns of
Richard Crashaw (q.v.) are hardly fitted for
congregational use. He translated, amid
a variety of other pieces, the "Lauda Sion"
of St. Thomas Aquinas; and imitated, with
some success, the mellifluous versification of
the original. Austin's hymns [see English
Hymnody, Early, § x.] were published in his
Devotions, in 1698, and in 1702, 1684, and two
editions in 1688. Although these hymns are
of some merit, they are used chiefly outside
of Austin's own communion, and in the form
handed down by Dorrington and Hicks.

4. John Dryden, who in common with
Crashaw and Austin, was originally a member
of the Church of England, was the most noted
of a group of translators who in the Prayers
of the seventeenth century made translations
of the Latin hymns from the Reformed Roman
Brewhouse form of 1532. Some of these transla-
tions are still found in a few Roman
Catholic manuals and hymnals. Dryden's
translation of the "Veni Creator Spiritus":

"Creator Spiritus, by Whose aid
The world's foundations first were laid"
published as early as 1693, is the best known
element. Two other translations by him are
given in Scott's Dryden, and repeated in the
recent editions of Dryden's Poems. There is
strong internal evidence and some traditional
grounds for believing that these are but spec-
imens of his efforts in this direction [see
Dryden]. The 1685 ed. of the Primer is of
this class, although Dryden can scarcely be
said to have had any share in the production
of the work. A Roman Primer of 1687 con-
tains these translations of the 1685 Primer,
and a few which were new.

5. During the eighteenth century very little
was done. Alexander Pope held fast to his
religion in the midst of much of the false
philosophy of his day. He composed in the
spirit of a true Christian the exquisite Ode
which was suggested by the Emperor Adrian's:

"Animula vagula, blandula,
Hospes comœsus corporis."

It is the well-known "Vital spark of heav-
ening flame." His Messiah and his Universal
Prayer have given several centos to modern
hymn-books. [See Pope, A.] Amongst transla-
tions not generally known is one by "T. P.,"
published about 1740, of St. Thomas
Aquinas's "Lauda Sion." Although departing
from the original metre, it is fairly meri-
torious. The last stanza reads:

"Gracious Jesus, Food divine,
Preserve us, feed us, lest we stray:
And through the lonely Vale of Time
Conduct us to the Realms of Day.
Source of uncreated Light!
Matchless goodness! boundless Might!
Fed by Thy Care, thy Bounty blest,
Hereafter give thy Flock a place
Amidst thy Guests, a chosen Race,
The Heirs of everlasting Rest."

In 1753 a complete translation of the Roman
Brewhouse was pub. in 4 vols., with new trans-
lations of the hymns; but it was late in the
century before anything approaching to the
style and manner of the modern hymn-book
appeared, with the exception of a popular
"Adoro Te Devote," in the
collection of Bishop John Goe
of the Rev. George L. Lan
1823, From the Pub-
to the first, collection
of English Roman
the Rev. George L.
Catholic Hymns,
1823. From the Pub-
to the first, collection
of English Roman

7. In many of the Rom-
there are English
versions of the Sunda-
bound to be still
popular Manual, and
it contains
Caswall, of the
abridged from
hearing, showing
words:

"Jesus, With
But we
And
with the remi-
memory of the
fair specimen
and Sequence
of modern
They do not,

practical purposes, and may be supplemented by those of the Rev. E. Caswall; of Cardinal Newman; and The Roman Breviary in English, by the Marquess of Bute, 1878. In this last case given versions of the hymns, antiphons, &c., by various hands.

8. The leading translators are Cardinal Newman, and the Rev. E. Caswall. Others might be named, but their productions are either limited in number, or inferior in quality. The art of translation is very rare and difficult. Many compositions which might pass if accepted as originals, would fail altogether if presented to critical eyes as versions of old and approved hymns of the Church. It is the brightness and delicacy of touch which distinguish the work of a master in translation from the failures of an apprentice. The Veres on Various Occasions, 1888, by Cardinal Newman, contain a priceless collection of hymns for Matins, Lauds, Prime, Terce, Sext, None, and Vespers, on the different days of the week respectively; for Compline, Matins and Lauds of Advent, and the Transfiguration, for a Martyr, and for a Confessor Bishop. These are full of music in every line, and light, which spring from nothing but genius and long practice in the art. Cardinal Newman is one of the great restorers of Roman Catholic Hymnody, not, indeed, through publishing a complete hymn-book; but by being, one might almost say, in himself a type of rhetorical utterance, and the author of several hymns and translations of supreme excellence. The Rev. E. Caswall (q.v.), more than any other, has enriched English Roman Catholic hymnody with a large number of beautiful translations from the Latin. So, for example, his version of the hymn of Prudentius, "Bethlehem of noblest streams," has preserved in both the language and rhythm. How excellently, also, he has translated that sweetest of mediaeval hymns, the hymn of St. Bernard, "Je ne dulcis memoria" ("Je, the very thought of Thee"), noted above.

9. Amongst the original hymn-writers Dr. Faber takes the highest rank. His hymns, audible in the Oratory, are universally remarkable for true poetry. Among those may be mentioned "Jesus is Risen," "The Immaculate Conception," "To our Blessed Lady," "The Will of God," and the "Evening Hymn." Faber has done more than any other Englishman to promote congregational singing amongst the Roman Catholics in Great Britain. The congregation to which he was attached entered into his hymns fervently, and from them they spread to others. He certainly perceived and appreciated as a scholar, and from his standpoint as a Roman Catholic, the double advantage possessed by a Church which sings both in an ancient and modern tongue, making two-fold melody sweetly unto God. He did not prize the less the magnificent hymns of Christian antiquity in Latin, because he taught congregations to sing in the English of to-day. His indebtedness to the Olden Hymns, and to the Wesleys, he freely acknowledged in his Preface to Jesus and Mary, 1849. To these the hymnists—Cardinal Newman, Caswall, and Faber—the Roman Catholic Hymnody in England principally owes its revival.

10. Other names of less importance from a hymnological point of view remain to be noted. If Thomas Moore could be regarded as a Roman Catholic, as he is reckoned by his friend and biographer, Lord John Russell, we should not be able to pass over some Sacred Melodies of his which are well-known, and of extreme beauty. But the work published under the title of Sacred Songs, in 1816, has become so popular, and they are so constantly claimed as the productions of those who attended habitually the Anglican services, that we are unwilling to advance a disputable pretension. Besides, exquisite as they are, they have nothing in them that stamps them with any certain mark of the religion in which Moore was brought up in childhood. "Thou art, O God, the Life and Light." "O Thou Who dry'st the mourner's tears." "The turf shall be my fragrant shrine." "Sound the loud timbrel," and many others, are all of them steeped in that tenderness which touches deeply our human nature, when under the influence of Divine grace. Miss Adelaide Anne Procter had passed a considerable portion of her life before she entered the Roman Catholic Church. She was born in 1835, but did not join the Roman communion until 1851. Sometimes she is truly lyrical, and her verses, Confido et Conquiedo, would be suitable for congregational singing. The same may be said of Our Daily Bread. She does not write in the same manner of pious verse. Hymn to Heaven is lovely of its kind. She is a thinker, but her poetry is more adapted to reading than to practical psalmody. Religion had taken deep root in her mind, and her days were passed in acts of self-denying charity. Other translators and original writers include the Rev. T. J. Potter, who has republished nearly all the Vesper hymns in the Catholic Psalma, 1858; Aylward, Porter, Rawes, Wallace, Coffin, Russell; H. N. Oxenham, a writer of known ability in ecclesiastical subjects in the Saturday Review; Canon F. Oakeley, a scholar of classical taste; Aubrey de Vere, a true poet, author of Antir and Zara, and many others. Charles Kent, and Robert Campbell. Matthew Bridges has also struck nobly many a note of adoration in his Hymns for the Heart for the Use of Catholics, 1848, of which, "Rise, glorious Conqueror, arise," and The Seraph's Song, "Crown Him with many crowns," may be taken as examples.

11. In addition to the Oratory Hymns of the Rev. F. W. Faber, a cheap and popular Roman Catholic hymn-book, pub. by Burns and Oates, has come into very extensive use. It is entitled, Hymns for the Year, a complete Collection for Schools, Missions, and General Use, 1867. It contains 288 of the best-known and most frequently used Roman Catholic hymns; and is found, together with the Oratory Hymns of Dr. Faber, to be an invaluable treasure to Roman Catholics. Some of the "Sacred Songs" touching the Communion of Saints are peculiar to Roman Catholic worship. Nothing, however, can exceed the fervour and depth of devotion and adoration to be found in the hymns addressed to the Father, the Word, and the Holy Spirit:
the sacred Trinity, and our Lord in his Human and Divine nature. Such, to cause a few only, as My soul, how wonderful Thy art!": 
"It is my sweetest comfort, Lord": 
"O brightness of Eternal Light": 
"I met the Good Shepherd": 
"and Lead me to Thy peaceful manner.

12. The latest addition to Roman Catholic Hymnology, is the Anima Sacrae, 1884, of Mr. O'Grady. It is a work of great value, and the Appendix, containing earlier versions of Latin hymns, is the result of much diligent research on Mr. O'Grady's part. In this Appendix will be found the heads of families of versions of Vesper hymns taken from the Primers of 1664, 1615, 1688, and 1708. These versions of some of the best-known Latin hymns have a religious, poetic, and historic, and an ecclesiastical value. They will be a real boon to literature in a branch that has been little cultivated, and to say the truth, undeservedly neglected.

13. The following list contains most of the works associated with English Roman Catholic Hymnody (except the Primers, p. 909), which are noticed above:

9. Lyra Catholic; containing all the Breviary and Missal Hymns, with others from various sources. Translated by Edward Callow, M.A. London, 1844.
15. Saint Wenceslaus's Hymn Book; A Collection of Sacred Hymns for Church Festivals, Retreats, &c. London, w.d. (1840.)
21. Hymns and Poems; Original and Translated, by E. Calvall (being Lyra Catholic, the Mass of Mary, and other poems and hymns in a collected form). London, 1853.
24. Hymns arranged according to the Ecclesiastical Year for use in Catholic Churches. Glasgow, 1876.
Rooke, Thomas, M.A. was educated at Trinity College, Dublin, B.A. 1848, M.A. 1851. Taking holy orders in 1848, he held several curacies and chaplaincies in Ireland till 1881, when he was preferred to the Vicarage of Heckington, with the living of Rollesby, in the diocese of Norwich. Three of his hymns appeared in A. J. Soden's "Universal History," 1885:-

1. Come to Thy Church, O Lord our God, Concentration of a Church!
3. O God, the Holy Ghost, from Father and from Son, For use in Hospitals. [J. J.]

Rooker, Elizabeth. [Parson, E.]

Rorison, Gilbert, LL.D., s. of John Rorison, a merchant of Glasgow, was b. in Renfield Street, Glasgow, Feb. 7, 1821. He was educated at Glasgow University, and at that time he was a member of the United Presbyterian Church. Subsequently he joined the Scottish Episcopal Church, and, after studying for the ministry at Edinburgh under Bishops Terrot and Russell, was ordained by the latter in 1843. He was for some time curate of St. James's, Leith, and of the Episcopal Church, Helsengraven, and then incumbent of St. Peter's Episcopal Church, Peterhead. He died at Bridge of Allan, Oct. 11, 1869. In 1851 he edited "Hymns and Anthems for use in the Church Services throughout the Christian Year," Lond., Hope & Co. (Revised, 1860; Appx. 1869. See Scottish Hymnody, § vii. 2). This contains several of his translations, from the Latin. He is widely known through his "Three in One, and One in Three." [J. J.]

Rooke Family. In English Unitarian hymnody William Rooke and three of his children hold honourable positions and are widely known. Taking the father and the children in chronological order we have:-

Rooke, William, the father, was b. March 8, 1753, in Liverpool, of humble origin. After many years of teaching, and three years of work in his father's market garden, he was articled to an attorney, and subsequently practised in Liverpool till 1796, when he withdrew from the profession. From the first literature was his chief delight, and throughout his long career of public usefulness he united its pursuit with the efforts of enlightened patriotism and the advocacy of higher education and reform. Liverpool was a centre of the slave trade, and Rooke was one of the first to raise his voice against the iniquity. At the age of 20 he had already uttered a protest in his descriptive poem "Mount Pleasant," and in 1787 he pub. a longer poem, "The Wrongs of Africa" (Pt. ii. 1788), devoted to the subject. During his brief parliamentary experience as member for Liverpool, in 1807, he had further opportunity of advocating the cause of liberty and humanity. His first great historical work, the "Life of Lorenzo de Medici," was pub. in 1796, and the "Life and Pontificate of Leo the Tenth," in 1805. After withdrawing from his legal practice, Rooke had hoped to be able to devote himself entirely to letters, but the circumstances of his bankrupt, obliged him in 1800 to enter into a banking business, which involved him in commercial troubles, ending in 1820 in his bankruptcy. His library had to be sold, but part of it was bought by friends, and presented to the Liverpool Athenæum, which in 1789 Rooke had been instrumental in founding. In 1822 he pub. "Illustrations of the Life of Lorenzo de Medici," defending the views adopted in his former history, and two years later edited a new edition of Pope's Works, with a life of the poet. He died June 30, 1830. (Cf. The Life of William Rooke, by his son, Henry Rooke, in 2 vols., London, T. Cadell, 1833.) As a member of the congregation of Unitarians meeting in Remembrance Street Chapel, Liverpool, Rooke took part in preparing a "Selection of Psalms and Hymns for Public and Private Worship," printed for their use in 1818. He contributed eight hymns and the concluding anthem. Of these hymns the following are in C. U. at the present time:-

1. Let our loud song of praise arise. *Do se*.
2. Go, suffering inhabitant of earth. Life, a Warfare.
4. Thus said Jesus, Go and do. Love to our Neighbour.
5. What is the first and great command? The Commandments.

These hymns are in several Unitarian collections, including Martineau's "Hymns," 1840. No. 3 was written in 1788, as a "secular hymn" of ten stanzas, to be sung at the Benn's Garden Chapel on the Centenary of the Revolution.

Rooke, William Stanley, the son, was b. in 1782, and d. in 1843. He was educated by Dr. Gardiner, of Gateacre, and at Peterhouse, Cambridge. He was in his father's bank till the failure in 1820, after which he held an office in the Liverpool Court of Passage. His "Poems were pub. in 1843. His hymn "Almighty God, in prayer to Thee" (Death anticipated) appeared in the Liverpool Remembrance Street Col., 1818. It is also in Martineau's "Hymns," &c., 1840, and later collections.

Rooke, Mary Ann, a daughter, was b. in 1795, married to Thomas Jevons, 1825, and d. in 1845. She edited "Poems for Youth, by a Family Circle," Lond., 1820, to which her brothers and sisters contributed. From 1831 she also edited The Sacred Offering, an Annual of original and selected poetry (Liverpool, D. Marple & Co.). Her 7 hymns were pub. in her "Songlets and other Poems, chiefly Devotional," 1845. Of her hymns two are still in C. U.:-

1. [Now I] let your mingling voices rise. *Christmas*.
2. Thou must go forth alone, my soul. Death Anticipated.

Of these No. 3 was first pub. in her "Poems for Youth," &c., 1820.

Rooke, Jane, a second daughter, was b. in 1797, married to Francis Hornblower in 1836, and d. in 1858. Her "Poems by some of the Authors of Poems for Youth by a Family Circle," were pub. in 1820, and her "Poems in 1843. Her hymns in C. U. are:-

1. How rich the blessings, O my God. Gratitude.
4. Thy will be done, I will not fear. Resignation.

[Rev. W. D. D.] 3 R
Rossetti, Christina Georgina, daughter of Gabriel, and sister of Dante Gabriel and William Michael Rossetti, was b. in London, Dec. 5, 1830, and received her education at home. Her published works include:

1. (1) Golden Market, and Other Poems, 1867; (2) The Prince’s Progress, and Other Poems, 1866; (3) Poems, mainly a reprint of Nos. 1 and 2, 1875; (4) A Pageant, and Other Poems, 1861, &c.

In addition, Miss Rossetti has published several prose works, as:—Annus Domini (a book of prayers for every day in the year), 1874; Letter and Spirit of the Decalogue, 1883, and others. She has written very few hymns avowedly for church worship, but several centos have been compiled from her poems, and have passed into several hymn-books. These include:

1. Dead is thy daughter, trouble not the Master. The Rising of Jairus’s daughter. From her Golden Market, &c., 1882, into Lyra Mystica, 1865.
2. God the Father, give us grace. Invocation of the Holy Trinity. From Lyra Mystica into the Sanny Hymnary, for use in the Chapel Royal, Savoy (see No. 9 below).
3. I bore with thee long weary days and nights. The Love of Christ. From her Golden Market, &c., 1862, into Lyra Messianica, 1864.
4. I would have gone. God bade me stay. Resignation. From her Poems, 1875, into Horder’s Cong. Hymns, 1894, &c.
5. Once I thought to sit so high. A Body cast Thou prepared Me, or Passionable. Contributed to Lyra Becharistica, 1883.
7. The flowers that bloom in sun and shade. The Eternity of God. In Mrs. C. Brock’s Children’s H. Rk., 1884.
8. What are these that glow from afar! Martyrs. Part of the p.-em. “We meet in joy though we part in sorrow,” which appeared in Lyra Mystica, 1865, and then in Miss Rossetti’s Prince’s Progress, &c., 1866. It is the most widely used of her hymns. No. 2 above is also from the same poem.

Miss Rossetti’s verses are profoundly suggestive and lyrical, and deserve a larger place than they occupy in the hymnody of the church. Her sonnets are amongst the finest in the English language.

[W. G. H.]

Rotha, Johann Andreas, s. of Aegidius Rotha, pastor at Lissa, near Görlitz, in Silesia, was b. at Lissa, May 12, 1688. He entered the University of Leipzig in 1708, as a student of Theology, graduated M.A., and was then, in 1712, licensed at Görlitz as a general preacher. In 1718 he became tutor in the family of Herr von Schweinitz at Leube, a few miles south of Görlitz, and while there frequently preached in neighbouring churches. During 1722 Count N. L. von Zinzendorf, happening to hear him preach at Gross-Hennersdorf, was greatly pleased with him, and when the pastorate at Berthelsdorf became vacant shortly thereafter, gave him the presentation. He entered on his duties at Berthelsdorf Aug. 30, 1722. There he took a great interest in the Moravian community at Hernivitz, which formed part of his parish. But when, in 1737, he had to report to the higher ecclesiastical authorities regarding the doctrinal views of the Moravians, Zinzendorf showed his resentment in various ways, so that Rotha was glad to accept a call to Herbstdorf, near Görlitz. Finally, in 1739, Count von Promnitz appointed him assistant pastor at Thonmendorf, near Dunau, where he became chief pastor in 1742, and d. there July 6, 1758. (Koch, v. 240; Winkel’s A. H., ii. 756, &c.)

Rotha was a man of considerable gift, integrity, a good theologian, and an imperious preacher. His hymns, though they can hardly be said to be yet often characterized by good feeling, and by depth of Christian sentiment, are somewhat akin to Zinzendorf’s but the resemblance may arise from which Zinzendorf seems to have best known of them first appeared in books, and were for a time looked upon as Zinzendorf’s. His hymns were at first all written in English as:

1. Ich habe nun den Gruss Beliebing. First pub. in Z. Catholisch. Sinne- und Bel-B. and in the 2nd ed. (N.S.), end of 1727 or beginning of 1728, in No. 1, Beider G. B., 177 first the Lutheran version, it was by Zinzendorf, but it was by Rotha, soon powerful and beautiful by recent German collections (S., ed. 1863, No. 78), and has found a very wide an comfortable and blessing to suggested by Heb. vi. 19.

In the Historische Nachr. 1705, ed. 1832, p. 176, it is said that Zinzendorf’s birthday, May 12, was a misprint for 1725, and that the hymn was printed in 1727. Rotha’s version is also from the same poem.

Miss Rossetti’s verses are profoundly suggestive and lyrical, and deserve a larger place than they occupy in the hymnody of the church. Her sonnets are amongst the finest in the English language.

[W. G. H.]
RounD THE SACRED CITY

(1) Now I have found the blessed ground (st. 1). Lady Huntington's Spl., 1789.
(2) Now have I found the ground wherein (st. 1). W. F., Psa., Hymn, 1873.
(3) O Lord! Thy everlasting grace (st. 2). Horder's Cong. Hymn, 1844.
(4) Faithful, Thine everlasting grace (st. 2). J. Bickerstaff's Ps. & Hymns, 1832.
(6) Jesus, I know hast died for me (st. 4). Pennsylvania Luth. Church Bk., 1866.
(7) Thro' waves and storms he ever o'er my head (st. 4). Andover Sabbath Bk., 1865.


3. My soul hath now the ground attained. A good tr. of st. i., iii., v., x., by A. T. Russell, as No. 167 in his Ps. & Hymns, 1851.


5. Now I have found the firm foundation. By G. F. Krotel, as No. 251 in the Ohio Luth. Hymn., 1880, omitting st. vii., viii.

6. Now I have found the ground to hold. By J. Sheppard, in his Foreign Sacred Lyre, 1857, p. 911.

Vor wahrer Herzensakademie. The Forgiveness of Sins. 1st pub. as No. 448 in the 3rd ed., 1731, of Zinzendorf's Sammlung as above, and in 7 st. of 4 l. In the Brüder G. B., 1778, it is No. 392. The tr. are:

(1) "Thanks be to Thee, Thou slaughter'd Lamb." (st. viii.). This is No. 345 in pt. II., 1746, of the Moravian H. Bk. (2) "Before conversion of the heart." A tr. of st. i., iv., by B. Latrobe, as No. 256 in the Moravian H. Bk., 1780, with the above tr. of st. viii. added. In the 1801 and later eds. (1804, No. 426) the tr. of st. viii. was alone retained.

iii. Wenn klein Himmelsberger. Death of a Child. Written on the death of one of his clergymen. As appeared as No. 1098 in the 3rd ed., 1731, of Zinzendorf's Sammlung as above, and in 9 st. of 6 l. Included as No. 1088 in the Brüder G. B., 1778, and recently as No. 859 in the Unl. L. S., 1831. The tr. are:

(1) "When children, bless'd by Jesus." This is No. 1194 in the Suppl. of the No. 1098 in the Moravian H. Bk., 1801 (1804, No. 1258). (2) "When summons hence by Death is given." By E. Mosby, 1867, p. 105. [J. M.]

Round the Sacred City gather. S. J. Stone. [Church Defence.] Written in 1874 for the Church Defence Institution, and issued as a leaflet with music for use at Church Defence Meetings. Several hundreds of thousands have been used in this form. It was given in the author's Knight of Intercession, 3rd ed., 1874, in 7 st. of 8 l., with the heading "Battle Hymn of Church Defence," and "Dedicated to the 'Church Society' of St. Paul's Haggerston." In 1884 it was enlarged to 12 st. of 8 l., for processional use at a grand Choral Festival in Salisbury Cathedral, and began "Sacred city by the river." In its original form it is in several hymnals. Mr. Stone also adapted it for use in the 1889 Suppl. Hymns to H. A. & M. [J. J.]

Roux, Francis (Rouae), was b. at Halton, Cornwall, in 1579, and educated at Oxford. He adopted the legal profession, and was M.P. for Truro during the reigns of James and of Charles I. He also represented Truro in the Long Parliament, and took part against the King and the Bishops. He was appointed a member of the Westminster Assembly; of the High Commission; and of the Triers for examining and licensing candidates for the ministry. He also held other appointments under Cromwell, including that of Provost of Eton College. He d. at Acton, Jan. 7, 1659, and was buried in the Chapel of Eton College. Wood, in his Athenæ Oxonienses, gives a list of his numerous works. The history of his version of the Psalms is given under Psaulea, English, § xi., respecting its treatment in England, and under Scottish Hymnody, § xli., with regard to its reception and use in Scotland. [J. J.]

Row, Thomas, b. in 1786, was for many years a Baptist minister at Hadleigh, in Suffolk, and Little Gransden, Cambs., and was well known to most of the Calvinistic congregations in the Eastern Counties. He was very singular and methodical in his habits, and for 30 years was a frequent contributor of hymns and other compositions to the Gospel Herald. He d. Jan. 3, 1868. Mr. Row pub. two vols. of hymns. The first was entitled, Concise Spiritual Poems, or Evangelical Hymns on Various Subjects, for the private use of Christians, and also adapted for Public Worship, London, 1817. This was called Book I., and comprised 529 hymns. Book II., including 543 hymns, was pub. in 1822, as Original and Evangelical Hymns on a great variety of subjects, for Private and Public Worship, by Thomas Row, Minister of the Gospel, Hadleigh, Suffolk. Many of these hymns are to be found in Parrott's Spl. From a Calvinistic point of view they are sound in sentiment, but possess little poetic merit. [W. R. S.]

From his Concise Spiritual Poems, 1817, the following hymns have passed into Snep's Songs of Grace and Glory, 1872:

5. How can a mortal tongue express. Holy Trinity.
8. Jehovah's will is found. The Will of God.
The Inside.
11. Supremey sweet is sovereign love. The Love of God.
15. Thou dear and great mysterious Three. Holy Trinity.
17. To God, the Holy Ghost. Personality of the Holy Ghost.
18. You have not chosen me. Election. [J. J.]

Rowe, George Stringer, was b. at March in 1839, and educated for the Wesleyan Ministry at Didsbury College. He entered the Wesleyan Ministry in 1853, and has since held important appointments at Ipswich,
RUBE, JOHANN C.

Hull, Southport, Leeds, Edinburgh, London, &c. In 1888 he was appointed to the chair of Pastoral Theology in Heidelberg College, Leeds. He is the author of "Life of John Hunt, &c."; "At His Feet"; "On His Day"; "The Psalms in Private Devotion"; and "Crude Hymns." His hymns include:

1. Behold Thy youthful army.
2. Come, children all and praise.
3. Cradled in a manner masterly.
4. When they bringest little children.

These hymns were written for Sunday School Anniversaries, and were included in the "Methodist School H. Bk., 1879." [J. J.]

Rube, Johann Christoph, was b. Nov. 20, 1685, his father being then pastor at Hohen- und Thal-Eben, near Sondershausen. After completing his studies in law, and becoming a licentiate, he was appointed judge (Amtmann) at Burgum near Masfeld, and then, about 1704, at Battenberg (both in Hesse-Darmstadt). He d. at Battenberg, May 30, 1746. (Bode, p. 137; F. W. Strieder's "Hessische Gelehrten- und Schriftsteller Geschichte," vol. xvi. p. 456. The latter dates his birth Nov. 19. On writing to Elora, Pastor Weise has kindly informed me that no 17th cent. registers are extant either for Hohen-Eben, or for Thal-Eben.)

Rube was a most prolific writer of hymns. In the "Universal G. B. pub. at Hamburgh in 6 vol. 1738-44, there are, according to the markings by Count Christian Ernst of Wernigerode in his private copy, no less than 756 by Rube. The earliest appeared in Luppens's "Antichrist Singender Christen-Mund," Wesel, 1682, and in the "Gesellschaft G. B., Darmstadt, 1698." In 1712 he published a number (without place of pub.) as "Frühlings-Blumen aus der gotischen Erde" (Hamburg Library); and Lambach in his "Anthologie," v. p. 21, says his versification led to another collection in 1737 as "Poetisch-christliche Kinde-Gedanken" (evidently meant for Lieder-gedanken) aus den Main und Regens-Evangelien. Freylinghausen in his "Neue geistliche G. B., 1714, included 7, most of which passed into other books. Many of his hymns are excellent, thoughtful, good in style, and warm in feeling. Of Rube's hymns those which have passed into English are:

i. Der am Kreuz ist was ich meine. Und sonst nichts in aller Welt. Passiontide. In his "Frühlings-Blumen," 1712, p. 63, in 5 st. of 8 l. When repeated in the "Amuthiger Blumen-Kratz," 1712, No. 92, it was altered to "Der am Kreuz ist meine Liebe," and this form was included in the "Wurttemberg G. B., 1741, No. 51 (1842, No. 152), and other collections, and is a great favourite in South Germany. It is sometimes erroneously ascribed to J. E. Greising (b. 1676, d. 1748). The older hymn beginning "Der am Kreuz ist meine Liebe, Meine Lieb ist Jesus Christ" is first found in Ahasverus Fritsch's "Jesus-Lieder," 1698, No. 21, and is probably by Fritsch. It is quite different from Rube's hymn and has not been tr. into English. The trs. from Rube are (1) "Him on yonder cross I love," by Miss Winchest, 1838, p. 33, repeated in Schaff's "Christ in Song," 1809, p. 189. (2) "More than all the world beside," by R. Massie in his "Lyra Domestica," 1804, p. 122, and thence in Reid's "Praise Bk., 1872.


The Lord shall come in dead of night. This is a
level of purity of thought and expression; and displays a wonderful mastery of form and power of handling the German language. He was of deeply religious spirit, and wrote various epic poems on Biblical history, etc., incl. "Paradisus;" compiled "Paradise," 1824, vol. 1, p. 114, entitled "Paradise." The two, are (1) "Paradise must be more fair," by Apl. Trench, in his Poems to European Sources, 1824, p. 199, (2) "Oh, Paradise must fairer be," [given, without name of translator, in Dr. H. Böner's New Jerusalem, 1832, p. 54, and in Schaff's Christ in Song, 1849, p. 457.

Of Rückert's pieces we need here only note four, namely:

i. Das Paradies muss schöner sein. Eternal Life. 1st pub. as one of his Neue östliche Lieder in the Aegle for 1822. Included in his Gesammelte Gedichte, 1831, vol. 1, p. 85, in 5 st. of 6 l. (As certain, did not appear along with No. 3 in 1824), and entitled "Advent Hymn." It is based on St. Matt. xxv, 10. La., the Gospel for the 1st S. in Advent. Included in the Berlin G. L., ed. 1831, No. 1545, and in various other recent (German) hymn-books. The two are (1) "In Bethlehem He first arose," by N. L. Frohlingh- ham, 1855, p. 160, (2) "In Bethlehem the Lord was born," by Miss Winckworth, 1849, p. 339. (3) "In Bethlehem, the Lord of glory," by T. C. Porter for Hours at Home, N. Y., March, 1869.

ii. Der Mitternacht, hat ich gewacht. Midnight, 1st pub. as No. 3 of a series of "Hymns for Festivals by Friedrich Rückert." In the Trachtenbuch griessung des neuen Jahres 1824, Leipzig, 1824, p. 276, in 10 st. of 4 l. One of the poems written at Neuses in the autumn of 1833. Repeated by Rückert, No. 66. The two are (1) "At still midnight I raise my sight," by N. L. Frohlingham, 1855, p. 176, (2) "At dead of night Sleep took her flight," by Miss Winckworth, in Lyra Mystica, 1849, p. 266, and repeated in her Christian Singer, 1849, p. 337. [J. M.]

Rulers of Sodom! hear the voice. W. Cameron. [True Penitence.] Was the 17th in the Draft Scottish Translations and Paraphrases, 1831, as a version of Isaiah i. 10-19, in 7 st. of 4 l. Then, with st. vii. 1. 1 altered, in the public worship of the Church of Scotland, and still in use. In the book of the elder daughter of W. Cameron (q. v.), it is ascribed to Cameron. Included in the Relief H. bk., 1833, and again in others. [J. M.]

Russell, Arthur Tozer, M.A. He was the son of the Rev. Thomas Clout, who had given him his name for Russell (Gent. Mag., 1845, p. 299; Georg. Ry., 1861, p. 46), an independent or Congregational minister who won for himself a good reputation by editing the works of Tyndale, Frith, Barnes, and Dr. John Owen, &c. He was b. at Northampton, March 20, 1806; educated at St. Saviour's School, Southwark, and at the Merchant Taylers' School, London (cf. Robinson's Register M. T. S., ii, 27). In 1822-24 he was at Manchester College, York (see Roll of the M. C. students). In 1825 he entered St. John's College, Cambridge, as a sizar, and in his freshman year gained the Hulsean Prize, its subject being, "In what respect is the Law a Schoolmaster to bring men to Christ?" In 1829 he was ordained by the Bishop of Lincoln (Kay), and licensed to the cure of Great Gransden, Hunts, and in 1830 was preferred to the Vicarage of Catxon, which he held till 1832. During his ministry he published the following works: The Church of England upon the Affections of the People (1832); Sermons for Festivals; A Critique upon Keble's Sermon on Tradition, in opposition. About 1840 appeared his Apology of the Church of England and an Epistle to Signor Sopra concerning the Council of Trent, translated from the original Latin of H. J. Cowell. About the same time appeared Hymn Tunes, Original and Selected, from Rutsenocraft and other old Musicians. In 1841 was published a Manual of Daily Prayer. In 1844 Memorials of the Works and Life of Dr. Thomas Fuller. This Life has not been superseded by Bailey's later and over-bulky Life. It is fine on the whole. It is severe on Trent XC. In 1818 various of his own hymns, original and from the German, appeared in Hymns for Public Worship, &c., Dalston Hospital, London. His first appearance as a hymn-writer was in the 3rd edition of the hymn book published by his father (1st ed. 1813), and known amongst Congregationalists as Rutsenocraft or Apology (see Cong. Hymnody, p. 298, i § 67). In 1847 followed The Christian Life. In 1851 Psalms and Hymns, partly original, partly selected, for the use of the Church of England. This most useful collection has not received the recognition that it indisputably merits. His original hymns and translations have found their way into many hymnals, e.g., Dr. Peter Maurer's Choral H. Bk. 1861, where several appeared for the first time; Dr. Maurer's Choral Harmony, 1864, contains two of his tunes; Dr. B. H. Kennedy's Hymnologia Christiana, 1865; Lord Selborne's Church of Oxford, &c. (1862). In 1852 he was invited to the Vicarage of Whaddon, Cambridgeshire. This, in 1866, he exchanged for St. Thomas's, Toxteth Park, Liverpool. While at Whaddon he published Advent and other Sermons. In 1853 appeared his best prose book, Memorials of the Life and Works of Bishop Andrews. With every dedication it is a living biography. In Liverpool he republished his Hymns in 1868. In 1865 he addressed a "weighty and powerful" Letter to the Bishop of Oxford on Dr. Stanley—virtually a trenchant review of the once notorious Essays and Inquiries. In 1867 he removed to Wrockwardine Wood, Shropshire, where he remained until 1871, when he was presented to the Rectory of Scrivelsley, near Brighten, Herefordshire, after a long and distressing illness, on the 18th of November, 1874. In his earlier years he was an extreme High Churchman, but by the study of St. Augustine his views were changed and he became, and continued to the end, a more moderate Calvinist. His original hymns are gracious and tender, devout and devout. His translations on the whole are vigorous and strong, but somewhat ultra-
faithful to the original metres, &c. He left behind him a *History of the Bishops of England and Wales* in ms., sufficient to form three or four goodly orations, and numerous ms. Notes on the Text of the Greek Testament; and also a large number of original chants and hymn-tunes in ms. Surely the last ought to be utilized; and the former deposited in his College of St. John's.

[A. B. G.]

Of Russell's hymns a large number are included in *Kennedy*, 1863, and several also are in a few of the lesser known collections. The *E's* are noted elsewhere in this Dictionary, and may be found through the Index of Authors and Translators. Of his original hymns, about 140 in all, including those in *Dr. Maurice's Choral H. Bk.*, 1861, the following are found in a few collections:

1. Christ is risen! O'er His foes He reigneth. 
2. Give praise to God our King. Praise. 
3. Great is the Lord; O let us praise. *Ps. cxliii.* 
8. Hosanna, bless the Saviour's Name. *Advent.* 
9. In the tomb, behold He lies. *Easter Eve.* Sometimes "In the night of death, He lives." 
12. Jesus, when I think on Thee. *In Affliction.* 
15. Lift thine eyes far hence to heaven. *Looking Forward.* Sometimes "Lift the longing eyes to heaven." 
17. Lord, be Thou our Strength in weakness. *In Affliction.* 
21. My God, to Thee I fly. *In Affliction.* Sometimes "Great God, to Thee we fly." 
23. now be thanks and praise ascending. *Praise.* 
27. In the Dublin *Hymns for Pub. Worship, &c.*, 1848. From this "O Father, uncreated Lord," in *L. W. Baron's Church Bk.*, N. Y., 1863, is taken. 
28. O Head and Lord of all creation. *Passiontide.* 
29. O Jesus, blest is he. *Consolation.* 
30. O Jesus! we adore Thee. *Good Friday.* 
32. O Thou Who over all dost reign. *Church Defence.* 
33. Praise and blessing, Lord, be given. *Praise to Jesus.* 
34. Praise the Lord; praise our King. *Advent.* 
35. The Lord onto my Lord signs said. *Ps. cx.* 
37. The night of darkness fast declining. *Misere.* 
39. Then Who hast to heaven ascended. *Ascension.* 
40. To Him Who for our sins was slain. *Praise to Jesus, the Saviour.* Written Friday, Jan. 24, 1851.
41. We praise, we bless Thee. *Holy Trinity.* 
42. What, my spirit, shall oppress thee? *In Affliction.* 
44. Whom shall I, my [we our] refuge making. *Lent.* 
45. (Who saith) in most belief. *The Resurrection.* 

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**Russell, Arthur Tozer**

Russell, William, was 1798, and educated at the l o w. Removing from *S* he was at Savannah in 181 *at other places in the Unit* an active promoter of ed u c a t i o n s, and kindled to further the cause of ed He was originally a Baptist to close communion. He su c h a s s e t s, Aug. 16, 1875, the dark wave of Galilee begins with st. iii. of a at the request of Dr. Unitarian Christian & therein in 1826.

Russell, William hymns to William Car and to some minor colloq is "More and than *Eternity*). He must W. Russell, the Amer

Rutilius, Martin or Rutilius (who in *Salza*, near Magdeburg, a pastor at Dibus on was b. Jan. 21, 1530 University of Wittenberg appointed, in 1575, in Gotha. In 1586 in Weimar, where, after archidiasconus, he Goedike's *Grundriss* appointed by Dr. Litt k n o l o g i e, 1887, pp. 801 has been associated man hymn which

1. *Aeh Gott und He* The first printed form under the name of *Major in Varius* June 2, 1613. It was burst over We Rudiments for miles "O bone Deus, hic in modo in alternatum psalmus"... Da

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"Nu wolcan der genommen, der Na alle Ewigkeit. An suggests the stanza rhymed version on for the purposes of a hymn already kno *used at Jenne* a 1613. The title be digt. Von dem gra fuer siemner, mit *Maji dies* in de there is printed at 8 L. thurnenacht der Zue dir | Herr Gedult. 6 |
are all by Major, seems at least highly probable. They passed into Melchior Francke's 'Gedichte aus mehrfachen Angedencknissen, Nürnberg, 1816, as No. xvi. As No. xvi. 

1st ed. in the following: 1. die sich Schiffen. 
2. Herr Christ. Both xvi. and xvii. are given without name of author. In J. C. Claudius' Paulinologie, 1797, No. 67; also his No. 16, but with four st. added, viz. 4. Mein Herr und Pest. 4. Beten seini. 5. Der Traum ich lebte. 

The whole is found in R. Hercksche's 'Ausser- 

Auk. Franc Kirten ixwtic riili. 

< ><>U Ktnu <>frtocr InStccrVu Kirten. 

Whan Alist yri»!r'ii ImStcrbu kirten. 

Voai hmc*n. Le*.*. 

<)ti l«

and His Death. 1717. These 36 hymns were never reprinted. 

Several appeared in the Gospel Magazine from 1771 to 1782, and the Protestant Magazine, 1782-93; others in Rippon's Bapt. Selection, 1787; 2 in the Collection for the Monthly Prayer Meeting at Bristol, 1797; and in i. Fuller's Memoirs, 1831; and 25 in the Pastoral Memorials, 1825. His Hymns and Verses on Sacred Subjects, to the number of 95, were reprinted from his ms. by D. Sedgwick, and were pub., with a Memoir, in 1882. The hymns are dated therein from the ms. 

W. R. S. 

Those of Dr. Ryland's hymns are now in C. U. include — 

1. For Zion's sake I'll not restrain. Missions. Dated 1790, and printed by D. Sedgwick from Ryland's ms., 1862.


Ps. cxix. From his Sermons Essays, 1771. It is No. 124 in Spurgeon's O. O. Bk., 1856. Not in Sedgwick's reprint.

4. Look down, my soul, on hell's domain. Gratitute for escape. This is No. 451 in Spurgeon's O. O. Bk., 1856, and dated 1771. We cannot trace it in any of Ryland's works or amongst his hymns.

5. Lord, teach a little child to pray. A Child's Prayer. Dated 1796. The note to this hymn by Dr. Ryland's son, in Sedgwick's reprint 1862, p. 15, is: — 'This and the following hymn ["God is very good to me"] was composed at the request of Mrs. Fuller, wife of the Rev. Andrew Fuller, of Sington, for the use of Miss Sarah Fuller, who died May 30th, 1799, aged six years and six months.' It was pub. in Andrew Fuller's Memoirs, 1831, p. 442, and in Sedgwick's reprint 1862.


7. O Lord, I would delight in Thee. Christ. Dated Dec. 2, 1797. Dr. Ryland added this note to the ms., as: — 'I recollect deeper feelings of mind in composing this hymn, than perhaps I ever felt in making any other.' It was pub. in Rippon's Selection, 1798, No. 244; in "The Pastoral Memorials, 1825; and in Sedgwick's reprint, 1862, in 1st, of 41. It is in extensive use in its original, or an abbreviated form as o, as: "O Lord, we would delight in Thee." In the American Meth. Episco. Hymns, 1849; and their Hymnal, 1878, st. i., vi., vii. are rewritten in e. m., as: "Lord, I delight in Thee."

9. Rejoice, the Saviour reigns. Missions. Dated "Jan. 15, 1792." In the 10th ed. of the Pulpit's Sec., 1803, 422 (2nd pt.) it is given in 6 st. of 6 l., as in the Ryland ms., and then after the word "Praise" two stanzas are added on, which are not in the ms. The stanzas were repeated in the Pastoral Memorials, 1825, and in Sedgwick's reprint, 1862, and in Spurgeon's "C. H. Bk.," (abbreviated), and other modern hymnals.

10. Sovereign Ruler of the skies. Gladness, Peace, and Security in God. Dated "Aug. 1, 1777." Included in Rippon's Sel., No. 548; the Pastoral Memorials, 1825; and Sedgwick's reprint, 1862, in 9 st. of 4 l., and (Preface) if c.

11. Thou Son of God, and Son of Man. Praise to Thee, the Son. This is undated. It was given in the Pastoral Memorials, 1825; and Sedgwick's reprint, 1862.

12. When Abraham a servant to procure. Highest, Heart's Reward. Dr. Ryland's son, under the date of Nov. 4, 1881, informed Dr. Sedgwick that this hymn was written with a slate pencil on a ruse from blower by moonlight, past twelve o'clock, Dec. 30, 1773," and he gives these words as a quotation from his father's ms. It is almost needless to add that this account does not agree with the generally received history of the hymn, as set forth in Miller's Singers and Songs, 1869, p. 312. In the May number of the Gospel Magazine, 1773, p. 235, the hymn was given in 9 st. of 4 l., with the heading "Hinder me not--Gen. xxiv. 47," and signed "Elizahenst. It was repeated in Rippon's Sel., No. 447; and Sedgwick's reprint, 1862. In Rippon a note is added, "This hymn may begin with 6th verse." This direction has been followed in some modern collections, the result being the hymn commonly known as "in all my Lord's appointed ways."


Dr. Ryland's hymns are plain and simple, but they lack poetry and passion, and are not likely to be largely drawn upon for future hymnals.

[J. J.]

S.

S., in the Bristol Bapt. Coll. of Ash and Evans, 1769, i.e. Elizabeth Scott.

S. D., in the same, i.e. S. Davies.

S. E. Mahmied, i.e. Nehemiah Adams, p. 16 l.

S. M., in the Gospel Magazine, 1776, &c., i.e. Samuel Medley.

S——t, in the Bristol Bapt. Coll. of Ash and Evans, 1769, i.e. S. Stennett.

Sabbath of the saints of old. T. Whytehead. [Sunday.] 1st pub. in his Poems, 1842, p. 108, as one of his "Hymns towards a Holy Week." in 9 st. of 6 l., and appointed for the "Seventh Day." In no instance is it used in its full and complete form. The fullest text is that in the Hymnary, 1872, No. 50, in 6 st., but usually it is given in a more abbreviated form, one of the shortest being the S. P. C. K. Church Hymnals, 1871, No. 60. One of the most popular forms of the hymn is a cento which is usually appropriated to "Easter Eve." It opens: "Resting from His work to-day." One of the earliest, if not the earliest, collection in which it appeared was Dr. Hook's Church Sunday School H. Bk., 1830, Appendix, No. 232. This is composed of st. iii, iv, vii, of the original. This cento was repeated, with alterations, in Murray's Hymnal, 1852, and has been adopted by various collections, including, with very slight alterations, H. A. & M., 1861, Sarum, 1868, and others. In Bigge's Annotated H. A. & M. (Preface), the editor has omitted st. v. and viii, from what he has given.

Sacer, Gottfried W. signs Sacer, senior burger in Saxony, was b. at Naun. He entered the University and remained there for two years. He was the secretary to Geheimrat synonyms, and then tutor in the Swedish regierungsaristocrat to the son of the maun von Binau. In 1668 he undertook a tour in H. with some young nobles. In 1670 he settled at Worms, and, as chaplain and, by the next year, removed to Wolfenbüttel, Amis-advocate, receiving Consulent in 1690. E. Sept. 8 (18), 1699. (iii. 328, iv. 562, &c.)

Sacer began early to write. In 1669, as one of his and in his Nützliche Riemen in den Poesen, Altenstein, 1676, already described himself as having been crowned at Austria. His hymns are immediately succeeding in considerable measure of poetic dramatic force, and are of a high order. His earliest hymns seem to be in the period. They were in-law as his Gotische, li. of the period.

Those of Sacer's into English are:

1. Durst Trauer und beklage in 1665 as...
2. Thru many char good fr. Dr. F. Magazine, Jan. 185...
3. 1860 Suppl. to the B...

ii. Gott Glaubs und is the C. U. are:

1. Le! God to hear fr., omitting st. vi, Hymn from the German... in 1864, p. 8...
2. Alford's Ps. & Hymn in 1867 in Dale's Fin...
3. While up to H version, omitting s as a leaflet for... in his C. Hymn. & 3

b. from the German... in 1864, p. 39...
SACHSE, CHRISTIAN F. H.

Other hymns by Saecc are:

iii. Gott, der aller Himmel Haer. For those at Sea. Included in J. Cüfgen's Flurnerte Gesangesbuchlein . . . von Peter Sahner, Frankfurt am Main, 1766, No. 75. In J. M. G., and entitled "Hymn for Seafarers." Recently in Knapp's Fl. L., 1877, and 1866. Trans. as, "Thou wast the brightest star in the sky." In L. Bölden's Das Heihren, 1866, p. 34.

iv. Lasse mich nicht in thrumh fallen. Christ for all. Included, 1714, as above, p. 53, in No. s. s. l., founded on Ps. 13, and repeated, 1714, p. 75, in No. s, entitled "Hymn for Seafarers." Recently in Knapp's Fl. L., 1877, and 1866. Trans. as, "Lord, forbide that e'er such event should fall." In D. J. Gänzke, 1866, p. 117.

v. O dass ich könne Thatsen gung vergessen. Passionate. Included in 1665 as above, pt. ii. p. 66, in No. s. s. l., and repeated, 1714, p. 53, in No. s, entitled "Confession of the pious deeds of Jesus Christ." In the Berlin G. B., 1829, st. xiv.-xvi. altered and beginning, "Mein Herr und Heiland, laß mir gesah zur Herzen," are included as No. 189. This form is tr. as, "Lord, touch my heart with that greatConsummation," by J. L. Fröhlich, 1876, p. 143.

vi. So hab' ich abgesessen. Funeral of a Child. Included in 1665 as above, pt. ii. p. 66, in No. s. s. l., st. i-xii, being given as spoken by the child in Paradise, and xiii, as the answer of the bereaved parents. Repeated in 1714, p. 91, entitled "Comfort from the dead who deceased." In the 12th st. being entitled "Parting of the sorrowing ones." Recently as No. 855 in the Ums. L., 1841. Trans. as (1) "Lo! now the victor's gain's united." By M. M. in 1877. In her f. of 1867, p. 87, it is altered and begins, "My race is now completed." (2) "Then have I conquered; then at last," by Miss Weekes, 1856, p. 243. (3) "My course is run; in glory," by J. D. Guthrie, 1860, p. 200. [J. M.]

Sachse, Christian Friedrich Heinrich, b.p. was b. July 2, 1785, at Eisenberg, Sachse-Altenburg, where his father was cantor, and also master in the town school. In the years 1804-1807 he was a student at the University of Jena (b.p. from Jena 1844), and was, after the war, for some time, a private tutor at Kleinbuchstedt, near Merseburg. In 1812 he became inculcator at Meisselwitz, near Altenburg. He was appointed, in 1823, Court preacher at Altenburg; and also in 1831, Consistorialrat. After 1849 he had many trials to endure for seven children and his wife predeceased him, leaving only one daughter; while his bodily infirmities compelled him, in 1859, to give up his duties in the consistory, and, in Feb. 1860, to resign even his work as Court preacher. He d. at Altenburg, Oct. 9, 1860 (Koch, vii. 22; O. Kraus, ed. 1879, p. 418, &c.).

By his earlier hymns, pub. in 1817, in connection with the Teutonic Renewal of the Reformation, Sachse had a share in the reawakening of Churchy life among the Lutherans. The more important of his other hymns appeared in his Gesammtliche Gesänge zum Gebrauch bei Weihnachtsgangen und bei der Friedenfeier, Altenburg, 1822 [Hamburg Library]; and were written, to be used at funerals, during his residence at Meisselwitz; or for use at the special services introduced there in 1819, and held in memory of the departed, on the evening of the last day of the year. A number of his later hymns, together with selections from his secular poems, were pub. posthumously, as his Gedichte, Altenburg, 1841. A considerable number of his hymns passed into the Hamburg G. B., 1842, Leipzig G. B., 1844, and other German hymn-books, prior to 1870.

Those of Sachse's hymns which have been tr. into English are:

i. Wohlauf! die Erde wartet dein. Burial. 1st publ. in the above, No. 2, p. 5, in No. s. s. l., entitled, "At the Grave." Included in Knapp's Fl. L., 1887, No. 3375 (1865, No. 2947), altered, and beginning, "Lebwohl! die Erde wartet dein." The tr. in C. U. is:

Beloved and honoured, fare thee well! This is a full and good tr., by Miss Borthwick, in H. L., L., 3rd Ser., 1858, p. 56 (1844, p. 176). It was repeated, in full, in Prunt's Suppl. Hgs., 1869, and the 1869 App. to the S. P. C. K. Ps. & Hgs.; and, omitting st. vi., in Holy Song, 1869, and J. L. Porter's Cdl., 1876.

ii. Wohlauf, wohlauf zum letzten Gang. Burial. 1st publ., 1828, as above, No. i., p. 3, in 17 st. of 5 l., entitled "Hymn during the funeral procession." Stanzas 1-7 seem to have been sent to be sung at the house of mourning; st. vi-v., on the way to the churchyard; and st. xvi, at the entrance to the "place of peace." It was sung at his own funeral in 1860. It was, included, omitting st. iii., as No. 341, in En. L. S., 1837 (1865, No. 2937), with the altered first line (as in Claus Harms's Geledegarte, 1828, Nos. 288-290), "Wohlauf, wohlauf zum letzten Gang!" and the same form is in the Württemberg G. B., 1842, No. 617. Of this hymn, the late Dr. James Hamilton, in an article in the Family Treasury, 1860, p. l., p. 110, wrote thus:

"On both sides of England, we sometimes envied the brighter hope—the book of Easter Morning—which seems to linger still in Luther's land. With its emblems, suggestive of resurrection and heaven, its cheerful hours, &c., is not a pagan burial ground, but the place where believers sleep—a true cemetery, to which friendship can find it pleasant to repair and meditate. At the obsequies of Christian brethren, it is not a funeral knell which strikes slowly and sternly; but from the village street there sheds a soft and solemn cheerful requiem; and though there may be many wet eyes in the procession, there are not many of the artificial insignia of woe, as the whole parish converys the departed to his 'bed of peaceful rest.' Once, in the Black Forest, we accompanied to the 'place of peace,' an old man's funeral; and there stood solemn, on our ear the quaint and kindly melody which the parsoners sang along the road; and we have sometimes wished that we could bear the like in our own land [Scotland], with its sombre and silent obsequies."

The translation in C. U. is:

Come forth! come on, with solemn song. A good tr. of st. i-iii., vi., xv., xvi., by Miss Borthwick, in H. L. L., 2nd Ser., 1855, p. 68 (1844, p. 126). This version was included, in full, in J. H. Wilson's Service of Praise, 1865, No. 309, set to the melody to which it is sung in South Germany [Choral musikduse, Stuttgart, 1844, No. 103]. In Dr. W. F. Stevenson's Hgs. for Ch. & Home, 1873, the tr. of st. v. was omitted. A greatly altered form, beginning, "Come, tread once more the path with song," appeared in R. Brown-Borthwick's Select Hgs., 1871, No. 71; and in the S. P. C. K. Church Hgs., 1871, No. 242. Instead of adapting the melody of 1844, or the tune "Ich hab mein Sach' gut geheim/" (p. 471, L), for which Sachse wrote this hymn: the editors reduced the hymn song at st. vi, altered it, and omitted the tr. of st. iii., ii. 3-5, xvi. 3-5, xvi. This cento was repeated, omitting the tr. of st. xvi., in Dr. Martineau's Hgs. of Praise & Prayer, 1873.

Other trs. are:

(1) "Happy the man who seeks the prize!" by J. H. Willis, 1843 (1856, p. 236). (2) "Neighbour, accept our parting song." by Dr. James Hamilton, in the Family Treasury, p. 116; as above; and sung at his own funeral, 1867. [See his Life, p. 297.] (3) "O corpse, thy dwelling's now without." by J. B. Walker, 1869, p. 110. (4) "Come forth, move on, with solemn song." in the Christian Examiner, Boston, U.S. Nov. 1869, p. 414.

Another hymn, partly by Sachse, is:

SACRIS SOLEMNIIS

Christian Ludwig Neuffer (b. at Stuttgart, Jan. 29, 1749; pastor of the Cathedral Church, Ulm; d. at Ulm, July 29, 1819), in his Christliche Erbauung, Leipzig, 1790, p. 220, where it is No. 10 of the "Hymns for the dying under special circumstances," and is in 11 st. of 4 persons. Sachev's translation is in as "The respite now is waiting." By Dr. H. Mills, 1845, p. 261. [J. M.]

Sacræ sollemnis Iuncta sint gaudia.
St. Thomas of Aquino. [Holy Communion.]
Written about 1263 for the office for use on Corpus Christi (see "Pange lingua gloriosi corporis"). It is found in the Roman (Venice, 1476; and again, unaltered, in 1692); Monastic of 1592; Sarum: York: Aberdeen; Paris of 1736, and other Breviaries. It is generally appointed for Matins on Corpus Christi, but in the Sarum for 1st Vespers. The text in 6 st. and a doxology will be found in Daniel i., No. 210, in the Hymn. Saris., 1851, p. 119, and others. It is also found in a MS. circa 1330 (Liturgy, Mine., 370, f. 133), and another of the beginning of the 14th cent. (Liturgy, Mine., 339, f. 65) in the Bodleian; in a MS. of the end of the 13th cent. (Add. 23,935, f. 3), and a Sarum Breve of the 14th cent. (Reg. 2. 2. xic., f. 93 b) in the Brit. Mus., &c. It is also in Wackenroder i., No. 231; Bänsler. No. 101; Carl. Newman's Hymni Ecclesiae, 1838 and 1865, &c. [J. M.]

Translators in C. U.:

1. Let us with hearts renewed. By E. Caswall. Pub. in his Lyra Catholica, 1849, p. 113, and again in the 1850 Appendix to the H. Noted. No. 177. In Caswall's Hymns and Poems, 1873, p. 64, it is altered to "Let old things pass away.

This form of the text is in the Marquess of Bute's Roman Breve tr. into English, 1879, and O. Shipley's Annus Sanctus, 1884.

2. At this our solemn Feast. By R. F. Littledale, in the Antiphoner and Grad, 1880, and again in the Hymner, 1882. Altered in The Office II. Bk. 4., 1889, to "May this our solemn Feast."

Translators not in C. U.:

1. The solemn Feasts our joyful Songs inspire. Primer, 1706.

2. Solemn rites arise to view. J. Williams, 1839.

3. High be our service—our hearts with joy bounding. W. J. Bloom, 1852-53.

4. Welcomed with joy be our hallowed solemnity. F. Trappes, 1865.

5. Let this our solemn Feast. J. B. Chambers, 1852.

6. On this most solemn festival your joyful anthems raise. J. Wallace, 1874.

7. Welcome with jubilee this glad solemnity. J. D. Astwood, in O. Shipley's Annus Sanctus, 1884. [J. J.]

Sacro sancta hodiernae festivitatis praecoonia. [St. Andrew.] This is found in a Gradual written apparently in England in the 12th cent. (Reg. 2. B. tr., f. 138); in a MS. containing a collection of Sequences written c. 1199 (Calig. A. xir., f. 88) both now in the British Museum, &c. Among Missals it is found in a Sarum, circa 1570, a Hereford circa 1570, and a York circa 1380, all now in the Bodleian; in the St. Andrews, the Magdalenburg of 1480, the Angers of 1489, and other Missals, uniformly assigned to St. Andrew's day. The printed text is also in Munro, No. 335, and Kerchevin, No. 401. It was tr. by the editors of the Hymnary as "King of Saints, O Lord Incurant," and appeared therein in 1872. Another tr. is "The sacred honours of this festival," by C. B. Pearson in the Sarum Missal in English, 1858. [J. M.]

Sad and weary were our way. Julia

A. Elliott. [Sunday Evens.]

The sacred morn (see p. x.)

Soon, Joe, the sun appeared in her husband in 2 st. of 6 l. The c 3 st., is in the Oberli Praise, 1880.

Saneo dolorum tua. This is the hymn at 11 The Passion of our Lord "Maiores oculi." In Bologna, 1827, Pas 1 p. 276, in 8 st., and also Bigge's Annotated 1867.

Translations in C. U.

1. O'whelmed in deep affection his Lyra Catholica, 1876, p. 37, number of hymns-books, &c., and is in abbreviation most extensive use by H. A. & M.

2. The storm of sorrow. J. H. B. in his Church Leit and Passion tide, No. 17, from the same, 1878.

3. O'whelmed beneath! C. Singleton, in his No. 100.

Translation not in C. U.

1. Amidst a whirl of w 1865.

2. A tempest of affliction.

Safe home, safe
Joseph the Hymnographer.

This hymn was given the Eastern Church, 1 the Return Home of S. John Climacus, 1866 ed. of the Hymn. of A' cerning it, "Art thou land of pilgrims," thus that is from the Greek have been included in any future edition "Appendix." Dr Ne out his intention: I Batherly has done a work. The most familiar hymn, then, is that based on the Greek gyphers. In St. Jos Greek lines can be with those in the Eng text is found in a in Great Britain an Hymnody. §§ xviii. 3.

-Safely through Newton. [Saturday B. Conyers's Ps. & 5 st. of 6 l.; and age 1779, Bk. ii. No. 40 modern collections: breviated and altered 1863, &c.

Saffery, Maria
in 1773, and d. March 4. the Rev. J. Horsey the Rev. Mr. Saffery

MA
Saget Mir von

Church a short time (Land, fery was At the son, the hymns to Dr. Leach's, and others to the Baptist Selection, Baptist and sometimes as, "To God the Father we adore." Child, "Fain, O my baby, I'd have thee is in the Comprehensive Rippon, 1844, how sad," from her Poems, &c. 1834, p. 183, and her good Shepherd. "There is a little lonely fold," from the same, p. 172, are also in C. U.

Saget mir von keinem Lieben [Love to Christ] Included as No. 2037 in Knapp's 4th Tr. as "Tell me not of earthly love," by Miss Borthwick in H. L. L. 1882, p. 70 (1884, p. 232), repeated in Schaff's Christ in Song, 1870.

Saints, exalted high in glory. J. Gabb. [Heaven.] First pub. in his Hymns & Songs of the Pilgrim Life, No. xxxix., in 5 st. of 4 l., and from thence, with slight alterations and the omission of st. v., into Snell, Songs of G. & G., 1872, No. 1014. Orig. text as above. In 1875 it was rewritten by the author for his Welburn Appendix, and borne," No. 67, as "Saints, in highest realms the original in construction, execution, and in a good hymn for. "All Saints Day." [J. J.

Salisbury, James, A.M., was b. at Ashby-de-la-Zouch, May 15, 1821. He studied for his course at the University of St. Andrews and completed his theological studies at Edinburgh. He has been a successively pastor at Rutland, Hugglescote and Hitchley in Leicestershire. To the Baptist Hym., 1873, he contributed a tr. from the German, which is noted under Veni Creator Spiritus.

Salus aeterna vita. [Advent.] This is found in a ms. in 1000; and also in (Douce 222, f. 82) a ms. of 1270, there the 11th cent. now in Cambridge (No. 413); in a Winchester book of Corpus Christi College, in the British Museum (Reg. 2 B. fo. 56). 14th cent. Paris in the British Museum, and 14th cent. Sis in the Hereford c. 1570, and now in the Bodleian, and a York circa 1300, and various French Missals it is appended for the first time in the English Advent. The printed text is also in Nale's

Salvation, O the Joyful

Saluati 1552, p. 3: Daniel, ii. p. 185, and Keehein, No. 1. All the verses end in a. Tr. as:

Salvation! O the Joyful sound. [Praise for Salvation.] The hymn which passes under this first line is found in so many forms that it was necessary to indicate not only the sources from whence its varying stanzas have been taken, but also to give the original text itself.

1. The original hymn appears in Watts's Hymns and Spiritual Songs, 1709, Bk. ii., No. 88, in 3 st. of 4 l., and entitled "Salvation":-
   1. "Salvation! O the joyful sound,
      To pleasure to our ears,
      A Savoy balm for every wound,
      A cordial for our thirsts.
   2. "Bury'd in sorrow and in sin,
      At hell's dark door we lay;
      But we arise by grace divine
      To see a happy day.
   3. "Salvation! let the echo fly
      The spacious earth around,
      While all the armies of the sky
      Come to raise the sound."

Amongst the collections which are in common use at the present day the following contain this text: the S. P. C. K. Ps. and Hymns: Bk. of Praise Hymnal: Bapt. Ps. & Hymns: New Comp.; Spurgeon's O. O. H. Bk.; Stevenson's Hymns for Ch. and Home; and others, which can be readily ascertained by reference to the text as above. It is also found in numerous American collections.

II. About the year 1772 a centre appeared in the Counties of Huntingdon's Coll. as follows:
   St. I. Watts's st. 1. as above, with "What" for "This."
   St. II. Watts's st. III. as above.
   St. III. "Salvation! O Thou bleeding Lamb,
      To Thee the praise be given,
      Salvation shall inspire our hearts,
      And dwell upon our tongues."

To these were added the following st.:
   Blessing, honour, praise and power
      Be unto the Lamb for ever:
      Jesus Christ is our Redeemer,
      Hallelujah! Praise the Lord."

This arrangement is probably due to the Hon. Walter Shrub, who revised the Lady Huntingdon Coll. about 1774. It was exceedingly popular with the older compilers, and is found in many of their collections. In modern hymn-books it is found, amongst others, both in Great Britain and America, in: the Wes. H. Bk.; Meth. N. Con. H. Bk.; Meth. S. & H. Bk., &c., with the "Blessing" of the stanzas changed to "Glory."

In addition, the following stanzas are in common use:


This arrangement is found in Mercer, Harland's Psalter, and others; and, without the chorus, in Windle's Coll. and Smellie's Ps. & Hymns, &c.
Salvator mundi Domine. [Advent. Evening.] This is found in a ms. of the 12th cent. in the British Museum (Harl. 2928 f. 110 b); in a Sarum Hymnary, circa 1300 (Laud. Lat. 85, f. 134 b); and a York Hymnary of the 13th cent. (Laud. Lat. 5, f. 165), both now in the Bodleian; in the Sarum, York, Hereford and Aberdeen Breviaries, &c. Also in Daniel, p. 269, Mone, No. 32, and Card. Newman's H. Ecclesiæ, 1838 and 1865. 

Mone thinks it is of the 6th or 7th cent. It was appointed as a hymn at compline; but the seasons during which it was used vary considerably in the various Breviaries, ranging from Saturdays in Advent to the First S. in Lent; and again from Trinity to Christmas. The original was used at Eton, at the 8 r. m. daily service, until about 1830. [J. M.]

Translations in C. U.:—

1. O Blessed Saviour, Lord of all. By Bp. Cosin, in his Coll. of Private Devotions, 1627 ("The Approbation," Feb. 26, 1626. . . Geo. London), which was reprinted several times, the 11th ed. by Kivington in 1838. In W. J. Blew's Church H. & Tune Bk., 1852-55, No. 6, from Trinity Sunday to Advent, begins with st. ii. of this tr., slightly altered, as "Ruler of the day and night." In the Welllington College H. Bk., Bp. Cosin's tr. is altered to "O blessed Saviour, Lord of all.

2. 0 Saviour of the world forlorn. This midnight, &c. By W. J. Copeland, in his H. of the Week, 1848, p. 154. It is repeated in H. A. & M., 1861, the Hymnary, 1872, &c., but almost always with varying alterations in the text, and another melody. In the 1875 ed. of H. A. & M. it begins, "O Saviour, Lord, to Thee we pray"; and in the 1863 ed. of the App. to the Hymnal N. as "Thee, Saviour of the world, we pray."


4. Redeemer of the world, we pray. By R. F.
Salve mi Angelice, spiritus beate

Konrad von Gansing. [Angels.] A hymn of 64 lines, given by Moser, No. 312, from a Munich ms. of the 15th cent., and entitled "A prayer concerning one's own (i.e. guardian) angel." Tr. by J. D. Chambers, in his Luda Sgon, pt. ii., 1866, p. 101, as "Hail, mine angel, pure and bright," and included in the People's H., 1867.

Salve mundi Domina. [B. V. M.] This is found in the Parnassus Marianus, Douai, a Spanish book of Hours ("ex horis quateram ecclesiarum" in Hispania). The text is in a Strassburg, in a Strassburg Processional there, circa 1290 (Harl. 2924); in Daniel, ii., p. 184; and in Kehelein, vi., p. 156. The trs. are:


Salve munda salutare. St. Bernard of Clairvaux. [Patron of a city.] The text of this sweet and beautiful poem, which has been mainly used by translators into English and German, is that found in St. Bernard's Opera Omnia, Paris, 1669, cols. 1855-56. Here it is entitled "A hymnical prayer to save one [num quoddum] of the members of Christ, suffering and hanging on the Cross," and is divided into seven parts, viz.:

1. Salve mundi salutare. To the Pref.
5. Salve salus meas Deus. Revisit.
7. Salve capit cruentatum. Peace.

Going a little further back, a somewhat similar text is in St. Bernard's Opuscula, Venice, 1405, where it is entitled "A divine and most devout prayer of the Abbot St. Bernard, which he made when an image of the Saviour, with outstretched arms, embraced him from the Cross." Here the last section is entitled "To the whole body," and begins, "Salve Jesu reverendum." In a Ms. of H., now in the Town Library at Nürnberg, there is a tr. into German entitled "St. Bernard's Lamentation," and beginning "Der welt heilant, nit min gruzech," which is from the same text as that in the Opuscula; and here, after the third last stanza, is the note, "As now St. Bernard had spoken these words with great earnestness of desire, the image [Materbild] on the cross bowed itself, and embraced him with its wounded arms, as a sure token that to it this prayer was most pleasing." The same German tr. is also in a 15th cent. Ms. at Domacrin, with the title "The noble prayer of the devout doctor St. Bernard." &c. (see Wackernagel, ii., No. 254, and p. 1193.)

Clearly, then, there is tradition at least as far back as 1450 (the tradition indeed seems to have come from Clairvaux), that the poem was, in Some way, the author, and that this was St. Bernard. St. Bernard was, however, in 1153, and no ms. of the poem have yet been found of earlier date than the 14th cent. The ms., moreover, present the greatest varieties of text and arrangement, so that it is exceedingly difficult to say whether any part of the poem is really by St. Bernard, or to discriminate what is his and what is not. Indeed, the remark which Archbishop Travers made regarding other poems ascribed to St. Bernard, is true of this poem, viz. that the internal evidence is in favour of him as its author; and that if he did not write it, it is not easy to guess who could have written it. But in the present state of the evidence we cannot say much more. The conclusions of Mene and Daniel may be thus summed up:

Mene, Nos. 123-126, gives parts 1-4, from ms. of the 14th and 15th cent. Into the variety of texts and forms shown in his notes we have not here space to enter. In these notes he gives a mass of various readings, and mentions that at least two of the 15th cent. Ms. which he used had also parts 5-7. He also says, that in a 15th cent. Ms. at Amorbach, the complete poem is entitled "Prayer of Bonaventura, on saluting the Five Wounds of Christ." In his judgment, the bewildering variety of forms and texts makes it impossible to come to any definite conclusions.
as to authorship; but he thinks that the original poem was probably by a French writer.

Daniel, i., No. 297; ii., p. 359; and iv., pp. 224–231, gives the text of all the parts. In his notes in vol. iv. he expresses the opinion that only two of the parts, those to the Feat and to the Kneel (1 and 2), are by St. Bernard. His principal reason for so thinking is, because the Lichenthal MS. of the 14th. cent., quoted by Mone, has only these two, with the title “Lamentation on the Passion of the Lord.” As Lichenthal was a Cistercian foundation, he holds that the Brethren there would be most likely to give the complete and correct text of a poem by the founder of their Order. He adds:—

“Whoever reads the first part attentively cannot help seeing that it refers to the whole frame of the suffering Christ; and that special mention is made of the Feet only for this reason,—that the poet places himself prostrate on his knees, at the foot of the cross, and embraces the Saviour’s Feet. And as far as regards the Kneel, they are only touched upon once in the second part, and that Incidentally: the poem, as a whole, is clearly concerned with the Passion as a whole. Such a poem was composed by St. Bernard; the titles of the members are the work of a later age.”

Daniel holds that the address to the Hands is later than St. Bernard; that next was added, probably in the 14th cent., the address to the Side; and that those to the Bread, to the Heart, and to the Feet, were first added in the 15th cent.

Mone and Daniel thus agree in thinking that parts 5–7 are not by St. Bernard, but are of much later date, probably of the 15th cent. And, apparently, they would have agreed in thinking that these additions were made in Germany. If their conclusions be correct, then the finest part of all, the “Salve caput crucisatum,” must be by some one other than St. Bernard.

Other texts may be briefly noted. (1) The poem is found in five nos. of the 15th. cent., at St. Gall (Nos. 472, 482, 488, 519, 521). (2) F. W. K. Roth, in his Lat. Hymnen, 1887, No. 141, gives the skeleton of a form in 7 parts (beginning, “Salve nume salutare”), the parts being respectively assigned to Matins, Prime, Terce, Sext, None, Vesper, and Compline. He cites it as in a 16th cent. ms. masal of devotions, now at Darmstadt. (3) G. Milchbach, in his Hymni et Sequentiae, 1886, No. 110, gives a curious form of parts 5–7, from a 15th cent. broadsheet in the Wolfenbüttel Library. (4) Winderup, I., Nos. 186–192, gives the text, in 7 parts, from Mone, and the Paris ed., 1719, of St. Bernard’s Opera. (5) Archbishop Trench, in his Sacred Latin Poetry, gives parts 1 and 7 from the Opera, 1719. (6) F. A. C. March gives in his Lat. Hymn., 1–75, parts 1, 6, and 7. (7) The texts in Königseifeld, ii., p. 192; (8) Hombach, i., p. 275; and (9) Neale’s Hymni Recenseri, 1841, p. 122, are centos.

In J. M. Horat’s Paradisus animae Christianae, 1644, the text is given in 7 parts, but very greatly altered, thus:—

1. Jesu summe Rex virtutis.
2. Christe Jesu fons honorum.
3. Christe Jesu Pastor bone.
4. O Salvator summe bonus.
5. O Rex Mundi Christe Deus.
6. O divinum Orb aetos.
7. Unum spemit coronatum.

It may be added that the use of this noble poem seems to have been almost entirely confined to books of private devotion, and collections of sacred poetry. No parts or centos appear to have passed into Mediaeval Breviaries, Missals, Graduals, or Processions; and the only portion we have been able to trace in similar modern books, is the greatly mutilated cento, “Jesu dulcis amor meus.”

Perm. 1855, p. 364, i., included in Roman Breviary.

The whole poem has German, and various also been made from a known set of trs. into German, with all the seven parts, 1609, thus:—

1. Sei mir lassen.
2. Gegrüsset maßt.
3. Sei wohl gegeven.
4. Ich grüne dich.
5. Gegrüsset maßt.
6. O Herr des Kos.
7. O Huiti voll 1.

Of these Nos. 1.

English, as follows:—

1. Sei mir lassen.

The trs. of this English, in the v above, are:—

i. Salve mundi.

ii. Salve Jesus.

This has been tr.

1. Jesu, King of Whythead, in a pt. is represented remaining st., v. with line endura.

Salve Jesus
iv. Salve Jesus, summe bonus. This is tr. as:

A. Heart of Christ my King! I greet Thee. By E. Washburn, of N. Y., June, 1868, contributed to Schaff's Christ in Song, 1869.

vii. Salve caput cruentatum. This, the finest and most popular part of the poem, is tr. as:

1. Hail, that Head with wounds bowing. By H. W. Baker, in his Ps. & Hymns, 1844, No. 34; his "Hymns of Praise," 1867, No. 102; and the Sarum
   Hymnal, 1868, No. 130. It is composed of Il. 1-5
   and 40-50 of this part. See Daniel, i., No. 207.

3. Hail, thou Head! as bruised and wounded.
   By Elizabeth Charles, nee Rundle, in her Voice
   Chronicles of the Schönberg-Callot Family. P.
   224.

6. Hail, all hail! with gore drops scattered. By
   H. Kynaston, in his Occasional Hymns, 1862, p. 85.

In addition to these, two hymns by H.
Alford, which were based on St. Bernard, appear
in his Ps. & Hymns, 1844, as "Glory to Thyself did give." The text, in 10 st., as
tr. by D. T. Morgan, appeared in Church
Hymn, 1871, p. 359, and has also been
published, in his Hymns of the Latin
Church, 1871, p. 76:

iv. Salve Regina. The last text that is found in the Roman Breviary (e.g. Mozley, f. 512, and later eds.), where it is appointed for use at Compline, from the First Vespers of Trinity Sunday, up to
Noon on the Saturday before Advent. According to tradition, the concluding
part of the autograph, "O eleemos, O psa, O
duélis Maria," was first added from an execu-
tion by St. Bernard of Clairvaux, in the cathe-

Salve Regina. This famous antiphon has been
attributed to a great variety of authors.

The opinion of Durantus (d. 1260), in his Rationale, was, that it was by Petrus of Monza (Petrus
Martinez de Monzón), Bp. of Compostella, who
was exiled in 1199, and who d. eirer 1099. It has also been ascribed to Adhemar, Bp. of Podium (Lyons), who
d. 1029; to Bernard, Archibishop of Toledo, who
d. 1124; to Anselm, Bp. of Lucca, who
d. 1086; to St. Bernard, of Clairvaux, who
d. 1135, &c. Trithemius (d. 1516) and others think
that it was by Hermannus Contractus (d. 1054).

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attributed to a great variety of authors.

Although, taken as a whole, considerable
attention has been given to this poem in its various forms, yet some of the parts have suffered
from neglect. This should be remedied by
an able translator.

Salve, O sanctissima. [St. John Baptist.]
A hymn of 40 lines given by Mose, No. 650,
from a ms. of 1439, at Karlsruhe, and a 15th
century MS. at Mainz. It has been tr. by G.
Moultrie in his Hymns and Lyrics, &c., 1867,
p. 219, as "Hail, O thou of women born."

Salve Regina. Hermannus Contractus (?)
[B. Y. M.] This famous antiphon has been
attributed to a great variety of authors.

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an able translator.
Salvete Christi vulnera. [Passiontide.]
This is the hymn at Lauds in the office of the Most precious Blood of our Lord Jesus Christ (see “Ira justa Conditoria”). It is found in the Roman Breviary. Bologna, 1827, Verona, Appendix, p. 239; and is repeated in later eds of the Roman Breviary, and in Daniel, ii. p. 355. [J. M.]

Translations in C. U.:
1. Hail wounds: which through eternal years. By E. Caswall, in his Lyra Catholica, 1849, p. 87, and his Hymns, p. 48. 1873, p. 49. It is in a few collections in full, and also altered and abridged to 5 st in Spurgeon’s O. O. H. Bk., 1866, as “How clearly all His torturing wounds.”

2. Hail! holy wounds of Jesus, hail. By H. N. Odenham, in his The Sentence of Knives, and Other Poems, 1834, p. 140; and the 1860 Appendix to the II. Noted, Lyra Eucharistica, 1863; and O. Shipley’s Annae Sanctae, 1884.

Translation not in C. U.:
1. All hail to you, sweet Jesus’ wounds. J. Wallace, 1874.
St. Nathy. [Whitefield.] This has been ascribed to King Robert of France; but apparently without ground. It is found in a ms. in the Bodleian (Bodl. 775), apparently written circa 1000; in a Winchester book of the 11th cent. now in Corpus Christi College, Cambridge, No. 475; in two mss. of the 12th cent. in the British Museum (Add. 11,669 early 12th, f. 51 b; Calig. A. xiv. c. 1199, f. 62); in the Prima Gradual, circa 1000, and the Echternach Gradual of the 11th cent. both in the Bibl. Nat. Paris; in four mss. of the 11th cent. at St. Gall, Nos. 376, 378, 380, 381; in a ms. of the 10th cent. at Einsiedeln (121, p. 487). In the cent. Paris, and a 14th cent. S., in the British Museum; in a Sarum ciris 1370, a Hertford ciris 1370, and a York ciris 1390, all now in the Bodleian; in the St. Andrews, the Magdelenburg of 1480, and many other Missals, even in Italy and Spain. The printed text is also in the Mone, No. 197; Daniel, ii. p. 16, and Kohrein, No. 124. Tr. as:—

Come, O Holy Ghost, within us. By C. S. Calverley, made for and pub. in the Hymnary, 1872.

Sancti venite, corpus Christi suum. [Holy Communion.] This is found in the Antiphonary Benchleian, an antiphonary written 680-691 at the Monastery of Bangor, County Down, Ireland, and now in the Ambrosian Library at Milan. The ms. has been printed in L. A. Muratori's Opere. A question is there at p. 628: "Is this the primitive form of Matth. ii. 3? "Sanctum munus bintantes. Quo remittas, sine saeculo." "It must," says Neale, "certainly render it well worthy of original use was Communio, probably to be sung as a l. m. Text. The printed text is also in Daniel, i. No. 160, and Hâssler, No. 61. [J. M.]

Translation in C. U.:—

J. M. Neale, pub. in his Medieval Hymns, 1851, H., 1867 (7 st.); in full, p. 13, in 10 st. of 2 l. (in tull); the S. P. C. K. Church Hymn, 1871 (in with very slight alterations. In the H. Comp., of your own a. C.) Comp. Bp. Bickersteth has this note on his

The Editor has ventured to modify his (Neale's) first line, "draw near and take the Body of the Lord," which contains no thought answering to Sancti, by introducing the word "by faith," and while thus altering more closely to the original Latin, he has expressed the teaching of our Church, "The Body and Blood of Christ are verily and indeed taken and received by the faithful in the Lord's Supper. "And again, "The means whereby the Body of Christ is received and eaten in the Supper is faith (Article 35.)."

In addition to this alteration Bp. Bickersteth has several others, all of which, with one exception, deal more with the rhythm of the lines than with doctrine. The exception is st. vi., which reads in the Latin:

"Alpha et Omega ipsum Christum dominam, Venit venusm Judicarum homines." In Neale:—

"Alpha and Omega, to whom shall bow All nations at the boom, is with us now." (H. Comp.:—

"O Judge of all, our only Saviour Thou, In this Thy Feast of love be with us now." [J. J.]

Sanctorum meritis incolita gaudia. [Common of Martyrs.] This hymn is frequently referred to by Hencmar in his "De vita et moribus Deitarum," 857; but he distinctly says he could not discover its author. It is found in four mss. of the 10th cent. in the British Museum (Jul. A. vi. f. 63 b; Vesp. D. xii. f. 101; H. r. 2961 f. 247 b; Add. 30, 581 f. 152 b); and in the Latin Hymn of the Anglo-Saxon Ch., 1851, is printed from an 11th cent. ms. at Durham (B. iii. 32, f. 39). Also in a ms. of the 10th cent. at Bern, No. 455; in a ms. of the 11th cent. at Corpus Christi College, Cambridge (No. 391, p. 272); in the St. Gall mss. 413 and 414, of the 11th cent. It is in the Roman, Sarum, York, Aberdonc, Paris of 1448, and other Breviaries—the Sarum the being at 1st Vesperas and at Matins in the common of many martyrs. The printed text is also in Daniel, i. No. 170, and iv. p. 139, giving also the text of the Roman Breviary, 1632, Wackenroder i. No. 125; G. M. Drevv's Hymnarius Monasticus, 1888, from a 10th cent. ms.; and Carol Newman's Hymn Eccles. 1838 and 1865. [J. M.]

Translations in C. U.:—

1. The triumphs of the martyr's saints. By R. Munt, in his Ancient Hymn, 1837, p. 76; and 1871, p. 153. It is given in several collections, including Kennedy, 1863; the People's H. 1867; the Hymnary, 1872, &c.

2. The triumphs of the saints, Blessed for evermore. By J. M. Neale, in the H. Noted, 1852, No. 39. In the enlarged ed., 1854, it was given as "The merits of the saints," and this latter reading is usually given in modern hymn-books. In later editions of the H. Noted the original reading was restored.

Translations not in C. U.:—

1. Let us that fellowes be the glorious joyes sound out. Primer, 1699.
2. By heapes of Saints, cause us to sing the holy psalm to the praise of the holy ones wake. W. 1766.
3. Let us in an holy day sing the holy psalm to the praise of the holy ones wake. W. 1766.

4. When reckons the praise of the holy ones wake. W. 1766.
5. Sing us an holy day sing the holy psalm to the praise of the holy ones wake. W. 1766.

6. The triumphs of the saints, Their joys beyond compare. J. D. Chambers, 1857.
994  SANDYS, GEORGE

8. The wondrous joys which crown the saints. J. W. Hewett. 1859.

The variations in the Roman Brev. text from the older forms are very slight. The *tr. by Neele, Blew, Chambers, and Hewett, are from the older form; the rest follow the Roman Brev. form. There is an anonymous imitation rather than a tr. of the Latin text in Fallow's *Hys. for Pub. and Private Worship, 1847; and in his pamphlet of the same title, 1850, beginning “Blest Lord, the crown of great reward.” [J. J.]

Sands, George, a. of Dr. Edwin Sands, Archbishop of York, was b. at Bishopthorpe Palace, York, in 1577, and educated at St. Mary Hall and Corpus Christi College, Oxford. For some years he devoted himself to travelling in Europe and Asia, and in 1615 a curious account of his experiences. After visiting America, where he was for a time the Treasurer of the British Colony of Virginia, he became, on his return, a Gentleman of the Privy Chamber of Charles I. He d. at Bexley Abbey, Kent, March 1616. His publications included his Traveller's Thanksgiving; the first work on his travels, A Relation of a Journey begun in 1610, &c., 1615; a tr. of the Metamorphoses of Ovid, and Grotius's tragedy of Christ's Passion. His productions which most nearly concern hymnology were:

(1) A Paraphrase upon the Psalms of David, and upon the Hymns dispersed throughout the Old and New Testaments. London: at the Bell in St. Paul's Churchyard. M.D.C.XXVII.

(2) A Paraphrase upon the Divine Poems by George Sands, London: at the Bell in St. Paul's Churchyard, M.D.C.XXVIII. This volume contained the Paraphr. of the Psalms, paraphrases upon Job, Ecclesiastes, the Lamentations of Jeremiah, and the Songs collected out of the Old and New Testaments.

(3) His paraphrase of The Song of Solomon was pub. in 1642. The most available form of these works is the Rev. R. Hooper's reprint of Sands's Poems, in Smith's Library of Old Authors.

A few only of Sands's versions of the Psalms are found in modern hymn-books, although they were set to music by Henry Lawes. His influence, however, upon later paraphrasers was considerable. [See POETRA, English, § 1.] The following, together with a few others annotated under their respective first lines, are in C. U.:

1. How are the Gentiles all on fire. Ps. ii.
2. Lord, for Thee I daily cry. Ps. lexxi.
3. My soul, Thy suppliant hear. Ps. lexxi.
4. Praise the Lord as throne on high. Ps. ci.
5. Sing the Great Jehovah's praise. Ps. lexi.
6. Thou, Lord, my witness art. Ps. cxxxv.
8. You, who dwell above the skies. Ps. cxliii.

These paraphrases as in C. U. are in the form of centos. [J. J.]

Sankey, Ira David, was b. in Edinburgh, Pennsylvania, in 1840, of Methodist parents. About 1836 he removed with his parents to New Castle, Pennsylvania, where he became a member of the Methodist Episcopal Church. About 1836 he became the Superintendent of the Oxford Sunday School in which he commenced his career of singing sacred songs and solos. Mr. Moody met with him and heard him sing at the International Convention of the Young Men's Christian Association, at Indianapolis, and

through Mr. Moody's permission in his work at Chicago or for three years' work in C. for England on June 7, his first meeting at York a short time only eight persons being present, a small but we well known. Mr. Sankey the singing of sacred songs and religious gatherings, a practice in America for some time. His volume of Sacred and Mission songs is a compilation from various American and mostly in the works of Mr. Moody. Mr. Sankey the melodies. The Sacred is & & has been Home Mission services, translated into several major languages.

Santeuil, Baptist of Claude, and J. B. Sanson, author of two hymns, 1680:—O vos omnes and Ad busta sancti repeated in his bro Neri, 1899, and the 1998.

Santeuil, Claude Jean-Baptiste de Saint-Paris, Feb. 3, 1628. A sian of the Seniors, who was also on the nunnery, He d. Sept. 21; he was a good writer and some hymns by him 1680, 1700, and 1736, been translated into G. Britain. [ Translators.]

Santeuil, Jean of Paris of a good family, was one of the requesters at Paris, and, at Victorinus, was a Latin poet. He trans. the Cluniac Brev., 1680 and 1730, a latest into English Britain and America. [ Translators.] position and sing a journey he d. in the hymn Sacro, et 1689, and again.

Santolius Baptiste de.]

Santolius Baptiste de.

Sass, George South Carolina resident most of the time, the nom de plume have not come.
KELLY. [For a blessing on the Word.] Appeared in the 2nd ed. of his Hymns, &c., 1806, in 8 st. of 4 l. (ed. 1853, No. 434). It is in C. U. in this form. In the American Unitarian Hys. for the Church of Christ, 1833, it is altered in “Father, bless Thy word in all.” This text is repeated in a few collections, sometimes, as in the Songs for the Sanctuary, N. Y., 1865, with C. Wesley’s stanza, “Sing we to our God above, as a doxology.” [J. J.]

SAVIOR, BLESSED SAVIOUR. O. Thring. [Pressing Onwards.] Written in 1862, and Ist pub. in his Hymns, Congregational and Others, 1866, p. 36, in 8 st. of 8 l. In 1868 it was repeated in the Appendix to H. A. & M., with alterations by the author and the compilers of H. A. & M., in st. v., vi., and viii. When included in the S. P. C. K. Church Hymn, 1871, Prebendary Thring has added the stanza “Farther, ever farther.” This full form of the text was repeated in his Hys. and Sac. Lyrics, 1874; and in his Coll., 1882. It has been specially set to music by Sir H. S. Oakeley, the Rev. J. K. Farmer, and others. In several American hymn-books it is broken up as:—

1. Brighter still, and brighter. In the Presbyterian Hymnal, Philadelphia, 1874, and others.

Through these various forms the use of this hymn is extensive. It is well suited for a processional. [J. J.]

SAVIOUR, BREATHE AN EVENING BLESSING. J. Edenton. [Evening.] Appeared in his Sacred Lyrics, 1st sett, 1820, 4 in 2 st. of 8 l., and thus introduced “At night their short evening hymn, ‘Jesus Mahanaro’ = ‘Jesus forgive us,’ stole through the concert.”

Saith’s Travels in Aethiopia.” One of the earliest to adopt it for congregational use was Bickersteth, who included it in his Christian Psalmsody, 1833. It was repeated in the Leeds H. Bk., 1833, and others, until it has taken rank with the first Evening Hymns in the English language. It is found in the hymnals of all English-speaking countries, and usually in its correct and complete form. In the H. Comp., revised ed., 1876, Bp. Bickersteth has added a third stanza of 8 l., beginning “Father, to Thy lady keeping,” and in Thring’s Coll., 1882, the editor has re-arranged the hymn, omitted the lines concerning sudden death, and added a fourth stanza in 4 l., beginning “Be Thou nigh, alack death o’er take us,” in which the same thought is contained in a milder form. It has been tr. into several languages. The Latin rendering, by R. Bingham, in his Hymns, Christ. Lat., 1871, is “Vesperibus, Vespertine, spers benedictis, prie pacem.” In Martineau’s Hymn, 1846 and 1873, the opening line is changed to “Holiest, breathe an evening blessing.” Orig. text in the H. Comp., st. i., ii. [J. J.]

SAVIOUR, BY THY SWEET COMPASSION. Ada Cambridge. [In Affliction.] Pub. in her Hymns on the Litany, 1865, No. 17, in 7 st. of 8 l., and based upon the words “In all time of our tribulation . . . Good Lord, deliver us.” It is given in its full and unaltered form in the Lyra Britannica, 1867.

SAVIOUR, BY THY SWEET SONG. Ada Cambridge. [In Affliction.] Pub. in her Hymns on the Litany, 1865, No. 17, in 7 st. of 8 l., and based upon the words “In all time of our tribulation . . . Good Lord, deliver us.” It is given in its full and unaltered form in the Lyra Britannica, 1867.
SAVIOUR DIVINE

p. 120. When used in public worship it is usually abbreviated. [J. J.]

SAVIOUR, we know Thy name.

P. Doddridge. [Justification.] 1st pub. in Job Orton's posthumous edition of Doddridge's 

Hymns, &c., 1755, No. 132, in 6 st. of 4 l., and headed "Christ, the Lord our Righteousness." 

Also in J. D. Humphreys's ed. of the same, 1839, No. 150. It is in C. U. sometimes in an 

abridged form, and also forms part of a cento in Snell's Songs of G. & G., 1872, No. 417, 

where st. i. is the first stanza of this hymn, and st. ii.-v. are st. iii.-vi. of J. Watta's "Lord, we confess our numerous faults," from his Hymns, and Spiritual Songs, 1709, Bk. i., 

No. 111. [J. J.]

SAVIOUR, I lift my trembling eyes.

[Jesus, the Guide and Advocate.] Lord Selborne's note on this cento in his Book of 

Praise, 1892, No. lvii., is:—

"This hymn as here given [in 3 st. of 4 l.] was introduced into the Marylebone Collection (1831). [Gurney, J. E.] from a poem of some length, published in 1831, 

in The Iris, a volume edited by the Rev. Thomas Dale [and signed "M. G. T."]. The text (which will be found at page 130 of that volume) is unaltered, except 

that the first word, 'saviour,' has been brought down from a preceding line, in substitution for the words, 'And then,' so as to give to these stanzas an independent 

beginning."

These stanzas have passed into several 

collections, and are worthy of greater notice 

than they have received. We have seen the 
signature "M. G. T." written out as "M. G. 

Thompson," but we have not authority to say 

that this is correct. Another cento from the 
same poem appeared in the 3rd ed. of The 

Spirit of the Psalms, by H. F. Lyte, 1858, in 

3 st. of 4 l., beginning "Saviour, I think upon 

that hour." This, reduced to 4 st., is in the 

Baptised Praise Bk., N. Y., 1871, and other 

American collections. [J. J.]

SAVIOUR, I Thy word believe.

A. M. Toplady. [Christ dwelling in Man.] 

Appeared in his Poems on Sacred Subjects, 1789, 

No. 8, in 6 st. of 8 l., and based upon the 

words "He dwelleth with you, and shall be 
in you." John xiv. 17. It is also in D. 

Sedgwick's reprint of Toplady's Hymns, &c., 

1860. In some American collections, including 

the Songs for the Sanctuary, 1895, st. iii., iv., 

are given as "Blessed Comforter, come down," 

as a hymn for Whitsuntide. [J. J.]

SAVIOUR, like a Shepherd, lead us.

[The Good Shepherd.] The authorship of 

this hymn is a matter of some doubt. The 
established source to which we have traced it is 

Miss D. A. Thrupp's Hymns for the Young, 

4th ed. 1830, in 4 st. of 6 l., where it is un 
signed. We next find it in the Rev. W. 

Curwen Wilson's Children's Friend for June, 

1838 (p. 144), again in 4 st. of 6 l., and signed "Lyte." In the January number of the same 
magazine there is a National Hymn in the 

metre of "God save the Queen" ("Lord, Thy 

best blessing shed"), which is signed "H. 

Lyte," and dated from "Brixham" (see Lyte. 

H. F., p. 708. i.). "Saviour, like a Shepherd, 

lead us" appears again in 1838, in Mrs. Her 

bert Mayo's Sel. of Hys. and Poetry for the use 
of Infant and Juvenile Schools, No. 171; and 

again in the edition of 1846, but without 
signature. As in that collection several

hymns and poems are

clear that Mrs. Mayo 

used Thrupp's poet, 

we can say that the 

lyric is in Thrupp's 

hymn. Its use is exte 

and America.

SAVIOUR of sin

[Meeting of Friends.] 

P. 1783, 12 vol., in 18 


not in C. U., but di 

cento, it is found in 

the following forms:

1. Saviour of sinful 

in the Wes. Bk., 1st 

edition. It is also in a

2. Guardian of saint 

triumph's Hymns, 1840, a 

3. Lord of the souls 

appeared in Martineau's 

text is altered from the 

4. What a mighty 

American Meth. Episc 

Concerning the 

of the hymn Mr. 

pleasing reminiscence 

Notes, 1883, p. 2. 

tribune's Hymns 

Death and Burial

SAVIOUR of the 

Kennedy. [Adver 

nomologia Christiana] 

4 l., divided into 

"Zion, at thy sh 

Alford gave st. ii. 

Jesus, take Thy 

No. 26. In the s 

No. 73 is Pt. ii. 

above.

SAVIOUR, my 

Eng. Elizabeth 

This is the m 

Mrs. Parson's 1st 

class for yonng 
p;I-d to J. Cur 

Curwen's Chi 

quently prints 

Hymns, No 9. 

H. Bk. It is in f 

forms of the 

Child's H. Bk. 

Hymns, in 3 st. 

1879, No. 26; 

original sligh 

from Hodden 

the Silver S. 

1880, which is 

these various 

SAVIOUR

[Jesus the S. 

appeared in 1826, in 4 s. 

several col. 

Episcopal 

well-known. 

blessing." 

Bk. Coll.

SAVIOUR C. Wesley 

title; A &
Saviour, We Seek

For the Moravian Brethren lately in England, and
in 1749, vol. ii., No. 72. In 1780 it was included
in the last edition. It is on record that the special
members of the Moravians, against whom
Wesley was accused, taught that if a person
in Christ, there was no necessity
ought to come to, but for him there was
should manifest any sorrow on account
of sins, simply a happy sinners; and the
Temper the with his angel face,
Who leads them captive at his will,
Captive—but happy sinners still.

244-5. [J. J.]

Saviour, We Who art ready to hear. C. Wesley. [The Divine Presence desired.] Appeared in Hymns. and Soc. Poems, 1740, in 8 st., of 4 l., and headed “On a Journey.” (P. Works, 1868-72, vol. i. p. 304.) With slight alterations, and the omission of st. l., it was given in the W. H. Bk., 1780, as No. 203, and has passed into numerous collections as “Talk with us. Lord. Thyself reveal,” and in some as “Speak with us, Lord. Thyself reveal.” The stanza which has attained to the greatest repute is:

“With Thee conversing, I forget
All time, and toil, and care.
Labour is rest and pain is sweet,
If Thou, my God, art there.”

Possibly the ideas embodied in these lines had their origin in Milton’s Par. Lost, bk. iv., II. 639, 640:

“With thee conversing, I forget all time,
All seasons and their change; all please alike.”

The hymn, as a whole, is very popular with the various Methodist bodies. See G. J. Stevenson’s Meth. H. Bk. Notes, 1883. [J. J.

Saxby, Jane Euphemia, née Browne, daughter of William Browne of Tallantour Hall, Cumberland, and sister of Lady Trigge,

mouth, was b. Jan. 27, 1811, and married, in 1862, to the Rev. H. Saxby, Vicar of East Clevedon, Somersetshire. Her work, The Dove on the Cross, was pub. in 1849. It has passed into numerous editions, and from it several hymns have come into C. U. This was followed by The Voice of the Bird, in 1875; and Anna’s Gift to the Nursery, 1876. Sometimes Mrs. Saxby’s Dove on the Cross is dated 1819, but in error. The compilation known as Hymns and Thoughts for the Sick and Lonely, by a Lady, Lond., J. Nichols & Co., 1848, although it contains several of her hymns in an altered form, is ascribed to her in error.

Mrs. Saxby’s hymns in C. U. include:

1. Father, into thy loving hands. Extermination.
2. O Jesus Christ, the holy One. Holy Communion.
3. O Holy Ghost, the Comforter. Missionary.
4. Show me the way, O Lord. Guidance desired.
5. Thy love, O Father, God everywhere.
6. Thou (God of love, beneath thy sheltering wings, burial.

Of these hymns, Nos. 1, 3, 4, and 6, appeared in her Dove on the Cross, 1849. No. 2 appeared
in the English Presbyterian Ps. & Hymn. for Divine Worship, 1857, No. 340, in 5 st. of 4 L.
It was supplied to Dr. W. F. Stevenson in 1873, in 6 st. for his Hymn for the Church and Home.
The additional stanzas (the 4th) given in his Notes is:

"As Thou hast placed beyond my reach
Thy richest means of grace,
Teach me without them, Saviour, teach
My soul to see Thy face."

The point and meaning of this stanza is explained by the fact that this hymn "was written for one who by illness was prevented joining in the Communion." The hymn was included in The Voice of the Bird, 1875.
Mrs. Saxby's hymns are very plaintive and tender. This is explained by her thus:

"I wrote most of my published hymns during a very long and distressing illness, which lasted many years. I thought probably that I was then in the 'Border Land,' and wrote accordingly." [J. J.]

Say, grows the rush without the mire. [Fate of the Wicked. Job viii. 11-22.] Although sometimes attributed to Watts, to the present this hymn has not been traced to his works, and the earliest date at which it is found is in the Draft Scottish Translations and Paraphrases of 1745, No. xxiv.. Therein it is given as a Paraphrase of Job viii. 11-22, in 7 st. of 4 l.
Copies of this draft being very rare, we subjoin the text:

1.
"Say, grows the Rush without the Mire?
The Flag without the Stream?
Green and meek, it quickly fades;
The Wicked's Fate's the same.
"Sight is his Hope, cut off and broke;
or if entire it rise,
Yet, as the Spider's Web, when try'd,
it yieldeth, breaks and flies.
"First on his House he leans, his House
and all its Props decay;
He holds it fast, but faster still
the tooting Frame gives way.
"Tho' in his Garden to the Sun
his Boughs with verdure smile;
And, to the Center struck, his Roots
unshaken stand a while:
"Yet, when from Heaven's his Sentence flies,
he's hurried from his Place:
It then denies him for its Lord,
not owns he knew his Face.
"Lo, this the Joy of wicked Men,
who Heaven's just Laws despise;
They quickly fall, and in their room
as quickly others rise.
"But God his Pow'r will for the Just
with tender Care employ:
He'd fill their Mouns with Songs of Praise,
and fill their Hearts with Joy."

The recast of this hymn, beginning:

"The rush may rise where waters flow,
and flags beside the stream;"

which was pub. in the authorized Trans. and Paraphrases of 1781, No. vi., in 7 st. of 4 l., is claimed for W. Cameron (p. 200, L) by his eldest daughter, in her list of authors and revisers.

[J. J.]

Say, why should friendship grieve
for those? [Death and Burial.] This hymn appeared in the Evangelical Magazine in 1820, in 6 st. of 4 l., headed "On seeing a mourning

ring inscribed with the signature, it is said, the enlarged ed. of Morrell and How it was form in 4 st. of 4 l. with hopeles tears different form was.

1820 text is in P. 1861.

Scales, Thomas 1786, and educated at Fulneck, and the He received his train ministry at Hoxton in 1860, and of which Classical Tutor. He was ordained minister of the Northern Silicrats. He after the "Balme Chesteron, June 24, 1818. Songs of the Church is known as a cont. Editors of A. Sd.: Protestant Dissent Independent Order, the Ledes H. Bk., Hymnody, p. 249, i.
"Amazing was the st is still in C. U.

Scandinavian period of the Re Denmark, Norway the rest of the ch...
2. In Denmark also, under Frederik I, the Reformation was adopted, after considerable opposition; and Christen, the son of Frederik, completed the task his father had begun. Not being able to persuade the prelates to officiate at his consecration, wishing to avail himself of their services, he was crowned, with a ceremonial, by John Bugenhagen, a preacher from Wittenberg. Bugenhagen, a man of considerable learning, had certainly not a bishop, and his ordination was only by proxy. Two centuries after, the Archbishop of Trondhjem and his followers made some resistance, but the king carried his point, and the Lutheran Church was established in Norway as it had been in Denmark.

3. The year 1537 witnessed the final union of Norway with Denmark, begun in 1523. The Norwegians showed a great readiness to accept the Reformation as offered to them by King Frederik. Christen, however, was not satisfied with their being appointed bishops or "superintendents" to fill the absent Danes. A Diet at Odense, in 1539, finally adopted the principles and practice of the Reformed Church, or, more correctly speaking, the Protestant followers of Luther.

4. In Ireland the work was carried on by Hugh O'Neill, who in 1540 was elevated, at the age of 25, to the see of bishop, or superintendant, of Skelholt. Jon Arsen, Bishop of Holar (or Holm), headed the opposition, and endeavoured to excite a rebellion, but was arrested and put to death in 1550.

II. HYMN-WRITERS AND HYMNS.—Sweden.

The first of the reformers were the two renowned brothers, troubadours of Gustavus af Vasa (or Lars) Petersen, better known by the Latinized names of Olaf and Laurentius Petri.

1. Olaf Petersen was b. in 1497. He was early predisposed in favour of the Reformed doctrines, and in 1517, instead of resorting to study at Wittenberg, where he heart and Luther. Returning in 1520, full of reformation zeal, he received holy orders, and in 1524 was made rector of the church of S. Nicholas in Stockholm. In 1540 he was convicted of a guilty knowledge of a conspiracy against King Gustavus, and condemned to death. He was pardoned, though the king never forgave him; and in 1543 he was appointed to another cure in Stockholm. He died in 1552.

2. Lawrence Petersen was b. in 1490, and studied at Upsala, where he became professor in or about 1524. He was a man of more gentleness and discretion than his impetuous brother Olaf; and this, combined with his high reputation for theological learning, and his own inclination towards a quiet and conservative reformation, induced the clergy to elect him, and the king to appoint him, in 1531, Archbishop of Upsala, and Primate of Sweden. It is not our business to enter into the vexed question of his consecration. That he took a journey to Rome on his appointment seems tolerably clear; but the registers of the period have unhappily been burnt; and whether he really received the laying on of hands there, or, like Bugenhagen, laid hands on others without having received the commission himself, is still a matter of doubt. He is certainly the father of Swedish hymnology. Besides his original compositions he made many translations from Latin and German; and his hymns have been largely borrowed in Denmark. The similarity of the two languages, Danish and Swedish, especially in their older forms, renders transference from one to the other particularly easy. The Archbishop d. universally beloved and regretted, in 1579.

3. The two Andersens, Lawrence (Lawrence) and Peter (Peter) of Upsala, were b. at Upsala, and named in 1523. In 1529, he became Chancellor of the Diocese of Upsala, and shortly afterwards Chancellor, or Chief Secretary, to King Gustavus. It was owing to his influence that the Diet of the kingdom adopted the Reformed doctrines in 1527. In 1526 he brought out a Swedish version of the New Testament, based mainly upon Luther's German translation, and in 1541 a version of the whole Bible. He was accused in 1540 of complicating in the plot in which Olaf Petersen was involved, and, like him, was condemned to death, but pardoned. He retired to Upsala, where he d. in 1552. Peter Andersen, nicknamed Swift (Peters Andromiger), was b. about the end of the 16th cent. He became court chaplain to King Gustavus in 1540, Bishop of Vasteroa in 1556, and d. in 1562, leaving behind him the reputation of an able and high-minded man. We may note also that the ill-fated King Erik (1558-1577) has also left a couple of hymns, both of which seem to echo his unhappy state of mind. One is a paraphrase of the 51st Psalm:—

The two kingdoms were now newly adjusted in 1541, with Sweden, Denmark, retaining Iceland. This arrangement:

Beklaqo a sitt sinne
mas jag min sjalsta nod.
(Rewall with all my mind
must I my soul's distress.)

other is not much unlike it:—

O God, hurv skal jag bok
den Sorg jag mage draga,
si arm och synde full.
(O God, how shall I lament
the sorrow I must bear
so poor and sinful?)

who followed the first Lawrence at Upsala, reception was short-lived, and the Lutheran reformation was finally established in Sweden under the reign of Sigismund (son of John), but under the auspices of Charles Duke of Soderland, the third son of Gustavus, after whom the title of Charles was adopted by the Church of Sweden.
1000 SCANDINAVIAN HYMNODY

Erik's is, however, not the only royal name that appears in the Swedish hynmody. The poet
Gustavus Adolphus (b. 1594, d. 1632), a
of Charles IX., is the author of the "Battle
Hymn," his "Swan-song" as it was called,
written just before, and published shortly after,
his death at Lützen, in 1632 (see pp. 54, 44.;
54, 1). It begins thus:

Forbäran ej, du minder, Hop, fond feum dem loim och
fåt främst, skall skall låta, through the feet's about
and cry
från skall skala. resounds from every side.

4. The succession of hymn-writers, begun
by Archbishop Petersen, was kept up in
Sweden during the succeeding century. Olaf
Martensson (b. 1577, appointed Archbishop
of Upsala in 1601, d. 1699) heads the list.
He was followed by Jonas Petersen (b. 1587,
d. 1614), Bishop of Linköping in 1587;
Count Lindskjöld (1534-1589), a distinguished
professor in the university of Upsala, and
chancellor of that of Lund, which was founded
in 1666; Count de la Gardie (1622-1686),
Swedish Ambassador at the French court, to
whom the University of Upsala owes the
priceless Codex Argenteus of the Gothic
gospels; to whom we may add Peter Braak
(d. 1626), son of a rector of St. Clara's in
Stockholm, and a collateral descendant of the
Bishop Braak who was so stout an antagonist
of Gustavus Vasa.

5. In the 18th cent. we find the hynmody
enriched by a third Archbishop of Upsala,
Dr. Haquin Spiegel (1715-1774). He was a
great traveller, having visited Denmark, Ger-
many, Holland, and England; and was bishop
of Skara, and afterwards of Linköping, before
he was elevated to the Primate. Jacob
Arboreus (d. 1725), secretary of and professor
in the University of Upsala, was another sacred
poet; so was the renowned Olaf Rudbeck
(1660-1710), professor of botany at Upsala.
A yet more eminent name is that of Jasper
Svedberg. He was b. at Falun, in 1653,
and studied at Upsala. After travelling, like
Spiegel, and serving as pastor of a parish, he
was appointed (1682) professor of divinity at
Upsala, and in 1702 became bishop of Skara.
He was held for 33 years. His name is
especially interesting to us as being one of
the earliest on the list of our Society for the
Propagation of the Gospel. Later on we find
S. L. Ölmann, professor of pastoral theology
at Upsala, in 1806; S. J. Hedborn (1783-1849),
pastor of Aikeryd; J. Aström (1767-1844),
pastor of Tuna; and a lady, Fru Lennagen,
wife of the Secretary of the Board of Trade
(1754-1817), whose hynmody begins with the
sad words:

Satt i döden skall det Ola i som ung Sorsens Tätar,
men, döden skall döda i som ung Sorsens Tätar,
som ung Sorsens Tätar, som ung Sorsens Tätar,
att livet skall döda i som ung Sorsens Tätar.

6. The last and greatest name in the
Swedish hynmody, however, is that of Johan
Olaf Wallin. He was b. at Stora Tuna, in
1779, and early displayed his poetical powers.
In 1805, and again in 1809, he gained the
chief prize for poetry at Upsala. In the latter
year he became pastor at Solna; here his
ability as a preacher was so striking that he
was transferred to Stockholm, in 1815, as
"pastor primarius," a title for which we have
no exact equivalent. In 1818 he was made
Dean of Westerås, and set about the task of
editing a revised hynmody-book for the whole
of Sweden. This task he completed in 1820, and
published it as, Den svenska Psalmboken, of
Konungen gillad och stödtfädad ("The Swedish
hymn-book, approved and confirmed by the
King"). To it he contributed some 150 hynms
of his own, besides translations and recastings,
and the book remains now in the form in which
he brought it out. It is highly prized by the
Swedes, and is in use everywhere. Those
who desire to know more on the subject of
hymnology, and can read Swedish, will find a full
and exhaustive review of the book, with a
history of and critique on every hymn in it,
in J. W. Beckman's Försök till Svensk Pals
historia (Stockholm, 1845).

11. The earliest hynmody of Denmark and
Norway, and perhaps the earliest complete one
of the whole North, was brought out at Malmø
in 1526, by Claus Mortensson Tannebrandt
(1506-1576), who deserves the distinction of
the author of the first evangelical preacher in
Malmø, but also of the Father of Danish hymnology.
The book contained a number of translations
from the original Latin, from German (Luther's),
and from Swedish (Petersen's), as well as
some originals. Mortensson subsequently
revised it, with the aid of his friends Arvid
Petersen and Hans Spendermann; and the
book was printed and published at Rostock,
by L. Ditz, in 1529; just 10 years before that
dit of Olavsen at which Denmark (as has
been said before) accepted the principles of
the Reformation. The book contains a set
of prayers, psalms, hymns, and canticles, and
is entitled,

Em ne Hanlplag, med Psalmor om aandelige Lfs-
ning, som waref af dem heliga Scribes, som waref
Guds Kvarnning ("A new hand-book, with
psalms and spiritual songs of praise, derived from
Holy Writ, which now are sung in the Christian
assemblies to God's praise and men's salvation").

This book was reproduced, with some changes
and additions, by Hans Jansen, Bishop of
Ribe, in 1544, and in 1569 by Hans Thomassen,
rector of Vor Frue (Our Lady) in Copenhagen.

2. This book, or rather these books, con-
tinued to be the hynmody of the Danish and
Norwegian Lutherans for more than a century.
The poet who had the honour of beginning to
re-edit it was Thomas Kingsø. He was b. at
Skanderup in 1634, and, after completing his
theological studies, became in 1668 pastor
of his native place. Here he brought out, in
1674, his Aandelige SIGJEG-chor ("Spiritual
Choral-songs"). The book attracted attention:
and in 1677 its author, who had published
meanwhile other poetical effusions, was made
Bishop of Fyen (Funen). In 1683 he was
desired to prepare a new hymn-book, to be
authorized for Denmark and Norway. The
first part of it appeared in 1689, as Danmark
og Norges kirkes opordnede Helse-bok ("The
Authorized Hymn-book of the Churches
of Denmark and Norway"). and was
received with a storm of disapprobation. There
were many who admired the work, but an almost
equal number exclaimed against it. There

* It has been republished by C. W. Brunau in his col-
lection of Danish hymnaries (1862). part i.
were, they said, too many of his own compositions in it: the hymns were too high and moral, and some of them, above the heads of the common people. The criticism was unfairly severe. No doubt, however, of what the Pietists of the next century professed to find in them, a little ten- dency to what they called Rationalism, and might term undue breadth. But a rationalist could scarcely merit the name given to Kingo.

3. In 1690 a committee was appointed to supercede Kingo, and finish the hymn-book. They worked on Kingo's lines, and put in many of his compositions, and the book finally appeared in 1693 as:

Kongelige æreaadighed, til Brug ved Kirke- og Hojs-Andagt. ("The authorized new Church hymn-book, suitably and carefully enriched with many new hymns, according to his Majesty's most gracious command, by the principal ministers in Copenhagen, for the service of God on Sundays and Holydays, and for the use of Christians in Denmark and Norway, and in like manner according to the royal command prepared for the press by Thomas Kingo, Bishop in the Diocese of Funen.")

Kingo felt keenly the slight put upon him. He survived it, however, some 12 years or more, dying in 1703. Whatever may be said of him as a hymn-writer and compiler, there is no doubt he was a true poet, and superior to all who preceded him.

4. His book, or rather the book of 1699, continued in use throughout Denmark; not, however, without attempts being made to replace the first effort was made by Hans Brons. He was b. in 1634, at Randers, where his father was pastor. He entered the University of Copenhagen in 1712. After finishing his theological course he first acted as his father's assistant, and then (1729) as preacher at Tonder in Slesvig. Here he began to display his powers and tastes by publishing a collection of religious poems entitled Troens Klenade, 1739. ("The Faith's rare Jewels.") His opinions were those of the Pietist school, and he opposed to the dry "orthodoxy" (so-called) of the day, the hymns. Dean of Ribe, and in 1741 King Christiansen's successor, who objected to many phrases of German Lutheran hymns. His Christmas lyrics are most approved; and his Brons, however, was not his poet rather than editor, the hymn-book which he prepared, and which in 1740, under the title Den ny Salmboeg, a relative of Thomas Kingo, who d. in 1825, became Bishop of Birken in 1748, and

d. in 1764, leaving, like his renowned relative, a number of works on natural history and antiquities. Another effort in the direction of a new hymn-book was made by O. H. Guldberg, secretary to Prince Frederick, who, aided by Bishop L. Harboe, Frs Bridgitta Boyle (b. 1742, d. 1842), and others, produced in 1778 a hymn-book under the title:

Salmboeg eller en samling af gamle og ny Salme, til brug ved Kirke- og Huse Andagt. ("A hymn-book, or a collection of old and new hymns, for the honour of God, and the edification of His Church.")

5. Towards the end of the 18th century a further attempt to effect a revision of Kingo's book was made by N. Balke of Seeland; who wished, like Brons, to see more music and less stiffness in Danish psalmody. The book appeared in 1797 as Evangelisk Kristelig Salmboeg, til Brug ved Kirke- og Huse Andagt. ("Evangelical Christian Hymn-book for use in Church and Home Worship.") But the attempt was not successful. Balke's hymn-book, though well-meant, was poor and unpoetical. The book of Kingo remained in use till an impetus was given to the tendency to revision by the great reformer of Danish hymnology and theology, the well known Pastor Grundtvig, an admirer of Balke and of Kingo too. Nicolai Frederik Serner Grundtvig was the greatest of theem, and was b. at Udby, in Seeland, in 1783. He studied in the University of Copenhagen from 1800-1805; and, like some other eminent men, did not greatly distinguish himself; his mind was too active and his imagination too versatile to bear the restraint of the academic course. After leaving the university he took to teaching; first in Langeland, then (1808) in Copenhagen. Here he devoted his attention to poetry, literature, and Northern antiquities. In 1810 he became assistant to his father in a parish in Jutland. The sermon he preached at his ordination, on the subject "What has the Lord's word disappeared from His house," attracted much attention, which is rarely the case with "evolutionaries" sermons. On his father's death, in 1813, he returned to Copenhagen, and for eight years devoted himself mainly to literature. The poetry, both secular and religious, that he produced, drew from a friend the remark that "Kingo's harp had been strung afresh." In 1821 King Frederik VI. appointed him pastor of Præstø, a parish in Seeland, from which he was the next year removed to Copenhagen, and made chaplain of St. Saviour's church in Christianshavn. From the time of his ordination he had been deeply impressed with Evangelical church sentiments, in opposition to the fashionable Rationalism and Erastianism of the day; and adhered to the anti-rationalist teaching of Hauge, whose death at this time (1824) seemed to be a call to Grundtvig to lift up his voice. An opportunity soon presented itself; Professor Clausen brought out a book entitled Kathlismens og Protestantismens Forfatning, Lære, og Ritus ("The condition, teaching, and ritual of the Catholicism and Protestantism"). This book was replete with the Erastian Rationalism which was so especially distasteful to Grundtvig, who forthwith, in his Kirkes Gjennem ("The Church's Reply," 1825), strongly opposed its teaching,
and laid down truer principles of Christian belief, and sounder views of the nature of the Church. This caused a sensation: Grundtvig (who had not spared his opponent) was fined 100 rix-dollars, and the songs and hymns which he had written for the coming celebration of the tenth centenary of Northern Christianity were forbidden to be used. On this he resigned his post at St. Saviour’s, or rather was forced to quit it by a sentence of suspension which was promulgated in 1829, under which he was kept for 13 years. He took the opportunity of visiting England in 1829, 30, and 31, and consulting its libraries, mainly with a view to a further insight into Northern antiquities, and to help his studies in the early English tongue. His edition of Cynwulf’s beautiful poem of the Phefniz from the Codex Etonensis,—the Anglo-Saxon (so-called) text, with a preface in Danish, and a frii Forlaadaning (free rendering in Danish), published in 1840,—is a result of this journey and enforced leisure. Tired of his long silence, his numerous friends and admirers proposed to erect a church for him, and form themselves into an independent congregation, but this was not permitted. He was allowed, however, to hold an afternoon service in the German church at Christianshavn. There he preached for eight years, and compiled and wrote his hymn-book, Sang-Værk til den Danske Kirke (“Song-work for the Danish Church”). He still worked on towards his object of raising the Christian body to which he belonged from the condition of a mere state establishment to the dignity of a gospel-teaching national church. In 1839 (the year of the death of King Frederik vi, and the accession of his cousin Christian vii) the suspension was removed, and he was appointed chaplain of the hospital Varton, a position which he held till his death. In 1863 the king (Frederik vii) conferred on him the honorary title of bishop. The good old man died suddenly, in his 89th year, on Sept. 2, 1872, having officiated the day before. As Kingo is the poet of Easter, and Brorson of Christmas, so Grundtvig is spoken of as the poet of Whit星期tide.

With Grundtvig we cannot but join the prose writer and poet Bernhard Severin Hegenmann. He was b., he tells us in his Levelsboeg (an autobiography of his first seventeen years), at the parsonage of Torkildskrup in Falster, in 1789, the youngest of five sons. The death of his father in 1800 compelled the family to leave the parsonage for Slagelse, where he was sent to school. This he left in 1806 to enter at Copenhagen. A second autobiography, Tilbageblik paa mit Liv og min Forsatter-Periode fra 1811-1837 (“A retrospect of my life and my time of authorship from 1811 to 1837”), gives us an acount of twenty-five years more. It was intended as a preface to an edition of his works which was soon forthcoming. It describes a quiet gentle life of continued literary occupation, begun by an interesting tour in 1818-19 through France, Germany, Switzerland and Italy. Twenty years have passed, and the good man went to his rest in 1862 by a calm and painless death, amidst the deepest regrets of all who knew him.

7. The impulse given by Grundtvig could not be resisted. In 1833 a clerical synod at Roskilde (the Canterbury of Denmark) drew up and brought out a new Salmeboe, which has been sanctioned for general use. It appears as Salmeboen til Kirke-og Hus-Audagt. (“Hymnbook for Church and House Worship”). The revision was intrusted to Ingemann. It is founded upon the old book of Kingo, but contains many new hymns, chiefly by Brorson, Grundtvig, Ingemann, and C. F. Bøjesen; and has already reached the dignity of an Appendix, to which those authors contribute about four-fifths.

iii. The Norwegians have in the main followed the lead of Denmark in their hymns. Kingo’s book has been the authorized hymnary, or the basis at least of those in use. But they have allowed themselves considerable freedom, and Pontoppidan’s, Guldberg’s, and still later on, Hauge’s revisions of it have been used largely in Norway. To give an instance, one of these popular hymn-books (Christiana, 1844) is Kingo’s, or rather Guldberg’s, book in the main, but the language is modernized. It is called, like Balle’s, Evangelisk-christelig Psalmboe (“Evangelical Christian Hymn-book”), and has bound up with it, as is the case with most of the Swedish and Danish hymn-books, the Collects, Epistles, and Gospels, a sermon or two, and a view of the world and the history of the Passion, as given in the official prayer-book, or Alter-Boeg. A note on the title-page declares it to be “aftrykt efter original-Udgave .. og udgivet efter Foran- staltning af det Kongelige Departement for Kirke-og Undervisnings-Væsenet” (“printed according to the original edition... and published according to direction of the royal department for the conduct of the Church and education”).

2. The book now most generally used throughout Norway was authorized in 1839 under the title of Kirke-Salme-Bogen (“The Church Hymn-book”). It was edited, on the basis of existing books, by Magnus B. Landstad, a clergyman b. in 1802 and still surviving. He served in several different parishes, and always had a deep interest in church psalmody. One of the most popular home hymn-books is the pulpit in 1851 by John Nielsen, a clergyman of Christiania (1808-68), and called Christelig Psalmfor Kirke og Hjem (“Christian hymns for domestic worship and the use of Schools”). But there is still a great desire in Norway for a general Salmeboe for Kirke og Hjem (“Hymn-book for Church and Home”).

iv. Iceland followed, but slowly, in the track of Denmark. For a long time the hymn-book consisted of translations of a few of the earlier hymns of Martensson’s collection: it was published under the name of Graduale, which was explained to mean Meis-auanga bök (“The Mass-song book”). The last edition of the Graduale appeared with the name of Bishop Magnussen, in 1773. Since that time the Danish books have been used, in the Icelandic language. One of the last, if not the last, of the attempts to follow the lead of Denmark is the hymn-book of Peter Rundseth (Reykjavik, 1861), entitled Nír til aktaðir við hins evangelíku sálmbók (“New contributions to the evangelical psalm-book”).
Conclusion. The hymnody of the Scandinavian character is decidedly subjective in its hymns, and subjective, certainly, were doctrinal and invocational; but the later are, to a great extent, expositive of religious sentiments, hopes, and fears, and rather than of definite objective faith and worship. That we might borrow with I. C. Tait's *Hymns of Denmark*, cull flowers for transplantation into our own "spiritual flower-garden." The similarity of the Northern Lutheran and Church constitution to ours—the fact, in short, that so much among Catholic has survived the Reformation among them—makes the religious thought in the lines to run, to some extent, on the same lines as the Lutheran. Lutheranism is a State department, and Luther is the guide rather than primitive Catholicity. Under these circumstances we find, unavoidably, that much of their church songs now line up, and then. But there is much affinity between Swedish and English devotion, as will be seen in Gilbert Tait's *Hymns of Denmark*, 1808, already mentioned, and his *Hymns of Sweden: Rendered into English*: three renderings of Swedish hymns by Mrs. Charles, in her *Christian Life in Song*, 1858; Baring-Gould's "Through the night of doubt and sorrow," and a few others. The following is a specimen, from the Danish poet Brorson, of the style of the hymn which largely prevails in the

*This may be rendered:*—

1. Auf! auf! zu deiner Freude! Faith. First pub. in the *Geistreiches G. B.* Halle, 1867, p. 402, in 6 st. of 8 l.; repeated in 1869, as above, p. 83. Recently, as No. 403, in the *Univ. L. S.*, 1851. The tr. in C. U. are:—

1. Up! yes upward to the gladness Rise, my heart. This is a good and full tr., by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 171, repeated in full in Reid's *Prose Bk.*, 1872, and, omitting st. v., in *Kennedy*, 1863. In her *C. B. for England*, 1863, No. 157, it is slightly altered, and st. iii. is omitted.

2. Rise, my soul! with joy and gladness. A tr. of st. i., ii., vi., by F. C. V., as No. 233 in Dr. Fugenstecher's *Coll.*, 1894.

Other trs. are:—

(i) "Look up, my soul, to Christ thy joy!" by J. B. Holmes, as No. 199 in the *Supp. of 1804 to the Moravian R. B.*, 1861 (1868, No. 600), repeated in *Rp. Blyde's Odes*, 1861.

"Upward, upward to the gladness," by Miss Dunn, 1857, p. 13. (3) "Up! yes upward to the gladness, Rise, my soul!" by W. Reid in his *Prer. despit.*


III. Meine Seele will du ruhn. This hymn, frequently ascribed to Schade, is noted under Scheffer, J., p. 1007, ii.

**SCHADE, JOHANN**

*1003*

dorf, near Suhl in Thuringia, was b. at Kühndorf, Jan. 13, 1866. He entered the University of Leipzig in 1865 (where he became a great friend of A. H. Francke), and then went to Wittenberg, where he graduated M.A. in 1867. On his return to Leipzig he began to hold Bible readings for the students. This so raised ill-will against him among the Leipziger bourgeoisie, and when, in 1869, he was invited to become diaconus at Wurzen, near Leipzig, they interfered and prevented his settlement. In 1891 he was invited to become diaconus of St. Nicholas's church, at Berlin (where P. J. Spener had just become pastor, or chief pastor), and entered on his work there on the 2nd S. in Advent. In his later years he raised a storm of feeling against himself by refusing to hear private confessions. The Elector of Brandenburg, in order to end the strife, appointed him, in June 1868, pastor at Derenburg, near Halberstadt. Meantime he was seized with a fever, which ended fatally at Berlin, July 23, 1868 (Roeh, iv, 222, 406; Wetzlar, p. 207).

Scheffer was a most earnest and faithful pastor and preacher, and especially interested himself in the children of his flock. As a hymn-writer he was not particularly prolific, but of his 48 hymns, he invited many into the German hymn-books of the period. His hymns are clear and simple in style, are composed in a considerate variety of metres, and are full of fervent love to the Lord Jesus, and of zeal for a living and practical Christianity; but they are frequently spun out, or are too subjectively. E. A. Lupp's *Andacht der Christenmenschen*, Wesel, 1892-94, and in the *Geistreiches G. B.*, Halle, 1867. They were collected and posthumously, published as *Poezicns Cantionum, rais'd from genuine geistliche Lieder, C. O. C. Cæsirin, x.d. (1699).*

Those of Schade's hymns which have passed into English are:—

1. Auf! Auf! zu deiner Freude! Faith. First pub. in the *Geistreiches G. B.*, Halle, 1867, p. 402, in 6 st. of 8 l.; repeated in 1869, as above, p. 83. Recently, as No. 403, in the *Univ. L. S.*, 1851. The tr. in C. U. are:—

2. Rise, my soul! with joy and gladness. A tr. of st. i., ii., vi., by F. C. V., as No. 233 in Dr. Fugenstecher's *Coll.*, 1894.

Other trs. are:—

(i) "Look up, my soul, to Christ thy joy!" by J. B. Holmes, as No. 199 in the *Supp. of 1804 to the Moravian R. B.*, 1861 (1868, No. 600), repeated in *Rp. Blyde's Odes*, 1861.

"Upward, upward to the gladness," by Miss Dunn, 1857, p. 13. (3) "Up! yes upward to the gladness, Rise, my soul!" by W. Reid in his *Prer. despit.*


III. Meine Seele will du ruhn. This hymn, frequently ascribed to Schade, is noted under Scheffer, J., p. 1007, ii.

**SCHADE, JOHANN**

*1003*
Schaff, Philip, D.D., L.L.D., was b. at Chur, Switzerland, Jan. 1, 1819. He studied at the Universities of Tübingen, Halle, and Berlin. In 1843 he was appointed a Professor in the German Reformed Theological Seminary at Mercersburg, Pennsylvania, U.S.A., and in 1870 Professor of Sacred Literature in the Union Seminary, New York. As translator, author, and editor, Dr. Schaff holds high rank, both in Great Britain and America. The various Histories and Encyclopedias which he has edited are standard works. His knowledge of hymnology is extensive, and his hymnological works which he has edited alone, or jointly with others, are:

(1) Deutsches Gesangbuch, 1860; (2) Christ in Song, a most valuable collection of original English and American hymns, and translated hymns, N.Y. 1868, Lond. 1870; (3) Hym. and Songs of Praise for Public and Social Worship, 1874, in which he was assisted by Bower and Ritchie, and Elzadie Eddy; (4) Library of Religious Poetry, 1881, of which A. Gilman was joint editor.

Dr. Schaff has not composed any original hymn. His trs. from the Latin are meritorious, and may be found through the Index of Authors and Translators.

[J. J.]

Schalling, Martin, s. of Martin Schalling, sometime pastor at Strassburg (after 1549, pastor at Weiterswiler, near Saarbrücken), was b. at Strassburg, April 21, 1582. He matriculated, in 1556, at the University of Wittemberg, where he became a favorite pupil of Melancthon, and a great friend of Nicolaus Schnecker (p. 1808, ii). After taking his m.a., he continued, for a short time, at Wittenberg as lecturer; and then became, in 1554, diaconus at Regensburg. The Superintendent at Regensburg, at that time, was Nicolaus Meister, a strong partisans of Matthias Flacius; and Schalling thought it his duty to preach against Eucharism he had to give up his post in 1558; but soon after was appointed diaconus at Amberg, in Bavaria (Oberpfalz). When, in 1568, after the Elector Friedrich III., of the Palatinate, had adopted Calvinistic opinions as to order of service, &c., all the Lutheran clergy who would not conform were expelled, Schalling had to leave Amberg. But as Duke Ludwig, the son of the Elector, continued a Lutheran, he allowed Schalling to minister to the Lutherans at Vilseck, near Amberg. After Ludwig became Regent of the Oberpfalz he recalled Schalling to Amberg, in 1576, as court preacher and superintendent; and when, after his father's death, on Oct. 24, 1570, he became Elector of the Palatinate, he appointed Schalling as General-Superintendent of the Oberpfalz, and also court preacher at Heidelberg. But when the clergy of the Oberpfalz were pressed to sign the Formula of Concord, Schalling hesitated to subscribe, holding that it dealt too harshly with the followers of Melancthon. For this action he was banished from the court at Heidelberg; and after being confined to his house at Amberg, from 1580 to March 1583, he was finally deprived of his offices. Thence he was expelled, and was appointed, 1583, pastor of St. Mary's church in Nürnberg, where he remained until blind

ness compelled him to retire. He d. at Nürnberg, Dec. 19 (29), 1608 (Köch, ii. 282, &c.)

Though the above notice might seem to indicate that Schalling was a man of decided opinions, yet this was not so. He was naturally a moderate man, and a man of peace; but during the period of 1550 to 1600, Protestant Germany was rent asunder by all manner of controversies, in which hardly any one with a conscience or an opinion could avoid being involved. Only one hymn by him is known, but that justly ranks among the classic hymns of Germany. It is:

Herrn Lieb Ich ich dich. O Herr. For the Dying. This was, apparently, written about 1597, and was 1st pub. in Kurzze und unterliche Nenw Symbola ettlicher Fürsten, &c. Nürnberg, 1571; and thence in Wackernagel, p. 788, in 3 st. of 12 l. It is also in the Curt. L. &c. 1851, No. 561. Lauxmann, in Köch, vii., p. 268, says of it: "This hymn, a prayer to Christ, the consolation of the soul in life and in death, after Schalling had been expelled from Amberg, was sung before the congregation assembled after the service to the church from the heart of Schalling;" and adds, that it was a favourite hymn of P. J. Spener, who sung it every Sunday evening; of Duke Ernst III. of Sachse-Gotha; of C. F. Gellert, and of many others. The fine melody generally set to it, is from Bonhard Schmidt's Zwei Bücher einer neuen Künstlichen Tonsaule auf Orgel und Instrument, Strassburg, 1577; was embodied by J. S. Bach, in his famous music according to St. John; and is in the C. E. for England, 1893 (see below). The trs. in C. E. are:

1. Thee, Lord, I love with sacred Awe. In full, by J. C. Jacobi, in his Psalmus Germanici, pt. ii., 1725, p. 51 (1732, p. 194); repeated in the Moravian H. Bks., 1754, pt. i., No. 312. In the 1801, and later eds. of the Moravian H. Bks. (1886, No. 448), trs. of st. iii., vii., of E. Neumeister's "Herr Jesu Christ, mein's heils'ter Gut," (p. 794, iv.), were substituted for Schalling's ii., iii. The 3rd st. of Jacobir's version, beginning, "Lord, let Thy blest angelic bands," was also given, as a separate hymn, in the 1734 and later Moravian H. Bks. (1886, No. 1249).

2. My heart, O Lord, its love on Thee. A good and full trs., by A. T. Russell, as No. 165, in his Ps. & Hys. 1851.

3. With all my heart I love Thee, Lord. A good and full trs., by H. G. de Blasen, for Mercer's C. P. and H. Bks., ed. 1857, No. 105. In Mercer's Oxford ed., 1894, No. 198, st. i. was omitted; and it thus began, "My body, soul, and all I have."

4. Lord, all my heart is fixed on Thee. A good and full trs., by Miss Winkworth, in her New Gen. 2nd Ser., 1858, p. 164. Altered to the original metre in her C. B. for England, 1883, No. 119.

Other trs. are:

(1) "I love Thee, Lord, with love sincere." By Dr. H. Mills, 1845, p. 86 (1856, p. 112).

(2) "O Lord, from my heart." In Schaff's Christ in Song, 1898, p. 659.

(3) "Lord, Thee I love with all my heart." By R. Masele, in the Day of Rest, 1877. [J. M.]

Scheffler, Johann (Angelus Silioso), was b. in 1624 at Breslau in Silesia. His father, Stanislaus Scheffler, was member of the Jesuits, but had been forced to leave his fatherland on account of his adherence to Lutheranism, and had then settled...
SCHEFFLER, JOHANN

in Breslau. The son was thus educated as a strict Lutheran. After passing through the Elisabeth’s Gymnasium at Breslau, he matriculated at the University of Strassburg, May 4, 1643, as a student of medicine. In the next year he went to Leyden, and in 1647 to Padua, where he graduated Ph. D. and M.D. by Nov. 3, 1649, was appointed physician, at Oels, to Duke Sylvius Namrod of Warmburg-Oels. The Duke, a staunch Lutheran, and his court preacher, Christoph Freitag, administered the ecclesiastical affairs of the district according to the strictest Lutheran churchly orthodoxy. Scheffler, who in Holland had become acquainted with the writings of Jakob Böhme, and had soon found that the spiritual atmosphere of this time were distinctly to Mysticism and Separatism. He was at no pains to conceal his sentiments, and withdrew himself from the public worship, from confessio, and from the Holy Communion. When he wished to publish his poems, and submitted them for this purpose to Freitag, he was refused permission to print them on the ground of their mystical tendencies. He resigned his post in the end of 1652, and went to Breslau. Here he became acquainted with the Jesuit, who was in that place a prominent mystic of the mystic works of Paulus (q.v.), and through them was introduced to the study of the mediaval mysteries of the Roman-Catholic Church. On June 12, 1653, he was formally received into the Roman Catholic communion, and at his confirmation on that day at St. Matthias’s Church in Breslau, he took the name of Adam, only after a Spanish mystic of the 16th cent.named John ab Anglia.* On March 24, 1654, the Emperor Ferdinand III. conferred on him the title of Imperial Court Physician, but this title was purely honorary, and Scheffler remained resident still at Breslau. On Feb. 27, 1661, he entered the order of St. Francis; on May 21, 1661, was ordained priest at Neisse, and in 1664 was appointed Ruth and Hofmarchall to his friend Sebastian von Rostock, the newly created Prince Bishop of Breslau. After the Bishop’s death in 1671 Scheffler retired to the monastery of St. Matthias in Breslau, where he died July 9, 1684, from a wasting sickness, during which he used this characteristic prayer, “Jesus and Christ, God and Man, Bridegroom and Brother, Peace and Joy, sweetness and Pleasure, Refuge and Redemption, Heaven and Earth, Eternity and Time, Love and All, receive my soul.” (Koch, iv. 3: Goedeker’s Grundriss, vol. iii., 1887, p. 197: Memoir in Dr. A. Rosenhain’s ed. of Scheffler’s Sämtliche Poetische Werke, 2 vols., Hogensburg, 1862, &c.)

Of Scheffler, as a Convert, as a Controversialist, not much need be said. He certainly became more Roman tractates, shows fitter for the sweetness and repose which some have thought unsuited to the Lutheran Church. In his Ecclesiologia, pub. at Graz in 1617; [Brit. Mus. has the 2nd ed., pub. at Oberammergau and Kempen in 1736], he collected 39 of these treatises, of which e.g. “Sine und Schlussreine, &c., pub. at Vienna in 1657, but better known by the title prefixed in the 2nd ed. pub. at Graz in 1675, viz. the Cherubinische Wandersmann. [Both eds. in the Brit. Mus.]

The 1st ed. contains five books, and a supplement of 10 sonnets; and in the 2nd ed. a sixth book is added, which includes these 10 sonnets. The work consists of Aphorisms, the majority being in two Alexandrine rhyming lines, often of considerable length, and throughout breathing the spirit of Mysticism, and not seldom verging very nearly on Pantheism. A few of those aphorisms have been reprinted by Miss Winckler in her Christian Singers, 1669, pp. 253-255; and by E. Vitalis Scherb, in the Schaf-Gilman Library of Rel. Poets, 2 vols.

Scheffler’s latest poetical work was the Sinnliche Beschreibung der vier letzten Dinge, zu heightened Schranken und Auffmarterung aller Menschen von Druck gegeben. Mit der himmlichen Prozession vermhrt, &c. Schweidnitz, 1675. [Brit. Mus.]

This is a 2nd ed., but no copy of the 1st ed. seems to have survived. It consists mainly in a somewhat coarsely realistic style, on Death (20 st.), Lost Judgment (68 st.), Hell (72 st.), and Heaven (157 st.). Then follows, at the base of the book, a note: „wie die Augen lob ich doch, mit der es erste zu haben been added to the 1668 ed. of the Heilige Seelelust.

Scheffler’s most important hymnological work is his Heilige Seelelust, or geistliche Hirten-Lieder, der in ihren Jesum verleibten Psyche, gesungen von Johann Angelus Silesius, und von Herrn Georgi Josephus mit auszubürtlichen schönen Melodien geteilt, &c.

Of this the 1st ed. appeared at Breslau, apparently in 1673, in three books, with a separate volume containing separately pag ed—book, with 32 hymns, apparently also at Breslau, 1657. In the 2nd ed., pub. at Breslau in 1664, the pagan vocabulary was considerably reduced; and in the 3rd ed., 1668, the 4th book is added, with hymns 166-205. [Both eds. in Royal Library, iv. 3: 2nd ed. in Brit. Mus.]. The first three books form a cycle of hymns, on the judgment, the redemption, and work of Our Lord, arranged according to the Christian Year, from Advent to WhitSunday, and seem nearest to have been written before Scheffler left the Lutheran church. Those of the fourth book were probably written 1653 to 1658, and those of the fifth book between 1658 and 1664. In the first three books he is most clearly under the influence of his predecessors. That is, so far as the style and form are concerned, he was greatly influenced by the Pastors of the Nürnberg Poetisch-Sprech-Heaven, and of Friedrich von Spee (q. v.); and in the substance of his poems—their longing for mystical union with Christ, and their clinging love to the Saviour—he was influenced on the one side by Böhme, and on the other by the earnest inner religious life which he had found in Holland. In his later, the d-fects and excesses of his earlier style have, in great measure, dispersed.

Scheffler’s hymns were widely received by the Lutheran Church as a welcome addition to the store of „Jesus Hymns,” but many long passed current as anonymous: the J.A. for Johann Angelus, being often interpreted as Johann Angelus Silesius, adding this designation—the Silesian theologian, Johann Angelus of Breslau.
cately the worst were selected for imitation, so that Scheffler has the doubtful honour of being the model of the spiritual-fleshy productions which disfigured the Moravian hymn-books between 1746 and 1755.

Jugdng Scheffler's hymns as a whole one must give them a very high place in German hymnody. Only a small proportion of the hymns bear a distinctively Roman Catholic character. Of the rest, after setting on one side those in which Christ is set forth as the Bridegroom of the soul, with an excessive use of the imagery of Canticles; and those disfigured by the mannerisms of the Pastoral School, there remain a large number which are hymns of the first rank. These finer hymns are the work of a true poet, almost perfect in style and in beauty of rhythm, concise and profound; the fruits indeed it may be said of Mysticism, but of Mystician chastened and kept in bounds by deep reverence and by a true and fervent love to the Saviour. Scheffler holds a high place in the first rank of German sacred poets, and is much the finest of the Post-Reformation Roman Catholic hymn-writers. A complete ed. of his poetical works appeared, in two vols., at Regensburg, 1862 (see above).

A number of Scheffler's hymns are noted under their own first lines (see Index of Authors and Translators). Two, which are trs. from the Latin, are noted at p. 70., ii., and p. 882. ii. The rest, which have passed into English, are as follows:

i. An Gott, was hat für Herrlichkeit. God's Majesty. 1st pub. as No. 110 in Bk. iii., 1657, of his Heilige Seelendust (Werke, 1862, i. p. 185), in 6 st. of 8 l., entitled, "She [the soul] rejoices herself on the glory of Jesus."

Thy Majesty, how vast it is. This is a free tr. of st. i.-iv. as part of No. 189 in the Moravian H. Bk., 1789 (1886, No. 225).


ii. Der edle Schäfer, Gottes Sohn. The Good Shepherd. 1st pub. as No. 185 in Bk. v., 1868, of his Heilige Seelendust (Werke, 1862, i. p. 307), in 6 st. of 8 l., entitled, "She tells of His Faithfulness."

In Freylinghausen's G. B., 1703, No. 701, beginning, "Der edle Hirte.

Tr. as: The true good Shepherd, God's own Son. This is a tr. of st. i.-iv., by P. II. Melther, as No. 18 in the Moravian H. Bk., 1789. In the 1826 and later eds. (1886, No. 22) it begins, "Christ the good Shepherd."
The version of 1801, slightly altered, is in Montgomery's Ch. Psalmist, 1825.

iii. Grosse König, dem ich diene. Love to God. 1st pub. as No. 161 in Bk. v., 1868, of his Heilige Seelendust (Werke, 1862, i. p. 274), in 10 st. of 8 l., entitled, "She presents to her Beloved her heart in diverse fashion as a morning gift."

Included, greatly altered and beginning, "Grosse König den ich ehre," as No. 737 in Freylinghausen's G. B., 1705, and further altered in Knapp's Ek. L. S., 1837 and 1865. The tr. in C. U. is:—

Make my heart a garden fair. This is a tr. of st. i.-iv., as st. ii. of No. 439 in the Moravian H. Bk., 1789 (1886, No. 589).

Other trs. are: (1) "Lord, I come, Thy grace adoring," be J. G. Stärm. 1849, p. 224. (2) "Almighty King, Eternal Sire," by G. Moultrie, in his Esposuits of S. iroonothen, 1760, p. 69.

iv. Jesus ist der schönste Nam. Love to Christ.

1st pub. as No. 35 in Bk. i., 1657, of his Heilige Seelendust (Werke, 1862, i. p. 72), in 9 st. of 6 l., entitled, "She praises the excellency of the Name of Jesus."

Included as No. 59 in Freylinghausen's G. B., 1704, and recently as No. 15 in the Berlin G. L. S., ed. 1863. Tr. as:—

Jesus is the highest name. This is a good tr. of st. i., ii., viii., ix., by A. T. Russell, as No. 98 in his Ps. & Hys., 1851; repeated, altered, as No. 148 in Kennedy, 1863.

Another tr. is: "Jesus is the sweetest Name, Unmortals," by J. C. Earle, in O. Shipley's Annals Sacred, 1844, p. 43.


Included in Freylinghausen's G. B., 1704, No. 204, and in the Ul. L. S., 1851, No. 733. The trs. in C. U. are:—

1. Earth has nothing sweet as fair. This is a very good tr., omitting st. vi. and st. iv., by Miss Cox in her Sacred Hys. from the German, 1841, p. 195 (Hys. from the German, 1864, p. 144). Varying centus have appeared in numerous American collections, e.g. in Hodge and Huntington's Hys. for the Ch. of Christ, 1853; Robinson's Songs for the Sanctuary, 1865; Dutch Reformed Hys. of the Church, 1869, &c.

2. Nothing fair on earth I see. This is a somewhat free tr. of st. i.-v. in xii.-xiv., xvi., by Miss Winkworth in her Lyra Ger. 1st Ser., 1855, p. 48; repeated, abridged and altered, in her C. B. for England, 1863, No. 158.

Other trs. are: (1) "All the beauty we can find," as No. 437, in pt. I. of the Moravian H. Bk., 1734. (2) "Would you view the glorious face," in J. A. Labrote's Ps. & Hys., 1841, No. 437. (3) "Whatever you behold," by Lady K. Porteous, 1843, p. 33. (4) "Earth has nothing bright for me," by Miss Mannington, 1843, p. 168. (5) "The world with broadcast beauties bows," by K. Mauise, 1867, p. 14.

vi. Morgenstern der finsteren Nacht. Love to Christ. 1st pub. as No. 26 in Bk. i., 1857, of his Heilige Seelendust (Werke, 1862, i. p. 63), in 6 st. of 5 l., entitled, "She wishes to have the little Jesus as the true Morning Star in the heaven of her heart."

Included in Freylinghausen's G. B., 1705, No. 752; in Knapp's Ek. L. S., 1837 and 1865, &c. The tr. in C. U. is:—

Morning star, O cheering sight! This is a good tr., omitting st. ii., iv., as No. 28 in the Moravian H. Bk., 1886.

Another tr. is: "Morning Star in darksome night," by Miss Winkworth, 1841, p. 230.

vii. Nun nimm mein Herz, und alles was ich heis. Self-surrender to Christ. 1st pub. as No. 102 in Bk. iii., 1657, of his Heilige Seelendust (Werke, 1862, i. p. 168), in 4 st. of 6 l., entitled, "She gives herself to her Bridgegroom."

Included in Freylinghausen's Neues geistreiches G. B., 1714, No. 503, and recently as No. 767 in the Berlin G. L. S., ed. 1863. The tr. in C. U. is:—

Take my heart, and whatso'er is mine. This is a tr. of st. i.-iv., by F. W. Foster, as No. 267 in the Moravian H. Bk., 1789 (1886, No. 346).

Another tr. is: "Now take my heart and all that is in me," by Miss Winkworth, 1844, p. 255.

viii. Wohl ihr den Herren finden. Seeking for Christ. 1st pub. in Bk. iv., 1657, of his Heilige Seelendust, p. 31 (ed. 1668, Bk. iv., No. 130; Werke, 1862, i. p. 222), in 5 st. of 8 l., entitled, "She gives notice where Jesus is to be found."
SCHEFFLER, JOHANN

In Freylinghausen's G. B., 1704, No. 338, and
S. G. B., ed. 1855, No. 777. Tr. as:

"You would find the Saviour. This is a tree
covered by a sky." Found in the Family Treas.
Eternal Life. 1st pub. as No. 202 in Bk. v., 1868, of his Heilige Selnadest (Werke, 1862, p. 144), in 4 st. of 4 l. In A. Lappin's Aufführung singender Chor, No. 163, 1862, p. 59, two st. by J. C. Schade were added as "Sicherheit", and this form is at p. 12 in Schade's Rassiolesi Continentum, s. d.

In the Zeitschrift für Musik, vol. 183, in Berlin, 1867, in 4 st. of 4 l., with 2 new st. added as "Von der Tat", and this text is inserted in Freylinghausen's G. B., 1764, and in the Berlin G. L. S., ed. 1863, No. 819. This last form is tr. as "O my soul, desire thou rest." In the Suppl. to Ger. Psalmody, ed. 1785, p. 56.


xxii. Weil ich schon seh die goldnen Wagen. Morning. 1st pub. as No. 160 in Bk. v., 1868, of his Heilige Selnadest (Werke, 1862, p. 722), in 11 st. of 4 l. In the Unv. L. S., 1851, No. 476. The tr. are (1) "Because I see red tents adorning," by Miss Manington, 1863, p. 119. (2) "I see the golden light of morn," in the Family Treasury, 1877, p. 603.

xxiv. Wie lieblich sind die Wohnungen. Eternal Life. 1st pub. in Lindemacher's Choralbl. 1862, p. 203, in 14 st. of 4 l. Tr. as, "How lovely are the mansions fair," by J. Kelly, in the Kelly Connexion, 1868, p. 21.

xxv. Zech mich nach dir, als laufen wir. Love to Christ. 1st pub. as No. 72 in Bk. v., 1867, of his Heilige Selnadest (Werke, 1862, p. 1305), in 8 st. of 4 l. In Freylinghausen's G. B., 1764, No. 72, this text was inserted as "Zech mich nach dir, Mein Christen Mensch," and is entitled as "Ad arma Belese." The tr. are (1) "Come to me, my heart," by Miss Manington, 1863, p. 59. (2) "Bring thyself to me," by Miss Birming翰, in the British Herald, July, 1865, p. 104.

xxvi. Dein' einige Liebe ist gestiegen. Love to Christ. 1st pub. as No. 100 in Bk. v., 1867, of his Heilige Selmadest (Werke, 1862, p. 242) in 4 st. of 4 l. In the Unv. L. S., 1851, No. 739. Tr. as, "Bring thyself to me," by Miss Manington, 1863, p. 59.

xxvii. Ihr Engel, die das höchste Gut. Love to Christ. 1st pub. as No. 75 in Bk. v., 1867, of his Heilige Selmadest (Werke, 1862, p. 43), in 4 st. of 4 l. Tr. as, "The Saviour," 1878, p. 10.

xxviii. Ihr Engel, die das höchste Gut. Love to Christ. 1st pub. as No. 75 in Bk. v., 1867, of his Heilige Selmadest (Werke, 1862, p. 43), in 4 st. of 4 l. Tr. as, "The Saviour," 1878, p. 10.

xxix. Ihr Engel, die das höchste Gut. Love to Christ. 1st pub. as No. 75 in Bk. v., 1867, of his Heilige Selmadest (Werke, 1862, p. 43), in 4 st. of 4 l. Tr. as, "The Saviour," 1878, p. 10.

xxx. Ihr Engel, die das höchste Gut. Love to Christ. 1st pub. as No. 75 in Bk. v., 1867, of his Heilige Selmadest (Werke, 1862, p. 43), in 4 st. of 4 l. Tr. as, "The Saviour," 1878, p. 10.
SCHIRMER, MICHAEL.

which is found in almost all recent German hymn-books; and, through tr., in many recent English collections. It is:—

Wer sind die vor Ortige Throne. Eternal Life. This is found in the Neuer termehrtes Gesamtbuchlein, Frankfurt-am-Main, 1719, No. 362, p. 341, in the "Anhang einiger Gegenwart"; and repeated in the Newest-und vollständige Frankfurter G. B., 1729, No. 568, in 20 st. of 6 l. In the Hesse-Darmstadt Kirchen G. B., 1733, No. 497, it is given, with a reference to Schirmer as its author, and entitled, "On Rev. vili. 13-17." It is included in the Berlin G. L. S., ed. 1803, No. 1817, omitting st. viii. It is a beautiful hymn on the Church Triumphant (i.--ixii.), and on the aspirations of the Church Militant to attain the same victorious glory. Tr. as:—

1. Who are these like stars appearing. By Miss Cox, in her Sacred Hys. from the German, 1841, p. 89, being a very good tr. of st. i.--vi., ix--xii., xiv--xvii., xx. This has come into extensive use in the cento adopted in Alford's Ps. & Hys., 1844; and repeated in H. A. & M., 1861; being the tr. of st. i., iii.--v., ix. Other centos are found in Briosi's Hys. & Anthems, 1831, &c. Other forms may also be noted:—

(1) Lo! a multitude appearing. This, in T. Darby's Hys. for C. of England, 1746, is based on Miss Cox's st. i., iv., v., with two additional stanzas.

(2) Who are these in dazzling brightness. Baring the victorious palm. This form, found, as No. 830, in the Baptist Ps. & Hys., 1859, is by George Rawson, with st. i., iii., based on Miss Cox's tr. of st. iii., iv. In Mr. Rawson's Hys. ferris, &cantis, 1878, No. 846, it is rewritten, so as to rank as an original hymn; and there it begins, "Who are these salvation singing!"

In 1864 Miss Cox printed a revised text in her Hys. from the German, p. 91. This is found in a considerable variety of centos, in many English and American hymn-books; some following the text of 1864 throughout, and some partly reverting to the text of 1841. It is included, e.g. in the People's Hyl., 1867, Church Hys., 1871, Hgl. Comp., 1876, Bap. Hyl., 1873, Thring's Cdl., 1880 and 1882; and in America, in the Hys. & Songs of Praise, 1874, Lawes Domini, 1884, and others. In H. L. Hastings's Sons of Pilgrimage, 1886, it begins with st. iii., "Who are these in dazzling brightness. These in God's own truth arrayed."

3. Who are these in light adorning. By A. T. Russell, as No. 145 in his Ps. & Hys., 1851; being a tr. of st. i., iv., xi., xv.

3. Who are those before God's throne. What the crowned host I see. This is a tr. of st. i.-vi., ix., x., xiv., xvii., xx., by Miss Winkworth, in her Lyra Germ., 1st Ser., 1855, p. 267. Repeated, abridged, in Boardman's Sel. Philadelp. 1861; Kennedy, 1863; and the Sons' Hyl., 1869. In her C. B. for England, 1883, No. 77, Miss Winkworth repeated the trs. of st. i., iii., v., ix., x., xiv., xvii., altered, and beginning, "Who are those that, far before me." Other trs. are:—

(1) "Who are those before God's throne, What the crowned host I see." By J. D. Burns, in the Family Treasury, 1859, pt. i., p. 307; and his Memoir & Remains, 1867, p. 267. (2) "Who are those round God's throne standing." By Miss Munroing, 1863, p. 30. (3) "Who is this host that round the throne." By Miss Winkworth, 1869, p. 20. [J. M.]

SCHENK, HEINRICH T.

Nov. 19, 1630. (Boede, p. 411; Monatehste für Musikgeschichte, 1871, p. 26, &c.)

Schein was one of the most distinguished musicians of his time both as an original composer, and as a harmoniser of the works of others. As a hymn-writer he was not so prolific, or so noteworthy. Most of his hymns are on the deaths of his children or friends, e.g. on seven of his children, and on his first wife. They appeared mostly in broadsheet form, and were included, along with his original melodies, in his "Unveränderliche Gesang-Buch Angmagrundziicher Confes- leion, Leipzig, 1627; 2nd ed., 1645. [Both in Wernigerode Library.]

Those of Schein's hymns which have passed into English are:—

1. Macht mit mir, Oett, nach deiner Güte. For the Dying. 1st pub., as a broadsheet, at Leipzig, 1628, as a Trott-Liedlein a 5 (i.e. for 5 voices), &c. [Berlin Library.] The words, the melody, and the five-part setting, are all by Schein. It was written for, and first used at, the funeral, on Dec. 15, 1628, of Margarita, wife of Caspar Werner, a builder and town councillor at Leipzig, and a churchwarden of St. Thomas. Its text is in 6 st. of 6 l.; the initial letters of ill. 1, 3, in st. i.-iv., forming the name Margarita; and the W. of St. v. l. 1 standing for Werner. In Schein's Complete, 1645, No. 303 (marked as Trott-Liedlein, Joh. Herm. Schein) a 5, and later hymn-books, as e.g. the Une. L. S., 1851, No. 830, st. vi. was omitted. It is Schein's finest production, and one of the best German hymns for the sick and dying. Tr. as:—

Deal with me, God, in mercy now. This is a good and full tr., by Miss Winkworth, in her C. B. for England, 1863, No. 191, set to Schein's melody of 1628.

ii. Mein Gott und Herr, ach sei nicht fern. For the Dying. 1st pub., with his name, in his Cessional, 1627, No. 262, in 9 st. of 6 l. The initial letters of the stanzas give the name Margarita, probably one of the daughters who predeceased him. It is included, in st. 5, in the 1648, and later eds., of Grüger's Praxis; and recently, in full, in von Tucher's Schatz des evang. Kirchen- gesanges, 1848, No. 555; and reduced to 6 st. in Hardy's Kern der deutschen Kirchenlieder, 1844, No. 421. The tr. in C. is:—

My Lord and God, go not away. A good tr. of st. i., ii., iv., vii., by A. T. Russell, as No. 254, in his Ps. & Hys., 1851. [J. M.]

Schenk, Heinrich Theobald, s. of Simon Schenk, pastor at Heidelberg, on the Schwalm, near Alsfeld, Hesse, was b. at Heidelberg, April 10, 1656. He entered the Pädagogium at Giessen, in 1670, and then pursued his studies at the University (M.A. 1676). In 1676 he returned to the Pädagogium, as one of the masters; and was, from 1677 to 1689, "praecopter classicus." On Dec. 27, 1689, he was ordained as Town preacher, and "definitor," at the Stadtkirche in Giessen. He d. at Giessen, April 11, and was buried there April 15, 1727. (F. W. Strieder's Hessische Geschichte und Schrifsteller Geschichte, vol. x., Cassel, 1795, p. 10; &c., from Dr. Naumann, pastor primarins, and from Dr. Schiller, Gymnasial-director at Giessen. The registers at Giessen give the date of his burial, but not of his death; but say, that at his death he was aged 71 years less 10 days, which would rather suggest April 21 as the date of his birth.) Only one hymn is known by him, but it is a hymn

SCHEMANN, LEWIS.
matriculated at the University of Leipzig, at 1630, 1619, and graduated M.A. in 1630. In 1631 he was appointed subrector, and in 1651 rector of the Gymnasium at Erfurt. During his curateship the rectorship fell vacant several times, and each time he had officiated as prorector during the vacancy of a younger man than he was set over the health (probably on account of Schirmer’s feeble health) until, last of all, in May 1658, the rector was promoted over his head. In the same year Schirmer retired from office. The remainder of his life he spent in Berlin, where he died in the end of 1669, a version of the famous Berlin Klöster Kirche, on May 8, 1673 (M. Michael Schirmer, Ec., by Dr. J. F. Bachmann, Berlin, 1859; K. Giedeke’s Grundriss, vol. iii, 1887, p. 180. Koeh, iii, 333, &c. Koeh speaks of Schirmer as having been rector of the school at Freiberg in Saxony, and then pastor at Striegelnitz on the Mulde, both between 1630 and 1636; and of his having been finally appointed as rector at Freiberg. But for these statements there appears to be no evidence whatever. The Michael Schirmer, who was rector at Freiberg, and on Feb. 7, 1672, was appointed archi-
dianaconus there, but d. at Freiberg on Oct. 25, 1672, was only b. on March 26, 1635. The rectorate at Freiberg was held by Johann Schellenberg from 1672 to 1642; and the pastorate at Striegelnitz was held by Friedrich Hilsner from 1623 to 1636.

Schirmer, who had many domestic and personal afflictions, the early part of his life in Berlin was spent amid the distresses caused by the Thirty Years War, during which Brandenburg, and Berlin itself, suffered greatly from pestilence and poverty. In 1644 a deep melancholy fell upon him, which lasted for five years; and something of the same kind seems to have returned to him for a time, after his wife’s death, in Feb. 1667. Schirmer was mostly an occasional poet in German and Latin. He pub. at Berlin, in 1631, a metrical version of St. Matthew’s Life in German, also at Berlin, in 1650, a natural play, which was acted by the schoolboys at the gymnasium. He also pub. at Berlin, in 1650, versions of the Songs of the Old and New Testament as hymns, also in Ecclesiastische Lieder und Lekturpreise. The only compositions by him which have come into use as hymns, are contributions to J. C. Grimm’s Neues volksetches d. Berlin, 1440; and to Crämer’s Psalmenbuch, Berlin, 1648, &c. (see pp. 271, 272, 277, &c.). These five, in all, passed into many German manuscripts. They were reprinted by Dr. Bachmann, as ab-ve, poetical compositions.

There are practical, clear, objective hymns, from whom indeed Schirmer borrows a few expressions.

The only hymn by Schirmer which has passed into English is:—

O heilge Geist, kehr bei uns ein. Whitearius, entitled, "Another short hymn for Whitmas." Repeated in the Crämer’s Psalmenbuch, vol. L. 8., 1851, No. 179. It is a truthful paraphrase of St. John’s, and still more closely to those of Heermann’s hymns, of which it is a contribution, &c.

Wir wissen nicht, Herr Zeletho. Tr. as:

SCHLEZEL, JOHANN ADOLF

1. O Holy Ghost, descend, we pray. This is a well-known hymn, as a free tr. of st. iii., viii, added, as No. 108, in the Ontario Luth. Hymn., 1880. The Ontario Hym. also gives, as st. ii., a tr. of the recast of st. v., which was interpolated between st. i., ii, when the hymn was included in the Hannevor H. B., 1657. This is a good tr., omitting st. ii., iv., by Miss Winkworth, in her "Stuflauffeih in the Evangelical Lutheran Stift (i.e. Protestant munich) at Cöthen. On applying to Cöthen, however, the present writer was assured that her name did not occur in the books of the Stift; and from the correspondence which she carried on, in 1750-32, with Heinrich Ernst, Count Stolberg, and Count Schirmer (p. 80, &c.), it would rather seem that she was a lady attached to the little ducal court at Cöthen. (Ms. from Dr. Eduard Jacob, Wernigerode, &c.) Further details of her life has been impossible to obtain.

In the complete ed., 1744, of the Schirmaier Lieder (see p. 80, &c.), Nos. 20 and 73 in pt. 1.; and Nos. 20, 24, 33, 43, 56, 84, in pt. II., are by her. In the marked copies, at Wernigerode, of the Neue Stiftnachrichten, and the Lieder, Wernigerode, 1752, the following hymns in that collection are ascribed to her, viz. Nos. 19, 60, 90, 149, 349, 357, 373, 486, 490, 549, 551, 640, 649, 698, 739, 751.

The only one of her hymns which has passed into English is:—

Stille, mein Wele, dein Jesus hilft siegen. Cross and Consolation. A fine hymn on waiting for God. It appeared in 1754, No. 608, in pt. 1. of the Stift, and is included in Knopp’s Ec. L. S., 1837, No. 2429 (1845, No. 2071). The tr. in C. B. is:

Be still, my soul, the Lord is on thy side. This is a good tr., omitting st. iii., by Miss Borthwick, in H. L. L., 2nd Series, 1835, p. 31 (1848, p. 106). It has been included in Breitkopf & Hartel’s Neues Psalter, p. 8; and in Preuß. Bk. 1889, Church Praises, 1883, and others.

J. M."

Schirmer, Catharina Amalia Doro-
then von. Little is known of this lady. According to Koeh, iv., p. 490, she was b. Oct. 22, 1637, and was "Stuflauf giin in the Evangelical Lutheran Stift (i.e. Protestant munich) at Cöthen. On applying to Cöthen, however, the present writer was assured that her name did not occur in the books of the Stift; and from the correspondence which she carried on, in 1750-32, with Heinrich Ernst, Count Stolberg, and Count Schirmer (p. 80, &c.), it would rather seem that she was a lady attached to the little ducal court at Cöthen. (Ms. from Dr. Eduard Jacob, Wernigerode, &c.) Further details of her life has been impossible to obtain.

Schirmer, Johann Adolf, d.d., b. of Dr. Johann Friedrich Schirmer, Appellationarist at Meissen, in Saxony, was b. at Meissen, Sept. 17, 1721. After passing through the famous school at Pforz (Schulab Abtei zu Pforz), near Naumburg, he studied, from 1741 to 1746, at the University of Leipzig, where he became acquainted with Cramer, Gellert, and Klop-}

SCHLEZEL, JOHANN ADOLF

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Gymnasium in that town. He removed to Hannover in 1759, as pastor of the Mark Kirche. In 1773 he was removed to the Neuenkirch Church, as chief pastor, and also as Consistorialrath and Superintendent. While retaining his pastorate at Hannover, he was also appointed, in 1782, as General Superintendent of the district of Hoys. In 1787 he exchanged this for the General Superintendentship of the Principality of Kalenberg. The same year he received the degree of B.D. at the Jubilee Festival of the University of Göttingen. He d., of fever, at Hannover, Sept. 16, 1798. (Heermann, i., p. 214; Jördens' Lexikon, iv., p. 521; Koch, ii., p. 217; ms. from Pastor A. Kranold, Hannover.)

Schlegel was a most prolific writer, though to the literary world at large the names of his sons, August Wilhelm and Friedrich von Schlegel, are better known. He was one of the most celebrated preachers of his time, and the author of many volumes of sermons. His hymns suited the taste of the Rationalistic period, and were exceedingly popular in the end of the 18th cent., but have now, in great measure, passed out of use. Many of them were merely polished and weakened versions of, or were founded upon, earlier hymns. In his strictly original hymns, he does not at all equal either Gellert or Klopostock. His hymns appeared in the following collections:—


One of Schlegel's hymns is a tr. of, and is noted under "Veni Creator Spiritus." Another is noted under Gellert, C. F., No. ix. (p. 407, ii.). The others which have passed into English are:—

1. Wie herzlich strahlt der Morgenstern. Love to Christ. 1st pub. in 1764, as p. 112, in 7 st. of 11 l., and entitled, "Longing after union with Jesus, on the model of the old hymn, Wie schön leuchtet der Morgenstern." It is a recast of Nicolai's hymn (see p. 806, ii.), but thorough as to be almost independent of it. It was included in Zolliker's G. B., Leipzig, 1769, No. 404; in the Hamburg G. B., 1842, No. 450, &c. The trs. in C. U. are:—

1. How brightly beams the Morning Star! This is a good tr., omitting st. iv., v., by Miss Winkworth, in her C. B. for England, 1853, No. 38.

2. How brightly shines the Morning Star! What eye desciles it from afar. A good tr., omitting st. vii., contributed by J. M. Sloan to J. H. Wilson's Service of Praise, 1865, No. 292, and repeated, omitting st. iii., iv., in Wilson's Songs of Zion, 1878. Mr. Sloan recast the trs. of st. i., ii., v., vi., for the Free Church H. Bk., 1882; and this form is repeated in Church Praise, 1883. In Laudes Domini, N.Y., 1884, the text of 1882 is given with the added st., "Rejoice ye heavens," from Merck's version of Jacobi's tr. from Nicolai (see p. 807, i.),

Hymna not in English C. U.—

1. Es lag die ganze Welt. St. John Baptist's Day. In 1766, as above, p. 25, in 9 st. of 8 l. It is based on a hymn by J. G. Olearius (p. 956, ii.), 1st pub. 1644, in 9 st., as "Es lag die ganze Welt," and in Burg's G. B., Brézéan, 1746, No. 396. The tr. from Schlegel's recast is "The world enslav'd to sin." By Dr. H. Malla, 1841, in his Versuch, P. 193 (1856, p. 202),

11. Jauchzet! es ist eine Ruh vorhanden. Stepping in Jesus. 1st pub. in his Versuch geistliche Gedichte, vol. i., 1787, p. 124, in 2 st. of 10 l., dated 1771, and entitled, "Of the happiness of Heaven." It is based on Kuhn's

"Es ist noch eine Ruh vorhanden (p. 684, ii.)." It is "Rejoice, that rest is not far distant," By Miss Barrett, 1853, p. 59.

iv. Mein Jesu, für den Herrn. Passiontide. 1st pub. in 1764, as above, p. 63, in 1 st. of 6 l. It is "The trying to the heart." By Dr. H. Malla, 1841, in his Versuch, P. 195 (1856, p. 209).

v. Schweigt Stürme! brauset nicht Ihr Meer. Summer. This is an Ode, 1st pub. in the Neuenkirchischen Reden und Bemerkungen, vol. 1., 1744 (ed. 1747, p. 144); as entitled, "Praise of the Godhead. On the model of the 44th Psalm." In C. C. Sturm's Sammlung geistlicher Gesänge über die Werke Gottes in der Wahrheit, Halle, 1767, p. 257, it is recast, and begins, "Rund um mich betet nicht als Freunde;" and this form is in the Hamburg G. B., 1842, No. 162. It is tr. as, "And still—oh, my God," By Miss Fry, 1859, p. 111.

vi. Tag der Erleuchtung uns gebracht. Whitmonde. 1st pub. in 1768, as above, p. 43, in 3 st., and in collections, as in the Kopenhagen G. B., 1754, No. 282, begins "O Tag der uns des Vaters Ruh." This is tr. as "O day! that hast unto our souls set forth." By Miss Fry, 1859, p. 94.

Schlosser, Ludwig Heinrich. [See- meister, K., No. iii., p. 797, ii.]

Schmidt, Johann Evangelius, b. of Johann Jakob Schmidt, pastor at Hohenfel- den, near Erfurt, was b. at Hohenfelden, Dec. 12, 1670. He matriculated at the University of Jena in the autumn of 1688, and in 1691 went to Erfurt to attend lectures by Breit- haupt and Francke. Part of 1692 he spent in travelling in North Germany, and during the years 1693-96 he was mostly employed in pri- vate tuition at Gottingen. On the 12th S. after Trinity, 1697, he began work at Siebeneichen near Gottinga, as substitute (curate in charge) and on the 4th S. in Advent, 1698, as pastor there. He d. at Siebenechen, Dec. 25, 1745, with the character of an "edifying teacher in his parish, a good example to his flock, and a methodical man in his office." (G. G. Brück- ner's Kirchen und Schulenleben, vol. iii. pt iv. p. 59, Gottho, 1761, &c.)

Schmidt's hymns were contributed to Freylingha- gen's Gieistliches G., 1704, and Neues Geistreiches G., 1714. In the latter Freylinghausen prints as a supplement (Zugabe) 17 so-called "Psalms for Festi- vals," being compositions in OdE or Psalm form and unburmed, remarking in his preface that the author of these (i.e. Schmidt), had written similar compositions for all the Sundays in the year. Of his hymns in rhyme (4, 1st pub. 1794; 21, 1st pub. 1795), some have attained considerable popularity, being of moderate length, good in style, thoughtful and interesting.

Of Schmidt's hymns those which have passed into English are:—

1. Es ist vollbrach: vergis ja nicht. Passiontide. This hymn on "It is finished," 1st appeared in 1718 as above, No. 72 in 6 st. of 5 l. Included as No. 96 in the Cen. L.S., 1851. The trs. in C. U. are:—

1. All is fulfilled—my heart, recorded. By A. T. Russell, omitting st. iv., v., as No. 100 in his Ps. Hym., 1851.

2. The finished: G glorious word. A full but able: free tr. by Dr. Kennedy, in his Hymns, Christ., 1863, repeated, omitting st. i., v., in Reid's Praise Bk., 1877.

Erhebe den Herren, der Alles in Allen. Thanksgiv- ing. 1st pub. 1714 as above, No. 560, in 4 st. of 4 l. Included in Knapp's Ev. L.S., 1837 and 1865. Tr. as. The praises of him who is Grace's Dispenser. The tr. is No. 590 in pt. ii. of the Missouri Bk., 1851.

iii. Fahre fort, fahre fort. Faithfulness. Founded on Christ's Message to the Seven Churches in Asia. 1st pub. 1714 as above, No. 667, in 7 st. of 7 l. In the Cen. L.S., 1851, No. 223. The trs. are:—


I. Bekreuziger! mein Herr: sucht. Passiontide. 1st pub. 1714 as above, No. 73, in 6 st. of 6 l. In Burg's G. B., Brézéan, 1746, No. 483. The trs. are:—

(1) "Christ crucify'd: my Soul by Faith Desires," in
Schmolck, Benjamin, s. of Martin Schmolck, or Schmolke, Lutheran pastor at Brau- 
chitzdorff, near Liegnitz in Silesia, was 
born at Brauchitzdorff, Dec. 21, 1762. He en-
tered the Gymnasium at Lauban in 1788, and 
spent five years there. After his return home 
he preached for a while, and then, at the age of 
25, married the daughter of an influential 
businessman in Leipzig, and was called to 
study theology. He matriculated at Leip-
zig in 1794, where he came under the influence 
of J. G. Herder, J. B. Carpoz, and others, and 
throughout his life retained the walls of a 
liberal Pietism. In the autumn of 1799, after completing 
his studies at Leipzig (during his last year 
there he supported himself mainly by the pro-
cesses of occasional poems written for wealth-
young people), he returned to Brauchitzdorff to help 
his father, and, in 1701, was ordained as his 
assistant. On Feb. 12, 1702, he married Anna 
Roßmann, dau. of Christoph Rehwald, merchant 
in Lauban (see No. xvii. below); and in the end 
of the same year was appointed deacon in the 
Friedenskirche at Schweinitz in Silesia. As 
the result of a Coetz-Refosch, in 1706, the 
churches in the principality of 
Silesia, the churches that had been taken from the 
Lutherans, and for the whole district the Peace 
of Westphalia (1648) allowed only one church 
(that only of timber and clay, without 
tower or 
roof) in Schweinitz, outside the walls of the 
town; and the three clergy attached to this 
church had to minister to a population scat-
tered over some thirty-six villages, and were 
moreover hampered by many restrictions, e.g. 
being unable to communicate a sick person 
without a priest from the local Roman Catholic 
priest. Here Schmolck remained till the close 
of his life, becoming in 1708 archdeacon, in 
1712 senior, and in 1714 pastor primarius and 
ispeculator. Probably as the result of his ex-
hausting labours he had a stroke of paralysis 
on Lactare (Mid-Lent) Sunday, 1730, which 
for a time laid him aside altogether, and after 
which he never recovered the use of his right 
leg. For five years more he was thus unable to 
oficialize, preaching for the last time on a 
Parish Day in 1735. But two more strokes of 
paralysis followed, and then catarrh came on, 
relieving his labours for a time by a successful operation, 
but returning again incurably. For the last 
months of his life he was confined to bed, till 
the anniversary of his wedding, Feb. 12, 1737. 
Ledderhouse's ed. 
Lieder, Halle, 1857, 327, 
known in his own dis-
strict as a popular and 
gentleman, and a man of wonderful tact and 
discretion. It was however his devotional 
books, and the original hymns therein con-
tained, that brought him into wider popularity, 
and carried his name and fame all over Ger-
many. Long lists of his works and of the various editions through which they 
were passed are given by Koch, Bode and Goethe. 
It is rather difficult to trace the hymns, as 
they are copied from one book of his into 
another, &c. The most important books which are 
the sources of his hymns are the following:—

(1) Heilige Pfaffen der himmlisch-gezeiten Seele, &c. 
(ed. by his father a sermon which he delivered on 
St. Peter's, 1764, with 50 hymns; the 2nd, in 1765, with 
3; the 3rd, in 1766, with 146. The earliest we have 
been able to find is a pirated ed. of 1767, and the 4th, 
at Görlitz and Lauban, 1769. [Both in Royal Library, 
Berlin.] This was his most popular book, and passed 
through 13 eds. in his lifetime. (2) der lustige Sabab, 
in der Stille zu Zion, mit heiligen Liedern gesetzt, 
by J. J. Hauer and Schweinitz, 1712 (Berlin Library). 
(3) Das in gegebneren Zeiten reizvoller verbundene 
Andachtige Hertzte, &c. Breslau and Liegnitz, 1714 (Berlin Library). 
2nd ed., enlarged, 1715. (4) Eines andächtigen Hertzten 
SCHOLZ and Ave, 1st ed. Breslau, 1715, 2nd ed., 
Breslau and Liegnitz, 1717, 1st in Berlin. 
(5) Geistlicher Wunder-Stab des Sonnittlichen 
Pfiffigen, &c. Schwei-

dnitz and Janer, 1717 (Berlin Library and Pet. X.). 
(6) Zweische 
und Schmolck, 1st ed. Breslau, 1720 
(Goethe Library). 
(7) Schöne Kleider vor einem 
unverheiratheten 
Gesell, &c. 
Breslau and Liegnitz, 
1721 (Berlin Library and Pet. X.). 
(8) Madonna und Nanna, &c. 
Breslau and Liegnitz, 
1726 (Berlin Library). 
(9) Buch ein und EXTRA, &c. 
Breslau and Liegnitz, 
1728 (Berlin Library and Pet. X.). 
(10) Der geistliche Kirchen-Kinderlein, &c. 
Schweinitz, 
1732 (Brit. Mus. and Gottingen Library). 
(11) Klage und 
Beugen, &c. 
Breslau and Liegnitz, 1732, 
S. d., 1734 
(Berlin Library). 
The contents of these, and of his numer-
ous other works, are collected in his S#imische 
Trakt- und Geistlicbe Schriften, &c. 2 vols. 
(Tiibingen, 
1780 and 1782. Later editions, dated from 1780 to 1834). 
Many of these have been recently ed. by Ludwig Grote (Leipziger, 1855) 
and by K. F. Ledderhouse, as above.

Schmolck was the most popular hymn-writer of 
his time, and was hailed as the “Silesian 
Rast,” as the “second Gerhardt,” &c. It was 
true that he did not possess the soaring genius 
of Gerhardt. Nor had he even Gerhardt’s con-
cise, simple style, but instead was too fond 
of high-sounding expressions, of plays upon 
words, of far-fetched but often recurring con-
trasts, and in general of straining after effect, 
especially in the pieces written in his later years. 
In fact he was entirely written, and 
laterally without proper attention to con-
centration or to proportion. Besides Cantatas, 
occasional pieces for weddings, funerals, &c., 
is the author of some 900 hymns, properly 
so called. These were written for all sorts of 
ocasions, and range over the whole field 
of family, church, and individual life. Naturally 
all are not of the first order; but those in 
his first three collections are decidedly the 
best. A deep and genuine personal religion, 
and a fervent love to the Saviour, inpire his 
hymns best; and as they are not simply thought 
out but felt, they come from the heart to the 
heart. The best of them are also written in a 
clear, flowing, forcible, natural style, and 
abound in sentiments, easily 
to be remembered. Even of these many are, 
however, more suited for family use than for 
public worship. Nevertheless they very soon 
came into extensive use, not only in Silesia, 
but all over Germany. Thus, for example, in 
the Hannover G. B., 1740, and the Augsburg 
...
G. B., 1767, there are 73 by Schmolck. In the Andere Theil, 1725, of the Gotha G. B., there are 256, and the Neue Anhang, circa 1732, has 45 more; so that in the complete book, no less than 301, out of 1300, are by him. In the recent German hymn-books many still remain; and the Berlin G. L. S., ed. 1863, so often referred to in this Dictionary, has in all 114 of his hymns.

A number of Schmolck's hymns are annotated under their original first lines (see Index of Authors and Translators). The others which have passed into English are:

i. Der beste Freund ist dem Himmel. Love of Jesus. 1st pub. in his Hymne Flamen (ed. 1709, p. 100), in 6 st. of 6 l., entitled "The Best Friend." In the Berlin G. L. S., ed. 1863, No. 788. Tr. in C. U. is:

A faithful friend is waiting yonder. This is a good tr. of st. v., as No. 293, in Kennedy, 1863.

ii. Die We ech geht rum Ende. Saturday Evening. In his Andachtige Hurtle, 1714, p. 116, in 10 st. of 8 l., entitled "Evening Hymn," and appointed for Evening Prayer on Saturday. In the Berlin G. L. S., ed. 1863, No. 1158. Tr. as:

The week draws near its ending. This is a good tr. of st. ii., vi., vi., x., marked as by "A. G.," as No. 81 in the Dalston Hospital H. Bk., 1848.

Other trs. are: (1) "Though now the week is ending," by H. J. Buckoll, 1842, p. 167. (2) "The week at length is over," by Miss Manning, 1863, p. 137.

iii. Gott du bist selbst die Liebe. Holy Matriony. In his Schauk und Asche, 1717, p. 289, in 6 st. of 8 l., entitled "Marriage Hymn;" and so in his Wunderstahl, 1717, p. 70. In the Berlin G. L. S., ed. 1863, No. 1407. Tr. as:

O God, Who all providest. This is a good tr., omitting st. iii., by J. M. Sloan, as No. 312 in J. H. Wilson's Service of Praise, 1865.

iv. Hallelujah! Jesus lebt. Easter. In his Bochim und Elim, 1731, p. 67, in 6 st. of 6 l., entitled "Hallelujah! at the grave of Jesus." In the Berlin G. L. S., ed. 1863, No. 296. Tr. as:


Another tr. is: "Hallelujah! Jesus lives! Life, Immortality, He gives." This is a full and good tr., by Miss Warner, 1858, p. 486, repeated in the Treasury of Sacred Song, Kirkwall, n.d.

v. Heute mir und Morgen dir. Funeral Hymn. In his Schauk und Asche, 1717, p. 252, in 6 st. of 6 l., entitled "Daily Dying;" ii. 1, 6 of each st. being identical. So in his Wunderstahl, 1717, p. 65. In Burg's G. B., Breslau, 1746, No. 1010. The tr. in C. U. is:

To-day mine, to-morrow thine. This is a good and full tr., by Miss Warner, in her Hys. of the Church Militant, 1858, p. 260; repeated in Bp. Ryle's Coll., 1860.

vi. Je grüsser Kreuz, je naher Himmel. Cross and Consolation. In his Andachtige Hurtle, 1714, p. 273, in 9 st. of 6 l., entitled "Hymn of Cross and Consolation." In the Berlin G. L. S., ed. 1863, No. 293. By its sententiousness and its manifold illustrations of the power of the Cross it has been a favourite with many. Tr. as:

1. Greater the Cross, the nearer heaven. This is a good tr., omitting st. ii., iii., in the Dalston Hospital H. Bk., 1848. In Sacred Lyrics from the German, Philadelphia, U.S., 1859, p. 133, it is marked as by "J. J. Gurney," but upon what authority we know not.

2. The more the cross, the nearer heaven. By Miss Warner, in her Hys. of the Church Militant, 1858, p. 238, repeated in Bp. Ryle's Coll., 1860.

Another tr. is: "The heavier the cross, the nearer heaven," by J. D. Burns, in the Hymn Book, 1848, p. 160 (Memor and Remains, 1869, p. 242), repeated in the Schaff-tillman Lib. of Ref. Poetry, ed. 1883, p. 38, altered and beginning, "Heavier the cross.

vii. Jesus soll die Leugn sein. New Year. In his Marx und Monroe, 1725, p. 201, in 9 st. of 6 l., entitled "Jesus' Name for the New Year, 1725." In the Berlin G. L. S., ed. 1863, No. 199, st. i.-iv. are given, with an added st. as st. iii. The tr. in C. U. is:

Jesus shall the watchword be. This is a good tr. of st. i.-iv., by J. D. Burns, in his Memor and Remains, 1869, p. 292; repeated (reading shall our) in the Ohio Luth. Hyl., 1880.

Another tr. is: "Jesus' name shall be our watchword," by J. Kelly, in the Family Treasury, 1867, p. 66.

viii. Licht vom Licht, erleuchtet mich. Sunday Morning. This fine hymn appeared in his Andachtige Hurtle, 1714, p. 19, in 7 st. of 6 l., entitled "Morning Hymn," as one of the hymns for Morning Prayer on Sundays. In the Berlin G. L. S., ed. 1863, No. 1061. Tr. as:

Light of Light, enlighten me. This is a very good tr., omitting st. vii., by Miss Winkworth, in her Lyrics Ger., 2nd Ser., 1869, and elsewhere. Included in her C. B. for England, 1863, No. 17. Repeated, in full, in Kennedy, 1863; Bspo. Hyl., 1879, and others, and in America in the Pennsylvania Luth. Church Bk., 1868; Dutch Ref. Hys. of the Church, 1869; Presb. Hyl., 1874, &c.; and, abridged, in various collections.

Other trs. are: (1) "Light of Light! illuminate me," by H. J. Buckoll, 1842, p. 6. (2) "O thou blessed Light of Light," by Miss Dunn, 1867, p. 74.

ix. Mein Jesum lasse ich nicht. Ach was zu erheiren haben. Love to Christ. In his Hymne Flamen (ed. 1707, p. 7; ed. 1709, p. 10), in 8 st. of 6 l., entitled "The constant faithfulness of Jesus." The initial letters of the various lines give the name "Maria Helena von Hoberg, gebahrene Freien von Briebrana." In the Berlin G. L. S., ed. 1863, No. 818. Tr. as:

I'll with Jesus never part. This is a tr. of st. i., ii., iv., as st. iii.-v. of No. 378 in the Montana H. Bk., 1789. In the ed. of 1846, No. 432 (see p. 614, l.), the part from behind "He is mine and I am His" (the tr. of st. ii.).

Another tr. is: "I'll not leave Jesus—never, never," by Miss Warner, 1858, p. 609.

x. Mein Gott, ich weiss wohl dass ich sterbe. For the Dying. This seems to have first appeared in the 9th ed. of 1700, of the Berliner Vollständige Kirchen- und Haus-Music, p. 805. Also in Schmolck's Heigthe Flammen (ed. 1707, p. 74; ed. 1709, p. 199), in 5 st. of 6 l., entitled "Daily Thoughts on Death." Included in the Berlin G. L. S., ed. 1863, No. 1478. Tr. as:

My God! I know that I must die, My mortal. This is a good and full tr. by Mrs. R. Taylor, in H. L. L., 1st Ser., 1854, p. 39 (1884, p. 41), repeated in Boardman's Sel., Philadelphia, U. S., 1861; Pennsylvania Luth. Church Bk., 1868, and Holy Song, 1869.

Other trs. are: (1) "That I shall die full well I know," by Dr. H. Mills, 1845 (1866, p. 232). (2) "My God! I know full well that I must die," by Miss Warner, 1858, p. 344. (3) "My God, I know that I must die," by G. Mouttrie, in his Specimens of S. Doctores, 1876.

xi. Mein Jesus lebt! was soll ich sterben. Easter. In his Hymne Flamen (ed. 1707, p. 48,
SCHMOLCK, BENJAMIN

No. 243 in the His. of the Spirit, Boston, U. S., 1864, as a "Hymn of Peace".


SCHMOLCK, BENJAMIN

No. 243

Ed. Christ. G. L. S., ed. 1863, No. 312. Tr. as :—

Saviour lives; I shall not perish. This is a tr. by A. T. Russell, omitting st. ii., as No. 292, in his Fs. & Hgs., 1851; slightly altered in his in his V. No. 9, in the Berlin G. L. S., ed. 1863, No. 718. Tr. as :

Oh how joyous, oh how blissed. This is a good tr. by A. T. Russell, as No. 292, in his Fs. & Hgs., 1851.

Another tr. is :— "Oh, how bliss beyond our telling." This is in the British Herald, Nov., 1846, p. 363; reprinted in his Richard Praire, Bk. 1872. It is from "O wie michlich seilt," a recast, probably by J. S. Dietrich, as No. 1863, in the Berlin G. L. S., ed. 1863, No. 372. Tr. as :

Come, deck the feast to-day. By Miss Winkworth, omitting st. iv., as No. 185, in his Kirchen-Gesprüche, 1832, p. 47, in 7 st. of the Spec. Ser., 1870, ed. 1863, No. 1381. Tr. as :

1. Open now the gates of beauty. This is a good tr. omitting st. iii., iv., vii., by Miss Winkworth, in her C. B. for England, 1863, No. 15. Repeated generally in full, in Dr. Thomas's Augustine H. Bk., 1866; New Cong. H. Bk. Suppl., 1874; Horder's Cong. H. yrs., 1884; and in America in the Pennsylvania Luth. Church Bk., 1869; Evangel. Hyl., N. Y., 1886; and Lawes Domini, 1886.

2. Open wide the gates of heaven. This is a tr. of st. i., ii., iv., viii., vii., by H. L. Hastings, dated 1885, as No. 1076, in his Songs of Pilgrimage, 1886.

Another tr. is :— "Throw the glorious gates wide open," by Miss Mantion, 1863, p. 4.


Welcome Thou victor in the strife. This is a good tr. omitting st. ii.—iv., by Miss Winkworth, in her Lyra Ger. 1st Ser., 1855, p. 91 (C. B. for England, 1863, No. 61, omitting the trs. of st. iv., viii., ix.). It was included, in full, in the Pennsylvania Luth. Service of Song, 1871; Bapst. at Gettysburg, and others. The trs. of singings of the three resound (and with three st., not from the German), added, are included as

No. 243 in the His. of the Spirit, Boston, U. S., 1864, as a "Hymn of Peace."


xxxii. Mein Gott, mein Alles über Alles. *Pasionbote.* In his *Heilige Flammam* (ed. 1707, p. 38; ed. 1769, p. 69 in 7 st. of 4 l., and the Berlin G. L. S., ed. 1863, No. 269. The tr. are (1) "See, what a man is this! How fearful is his glance," by J. Kelly, in *The British Vespers,* Feb., 1868; repeated in the *Family Treasury,* 1868, p. 691, (2) "See what a man is this, O glances," by Miss Warner, 1869, p. 32.


xi. Was Gott thu dass ist weihgethan? Er gebt und nimmt anch wieder. *On the Death of a Child.* In his *Schmuck und Anche,* 1717, p. 269, and his *Wrathetab,* 1717, p. 82 in 7 st. of 7 l. Also in the Hamburg B. G., 1842, No. 772. The tr. are (1) "What God does is well done," and (2) "Whatever God doth is well done," by W. Graham, in his *The Jordan and the Rhine,* London, 1854, p. 251, (2) "Whatever God doth is well done," by J. Kelly, in *The Family Treasury,* 1868, p. 68.


This hymn is perhaps the finest of all German hymns for the Holy Communion. It is an exhortation to the soul to arise and draw near to partake of the Heavenly Feast, now that we may meditate on the wonders of Heavenly Love, ending with a prayer for final reception at the Eternal Feast. It soon attained, and still retains, popularity in Germany. It is a church hymn (though it is still the unvarying hymn at the celebration), was one of the first hymns tr. into Malabar, and passed into English in 1754.

It has been tr. into English as:

1. Come, soul, thyself adorning. A free tr. by E. Jackson of st. i., viii., viii., as No. 199 in *Dr. Hook's Church School H. Bk.*, 1850.


3. Deck thyself, my soul, with gladness. By Miss Winkworth, in her *C. B. for England,* 1865, No. 93. This is her *Lyra Ger.* version rewritten to the original metre. This form is still in the *Clifton College H. B.* 1872, and the *Evangelical Hymn.* 1880.

Schneegass, Cyriacus, was b. Oct. 5, 1546, at Bublaken, near Gotha. He studied and graduated M.A. at the University of Jena. In 1570 he became pastor of the St. Blasius Church, at Wurzburg. He was also adjunct to the Superintendent of Weimar, and in this capacity sign on the Formula of Concord in 1579. He d. at Friedrichoda, Oct. 23, 1597 (Koch, ii. 2-52, &c.).

Schneegass was a diligent pastor, a man mighty in the Scriptures, and firm and rejoicing in his faith. He was also an excellent musician and fostered their love of music among his people. His hymn reflects his character, and are good and simple, setting forth in clear and intelligible style the leading ideas of the festivals of the Christian year among his people; and his Psalm versions are also of considerable merit. They appeared principally in his (1) *ps. Psalms gravidus,* &c., Erfurt, 1895 (Gotcha Library). This contains the Psalms of Degrees (150-154) and the 155, 156, 157, and three hymns. (2) *Wentenacht und Neues Jahrwesung,* Erfurt, 1895. Koch speaks of this as containing 9 hymns. The present writer has been unable to find a copy of the book. (3) *Geistliche Lieder und Psalmen. Fur Einsfellige Herzen versgriechert,* Erfurt, 1897 (Berlin Library). This is the complete edition of his psalms and hymns, containing 72 in all.

Of his hymns those which have passed into English are:

1. Das neugeborene Kindlein. Christmas. Probably first pub. in No. 2 above. Included as above, No. i. in 4 st. of 4 l., entitled "A beautiful little Christmas hymn on the dear little Jesus." Repeated in *Wackernagel* p. 138, and as No. 68 in the *C. B.* 1851. The tr. in C. U. are:


of Frankfurt-am-Main. He was appointed, sometime before 1524, assistant to Johann Langenhan, pastor of St. Margaret’s church, and became pastor in 1522, to preach the doctrines of the Reformation. Subsequently he became pastor at Friemar, near Gotha; and he is described as a “learned, diligent, pious, godly man.” He died at Friemar, in 1567.

During Schneus’s early years at Friemar, his energy was greatly exerted in combating the Anabaptist Sect in that neighbourhood by Nicolaus Kretz. Of this, he was interested in the children of his flock, who prepared a Catechism, taught them in church, and, as his pupil, hymns and tunes which he had himself composed. He also possessed some skill as a painter.

The only hymn which has been ascribed to Schneus, with any certainty, is—


The earliest hymn-book to which this has yet been traced, is that of the (Low German) Markburg, printed in 1542, where it begins, “Alleyn die dy,” and is entitled, “A Hymn of Penitence.” Wackenroder, iii., pp. 174–177, gives this, and three other forms (the oldest being from an undated broadsheet, circa 1540), and ascribes it to Schneus. It was included by Luther in his 1524 collection of 91, is repeated in many later collections, as in his Versuch, 1833, p. 85, calls it “an immortal hymn of prayer of a confident faith.”

Its rhymes show that it was evidently written earlier than 1542. In the earliest broadsheets, Schneus’s pupil, Marx Wagner (b. at Friemar, 1528), in his Einlöfflicher Bericht, wie durch Nic. Storken, der Auführer in Thüringen seine angefangenen Werken, Erfurt, 1597, distinctly says that he was him in the ms. Kirchenordnung (i.e. Liturgy), which he composed in 1542, for the church of St. Thomas’s church at Strassburg, d. d. Strassburg, April 23, 1577), to whom it was ascribed in the edition of 1839, of the New auserlesen Gesangbüchlein, 1545, where it is marked “N. N.” and not with Hueler’s name.

The melody generally set to it is first found in an undated broadsheet, which Wackenroder, in his Bibliothek deutscher und englischer Lieder, Halle, 1795, distinguished as “No. 468, in the Cabell’s English, 1683 (see below).” It has been also ascribed to Schneus, but this ascription seems decidedly doubtful.

The trs. of Schneus’s hymn are:

1. In Thee alone, O Christ, my Lord. A good tr. of st. i–iii., by J. T. Russell, as No. 194, in his Ps. & Hym., 1851.

2. Lord Jesus Christ, in Thee alone. A good tr. of the full tr., by Miss Winkworth, in her Ps. & Hym., in her C. B. for England, 1863, No. 112.

Other trs. are:

(1) “In Thee, Lord Christ, is my hope.” By J. C. Jacob, 1728, p. 20 (1722, p. 91). (2) “In Thee alone, Lord Jesus Christ.” This is No. 395 in pl. i., of the Moravian H. Bk., 1814, and is entitled, “In Thee, Lord, is all my Hope.” This is based on Jacob’s tr., and is No. 359, in pl. i., of the Moravian H. Bk., 1814, No. 395, included in the Lady Haldon’s Selection. (4) “According to Thy mercy, Lord.” This is a tr. of st. iii., by J. S. Swettner, as st. i., of No. 726, in the Moravian H. Bk., 1819 (1820).

[3 M.] Schneus, Johannes. [Schneus, J.]

Scholfield, James, M.A., of the Rev. Nathaniel Scholfield, Congregational Minister at Henuley-on-Thames, was b. Nov. 15, 1789, and educated at Christ’s Hospital, and at Cambridge, B.A. 1812. Taking Holy Orders, he was Curate to the Rev. Charles Simeon, 1813; Fellow of Trinity, Cambridge, 1815; and Incumbent of St. Michael’s, Cambridge, 1823. He was also Regius Professor of Greek at Cambridge, 1825, and Canon of Ely, 1849. He d. at Hastings, April 4, 1853. In addition to various learned works he pub. A Sel. of Psalms and Hymns, 1823 (11th ed., 1853), and Passion Week, a small devotional work including hymns, 1829. His Memoir was pub. by his widow in 1855. His works include, in C. U., all from Passion Week, 1828, are:

1. Draw me, O draw me, gracious Lord. Passiontide.
2. I looked, and to my raptured eyes, Christ in glory. Once did the Ointment’s rich perfume, Anointing the feet of Jesus.

[3 M.]

Schön, Johann Gottfried, a. of J. G. Schön, pastor at Rügheim, near Hassfurt, Bavaria, was b. at Rügheim, April 15, 1749. He studied at the universities of Leipzig and Erlangen. In 1772 he became tutor in the family of Herr von Winkler at Nürnberg, by whose influence he was appointed, in Sept. 1773, preacher at St. Margaret’s church, in the Kaisersburg, at Nürnberg. He was then appointed, in 1783, diaconus of St. Mary’s church, and in 1783 diaconus of St. Lawrence’s church, where, in 1809, he became chief pastor (Stadtpfarrer). After 1789 he suffered greatly from many sufferings, and in October 1817, he had to resign his office. He d. at Nürnberg, June 28, 1818. (Koch vi. 399; Heerseelen ii. pp. 32, 262, &c.)

Schön was a popular preacher, and was specially successful with children. He took a great interest in the circulation of the Bible, and founded, or secured, the Nurnberg Bible Society in 1805. His hymns are the fruit of genuine and earnest piety, and attained considerable popularity. A number were printed separately, or in magazines. The more important of the collected editions are (1) Einige Lieder zur Heilung, Nürnberg, 1777 (Berlin Library). (2) Verwissenschaftliche Lieder und Gedichte, Nürnberg, 1790. (3) Vollständige Sammlung der gesellschaftlichen Lieder und Gedichte von Johann Gottfried Schön, Nürnberg, 1810.

These of Schön’s hymns which have passed into English are:

1. Erhebt euch, frohe Lagerungen. Holy Matrimony. Included 1790, as above, p. 51, in 7 st. of 6 l., entitled “After a Marriage.” It is one of the best hymns on the subject. It was included, but greatly altered, and in 12 st. (st. iii.–vii., ix., being added), as No. 490 in J. J. Gosner’s Sammlung, 3rd ed. 1825. The same text is repeated in full in Knapp’s Ec. L. S., 1837, No. 2978; and, omitting the added sts., as No. 622 in Bunsen’s Versuch, 1833. The tr. in C. U. is:
SCHÖNTER JERRI HESU

Raise high the notes of exultation. A good tr., from Bunsen, by Miss Cox, in her Sacred Hvs. from the German, 1841, p. 71. Included in full, but altered in metre, in Mercer’s C. P. & H. Bk., 1857 and 1844, beginning “Now let your notes of praise arise.” Miss Cox recast her tr. for her Hvs. from the German, 1864, p. 79, where it begins “Raise high, ye notes, a glad ovation.” The form in Spenny’s Songs of G. & G., 1872, is mainly from the 1864 text, but begins with the original first line, and omits st. iv. The form in Thring’s Col., 1882, is also mainly from the 1864 text; but it omits st. iii. and begins “Raise high in joyful acclamation.”

Another tr. is: “Lift up yourselves, ye joyous natures.” In the British Mag., Nov. 1837, p. 537.

ii. Himmel an, nur Himmel an. Longing for Heaven. Included 1810, as above, p. 198, in 10 st. of 8 l., entitled “Our Conversation is in Heaven, Phil. iii. 20. A call to all Christians.” It had previously appeared in the Sammlungen für Liebhaber christlicher Wahrheit und Gotteslie- sigkeit, Basel, 1806, p. 222. It has been a special favourite in Württemberg, and is No. 421 in the Württemberg G. B., 1842. The tr. in C. U. is:-

Himmel an, still heavenward. In full, by Dr. H. Mills, in his Horae Ger., 1845, p. 163 (1856, p. 251), included, abridged, in M. W. Stryker’s Christian Chorals, 1885.

Other hymns by Schöneter are:-


SCHÖNTER, JOHANN H.

SCHÖNTER, JOHANN H.

JERRI HESU

[Love to Christ.]

In Heart Melodies, No. 51, Loud, Morgan & Chase, N. Y. this is marked as “Crusader’s Hymn of the 12th cent. This air and hymn used to be sung by the German pilgrims on their way to Jerusalem.” For these statements there does not seem to be the shadow of foundation, for the air referred to has not been traced earlier than 1842, nor the words than 1677. In the Münster G. B., 1677, p. 576, it appears as the first of “Three beautiful selected new Hymns” in 5 st., viz:—

1. Schöneter Herr Jesu; ii. Alle die Schönheit; iii. Schame dich Sonne; iv. Schön seid die Blumen; v. Er ist wahrhaftig.

In the Schlesische Volkslieder, Leipzig, 1842, p. 330, it is given with greatly altered forms of st. i., iii., iv., v. with a second st. (“Schön sind die Wälder”) practically new. The text and melody (the melody that in C. U.) are both marked as taken down from oral recitation in the district (Grafenchaft) of Glaz.
SCHUBART, CHRISTIAN F. D.

Aholiest, treasure;" and this form is repeated, reading "Wisdom's unexhausted treasure," in his
English ed., 1864.

Other translations are:
(1) "One thing is needful! Let me deem." By Miss
Webwork, 1858, p. 153.
(2) "One thing's needful—
this rich treasure." By Dr. H. Mills, 1846, p. 92.

Halle, 1697, p. 509, in 14 st., of 6 l., entitled,
"Tearsful for the help of Jesus. Also in
Wagner's G. B., Leipzig, 1697, p. 711, in
14 st., entitled, "For God's succour in order to
overcome spiritual enemies." In the Geist-
reiches G. B., Darmstadt, 1698, p. 216, st. xvi.,
as added, and this form is in the Berlin G. L. S.,
ed. 1863, No. 667. It is said to have
been written in 1696, as a companion to his
wife's hymn, "Trautet Jesu, Ehrenkönig." (Halle, 1697, as above, p. 301, and the G. L. S.,
ed. 1863, No. 771.) It was accused of Chiliasm,
by the Theological Faculty of Wittenberg, but
still holds an honoured place in German collec-
tions. The tr. are:—(1) "Jesus, help conquer! Thou
Prince ever-living." By Dr. H. Mills,
1836, p. 136. (2) "Jesus, help conquer, Thou
Prince of my being." By Miss counciling,
1863, p. 2.

The hymn beginning, "Jesus, help conquer!
my spirit is sinking," by Miss Warner,
in 5 st., in her Hymn. of the Church Militant,
N. Y., 1858, p. 161, borrows little more than
the first line from the German. It is repeated
in Boardman's Selection, Philadelphia, 1861,
No. 468. [J. M.]

SCHUBART, Christian Friedrich
Dietzel, s. of Johann Jakob Schubart,
schoolmaster and assistant clergyman at
Obersentheim near Hall, in Württemberg
(after 1740, at Aalen), was b. at Obersent-
heim, March 26, 1759, and in 1783 entered
the University of Erlangen as a student of
theology. Thereafter he was for some time
a private tutor at Köigisbronn. In 1764 he
was appointed organist and schoolmaster at
Geislingen near Ulm. In 1768 he became
organist and music-director at Ludwigsburg;
but, in 1772, on account of misconduct, he
was deprived of his office. After that, he
led for some time a wandering life, and then
settled down in Ulm, where he edited a
political newspaper, entitled the Deutsche
Christlich, with success. By his scurrilous
attacks on the clergy, especially on the
Roman Catholics, and in particular upon the
Jesuits, and by a satirical poem on the Duke
of Württemberg, he made himself ominous.
Unsuspectingly accepting an invitation to
Blautuern, he was handed over to the
Duke, unjustly, and, on Jan. 23, 1777, was
imprisoned in the castle of No, 365, and in
Ludwigsburg, where he remained, without even the shadow
of a trial, till May 11, 1787. As a compensate
for his long imprisonment, the Duke made him
Court and theatre poet at Stuttgart,
where lie d. of fever, Oct. 10, 1791 (Koch, vi.
376; K. H. Jordan's Lexicon Dichter und

Schubart was a man of great genius, who might
have attained distinction in half a dozen lines of life, had
he only stuck to any of them. He was a man who could
make himself the most popular, spite of the fact that he pos-
sessed hardly any tact. His moral principles were any-
thing but strong; and the Ten Commandments (espe-
cially the seventh) seemed to have little restraining influ-
ence on him. As a writer of secular poetry, and partly
lyrics, he displayed vigour and spirit; but his literary
workmanship was often very careless. His hymns, over
130 in all, were written during the two periods when he
led an orderly and Christian life, viz., in the years 1764-
66, immediately after his marriage, and in the years
1777-87, during his enforced absence from temptation.
His captive state, his reading of the devotional books in
the commandant's library, and the visits which he then
received from P. M. Hain, pastor at Korrer, awakened in
him a repentance, sincere if not altogether lifelong;
one of the principal results being the series of hymns included in his new-writings aus dem Kerker (Zürich, 1788). These were composed at a time when he was deprived of writing materials, and were dictated
through a wall to a fellow prisoner in the next cell. They
were pub. without his knowledge or supervision.
In self defence he asked the Duke's permission to pub.
an authorised ed. of his poems; and it appeared at
Stuttgart, in 3 vols., 1785-6, as his Sammelb. Gedichte
(a number of copies, printed beyond the subscription,
bear the date 1787, and the name of a Frankfurt pub-
lisher, e.g. the copy in the Brit. Mus.:) and this also
included most of those in his Todesgesche, originally
pub. at Ulm in 1787. Being printed at the local printing
office at Stuttgart, the poems were subjected to an
official revision. Schubart meant to issue a genuine
author's edition, but did not live to do so; and that pub.
by his son, as his father's Gedichte, in two parts, and
at Frankfurt, 1802, is really a selection, and contains only
about half of his hymns.

The best hymns of Schubart's are those first pub. in
1766, which are more genuine and spiritual than his
carrier publications. A considerable number became
popular, and passed into the Württemberg G. B., and
other collections, up to 1850; and a few still con-
tinue in C. U. They are, however, too personal and
subjective, and not sufficiently natural in style for
general use.

Of Schubart's hymns the following have been tr.
into English, viz.:-

I. Urquell aller Seligkeiten. Supplication for
Spiritual Blessings. This fine hymn was written
about 1780, and 1st pub. in his Gedichte aus dem
Kerker, Zürich, 1785, p. 102; and 18 st. of 4 l.,
titled, "Supplication." The full text is in
Koeh, 2nd ed., vol. iv., p. 740. In the Würt-
temberg G. B., 1791, No. 404, it is reduced to
12 st.; and the same in the ed. of 1842, No. 21.
In Dr. Schaff's Deutsches G. B., Philadelphia,
U. S., 1860, No. 274, it has only ten. Tr. as:-

Though by sorrow's tears overthrown,
This can hardly be called a tv., but is rather a hymn,
ended by the German, and is in 6 st. of 4 l. It
appeared in A. R. Reinagle's Coll. of Ps. and Hy.
Tunes as sung in the Parish Church of St. Peter in
It is one of four hymns [for the others, see pp.
995, 1006, 1011], regarding which the Rev.
Walter Kerr Hamilton (then Archdeacon of St.
Peter's, afterwards bishop of Salisbury), says, in
the preface, "Philip Pusey, Esq., has allowed me
to add to this collection some hymns which are
partly translations and partly original." From
Reinagle this hymn passed, with alterations, into
the Salisbury H. Bk. 1857, the Sarum Hyl., 1868,
and various other collections. In Lord Seirole's
Bk. of Praise, 1862, it is put in the "Canticles",
as by "Algeron Herbert," who was Pusey's brother-
in-law; and in the Sarum Hyl., as "German tr.
by Algeron Herbert." The ascription to Pusey
seems the more probable.

Other hymns by Schubart are:-

ii. Alles ist sehr: 0 Worte des ewigen Lebens.
Translation about 1784, and 1st pub. at
Zürich, 1785, as above, p. 117, in 9 st. of 5 l. 1:
parts in 1 Cor. ill. 21-23. In the Berlin G. L. S.,
ed. 1863, No. 7250. Tr. as "All things are yours! 0 sweet mes-
gage of mercy divine." By Miss Bortwick, in R. L. L.;
1855, p. 5 (1884, p. 733).
Schwerted, Johann C.

Schweder, Johann Christoph, s. of Anton Schweder, farmer and rural magistrate at Krobesdorf, near Löwenburg, in Silesia, was

Union in Heaven. On the sorrow of parting with friends whom one hopes to meet in heaven. 1st pub. at Zürich, 1785, as above, p. 148, in 14 st. of 7 L., entitled, "The meeting again of the righteous." In the Württemberg g. B., 184, No. 6, in 9 st. of 7 L., as, "I die and grieve from those to go to." By Dr. G. Walter, 1860, p. 88.


Sudden death of a Sinner.

1st pub. at Ulm, 1781, as above, in 12 st. of 6 L., entitled, "A sudden death." In the American Ev. Luth. g. B., 1870, No. 95, p. 576. Tr. as, "Now one in health, dead, crushes." By Dr. G. Mills, 1845 (1866, p. 32).

v. Kommt heut ein eurem Stabe.

For the Ageed. On the Presentation in the Temple; and founded on St. Luke ii. 22. 1st pub. at Dáheim, 1767, as above, p. 263, in 12 st. of 6 L., entitled, "Simeon." In the Württemberg g. B., 1871, No. 105. Tr. as, "Ye who with years are sinking." By Dr. G. Mills, 1845 (p. 278). [J. M.]

Schütz, Johann Jakob, was b. Sept. 7, 1640, at Frankfort am Main. After studying at Tübingen (where he became a licentiate in civil and canon law), he began to practise as an advocate in Frankfurt, and in later years with the title of Rath. He seems to have been a man of considerable legal learning as well as of deep piety. He was an intimate friend of P. J. Spener; and it was, in great measure, at his suggestion, that Spener began his famous Collegia Pietatis (see Spener, p. 1677). After Spener left Frankfurt, in 1586, Schütz came under the influence of J. W. Petersen (p. 892, L.); and carrying out Petersen's principles to their logical conclusion, he became a Separatist, and ceased to attend the Lutheran services or to communicate. He d. at Frankfurt, May 22, 1690 (Koch, iv. 220; Blätter für Hymnologie, Feb. 1883). See also Various.

Schütz is known as an author by two tractates; one being his Christliche Lebensregeln, Frankfurt, 1677; the other, that which contains his hymn, Christliches Gedankenbuchlein, zu Beförderung eines anfängenden neuen Lebens, etc., Frankfurt, 1675. [Library of the Predigerministerium at Frankfurt.] This work includes 5 hymns, in a separate section, which is headed, "Hierauf folgen etliche v seize." These hymns are:

1. Die Wollust dieser Welt.
2. Was mich von dieser Welt betrübt.
3. So kamm, geliebte Todes-Stund.
5. Sel Lob und Ehr dem höchsten Gut.

Of these No. v. is undoubtedly by Schütz, and the other four exhibit much the same style of thought as, and frequently parallel to, the prose portions of the work. None of these have been traced earlier than 1675; and until this has been done, it is pretty safe to ascribe them all to Schütz.

Three of these hymns have passed into English; viz.:

1. Sel Lob und Ehr dem höchsten Gut. Praise and Thanksgiving. 1st pub. in 1675, as above, No. v. It is founded on Deut. xxxii 3; entitled, "Hymn of Thanksgiving;" and is in 9 st. of 61., and the refrain, "Gebt unsrern Gott die Ehre."

It passed into the Minden g. B., 1689; Luppia's G. B., 1692, p. 48; the Geistreiches G. B., Halle, 1697, pp. 570 and 650; and is now found in almost all German collections, as in the Univ. L., 1851, No. 721.

Koch, iv. 220, speaks of this hymn as "enriching many hundred others;" and a classical hymn, which, from its first appearance, attracted unusual attention. And Schenck finds, in his marten Hymnen, 334-326, related how delighted J. J. Moser was, when, on entering church the first Sunday after his captivity at Hohenwiel, he heard this hymn, and how strongly he joined in it; how it comforted the dying G. C. Rieser, of Stuttgart, on Tuesday, in Easter Week, 1743, and many other incidents.

Translations in C. U. —

1. All Glory to the Sovereign Good. This is a full and good tr., by J. C. Jacobi, in his Psalms,

Germania, 2nd ed., 1732, p. 151, where it is entitled, "The Malabarian Hymn." In the Moravian H. Bk., 1754, pt. i., No. 136, it is entitled, "Summary of the Book of Psalms" (1866, No. 646). Montgomery, in his Christian Psalmitiat, 1825, No. 215, adopted tr. i., iv., nearly from the 1754; and from this, the trs. of st. i., ii., iv., were repeated in Gunney's Maryebone Coll., 1851; Windle's Coll., 1873. The first form in the 1873 Appz. to Mercer's C. & H. H. Bk., No. 514, consists of the 1801 Moravian, but partly from Miss Cox. In J. A. Latrobe's Ps. & Hym., 1841, No. 5, st. i., ii., vi., vii., were adapted for use on Trinity Sunday.

2. All glory be to God most high. A good tr., by A. T. Russell, of st. i., iv., viii., for the Dalston Hospital H. Bk., 1848, No. 59.

3. All praise and thanks to God most high. This is a good tr., omitting st. ix., by Miss Winkworth, in her Lyra Ger., 2nd Ser., 1858, p. 146.

Repeated, in varying centers, in Ps. & H. S., Bedford, 1859; Harrow School H. Bk., 1866; Holy Song, 1869; Irish Church Hyl., 1873, and others. In her C. for England, 1863, No. 2, Miss Winkworth altered the metre and omitted stv.; and this form was repeated in full in the Evang. Hyl., N. Y., 1880, and abridged (i.-iv.) in the Hymnary, 1871.


The following are also trs. into English:

1. So komm, geliebte Todes-Stund. Per the Dying. 1st pub. as above, No. iii., in 11 st. of 6 L., entitled, "The thoughts on Death of a Royal Princess, after the usual interpretation of Job xix. 25." This Princess was Sophie Elisabeth, daughter of Duke Philipp Ludwig, of Holstein-Sondern, b. at Hamburg vor der Höhe, May 4, 1653; married, in 1678, to Duke Meritz of Saschau-Zeitz; d. at Schirgisgen, Aug. 19, 1694; who had been a regular attendant at Spener's conferences at Frankfurt, and thus associated with Schütz. This hymn (as also No. iv. in the 1973 work) has often been ascribed to her; and she had already chosen Job xix. 25, as the text of her funeral sermon. But it is u. prob. that both hymns were written for Schütz, or in her honour. The text of No. iii., in 1675, is repeated in Geistreiches Lieber und Psalmen, Frankfurt, 1764, p. 145, in Freylinghausen's g. B., 1764; Porste's G. B., ed. 1848, No. 992, 6c. The trs. are:—(1) "Come, happy hour of death, and close." By Dr. G. Walker, 1860, p. 146. (2) "Come, delightful hour of death." By Dr. G. Walker, 1860, p. 106.

iii. Was mich auf dieser Welt betrübt. Earthly Famishes. This hymn, on Remission of the Debt, first appeared in 1675, as above, No. iii., in 9 st. of 61., and entitled, 334-326, related to God. Repeated in the Geistreiches Lieber und Psalmen, Frankfurt, 1764, p. 145, in Freylinghausen's g. B., 1764; Porste's G. B., ed. 1848, No. 992, 6c. It has sometimes been attributed to Michael Franck (p. 892, L.). It is tr. as "The woes that weigh my body down." By Miss Hanington, 1863, p. 32. [J. M.]
Schweinitz, Hans Christoph von, of Friedrichsdorf and Niederleube, s. of Baron Hans Christoph von Schweinitz, of Crann and Hählichen, in Silesia, was b. at Crann, Feb. 1, 1645. After studying at Breslau, Strassburg, Leyden, and Paris, and taking a prolonged tour in Italy and elsewhere, he returned to Silesia in 1668, where he was appointed Landesältester for the district of Górlitz, and afterwards Roth and Kammerherr, by August II., in his capacity of King of Poland and Elector of Saxony. He resigned his post as Landesältester, in 1708, and retired to Lenbe, where he d. Nov. 10, 1727 (F. Otto’s Lexicon. Oberlausitzer Schriftsteller, iii., p. 257, &c.). Only two hymns are known by him. One of these is:

Wird dasn nicht Freude sein! Eternal Life. This beautiful hymn, on the Joys of Heaven, was written on the death of his first wife, Theodora von Schweinitz (nee Pestenber). It was first printed, as a broadsheet, at Lübeck in 1691, with music, in 5 parts, by Christoph Adolph, in Niederweze, who was also the printer of this broadsheet in Dr. J. Zahn’s Psalter und Hymn., 1686, No. 322. The broadsheet, of which there is a copy in the University Library of Utrecht, under the title: Neuesten Liebeschul, &c., and has the note—*The following hymn was composed from the last verse on Schweinitz’s own words, and from a letter which he held, shortly before her happy end, and was sung after the end of the {Funeral} sermon." The hymn was included in J. C. Schweitzer’s Lieder, 1719, No. 278 (marked as "On the death of a little child. Job. Christ. von Schweinitz"). and in the Berlin G. L. S., ed. 1683, No. 1399. It is 3 st. of 8 lines.

Will that not joyful be! This is a full and very good tr., by Mrs. Fieldister. In H. L. L. 1st Sec. 1854, p. 7 (1844, p. 13); repeated, in full, in H. F. C. Parke’s Hymns, &c., and, omitting st. iii., in the American Sabbath H. Bk., 1858. Stanzas 1-4., altered, and beginning, "Oh, that will joyful be," are in W. W. Brain’s Hymnal.—HBK, &c.

Scott, Elizabeth, daughter of the Rev. Thomas Scott, Independent Minister, at Norwich, and sister of Thomas Scott, noted below, was b. at Norwich about 1708. In 1731 she was married to Eliasha Williams, who had been from 1726 to 1739 Rector of Yale College, U.S.A., and with him she proceeded to Connecticut. On the death of Mr. Williams she was married to the Hon. William Smith, of New York, who also predeceased her. She died at Westerfield, Connecticut, June 13th, 1776. In connection with Miss Scott’s hymns we are acquainted directly and indirectly with four miss., each of which is interesting in itself. These are as follows:

i. The first miss. is in the library of Yale College, New Haven, Connecticut. Mr. Franklin Bowditch Dexter, M.A., Assistant Librarian, has tabulated the hymns in this miss. for this Dictionary. He says (Jan. 29, 1889): "The label on the back of this volume is, ‘Hymns & Poems by Eliza Scott.’ There is no title to the ms. pages. Prefixed to the Hymns and Poems there is, however, a long and very tenderly written dedication (in prose) ‘To my most Rever’d, much Lov’d, Father,’ this signed ‘E. S.’ and dated 1740. Then follows (without numbers) the Hymns with titles and first st. under the title as above.” Mr. Dexter adds on the first lines and titles of 36 hymns.

ii. The second miss. is in our possession. It is headed "Poems on Several Occasions by Miss Scott of Norwich, who married to Mr. Williams of New England, January 1750/1.” I found 26 hymns in full. At the head this is written. ‘These transcribed from Miss Williams’ Manuscript, Feb. 27, 1751, the week before she left Norwich to go to New England.’ The whole of these 26 hymns are in the Yale College ms.

iii. The third miss. we have consulted contains 8 hymns which are prefixed with these words: Transcribed from a book of Mrs. Bury’s, written by her Aunt Miss Elizabeth Scott, afterwards Mrs. Williamson.” Of these hymns 6 are in the Yale College ms. and 2 not therein, viz. (1) ‘Arise and hail the happy {sacred} day’ (p. 78, l.), and (2) ‘Hail, King supreme, all wise and good,” both of which are given separately in the Unitarian New O.d. of Ps. for the Use of a Cong. of Protestant Dissenters in Liverpool, commonly known as The Liverpool Liturgy, pub. in 1782. Concerning the authorship of these two hymns there is great doubt and discussion. In Dr. Dodd’s Christian Magazine for Dec. 1763 we find a writer who signifies himself ‘CL-T.” He had at that time a ms. of Miss Scott’s hymns with a dedication to her father prefixed thereto and signed ‘Eliza Scott.’ From this ms. he says: ‘Why droops my soul with guilt oppressed” (Christ, the Great Physician).’ In connection with the Dec. number of the magazine: ‘Evil and few our mortal days’ (Family of Human Life), to the Feb. number, 1764, and ‘What finite power with chance to soil’ (Praise for Temporal Blessings), to the April number of the same year. At the close of the last hymn he says in a note:—*N.B. ‘As some of your correspondents have sent you some pieces out of the same collection, from which these are transcribed, that I have undertaken to send to you {e.g. that on p. xvi. xvi.} it were to be wished, if they should do the like again, that they would signify whose they are.”
Scott, Jacob Richardson, was b. in Boston, Massachusetts, March 1, 1815, and graduated in Arts at Brown University 1836, and in Theology at Newton Theological College, 1842. He entered the Baptist ministry in 1842, and was successively located at Petersburg, Virginia; Portland, Maine; at Full River, Massachusetts; and Yonkers, New York. He d. Dec. 10, 1861. His hymn "To Thee this temple we devote" (Dedication of a Place of Worship) was contributed to The Psalmist, 1843. It is found in several American hymn-books. [F. M. B.]

Scott, Thomas, s. of Thomas Scott, Independent Minister at Norwich, brother of Elizabeth Scott (see above), and nephew of Dr. Daniel Scott, was b. at Norwich, 1702. A young man he kept a school at Wivertall, and preached once a month at Harleston, Norfolk, then, after a short ministry at Lowestoft, he removed in 1734 to Ipswich as co-pastor with Mr. Baxter of the Presbyterian congregation meeting in St. Nicholas Street Chapel. On the death of his senior in 1740 he became sole pastor. In 1774 he retired to Hapton, and d. there in 1775. He was the author of various poetical works, including:

1. The Table of Cubes; or, the Picture of Human Life, in English Verse, with Notes, 1754; 2. The Book of Job, in English Verse; translated from the original Hebrew, with Remarks, Historical, Critical, and Explanatory, 1711; 2nd ed. 1772; 4. Lyric Poems, Iconoclastic and Moral. By Thomas Scott, Lond., James Buckingham, 1773.

Scottish Hymnody. After the Reformation in Scotland, the revival from the Roman Church and its services led at once to the establishment of services in the vernacular. As on the Continent recourse was naturally
had to the Psalter, and, as easiest for popular use and also as reckoned nearer to the Hebrew stan-<br>and, the metrical Psalms instead of the prose Psalms. Indeed, Metrical Psalms was the only part of Divine worship in which the congregations in the Scottish Churches vocally joined till at least 1749, and in the three principal sections of Presbyterianism the singing of hymns, other than the Paraphrases of 1711–81, did not become at all general till after 1852 in the Free Presbyterian Church, after 1870 in the Established Church, and after 1873 in the Free Church. Consequently the use of the Hebrew Psalter has had a mighty influence upon the Scottish mind and heart.

In tracing the history of Scottish Metrical Psalms and Hymnody we find six stages:

I. The Preparatory Stage.

The early congregational psalmody of Scotland found its example, and much of its materials in the work begun on the Continent by Marot, and in England by Sternhold.

1. Clement Marot had begun translating the Psalms about 1533, and seems to have completed his first 30 versions in 1539, but did not publish them till 1542, and 1549, as Trente Psaeumes de David. Mean-<br>while John Calvin, then in exile at Strassburg, had included in his Auleuca Psaeumes et Cantiques, 1539, 12 of the Marot versions, but in the form given to them by Pierre Alexandre, who having obtained ms. copies of Marot's Psalms made considerable alterations in the text, and published the whole 30 along with 15 by various authors as Psalms de David translatées de plusieurs auteurs, &c., Antwerp, 1541. Marot, having fled to Geneva, was induced by Calvin to revise his first 30 versions and add 19, pub. in 1543 as Cinquante Psaeumes (including the Song of Simeon). After Marot's death bequeathed to Beza Calvin required him to continue the work, publishing in 1551 Trente-<br>quatre Psaeumes de David, reissued in 1552 with Marot's, as Psaeumes octante trois de David, to which he added 6 in 1554 and 1 in 1555, finishing the work after his return from Lausanne in 1558, the completed Psalter appearing as Les Psaeumes mis en rime francoise par Clement Marot et Theodore de Beza, Geneva, pour Antoine Vincent, 1562—49 versions being by Marot and the rest by Beza. (See Psalters, French, p. 982, I, and an interesting series of articles on Clement Marot and the Huguenot Psalter, by Major G. A. Crawford in the Musical Times, June to Nov., 1881.)

In regard to the Scottish Psalter the influence is seen in the force of example, in the inclusion of French tunes and in the composition of versions in French metres, rather than in any versions directly translated from those by Marot and Beza. (Psalters, French, § 1.)

2. Meanwhile in England Thomas Sternhold had produced 19 Psalms in an un-<br>dated edition not earlier than 1547, increased to 37 in 1549, and to 44 by the addition of 7 by John Hopkins in 1551. These were carried by the English exiles to Geneva and there included, with 7 versions by William Whittingham, in the One and Fiftie Psalms of David, published in 1558. Along with The forme of prayers, &c., used at Geneva (Advo-<br>cates' Library, Edinburgh). The Rev. William Dunlop, in the Cont. - at to his Collection of Confessions of Faith, &c., vol. ii., Edinburgh, 1722, says that his reprint of The forme of prayers follows the Geneva edition of 1558.

This edition, which is now lost, probably contained the Psalter enlarged by Whittingham and 2 by Pullan contained in the Psalter of 1560, now in Christ Church Library, Oxford. The next Anglo-Genevan edition now extant (St. Paul's Cathedral Library) is the Foire Score and Seven Psalms of David, Geneva, 1561, which adds to the 51 of 1556 the 9 by Whittingham, and 2 by Pullan, mentioned above, with 25 new ones, (to have Pa. c., by Kethe. Of this a revised edition was issued in the same year, probably printed in England (Britwell Library), which formed the basis of the Scottish Psalter of 1564–65. (For full details, see Old Version, p. 857, I, §§ II, 111.)

3. The earliest Psalm versions used in Scotland were those included in the collection sometimes called the Duniie Psalms, better known as the Gude and Godlie Ballates, entit-<br>led, in the edition of 1578, Ane Copieous buik of godlie Psalles and spirituall Sangis. This collection seems, from the notice of David Calderwood, the Church historian, to have been published, at least in a rudimentary form, before 1546, but the earliest edition now extant is represented by a copy in the possession of Mr. Anderson, Esq., Blackness House, Dundee, who has kindly given a collation of it. The copy wants titlepage, and begins with folio 5 at the words "and be con-<br>demnit" in the article of "Our Baptisme," but is otherwise perfect. From the fact of its containing an advertisement titlepage of a Scottish Psalter of 1568, and also a song proh-<br>hibited by the General Assembly of 1568, it may be dated 1568. It does not contain the last 5 ballads of the 1578 ed.; ending instead with the prohibited song, "God's Praise." From the copy in the Britwell Library of the earliest perfect edition, that of 1578, a careful reprint was edited in 1608 by the late Dr. Laing (see Appendix to this article).

The ed. of 1578 is in four parts:—I. The Catechisme. This includes a prologue, versions of the Ten Command-<br>ments, Creed, and Lord's Prayer, with a hymn on Baptism and another on the Lord's Supper, concluding with 6 Graces—in all 12 pieces, 6 of which are from the Ger-<br>man, U. Spiritual Sangis, 16 in number, of which 11 are from the German and 1 from the Latin. III. Psalms, and the Psalms of David and other pleasant Balladium Translated out of Deckrursion Psallorum to be sung. These include 22 Psalm versions—of which 13 are from the German, 3 hymns from the German and 1 from the Latin, 7 adaptations from the Latin ballads, and 36 other pieces, in all 69. The collection as a whole thus includes 117 pieces, of which 34 at least are from the German (some being very close and others very free versions), and 2 from the Latin. Some of the pieces, though rude, have a wonderful pathos, and even beauty. Reading the anti-papal satire, one is not wonder at the rage they excited among the Roman ecclesiastics. Four pieces very closely resemble four of Bishop Cosin's "Gentle Psalms," c. 1610. The author of these probably derived from it. The book as a whole must be regarded as a poetical miscellany. Dr. Laing would assign the translations and Psalm versions to John Wedderburn (written probably 1539–46), and a number
of the ballads to his brother Robert (see Wedderburn). If the collection was printed in book form before 1569, we may conjecture that it would not contain more than 200 of the editors of 1571. The "augmented clavis" of 1568 and 1574 seems to have been by various hands.

4. From these beginnings, Scottish, English, and Continental, arose the Psalmsody and subsequently the Psalmody, which have formed the sole part of Divine worship in the Churches of Scotland in which the congregations have joined for more than 300 years.

The first result of importance was the Psalter of 1564-65.

II. The Psalter of 1564-65.

1. The Anglo-Genevan Psalters having been imported into Scotland, the General Assembly of 1561 ordered the completion of the Psalter. The Committee appointed, unlike the editors of the English Psalter of 1562, took the whole of the 87 versions of the Anglo-Genevan of 1561, as these were given in the revised edition printed in England in the same year.

The complete version appeared as:

The Form of Prayers and Ministration of the Sacraments, &c., used in the English Church at Geneva, approved and received by the Church of Scotland, whereinunto beasyl that was in the former books, are also added some other prayers, with the whole Psalms of David in English metre. Printed at Edinburgh by Robert Lepkervik, M.D.XIII.

Of this there is a copy in the Corpus Christi Library, Oxford, and another identical, but dated 1565, in the Advocates' Library, Edinburgh. The Advocates' Library, it may also be noted, possesses a copy of the Form of Prayers printed by Lepkervik in 1562, but this does not contain the Psalter.

2. This constituted the first Scottish Psalter properly so called. Regarding it the General Assembly on Dec. 26, 1564, ordained that every minister, reader, and exhorter should have and use a copy. The most important reprints of it are those of 1596, 1611, 1615, 1633, 1634, and 1635.

The Psalms are all intituled with the names of their authors. The numbers are as follows:—To Sternhold are assigned 49 (including the 23rd), to Hopkins 35, to Kethe 26 (including the 45th), to Whittingham 15, to Craig 15, to Norton 8, to Pont 6, to Marckant 2, and to Pullain 2, the 5th being unassigned. But of these Ps. 23 and 46 are by Hopkins, and Ps. 23 by Whittingham, thus leaving Sternhold 39, Hopkins 37, Whittingham 16, and Kethe 25. The versions varying from those in the English Psalter of 1562 are in all 44, but of these Whittingham's 23rd and 50th, and Kethe's 16th, were added as alternative renderings to the 1564, and Craig's 130th, to the 1561 and later editions of the English Psalter. The first lines of the remaining 40 are here given, those of the 1561 Anglo-Genevan from the Britwell Library copy, and those of the 1564-65 Scottish Psalter from the edition of 1568.

General Assembly at Glasgow, 1638. The monopoly of course simultaneously ceased. This version, while possessing felicities, is often harsh and stilted, and the circumstances of its introduction made it altogether unacceptable. We would add that Harper also reports that the 1636 text in 12mo in 1637, and that in the British Museum (Add. MS. xvi.), there are preserved ms.metrical versions in Scotch by King James of 30 Psalms, Ecclesiastes xii., the Lord's Prayer, and the Song of Moses.

III. The Psalter of 1650.
1. The desire for Uniformity of Worship between England and Scotland having led to the calling of the Westminster Assembly in 1643, one part of the work recommended to it by Parliament was that of a Psalter for use in both kingdoms. The Lords recommended the 3rd ed. of 1646, of the version of William Barton, published in 1644 as The Book of Psalms in Metre, and finally revised in 1654; and the Commons the version of Francis Rous, originally published in 1641 and recently revised,洞察 The Psalms in English Meter set forth by Francis Rous. The latter being preferred by the Assembly was revised by it and published by authority of the House of Commons as The Psalms of David in English Meter, London, printed by Miles Flesher, for the Company of Stationers, 1650.

2. The General Assembly of the Church of Scotland, not being satisfied with the Westminster revision, in 1647 appointed 4 persons to further revise it, viz., John Adamson to revise Ps. I–40; Thomas Craufurd, 41–80; John Row, 81–120; and John Neve, 121–150. In revising they were enjoined to use the versions of Zachary Boyd and Sir William Mure of Rowallan, as well as the Psalter of 1564–65. In 1648 their amended version was sent to Presbyteries to examine and report, and in 1649 a final Committee was appointed, consisting of James Hamilton, John Smith, Hugh MacKail, Robert Traill, George Hutchinson, and Robert Lowrie to examine those reports and the corrections sent in, and to report to the Commission, which was authorised "to conclude and establish the Paraphrase, and to publish and emit the same for public use." The Commission accordingly thereafter issued:

1650. The Psalms of David in Metre. Newly translated and sufficiently compared with the Original Text and former Translations: More plain, smooth, and agreeable to the Text than any heretofore. Allowed by the Authority of the General Assembly of the Kirk of Scotland, and appointed to be sung in Congregations and Families, Edinburgh. Printed by Evan Tyler, Printer to the Kings Excellent Majesty, 1650. Authorising it as the only version to be used after May 1, 1650. And, it may be added, it has survived all proposals to modernise it, save in orthography, and remains to this day the only version of the Psalms used by Presbyterian Scotland.

3. Though based on Rous not much remais as first versioned by him. Even of the edition of 1646 hardly a version is retained without considerable alteration. In several instances the compilers adopted recasts from the 1564, while in many cases they have incorporated stanzas and couplets from Zachary Boyd's version, and occasionally have taken lines and phrases from Sir William Mure and from the Earl of Stirling. William Barton's complaint that much of the version was stolen from him seems quite groundless.

As issued in 1650 the version may be called rude, but its associations have endeared it to the Scottish heart, and its faithfulness, vigour and terseness cannot but be disturbing. The Butler's readings become manifest when it is compared with other versions which, when faithful, have been failures, and when successful have been so expanded and adapted as to have ceased to be faithful. Under "The Lord's my Shepherd, I'll not want," will be found a note on a typical version.

4. Although the Gaelic Psalms have a limited interest, a few details are necessary to the completeness of our work:

The first complete version of the Psalms in Gaelic was that by the Rev. Robert Kirk, of Dalquhadder, pub. in 1664. In 1669 the first 50 Psalms had been published by ministers appointed by the Synod of Argyle, and in 1690 those appointed to prepare a complete version of the Psalms in Gaelic were instructed to have their version revised by that Synod and forthwith printed. In 1694 the General Assembly recommended that in Gaelic speaking congregations of David; Barton, printed in 1694, should be used as being in the vernacular, and not the Psalter of 1650. In 1753 the version of 1694 was revised by the Rev. Alexander Macfarlane of Melforth, and published at Glasgow, along with the Gaelic version of the 45 Paraphrases of 1781, by authority of the Synod of Argyle. His revision was slightly altered by the Rev. Thomas Ross, and reissued in 1647. The Rev. Dr. John Smith, of Campbelton, rewrote Macfarlane's version, and published it at Edinburgh in 1787, adding to it versions of the 67 Paraphrases of 1781. He also published a new version in 1801. From these versions a revised edition was prepared by the Committee of the General Assembly, and published in 1826 at Edinburgh—including the 67 Paraphrases of 1781—as the only version to be used in public worship.

IV. Scripture Songs, 1584–1708.

1. The Scottish Psalter of 1564–65 did not contain any Spiritual Songs, but in 1575 3 were given, 10 in 1595, and 14 in 1634. They do not seem to have received direct ecclesiastical sanction, and none of them were transferred to the Psalter of 1650 or to the Translations and Paraphrases, 1741–81.

2. By the same Act of General Assembly, 1647, which appointed John Adamson and others to revise Rous's version of the Psalms, it was recommended

"that Mr. Zachary Boyd be at the pains to translate the other Scriptural Songs in meter, and to report his travels also to the Commission of the Assembly, that, after their examination therof, they may send the same to Presbyteries, to be there considered till the next General Assembly."

Again, in 1648, the General Assembly recommended—

"to Master John Adamson and Mr. Thomas Craufurd, to revise the labours of Mr. Zachary Boyd upon the other Scriptural Songs, and to prepare a report therof, to be given in to the Commission, and by them to be examined and transmitted to the Assembly of 1649. But on account probably of the troublesome times nothing further was then done.

3. The question, however, came up again in 1666, when the General Assembly enjoined their Commission to revise the Scriptural Songs of Patrick Sinsin (p. 1558. ii.). Accordingly, after revision, the Commission recommended them for private use. In 1704 the Assembly renewed this recommendation, and in 1705 enjoined the Commission to revise them for public use. The Commission accordingly
appointed two Committees, at Edinburgh and Glasgow, who united in advising—

"That only such of the said printed copy as are purely Scriptural Songs should be recommended for public use."

The Glasgow Committee (of which Simson was a member) proposed the addition of some of his ms. versions, and suggested that in all there should be given complete versions of Canticles and Lamentations, with 15 Old Testament and 10 New Testament Songs. In 1706 the Assembly recommended—

"to the several Presbyteries of the Church to endeavour to promote the use of these Songs in private families,"

and recommended Presbyteries to buy copies of the edition of 1686 to compare with the amendments to be sent to them by the Committee of revision appointed by the Commission. In 1707 the Assembly sent the Songs again to the Committee for further revision, and enjoined Presbyteries which had not yet reported to report to the General Assembly of 1708. The Assembly of 1708 accordingly appointed

"their Commission, maturely to consider the printed version of the Scripture Songs, with the remarks of the Presbyteries thereupon,"

and authorised them

"to publish and emitt it for the publick use of the Church,"

as in the case of the Psalter of 1650. And further

"seeing there are many copies of the said version lying on the author's hand, it is recommended to ministers and others to buy the same for public use in the meantime."

By the time that the stock of the 1686 edition was exhausted all idea of issuing the selection authorised for public worship seems to have been abandoned, and no trace of such an issue can be discovered.

V. The Translations and Paraphrases, 1741-1781.

1. These efforts to provide a wider range of subjects in Praise having failed to attain the object sought, the matter was again brought up by an overture to the General Assembly of 1741, which referred it to the Commission. In 1742 the Assembly appointed a Committee to

"make a collection of Translations into English Verse or Metre, of passages of the Holy Scriptures, or receive in Performances of that kind from any that shall translate them,"

and desired the Presbytery of Dundee or Synod of Angus (whence the overture seems to have come) to transmit to this Committee "what Collections they have made or shall make."

This Committee having made no report the Assembly of 1744 renewed their appointment and added some others to their number. They having appealed for help to the Presbyteries of the Church, received materials "partly furnished by ministers of this Church," and embodied these in a Draft entitled Translations and Paraphrases of several Passages of Sacred Scripture, which the Assembly of 1745 ordered to be printed and sent to Presbyteries that they might report. Presbyteries being engaged with the Jacobite movement had to be again enjoined to report by the Assemblies of 1746, 1747, and 1748.

Thus the Metropolitan Presbytery of Edinburgh after revising Nos. 1-9, on March 27 and April 3, 1748, did not resume their revision till 1748, when on Jan. 27, March 30, and April 27 they went over the remainder.

The Assembly of 1749 authorised the Committee to print the Paraphrases as amended and send copies to Presbyteries that they might report. None having done so the Assembly of 1750 transmitted the amended Paraphrases to them. The Assembly of 1751 again transmitted them to Presbyteries which had not reported; adding—

"In the meantime, the Assembly recommends the said Psalmody to be used in private families."

After this Presbyteries were again and again enjoined to report, but no further Act was passed.

2. The collection of 1745, though thus reprinted with verbal alterations, was not enlarged in 1749. It consists of 45 Paraphrases (but no Hymns), all of which were afterwards included in the collection of 1781, 23 being by Isaac Watts, 5 by Philip Doddridge, and 2 by N. Tate; while 3 have been attributed to Hugh Blair, 3 to William Robertson, and 1 to Thomas Randall — leaving 8 unattributed.

3. Though never authorised for use in public worship the 1745-51 collection had been introduced into some congregations, and in 1775 the Synod of Glasgow and Ayr overruled the Assembly to sanction it for public use. Instead of simply granting this, the Assembly appointed a Committee to revise and add to it. The Committee not having made any report the Assembly of 1780 added some new members to their number. At length in 1781 they presented a Draft, the Advertisement to which thus describes their work:

"All the Translations and Paraphrases which had appeared in the former Collection are here, in substance, preserved. But they have been revised with care. Many alterations, and, it is hoped, improvements, are made upon them. A considerable number of new Paraphrases, furnished either by members of the Committee, or Ministers with whom they corresponded, are added. The whole is now arranged according to the order in which the several poems lie in the books of Scripture. A few Hymns are also subjoined, of such a nature as is supposed to be generally acceptable."

On May 26, 1781, the report of the Committee was given in and read to the Assembly. The Committee were then renewed, and some members added and appointed to report their opinion of the printed Draft, at a future diet of Assembly. Accordingly, on June 1, 1781, the Assembly appointed

"these Translations and Paraphrases to be transmitted to the several Presbyteries of this Church, until it shall be ordered that they may report their opinion concerning them to the ensuing General Assembly; and, in the meantime, allows this Collection of sacred poetry to be used in public worship in congregations, where the Minister finds it for edification. The General Assembly renews the appointment of their Committee; with power to judge of any corrections or alterations of these Poems that may be suggested previous to the transmission of the same; and with directions to cause a proper number of copies, with such corrections as they approve, to be printed, for the consideration of Presbyteries, and for public use."

The Assembly further appointed John Dickson, the printer to the Church, to print and publish it, and gave him the sole right of doing so for 5 years; his right being renewed in 1786 for 9 years, and in 1795 for 14 years. The Committee accordingly, after introducing a very considerable number of verbal alterations, published the collection in the same
year for public use. After this the Paraphrases were brought before the Assembly in 1786, 1795 and 1803, but only for the purpose of confirming the right of printing.

4. Thus, unlike the Psalters, the Paraphrases of 1781 have never received the formal sanction of the Church. They however still continue to be used in the various senior and junior congregations, as well as in some of the larger ones, and are referred to by them far beyond its limits.

It may be noted that while in England their use in hymnals other than Presbyterian has been comparatively limited (save Nos. 15, 19, 30, 34, and the recent 43), in America they have been extensively used by all denominations, as the five above, with Nos. 4, 11, 16, being special favourites. As they have come into use in many varied forms, they are all annotated throughout this Dictionary.

The estimates taken of these Paraphrases have varied according to the ecclesiastical and spiritual standpoint of their critics. A common opinion has been that the collection of 1745 was too evangelical for the dominant Moderate party in 1781, and that while gaining in smoothness the Paraphrases lost in vigour and spirituality. As a rule, however, the amendments of 1781 have been improvements. Of the Scottish contributions some are exceedingly good, others possess the merit of being faithful to the text, while some are poor both in thought and expression. Upon the whole the collection is hardly what might have been expected from the gifts and graces of the ministers of the Church of Scotland from 1741 to 1781. For details of the authorship of the Paraphrases, the names of the Committees who compiled them, &c., see the article Scottish Translations and Paraphrases.

VI. The Hymnals.

In Sections following, i.-iv., are given the authorised hymnals of the Established, Free, United Presbyterian, and Evangelical Union Churches. In Sections v.-vii. are given the principal collections of Scottish origin used in the Baptist, Congregational and Scottish Episcopal Churches; in the Private Collections used in the first four Churches: the less important Baptist, Congregational and Episcopal Collections; and hymnals outside these seven denominations.

1. The Established Church of Scotland.—After the publication of the Translations and Paraphrases of 1781, nothing further was done till 1807, when the General Assembly being overruled aneant “the improvement of the Psalmody” appointed a Committee to consider “the need of additional Psalm Versions and Paraphrases.” In 1811 they were authorised to print their Draft which contained 17 entire Psalms and 21 Psalm portions and Paraphrases. In 1814 they were authorised to reprint their amended draft, containing 16 entire Psalms and 24 Psalm portions and Paraphrases, for transmission to Presbyteries. In 1820 the Committee were authorised to reprint 19 of the 1814 collection together with 20 or 30 others, and in 1821 Paraphrases and Doxologies. In 1834 they were authorised to reprint their amended draft, containing 32 Psalm versions, 17 Paraphrases and 2 Doxologies. In 1882 a Committee was appointed to examine these reports, but no hymnal was authorised or issued. Again, in 1827, a Committee was appointed “for enlarging the collection of Translations and Paraphrases from Sacred Scripture, and otherwise improving the Psalmody,” but the matter dropped without result. The Assembly having been overruled in 1845, appointed a Committee on Psalmody, and in 1847 a second on Paraphrases. These Committees, with additional members, were united in 1850. In 1852 the Assembly having been overruled aneant “an authorised collection of sacred hymns” referred the matter to the Committee. They presented a draft of 128 hymns in 1854 which was not sanctioned, though 25 of them, with Ep. Ken’s morning and evening hymns, were reissued in 1855. A new Committee was appointed in 1855 (enlarged in 1857), who presented in 1856 a draft of 22, in 1859 of 35, and in 1860 of 83 hymns. A special committee was then appointed to revise it, and the draft in 1861 became 97, but as allowed in 1861 as Hymns for Public Worship selected by the Committee of the General Assembly on Psalmody. It contained 89 hymns, 22 doxologies, 3 thanksgivings, 2 dissensions, Hymnanna, and 4 sanc- tuses. After a revision in 1864, in which 22 hymns were omitted and 33 added, the need of a better selection with less altered texts was made evident, and accordingly what was practically a new Committee was united in 1866. They presented successive drafts to the Assembly in 1868, 1869 and 1870, retaining finally from the 1864 revision only 64 hymns, and these practically restored to their original forms. In 1870 the Committee was authorised “to revise the Hymnal, and thereafter to publish an edition for the use of such congregations as may wish to avail themselves of it.” It was accordingly published in 8 pt. 1870 as The Scottish Hymnal, containing 290 hymns, selected with much judgment and taste. Having come into very general use, it was after a time felt that an enlargement was needed. The Committee accordingly in 1881 proceeded with the preparation of an Appendix, and in May 1883 presented a draft to the Assembly. This after being sent to all the ministers of the Church for revision during 1883 was sanctioned by the Assembly in 1884 with hymns 201-358, and an Appendix of 86 hymns for children. Editions of the Hymnal have also been published with these additional hymns incorporated in their proper places, in all 442.

In 1862 the Assembly's Committee on Psalmody issued a Hymn Tune Book, which was enlarged in 1865 and incorporated in 1868 in The Church of Scotland Psalm and Hymn Tune Book. This was, as the Committee mention, the first authoritative edition of tunes issued since 1850. In 1872 it was reissued, revised and enlarged by the Committee under the musical editorship of William Henry Monk. The Scottish Hymnal has been issued with the tunes as a cut book, and also with fixed tunes, the complete tunes being issued in a cut form to the Psalms, Paraphrases and Scottish Hymnal in one volume. The enlarged Scottish Hymnal of 1884 has also been issued (in 1885) with music ed. by Albert Lister Peace.

ii. The Free Church.—After the formation.
of the Free Church by the Disruption of 1843
no steps were taken to provide a hymnal till 1866, when, after considerable discussion, the General Assembly appointed a Committee to consider the subject. In 1869 the Assembly authorised its Committee to select from and add to the Translations and Paraphrases of 1781. In 1870 they presented a Draft to the Assembly which was sent for further revision to Presbyteries in 1871, sanctioned by the Assembly in 1872, and issued in 1873 as Psalm-versions, Paraphrases, and Hymns. It contains 21 psalm-versions and 123 hymns, including 40 selections from the Translations and Paraphrases of 1781. For this a tune book was published by the Psalmody Committee as The Scottish Psalmody in 1873. This collection being found rather meagre, a Committee of enquiry was appointed in 1877 on whose report a Committee was appointed in 1878 to revise and enlarge it. This Committee presented a Draft to the Assembly of 1880 which, after being revised by the Presbyteries of the Church, was sanctioned by the Assembly of 1881 and issued in 1882 as The Free Church Hymnbook. It contains 387 hymns (including 23 selections from the Paraphrases of 1781) and 30 scripture sentences. The indices in the larger edition without music are by the Rev. James Bonar, M.A., of Greenock, and are among the most accurate and useful yet issued. The Committee having been authorised to set tunes to the hymns, engaged Edward John Hopkins as musical editor, and under his revision the complete book appeared in 1882 as The Free Church Hymnbook with Tunes. One of the best recent hymnals, it owes much of its completeness and excellence as to hymns and music to the energy, good taste, and musical knowledge of the Rev. Professor A. B. Bruce of Glasgow, the Convener of the Committee. Under the revision of Mr. Hopkins the Psalmody Committee was sanctioned to prepare a new collection, the Psalter of 1850, the Paraphrases of 1781 and portions of the prose Psalter, and their work was sanctioned by the Assembly of 1883, and published as The Scottish Psalter. Being the Psalms in Metre, with the Paraphrases, and a Selection of the Prose Psalms. With appropriate Tunes and Chants, 1883.

iii. The United Presbyterian Church.—The United Presbyterian Church was formed in 1843 by the union of the United Associate (Succession) and the Relief Churches.

I. As early as 1748 the Associate Synod had requested Ralph Erskine to versify the Songs of Scripture. In 1752 a Committee was appointed to revise his work, but it never met, and his death taking place shortly afterwards the Committee was dissolved in 1753. In May 1811 the session of Well Street Church, London (Dr. Alex. Waugh) asked Hopkins to compile a Primal and Paraphrases of 1781, and appointed a small committee to compile a new collection. No collection was however thereafter issued. Again in 1842 a Committee was appointed to prepare a collection of Paraphrases and Hymns. They presented a Draft in 1844, and the same, further revised, in 1846, but in the prospect of the Union of 1847 nothing more was done. In 1793 the Synod of the Relief Church was overtured to enlarge the Psalmody, and on May 20, 1794, a Committee of eight was appointed which recommended the collection compiled in 1786 by the Rev. James Steuart, of Andersont, Glasgow, with the additional selections made by the Rev. Patrick Hutchison of Paisley, as united by the Rev. James Dun of Glasgow, all members of the Committee. This collection was approved by the Synod on the 22nd, and forthwith published as Sacred Songs and Hymns on various Passages of Scripture approved by the Synod of Relief (Glasgow: J. Monnans, 1794). It contains 231 hymns and parishes, and is Dun's Collection (Dun having taken Nos. 1-180 from Steuart, and 181-231 with the preface from Hutchison) with a new title-page. In 1829 a Committee was appointed to prepare a new collection, who were authorised to print their work in 1831. It was finally sanctioned in 1833, and issued as Hymns adopted for the Worship of God Selected and sanctioned by the Synod of Relief (titles: Blackie & Son, 1833). It was an excellent collection for the time at which it was compiled.

Such was the position of their Hymnody at the Union of 1847.

In 1847 the Synod of the United Presbyterian Church appointed a Hymnal Committee, and in 1848 authorised them to prepare a hymnal on the basis of the Relief Hymnbook of 1833 and the United Associate Draft Hymnbook of 1846. They presented their first draft in 1848. In 1851 their final draft was approved, and they were empowered, after considering suggestions, to publish it in time for the next Synod. The Synod of 1852 therefore decided that the Hymnals of the United Presbyterian Church (Edn.: W. Oliphant & Co.), with 468 hymns and 23 doxologies. As it contained many hymns which never became popular, and had introduced many alterations into the text of the hymns, a Committee was appointed in 1870 to revise it. In 1873 they were authorised to send their Draft to Presbyteries, and in 1874 to Sessions, and in 1875 were empowered to publish their final draft. The Synod of 1876 accordingly sanctioned it as The Presbyterian Hymnal.

In 1874 the Psalmody Committee were authorised to set tunes to the hymns, and in 1875 engaged Henry Smart as musical editor, the completed work, with fixed tunes, being issued in 1877 as The Presbyterian Hymnal with Accompanying Tunes, and containing 366 hymns, 18 doxologies, and 24 scripture sentences. Considering its size it is one of the modern Hymnals, both as regards hymns and tunes, and their union. Under the same editor the Committee then prepared tunes for the Psalter of 1650, and Paraphrases of 1781, and issued their work in 1878 as The Presbyterian Psalter with Accompanying Tunes. In 1887 Notes on the individual hymns, by Mr. James Thin of Edinburgh, were added to the large type ed of the
V. Baptist.

The earliest Baptist Church in Scotland now existing is that of Keiss, founded in 1750. No. 1 was composed for it; Nos. 2 and 3 are the most important of the other Baptist Hymnals.

1. A Collection of Hymns and Spiritual Songs. By Sir William Sinclair, Minister of the Gospel of God, and Servant of Jesus Christ (1751). Compiled by William Sinclair, Bart., of Dunleath, while residing in his castle of Keiss in Caithness, formed a church there, of which he was pastor from 1750 to 1763, at which date he left Keiss and went to Edinburgh. It is still occasionally used in Keiss Baptist Church, and was never altered, unaltered, by Peter Reid, Wick, in 1870.

2. A Collection of Christian Songs and Hymns in Three Books (Glas.: D. Niven, 1786), containing in all 275 hymns. It took its final shape in the second ed., pub. by Niven in 1792 as Psalms, Hymns, and Spiritual Songs, in Three Books, with 330 hymns and an appendix of 28. To this ed. of 1813 (Edin.: J. Hay & Co.) a supplement of 33 hymns was added. The last form was Psalms, Hymns, and Spiritual Songs in Three Books, Selected for use in the Scotch Baptist Churches. A new impression, with enlarged Supplement (Glas.: A. Liddell & Co., 1841). This contains the 330 hymns and a supplement of 28 from the ed. of 1792, a supplement, numbered 331–363, from the ed. of 1813, and a second supplement numbered 364–449 from the ed. of 1830; and gives names of authors of hymns.

3. The Christian Hymnal. A Collection of Hymns for Divine Worship. Selected and arranged by Rev. Oliver Plet. 1871. Contains 457 hymns and 9 scripture selections for chanting, with authors' names and dates, dates of publication, &c. The compiler of this excellent collection is minister of Storie Street Baptist Church, Paisley.

VI. Congregationalist.

Congregationalism of the English type was introduced into Scotland in 1798. Its principal collections of Scottish origin are—


2. A Selection of Hymns for Public Worship: Intended primarily for the Church in Albion Street Chapel, Glasgow (Glas.: R. Williamson, 1803). Compiled by Dr. Wardlaw, with 322 hymns. In the third, 1811, and later eds. it was entitled, A Selection of Hymns for Public Worship, by Ralph Wardlaw. A supplement was added in 1817, making the number in all 493 (13th ed. 1860). Of these 11 are by Dr. Wardlaw. The collection seems to have attained its popularity by the influence of its compiler's reputation rather than by its own merits.

3. A Collection of Hymns from the Best Authors, adapted both for Public and Family Worship. Selected and arranged by Greville Ewing and John Payne (Glas.: A. Liddell and M. Ogilv., 1813, 11th ed., 1846). Ewing was minister of West Nile Street Congregational Church, Glasgow, had been originally a minister in the Established Church, and was one of the founders of Congregationalism in Scotland; while Payne was then minister of the Congregational Church meeting in Bernard's Rooms, Edinburgh. It contains 617 hymns and doxologies. It is not a collection of great merit.

4. A Selection of Hymns for Public Worship in Christian Churches. By William Lindsey Alexander, D.D. (Edin.: H. Paton, 1849). This hymn-book (commonly called The Augustinian Hymn Book; from the name of Dr. Alexander's church) as first pub. contains 553 hymns and doxologies. Various changes were made in the 2nd, 1858, and subsequent eds., the 5th ed. of 1872 containing 616 hymns, doxologies, and anthems. Of these 7 are original hymns and 5 translations by Dr. Alexander. While his contributions are excellent and useful, the collection as a whole is disappointing.


This is a book of very different type from any of the preceding, being pronouncedly modern, meant as the exposition in song of a "progressive and Catholic Christianity," and having a closer affinity to the collection of Mr. Page Hippe (viii. Sect. xiv., No. 2) than to any other Scottish collection. A considerable proportion of the pieces are really undogmatic religious verse, often of considerable beauty and significance, and gathered from a wide circle of English and American authors, but even less suited for public worship than the doctrinal hymns in the earlier Congregational books.
VII. Scottish Episcopal.

1. General.—No attempt was made to provide an authorised Hymnal for general use till 1856, when, upon representations from the Diocese of Edinburgh, a committee was appointed by the Episcopal Synod consisting of 2 clergymen and 1 layman from each of the 7 dioceses. Of this committee the late Dean E. B. Ramsay was chairman, and the late Archdeacon Philip Freeman, Professor William Bright, Canon Henry Hume of St. Ninian's Cathedral, Perth, and the Hon. G. F. Boyle, afterwards Earl of Glasgow (who kindly lent a copy of the draft), were leading members. By them was prepared and printed, in 1857, a draft Hymnal for the Scottish Church, containing 293 hymns, 69 psalms and paraphrases, 42 doxologies, and words of 29 anthems. As more than 150 were from the Latin, the Episcopal Synod, instead of sanctioning this form, appointed Dr. Charles Wordsworth, Bishop of St. Andrews, to revise it, and his revision was sanctioned by them and published as A Collection of Hymns to be sung in Churches. Approved and sanctioned by the Episcopal Synod of the Church in Scotland, 1858 (Edin.: R. Grant & Son), with 119 psalms and hymns, all taken from the draft of 1857. Being so small a supplement was at once compiled by the Edinburgh clergy, and issued in 1858 as Additional Psalms and Hymns selected by several clergymen for the use of their own congregations (Edin.: R. Grant & Son). This brought the number up to 217, increased in the 4th ed. of 1866 to 236, with 20 doxologies in pt. i. and 16 in pt. ii. Of these Supplemental Hymns, 75 are from the draft of 1857. The book being as a whole meagre, and weak in design, has long since given way to Hymns Ancient and Modern, which though never formally authorised by the Episcopal Synod, is now in almost exclusive use in the Scottish Episcopal Church.

2. Diocesan.

1. A selection of Psalms and Hymns adapted for the use of Protestant Episcopal Congregations (Edin.: R. Grant & Son). This collection, which is of little value, was licensed by its principal compiler, Dr. James Walker, Bishop of Edinburgh, in 1830, and reached its 8th ed. in 1856. It contains 137 psalms and 74 hymns and 12 doxologies.

2. Hymns and Anthems for use in the Holy Services of the Church, within the United Diocese of St. Andrews, Dunkeld, and Dunblane. (Edin.: R. Lendrum). This collection, licensed by Bishop Patrick Torry in 1850, contains 128 hymns, the greater number of which are translations and original hymns by the compiler, Robert Campbell (p. 202 i.), and a selection of prose Anthems. This is the collection called S. Ninian's Hymns [as being used in St. Ninian's Cathedral, Perth] in the preface to The Hymnary.

3. Metrical Psalmody, consisting of portions of the several Psalms; and also a collection of Hymns recommended for use in Public Worship in the Diocese of Glasgow and Gallo Bere (Edin.: R. Grant & Son, 1853). Licensed June, 1853, by its compiler, Bishop W. J. Trower, D.D. Contains 272 portions of Psalm-versions, 15 paraphrases of the Psalms, 150 hymns, and 8 doxologies. It is of moderate value.

4. Hymnal for use in the Services of the Church (Aberdeen: D. Wylie & Son). This collection, known as the Aberdeen Hymnal, was compiled by Norval Clynne (p. 233, i. and sanctioned by T. G. Sutherland, Bishop of Aberdeen, in 1857, and reached its 3rd ed. in 1866. It contains 154 hymns and 24 psalm-verses—all, save 8, taken from the draft Hymnal of 1857 (see above).

3. Congregational.

The more important collections, issued mainly for individual congregations, are:


2. Hymns and Anthems adapted to the Church Services throughout the Christian Year. (London: Hope & Co., 1851). Contains 122 hymns, 39 psalm-versions, and words of 18 Anthems. Compiled by Rev. Gilbert Forwood, L.L.D., incumbent of St. Peter's, Ipswich. Contains 24 translations by himself, and his well-known hymn, "Three in One, and One in Three." In 1860 it was entirely revised. In 1869 it was further revised and brought up to 190 hymns and is a good Hymnal for the Church of England.

3. Hymns, Introits and Psalms for the use of St. John the Evangelist's, Aberdeen (Aberdeen: A. Brown & Co.). Contains 105 hymns and was edited in 1851 by the Rev. Patrick Cheyne, the incumbent. Revised 1855, it is a Hymnal for the use of St. John the Evangelist's, Aberdeen, and Introits throughout the Year. The first part there contains 111 hymns—not including the Introits. This is followed by a Appendix of 21 psalms and hymns, enlarged by an Appendix, 1869, to 316. It is upon the whole the best Scottish Episcopal Collection.

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5. These we note in detail, beginning with—

i. Established Church of Scotland.

1. The Psalms of David methodised: being an Attempt to bring together (without the smallest Alteration those Passages in them which relate to Subjects. For the use of Churches and Families. By Robert Walker, F.R.E.S., Senior Minister of Clydeside (Edin.: W. Creech, 1874). Contains 31 subject divisions and 114 pages. The Psalms are from the Psalter of 1650.
ii. Free Church.


2. Hymns for Christian Worship, compiled by several ministers of the Free Church (Glasgow, Collins, Sons & Co.). With 95 hymns, and 2nd ed. of 1866 102 hymns. Not authorised by the F.C. General Assembly; said to be selected for Divine Worship, by the Rev. William Knight, St. Enoch's, Dundee (1871). With 115 hymns and 120 new tunes, compiled by John Agnew, the Established Church, as The Free Church's Hymnal, Dundee (1874), with Hymns 1-301 and prose selections for chanting 338-339; many hymns from Unitarian, Presbyterian, and长老教派 sources. The compiler was then minister in Dundee, and is now (1899) Professor in St. Andrews.

iii. United Presbyterian.


vi. Congregational.


2. A Selection of Hymns, chiefly Watts's, for use in Public Christian Worship, by the Superintendent of the Independent Church, Bath Street, Glasgow. (Glasgow, 1852.) Contains 540 hymns.


vii. French.


2. A Collection of Sacred Songs and Hymns, selected from various Authors, and recommended to the use of Churches and Families (Glasgow, 1811). Contains 210 hymns, mainly from the Relief H. Bk. of 1794.


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Cochran, 1744), with 38 hymns and anthems. A subsequent edition was also published as a Collection of Hymns and Anthems, with 222 hymns and 218 doxologies. Compiled by the Rev. F. Grange Littlecove.


18. Supplement to the "Hymnal Noted with Appends," with 38 hymns, partly used in the Episcopal Church, New Haven, and Madison (N. Y.). By A. C. (Edin.;: Gordon and Nell,, 1786), with 37 Psalm Versions from Ruth and Hymn, and from Jeremiah and Song of Songs. Compiled for the congregation of St. Mary's Church, then meeting in West Register Street. Afterwards in Charlotte Chapel, Charlotte Square, and now in St. John's, Prince's Street, to which Iwan Ramsay long ministered.

19. The second in size of the Scottish Hymnals compiled by Charles Vincent for St. George's Chapel. Part II. enlarged, appeared as Hymns, Anthems, &c., used in St. George's Church, York Place, Edinburgh (Chalmers: Of Placentia Mercury Office, 1811), with 81 hymns and words of 34 anthems, while the edition of 1817 (Edin.; P. G. Buchanan), contained 84 hymns.

20. A Collection of Hymns and Anthems, for the use of the Episcopal Church, Glasgow (Edin.; K. Chapman, 1805), with 164 hymns and words of 24 anthems. Compiled by Wm. Routledge, incumbent, added to the organist and some of the congregation. The ed. of 1823 (Edin.; R. Griffin & Co.) contains 168 hymns, with 7 doxologies, and a Ps. Hymn on morning and evening hymns. Superseded in 1844 by an English collection, and that again by No. 11.


23. A Collection of Psalms from Modern Translations and Paraphrases supplementary to the Old and New Versions; and Hymns from various authors designed for Public and Social Worship (Glas.; T. Brookman). Compiled and pub. in 1827 for use in St. Mary's Episcopal Church, Glasgow. The 2nd ed. of 1837 contains 141 psalm-versions, 161 hymns and 5 doxologies. The 3rd ed. of 1845 is a reprint of the 2nd.


25. A Collection of Hymns for the use of the congregation of the Episcopal Church, for the Public Worship of St. James's Chapel, Broughton Place, Edinburgh (Edin.; W. Waugh & Innes, 1836), with 219 hymns. Probably compiled by the Rev. Daniel Bajetz, then incumbent.

26. Hymns adapted for Congregational Singing (Glas.; J. Graham, 1830). Edited by Sir Archibald Edmonstone, Bart., of Duntrathie and Colzium, with 120 hymns, mostly from Bp. Hobar's collection, the last 10 being original.

27. Hymns appropriate to the several seasons of the Ecclesiastical Year. For use in Trinity Episcopal Church, Dunfermline (Dunfermline: J. Miller & Son, 1854), with 48 hymns. The 2nd ed., 1859, contained in all 50 hymns. Compiled by the Rev. William Bruce, incumbent, as a supplement to Tate and Brady. Superseded in 1866, by H. A. & M.


30. The Supplementary Hymnal compiled by the Rev. J. Palmer, for use in St. Mary's Church, Aberdeen (Edin.; G. Davidson, N. B., 1866), 81 hymns, mostly recent hymns and translations, supplementary to H. A. & M. Almost all are included in the revised H. A. & M. or the People's Hymnal.

viii. Glassite or Sandemanian.

The Rev. John Glas, Mr., minister of the parish of Tealing, near Dundee, having adopted Independent views, was deposed in 1726. After presiding over congregations of his followers at Dundee and Perth, he died at Dundee, Nov. 2, 1773. In the meetings in public worship of this sect (who have an unpaid ministry and literally observe Acts xiv. 29) sometimes from the Psalter, sometimes from the Psalms—or in other copies of the Bible, a large proportion of English Hymns of the Evangelical school.

31. See also § xvi. 10.

By John Barmard.

63. Behold! the bright morning appears
The man, who was crowned with thorns (st. ii).

91. Thus said the Church's Head of Peace.

By Robert Boswell.

57. Behold! what love the Father hath
59. Hark! the trump of God doth sound
60. Wherewith shall I come before thee, O Lord, with sin

By Alexander Glas.

1. Bless'd be thy day, Fair Charity
Could I with eloquence speak (st. vii).
A time shall come, when constant Faith (st. xi).

3. Shall earthenborn man with God contend

By John Glas.

43. There's none among names, angels so bright
15. This is the day the first ripe sheaf
16. Thy worthiness is all our song

By Daniel Humphreys.

49. When I my wicked heart survey
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5. Eternal love's the darling song
By William Leighton.

17. In this one act redemption shone
By Archibald Rutherford.

24. Let the saints all rejoice and exult in their
By Robert Sandeman.

33. O Jesus! the glory, the wonder, and love
By William Waterston.

34. Say, Faith, who bleeds on yonder tree?
By William Miller.

58. I've seen the lovely garden flow's
By Archibald Rutherford.

64. All the temptations threaten round
By Robert Sandeman.

1. The Psalms of Bannock, Peter, &c., paraphrased in Metre, or, Hymns founded on some important Psalms of the Holy Scripture, and adapted to many occasions of Christian Worship. By Mr. Pirie (Edin. & Glasc., 1777). By Alexander Pirie (see p. 598, I.). Of its 95 hymns, 31 passed into the Revised Bk. H. Bk., 1794.


Rev. John Barclay, b. 1734, near Muthill, Perthshire, assistant of Fettercairn Parish, 1763-1772; died at Edinburgh, as pastor of the Bervans, July 29, 1799.

By William Leighton.

By Archibald Rutherford.

By Robert Sandeman.

By William Waterston.

By Alexander Pirie.

By Mrs. Ther. Str.

By D. Niven, A. Orr, &c.

By J. J. Graham & Co.

By the Rev. John Barclay.

By Archibald Rutherford.

By Archibald Rutherford.

By Archibald Rutherford.

By William Waterston.

By Robert Sandeman.

By Robert Sandeman.

By Archibald Rutherford.

By William Leighton.

By Archibald Rutherford.

By Robert Sandeman.

By Robert Sandeman.

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By Archibald Rutherford.

By Archibald Rutherford.

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By Archibald Rutherford.

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By Archibald Rutherford.

By Robert Sandeman.

By Archibald Rutherford.

By Robert Sandeman.

By Archibald Rutherford.

By Archibald Rutherford.

By Robert Sandeman.
5. Hymns (Freemaons' Hall, Edin. 1872), with 69 hymns, of which, according to Mr. Statham's preface, "Many have been written expressly for this collection," only one being taken from No. 4.

xiv. Unitarian.

1. Hymns and Anthems for Private and Public Worship. Edited by Charles Clarke (Glas. printed for the Unitarian Church, Union Street, by W. Rankin, 1870). 269 hymns and anthems with authors' names, based on J. W. Fox's "Hymns and Anthems," 1841. The ed. of 1870 has 320 hymns with an Appendix of 46 "Hymns of the Last Decade," compiled by H. W. Crossley.

2. Hymns for Public Worship edited by John Page Hepps (Glas. : The Unitarian Christian Churches, 1873), 475 hymns with authors' names, etc. The compiler was Headmaster of St. Vincent Street Unitarian Church, Glasgow.

xv. Brethren.


3. A Selection of Hymns and Spiritual Songs, extracted from various Authors, and published for the use of Christians of all denominations (Edin. : James Donaldson, 1785). With 174 hymns and 2 doxologies, many of which taken from R. Conybeare's Collection (p. 332, ii., 1746). A select number of Spiritual Hymns, etc., either for the use of the congregation, family, or the devotional circle, its meditations, etc., by David Mitchell (Edin. : W. Smith, 1871). 70 hymns. It is not likely that either this or Nos. 5-7, 11, were ever used in public worship.


6. Hymns on Natural, Moral and Theological Subjects, for the use of the Theosophical Society (Glas. : 1816) with 132 hymns.


9. Morning and Evening Hymnus for every day of the year, for the Family and Church (Glas. : 7 Argyle Street, 1857). With 722 hymns, edited by John Smith, L.L.D.

A Note.—Two hymnals compiled by the Rev. J. H. Wilson, D.D., of the Barclay Free Church, Edinburgh, though never we believe used in public worship, are cited occasionally throughout this Dictionary and are thus here mentioned. (1) The Service of Praise (Edin. : T. K. Neilson, 1855), with 222 hymns, 23 chants, 19 anthems and sanctuaries, and 74 children's hymns. A number of hymns by Mrs. Conin, Mr. Sloan and others are recorded here. (2) Songs of Zion (Edin. : T. Neilson & Sons, 1876), with 301 hymns, &c., mainly from the 1865, from Songs of Zion, 1882, and from the hymns introduced by Mr. Sankey.

IX. APPENDIX.

1. Scottish Hymn Writers. Scotland has produced a long series of minor poets. It would be both difficult and useless to enumerate even those of them who have attempted to write sacred poetry. Notices will be found in this Dictionary under their respective names of a very large number of these authors, including the following, who by birth or residence are connected with Scotland:—


2. Principal Works on the Scottish Psalms and Paraphrases, and their Authors. In this section we have grouped together those works which are of greatest value in tracing the history of Scottish Hymnody.

1. The Scottish Metrical Psalter of A.D. 1635, reprinted in full from the original work, the additional matter and varied songs found in the editions of 1666, &c., being appended, and the whole arranged with additions, notes, and facsimiles. Edited by the late Neil Livington. Printed from stone, by Macleure and McDonald, lithographers to the Queen, Edinburgh. The most elaborate and careful work on the early Scottish Psalters, and the fruit of much labour and research. It contains a great amount of interesting and curious information, and in fact exhausts the subject.

2. The Letters and Journals of Robert Batilie, A.M. Principal of the University of Glasgow: M. CLXLI. MD-LXXI. Elited from the author's manuscripts by David Laing, Esq. In three volumes. Edinburgh, printed for Robert Ogle, 1841-1842. Edited for the Bannatyne Club. It is an important work, and Laing worked at it with great care and intelligence. It gives the most elaborate and careful work on the early Scottish Psalters, and the fruit of much labour and research. It contains a great amount of interesting and curious information, and in fact exhausts the subject.


4. The Wedderburns and their Work, or the Sacred Poetry of the Scottish Reformation, in its historical relation to that of Germany. By Alex. F. Mitchell, B.D., Professor of Hebrew, at St. Andrews. Edinburgh: Blackwood & Sons, Edinburgh and London, 1867. A very careful and interesting little book, tracing out the German originals of a number of the Scottish Psalms, Paraphrases, and Ballades, and giving all the information accessible as to their authors and their origin.

5. A Compendium of Psalms and Spiritual Songs, commonly known as "The Glad and Gaudy Ballade." Edinburgh, reprinted from the edition of 1575, S. F. But William Paterson, Edinburgh, 1868. A reprint from the earliest perfect edition, now extinct (as stated in § 3 of this article), edited by Dr. David Laing, with a historical preface, a valuable series of notes, a glossary, and copies of the title-pages of the Psalms, Paraphrases, and Ballades, now known, viz. those of Henrik Charteris 1578, Robert Smyth 1600, and Andro Hart 1621.

6. The Free Church Magazine for 1847, volume 4. Edinburgh, John Johnstone. Contains four articles on the Paraphrases—interesting, but needlessly controversial. They raise a discussion on the subject of Robert Burn's connection with the Paraphrases, the writer having in his hands a ms. copy of the Paraphrases—pre
Scottish Psalter. [Scottish Hymnody.]

Scottish Translations and Paraphrases. These Translations and Paraphrases were originally prepared by a Committee appointed by the General Assembly of 1742. They were presented in draft in 1745, and in 1751 were authorised for private use. In 1775 a Committee was appointed to revise and enlarge them for public use, by which a draft collection was prepared and printed in 1778, and after various alterations and changes published as Translations and Paraphrases, in Verses, of several Passages of Sacred Scripture. Collected and prepared by a Committee of the General Assembly of the Church of Scotland, in order to be sung in Churches. Edinburgh: Printed and sold by J. Dickson, Printer to the Church of Scotland mcdclxxxi [see Scottish Hymnody, v. 1-4].

The Paraphrases of 1781 are made up of, taken—some with great alterations—from the collection of 1745; and of 22 added in 1781.

From the 1745 are the following, the numbers being given as in 1781. 23 (Nos, 20, 22, 24, 40, 41, 46, 47, 50 (partly), 51, 54-57, 61, 63-67) by Watts, 3 (Nos, 3, 32, 39, 45, 69) by Dedridge, 2 (No. 26, 42, 72) by Tate, 3 (Nos, 23, 25, 42) ascribed to Robertson, and 1 (No, 49) ascribed to Randall, leaving 8 (Nos, 6, 18, 23, 26, 38, 45, 52, 58) to which no probable authors have been assigned.

Of the 22 added in 1781, 2 (Nos, 5, 15) are by Watts, while 7 (Nos. 11-14, 31, 32, 34) ascribed to Bruce or Logan; 2 (Nos, 27, 29) are said to be joint productions of Logan and Morison; 5 (Nos, 19, 21, 29, 30, 32) are ascribed to Morison; 2 (Nos, 17, 20) to Cameron, 1 (Nos, 19) to Martin, 1 (Nos, 16) to Blacklock, 1 (Nos, 44, really a cento) to Blair, and 1 (Nos, 62) to Ogilvie.

The introduction of Watts, 1 (No. 5) and 2 (Nos, 3) by Bruce or Logan [see Bruce].

The Committee that compiled the Paraphrases were thus made up:

On May 13, 1742, the Assembly appointed the Revs. James Nisbet, William Gasthart, William Robertson, Robert Kirkich, Professor John Gowdie, Frederick Carmichael, William McGeor, Thomas Wishart, William Blair, Principal William Wishart, Robert Hamilton, George Logan, James Banmattye, Professor Patrick Cumming, Alexander Webster, George Watt, Robert Daleyison, James Nasmith, and Matthew Mitchell, ministers; with Messrs. John Wilson, Robert Ballie, and Alexander Nisbet, ruling elders. Of these were added on May 14, 1744, the Revs. Principal Thomas Tulloch, Daniel McQueen, Hugh Blair, George Kay, and Thomas Randall, ministers; with Lord Arisaunt, Lord Drummore, the Solicitor General Robert Dundas, and Mr. Charles Erskine, ruling elders.

On May 29, 1775, the Assembly appointed the Revs. Dr. Patrick Cumming, Dr. Alexander Webster, Principal William Robertson, Dr. Robert Finlay, Dr. Hugh Blair, Dr. Harry Spence, Dr. John Ogilvie, Thomas Linthicum, Andrew Hunter, Dr. Alexander Carlyle, Dr. Joseph McCornick, John Logan, James Brown, Samuel Martin, Robert Walker, James Cameron, my names are not among the list of Hymnals; and to correspondents, of various denominations, too numerous to mention I am indebted for prompt answers embodying the information they had given on the points submitted to them. [J. M.]
60. Father of peace, and God of love!
39. Hark, the glad sound, the Saviour comes
66. How bright these glorious spirits shine!
These glorious minds, how bright they shine
25. How few receive with cordial faith
29. How glorious Zion's courts appear
20. How wretched was our former state!
Lord, we confess our numerous faults
24. Ho! ye that thirst, approach the spring
55. I'm not ashamed to own my Lord
76. Jesus, the Son of God, who once
With joy we meditate the grace
38. Just as we devoutly Simeon liv'd
Now let Thy servant die in peace
13. Keep silence, all ye sons of men
Shall Wisdom cry aloud
47. Let Christian faith and hope dispel
Now let our souls ascend above
1. Let heaven arise, let earth appear
Seek a spacious world arise
42. Let not your hearts with anxions thoughts
67. Lo! what a glorious sight appears
55. My race is run; my warfare is over
Death may dispose my body now
36. My soul and spirit, fit'd with joy
Naked as from the earth we came
3. God of Bethel! by whose hand
51. Soon shall this earthly frame dissolve
6. The rush may rise where waters flow
Six groves the rush without the more
40. The wretched prodigal behold
Behold the wretched, whose lust and wine
49. Though perfect eloquence adorn'd
Though all men's eloquence adorn'd
44. Thus spake the Saviour of the world
With solemn thanksgiving our Lord
41. To blow that lov'd the souls of men
Now to the Lord that makes us know
45. Ungrateful sinners! whence this scorn
Vain are the hopes of the sons of men
32. What though no flow's the fig-tree clothe
So from the saints' foundation stands
50. When the last trumpet's awful voice
Is for an overracing faith
37. While humble shepherds watch'd their flocks
While shepherds watch'd their flocks by night
22. Why pour'st thou forth thine anxious plaint
Whence do our mournful thoughts arise
31. Ye heavens send forth your song of praise!
Now shall my inward joys arise
52. Ye who the name of Jesus bear
To whom the name of Jesus bear
43. You now must hear my words no more

ii. Added in 1781.
29. Amidst the mighty, where is he
15. As long as life its term extends
Life is the time to serve the Lord
28. Attend, and mark the solemn fact
21. Attend, ye triblets that dwell remote
44. Behold the Saviour on the cross
30. Come, let us to our Lord our God
9. Few are thy days, and full of woe
16. In life's day'sawn, when sprightly youth
10. In streets, and op'nings of the gates
62. Lo! in the last of days behold
11. O happy is the man who hears
17. Rulers of Sodom! hear the voice
53. Take comfort, Christians! when your friends
19. The race that long in darkness pined
5. The trouble springs not from the dust
Not from the dust affliction grows
31. Thus speaks the Heavem; How shall man
27. Thus speaks the High and Lofty One
The High and Holy One hath spoken
26. Thus on that night when doom'd to know
58. Where high the heavenly temple stands
14. While others crowd the house of mirth
Let such as would with Wisdom dwell
9. Who can resist th' Almighty arm
12. Ye indolent and slothful rise

iii. Hymns added in 1781.
4. Blest morning! whose first dawning rays
Blest morning, whose young dawning rays
5. The hour of my departure's come
The spacious firmament on high
1. When all thy mercies, O my God
When rising from the bed of death

The Paraphrases of 1751 had been printed at the end of some editions of the Psalter of 1650 (e.g. by Colin Macfarquhar, Edinburgh, 1771), and though the right of printing the Paraphrases of 1781 was assigned to the Church printer up to 1809, yet before the end of the century the King’s printer had begun to add them to the Psalter, and they were still almost universally so printed.

[J.M.]

Scriver, Christian, s. of Christian
Scriver (Schriver, Schreiber), merchant at
Rendsburg in Holstein, was b. at Rendsburg.
Jan 3, 1647, and was from his birth destined for
the ministry. His father d., of the plague
in 1629, but by the help of a rich great-aunt,
he was able eventually to matriculate at the
University of Rostock in Oct., 1647 (M., 1649).
In 1650 he became tutor to a family
at Segeberg, near Lübeck. While visiting a
married half-sister at Stendal, he preached
there with much acceptance, and was appointed,
in 1653, archidiacon of St. James Church.
He then became (1658) pastor of St. James’s Church at Magdeburg,
where he was also appointed, in 1674, assessor
at the consistory, in 1676 as Scholaire, in
1679 as Senior; and in 1685 had also the
parishes and schools of the so-called Heid
cirkus placed under his inspection.
At length he found his work too heavy, and, in 1686,
accepted an invitation to Quedlinburg as con
sistorialcath and chief court preacher at the
church of St. Severinus, and also his private
chaplain to Anna Dorothy, Duchess of
Saxony, and Abbess of the Lutheran Stift at
Quedlinburg. After a series of strokes of
paralysis, he d., at Quedlinburg, April 5, 1693 (Koch, iv, 78; Herzog's Real-Encyclopä
die, xiv. p. 1, &c.).

Scriver was a most popular, useful, and influential
preacher; his earnestness being deepened by the memory
of his many wonderful escapes from accident and pest
ulence. He was also the author of various devotional
works, which found much acceptance, e.g. his Gedanken
360 Einführung in Andachten, Magdeburg, 1680 (1701, and
later eds., have 400 Andachten: English version, as in
hold's Emblems, by R. Menzies, i. v., Edinburgh, 1657;
his Seelen-Schatz, in 5 parts 1675-92; and his Gedanken
Sich's, Siegs, und Still-Bette, in 2 pts., 1687-94.
It is difficult to say how many hymns Scriver wrote,
apparently about ten. He refers to one of them in his
Seelen-Schatz and his Andachten, but does not give the
full texts. A number are included, as by him, in C.
Weise's abridgment of the Seelen-Schatz, which was pub
at Wittenberg, in 1704, as the Seelen-Schatz Kraft und
Sitt; and C. W. Weiswein, pastor of St. Ulrich's in
Magdeburg, in his Evanglische Leben of Scriver (Magde
burg and Leipzig, 1729), gives a list of those he considers
genuine.

Those of Scriver's hymns which have passed into
English are:

i. Auf, Seel, und danke deinem Herrn. Morning
Included, 1704, as above, and in 1729, also
marked as by Scriver. But Scriver's son-in-law,
Johann Heinrich Hävecker (b. 1640, at Kalbe,
near Magdeburg, became diaconus, and; in, 1683,
pastor at Kalbe; latterly also, Inspector of the
Holzkirche; and, in 1722, in his
Dreyfisch schallend nach vollkommend Kirchen-Liedern
Leipzig, 1705, p. 3, claims it as his own. It is in
the Berlin G. L. S., ed. 1803, No. 1078. Tr.
As, "To God, my Soul, Thank-offerings pay."
By H. J. Busch, 1842, p. 30.

ii. Der liebe Sonne Licht und Frucht. Evening
This is Scriver's best hymn. It seems to be
earlier than 1671, as in that year Scriver quotes
The day is done; the weary day of thought and
tale is past. Evening. In Sermons and Songs of the
Christian Life. E. H. Sears, Boston, 1st ed., 1719,
p. 59, entitled "Vesper Hymn," and dated "October,
1741. This is possibly her finest hymn.
6. Thou grace divine, enshrining such a
Divine Grace. Appeared in Dr. E. H. Sears's Pictures of the Olden
Time, as shown in the Portraits of a Family of Pil-
grims, 1871. It was written in 1742, and pub-
lished in the Boston Hym. of the Spirit, 1864. It has some-
times been taken as "An Ancient Catholic Hymn"
(University's Ps. & Hymns, 1846), but in error.
7. Thou long disowned, reviled, opprest.
The Spirit of Truth. In the Boston Hym. of the Spirit, 1864.
Of these hymns, Nos. 2, 6, and 7 are in
Dr. Martinuse's Hymns, 1873. Some of Miss
Scudder's poetical pieces appear in her
Scrum's Monthly Religious Magazine. Her
Hymns and Sonnets, by E. S., were pub., by
Lockwood, Brooks & Co., Boston, 1880. From
this her hymn "Thou hast gone up again"
("Ascension", is taken.
[F. M. B.]

Σέ και νυν εἴληκομεν. Gregory of
Nazianzus. [Evening.] This hymn is given in
his Works, Paris, 1611, i.; in Daniel iii. 13;
and in the Antho. Greco Carm. Christ., 1871,
p. 29. It is tr. as "And now again at night"
by A. W. Chatfield in his Songs and Hys.
of Earliest Greek Christian Poets, 1870, p. 122,
in 8 st. of 4 l. (See Greek Hymnody, § iv.) It
dates 324-399, and contains 28 lines. [J. J.]

Σέ μεν ἁρχωμεν, Synopsis, Bp.
of Ptolemais. [Morning or Evening.] Hymn iv.
of ten hymns composed by him at various periods
of his life, 375-430. The full Greek text is
found in the Antho. Greco Carm. Christ., 1871,
p. 15 in 299 lines. It is tr. as "To Thee at
evening grey," by A. W. Chatfield in his
Songs and Hys. of Earliest Greek Christian
Poets, 1876, p. 56, in 27 st. of 8 l. (See Greek
Hymnody, § v.) It is an Evening Hymn, and
contains several passages of great beauty
which might be utilized in the form of a
cento for congregational use. Another tr.
is "Thee at the break of sacred day," by
Alan Stevenson in his Ten Hymns of
Synopsis, &c., 1865. [J. J.]

Σέ των άθρωτων μουαρχρον. Greg-
ory of Nazianzus. [Praise to Christ.] This
hymn to Christ is given in his Works, Paris,
1611, i.; in Daniel iii. 5; and in the Antho.
Greco Carm. Christ., 1871, p. 23, in 51 lines.
It is tr. as "O Thou the One supreme," by
A. W. Chatfield in his Songs and Hys.
of Earliest Greek Christian Poets, 1876, p. 93,
in 13 st. of 6 l. It is a fine hymn grace-
fully translated. (See Greek Hymnody, § iv.)
It dates 324-389. [J. J.]

Seagrave, Robert, M.A., s. of Robert
Seagrave, Vicar of Twyford, Leicestershire,
was b. at Twyford, Nov. 22, 1693, and
educated at Clare College, Cambridge, where
he graduated in 1714. Taking Holy Orders he
entered most earnestly into the movement
then being carried forward by the Wesleyans
and Whitefield; and between 1731 and 1746
he issued numerous letters and pamphlets,
d&c., designed to awaken in the clergy a deeper
earnestness in their work. In 1739 he was
appointed Sunday Evening Lecturer at Lor-
iners' Hall, London, where he continued to
preach till 1750. He also occupied White-
field's Tabernacle from time to time. His
hyms, which were better known and more highly appreciated by the older compilers than those in modern days, and will still repay perusal were included in his collection, pub. by him for use at the Loring's Hall, as *Hymns for Christian Worship, partly composed, and partly collected from Various Authors*, 1712. The 4th ed. was pub. in 1748, and the originals were reprinted by D. Sedgwick as Seagrave's *Hymns*, in 1860. Two of these hymns are still in C. U.:—

1. *Now may the Spirit's holy fire.* Opening of a *Plate of Worship*. These, from Hymns for Christian Worship, &c., 1742, were given by G. Whitefield as the opening hymn of his *Hymns for Social Worship, &c.*, 1753. It was reprinted in *The Pulpit and Ps. & Hymns*, 1796; and again in later collections to modern hymn-books.

2. *Rise, my soul, and stretch thy wings.* Pilgrim's Song. Also from his *Hymns*, &c., 1742, into G. Whitefield's *Hymns*, &c., 1753; and again in others to modern hymn-books.

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**Searcher of hearts, before Thy face.**


**Sears, Edmund Hamilton,** D.D., S. of Joseph Sears, was b. at Sandisfield, Berkshire County, Massachusetts, April 6, 1810, and educated at Union College, Schenectady, N. Y., where he graduated in 1834; and at the Theological School at Cambridge. In 1838 he became pastor of the First Church (Unitarian) at Wayland, Massachusetts; then at Lancaster in the same State, in 1840; again at Wayland, in 1847; and finally at Weston, Massachusetts, in 1865. He d. at Weston, Jan. 14, 1876. He pub.:

(1) *Regeneration*, 1854;
(2) *Pictures of the Olden Time*, 1857;
(3) *Anatomy, or Forefathers of Immortality*, 1845, enlarged ed., 1872;
(4) *The Fourth Gospel of the Heart of Christ*;
(5) *Sermons and Songs of the Christian Life*, 1875, in which his hymns are collected. All are in the possession of the *Monthly Religious Magazine*.

Of his hymns the following are in C. U.:—

1. *Calm on the listening ear of night.* *Christmas*. This hymn "was first published in its original form, in the Boston Observer, March 1844; afterwards, in the Christian Register, in 1830; subsequently it was emended by the author, and, as thus emended, was reprinted entire in the Monthly Magazine, vol. xxxix., 1844." (Putnam, 1844, p. 386.) The emended text is given in Putnam's *Singers and Songs of the Liberal Faith*, p. 308, in 5 st. of 1. Usually, both in G. Britain and America, the text is abbreviated. Its use is extensive.

2. *It came upon the midnight clear.* *Christmas*. The "Rev. Dr. Morrison writes to us. Sears's second Christmas hymn was sent to me as editor of the Christian Register, I think, in December, 1849. I was very much delighted with it, and before it came out in the Register, read it at a Christmas celebration of Dr. Loom's Sunday School in Quincy. I always feel that, however poor my Christmas sermon may be, the reading and singing of this hymn are enough to make up for all deficiencies." (Putnam, 1849, p. 308.) It appeared in the Christian Register, Dec. 1849, in 5 st. of 1, and is now in extensive use in G. Britain and America.

3. *Bo, ye that rest beneath the rock.* *Charitable Writing on behalf of Children*. Appeared in Long-fellow and Johnson's *Hymns of the Spirit*, Boston, 1864, in 2 st. of 1.

**Dr. Sears's two Christmas hymns rank with the best on that holy season in the English language. Although a member of the Unitarian body, his views were rather Swedish-borinan than Unitarian. He held always to the absolute Divinity of Christ.**

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**SEDGWICK, DANIEL**

*Sedwick, Daniel,* was b. in Leekenhall Street, London, Nov. 26, 1814, of poor parents. His education was of the scantiest. Although apprenticed to a shoemaker at an early age, the elements of the trade were taught him and through ill health and neglect, at the completion of his apprenticeship, he was unable entirely to earn his own living. During his rambles, he occasionally solved himself with the purchase of old hymn-books, and in the study and comparison of these he began to find his chief delight. He joined himself to the strict Baptist congregation, worshipping in Providence Chapel, Graveman Street, near his old employer's house. In 1839, having previously married a wife of his own humble station and education. At the age of 23 he began to dabble in the second-hand book trade, and gradually worked up a connection. About 1840 he taught himself writing by copying printed letters, and acquired a singularly neat and clear hand. Hymn-books then were a drug in the market, and strictly limited in value and price. About 1852 he began to collect a few of the rarer hymn-writers of the 17th and 18th centuries, and in his *Library of Spiritual Songs* he published the hymns of William Williams, John Mason, Thomas Shepherd, Robert Seagrave, Joseph Grigg, Anne Steele, John Ryland, John Stocker, James Grant, Thomas Oliver, Bishop Ken, and others. This series brought him into communication with many clergy, and with ministers of all denominations, and the humble bookseller of 21 Sea Street, Bishopsgate, would there receive men of high station and culture and teach them the rudiments of the then infant science of English Hymnology. It was, however, on the publication of Sir Roundell Palmer's, (Lord Selborne's) *Book of Praise*, in 1862, that Sedwick first took his place as the foremost living English hynologist. With all his dogmatic ignorance and want of power to balance evidence, his industry and perseverance in following up clues in every direction, his patient formation of an invaluable library, and to a unique correspondence. In the purchase, sale, and exportation of duplicates, and in assisting hymn-compliers in tracing dates, authors, and copyrights, he passed, from 1862 till his death in 1879, the happiest years of his life. He was consulted by men of all shades and opinions, and *Hymns Ancient and Modern* owed, from its earliest days, something to his assistance. He was consulted at every step by the Rev. C. H. Spurgeon for his *Our Own Hymnbook*; and in Josiah Miller's *Songs and Songs of the Church* every article had the benefit of his knowledge and revision; in fact the practised expert can detect in that work baseless suggestions and erroneous conclusions, which arose out of Mr. Miller's too close adherence to his guide. Sedwick's health began to fail rapidly in 1879, and exhausting and severe spasms of hemorrhage followed to his death. On Sunday, March 9th, he asked in the afternoon for Cennick's "Thou dear Redeemer, dying Lamb," to be sung to him, the last verse:

> "When we appear in yonder cloud
> With all the ransomed throng,
> Then will we sing more sweet, more loud,
> And Christ shall be our song."
being specially dwelt on by him. It was in the very early hours of the following morning that, with the words, "Hallelujah, Praise the Lord," on his lips, he fell asleep; and on the 15th March, 1879, he was buried at Abney Park cemetery. He may well be called the father of English Hymnology; and it is to be especially remembered, to his honour, that, with all drawbacks of education, temperament, and narrow theological propensities, he, by the courage and fearless assertion of hymns and hymnological literature, and by careful annotation, made it possible for others to reap a rich harvest, by bringing their education, critical acumen, wide sympathies, and accurate knowledge of Biblical, classical, ecclesiastical, and historical subjects to bear upon the stores of hymnological wealth which he had accumulated, but which, to a very great extent, he could not use.

[S. W. B.]

SEDWICK, John, D.D., was b. at Wimborne, April 24, 1823, and educated at Christ Church and Magdalen Colleges, Oxford; B.A. 1846, D.D. 1859. He was a Fellow of Magdalen College 1855-63; Bursar, 1859-60; and Vice-President 1860-61. He was also successively Curate of Grainton, Somerset, 1854; Chaplain of High Leigh, Cheshire, 1858; Rector of Great Houghton, Northants, 1860; of Stoke-Climbsland, Cornwall, 1872; and of Birdbrooke, Essex, 1876. He has pub. History of France, 1819; History of Europe, 1850; History of the Establishment of Public Industrial Schools, 1853; and Oremus: Short Prayers in Verses for Sundays and Holy Days, suggested by the Services of the Church of England, 1852. From the last work his Quinquagesima hymn, "Lord of love, Whose words have taught us," in Kennedy, is taken, and many more of equal merit remain. [J. J.

Sedulius, Coelius. The known facts concerning this poet, as contained in his two letters to Macedonius, are, that in early life, he devoted himself to heathen literature; that comparatively late in life he was converted to Christianity; and that amongst his friends were Faustinus and Faustina. Perhaps the period of his birth is generally believed to have been Rome; and the date when he flourished 450. For this date the evidence is, that he referred to the Commentaries of Jerome, who d. 420: is praised by Cassiodorus, who d. 575, and by Gelsius, who was pope from 492 to 496. His works were collected, after his death, by Asterius, who was consul in 494. They are (1) Carmen Paschale, a poem which treats of the whole Gospel story; (2) Opus Paschale, a prose rendering of the former; (4) Elegia, a poem, of 110 lines, on the same subject as the Carmen; (4) Veterus et Novi Testamenti Collation; and (5) the hymn, "A solis ortus calcinae" (p. 4, l. 4). Arsenii (1794) says 16 was of Sedulius's work, ranging in date from the 7th to the 16th cent. The best ed. of his Opera is that by Dr. J. Huener, pub. at Vienna in 1885; and this text is printed in Migne's F.P. Lat. col. xii. This Sedulius must not be confounded with the Irish, or with the Scottish Sedulius, as is sometimes done.

[J. J.

See amid the winter's snow. E. Cowper. [Christmas.] Pub. in his Masque of Mary, &c., 1838, p. 259, in 7 st. of 4 l., and a chorus. It was repeated in his Hymns and Poems, 1873, p. 280. It is given, in an abridged form, in several hymn-books. It sometimes begins with an altered form of st. ii. as, "See in yonder manger low." [J. J.

See, gracious God, before Thy throne. Anne Steele. [Public Humiliation.] Written for the Public Fast, Feb. 6, 1727, in 6 st. of 4 l., and published in her Poems on Subjects chiefly Devotional, 1760, vol. i. pp. 248-9; in the new ed. of same, 1780, vol. i. pp. 248-9; and in D. Sedgwick's reprint of her Hymns, &c., 1863, p. 115. In its full form it is not in common use. It is, however, the following centos are taken:

1. Almighty God, before Thy throne. This, as given in Hickersteth's Christian Psalmody, 1833, No. 274, and some of the other collections, is the above slightly altered, together with the omission of st. v. The same first line begins a cento in 4 st. usually found in modern hymnals. It is composed of st. i., ii., vi., and vii., also altered, sometimes as in Stevenson's Hymns for Church & Home, No. 6, and again as in Snapp's Songs of G. J. B., No. 166.

2. Almighty Lord, before Thy throne, is the same cento with further alterations; S. P. C. K. Ps. & Hymns, No. 138; and in a fuller form of 3 st. of 4 l., being st. i., ii., iii. (again altered), and a different stanzas.

3. Behold, O Lord, before Thy throne. This cento in the New Doyn, 1859, No. 994, is composed of st. i., ii., iii., vi., and v., and a concluding stanza, "Heard Thou my prayer," which we have not traced. The second stanza of the original "Tremendous Judgments from thine hand," sometimes given as "dark judgments," &c., and again as "bitter judgments," &c., has, according to a note to the original, a special reference to the Lisbon earthquake of 1755.

4. See, gracious God, before Thy throne. An abbreviated form of the original in a few modern collections.

[J. J.

See how great a flame aspires. C. Wesley. [Praise for the Success of the Gospel.] In Jackson's Memoirs of the Rev. Charles Wesley, small ed., 1848, p. 191. This hymn is referred to under the date of Nov. 1746, as follows:

"The very animated and emphatic hymn beginning—

'See how great a flame aspires,

Kindled by a spark of grace,'

was also written by Mr. Charles Wesley on the joyful occasion of his ministerial success, and that of his fellow labourers, in Newcastle and principalities. Perhaps the imagery was suggested by the large fires connected with the collieries, which illuminate the whole of that part of the country in the darkest nights."

The hymn was pub. in Hymns & Sacred Poems, 1746, vol. i., No. 4, of 4 hymns, written "After Preaching to the Newcastle Colliers," in 4 st. of 8 l. (P. Works, 1868-72, vol. v. p. 120). It was given in the Wes. H. Bk., 1780, No. 209, and is found in numerous collections.

[J. J.


See in the vineyard of the Lord. [The barren Fig-tree; or, Close of the Year.] This hymn is given in 6 st. of 4 l. at the close of Sermon xvii. of Short Sermons to Children, to which are added Short Hymns suited to the Subject. By a Lady [Rebecca Wilkinson].
**See Israel's Gentle Shepherd.**

_P. Doddridge. [The Good Shepherd.]_ 1st pub. by Job Orton in his posthumous ed. of Doddridge's _Hymns_, 1755, No. 198, in 5 st. of 4 l., and headed "Christ's condescending Regard to little Children:" and again in J. D. Humphrey's ed. of the same, 1839, No. 221. In addition to its use in its original form it is found as follows:

1. _Lett. to Israel's gracious Shepherd stands_. This was given in Rickersteth's _Christian Psalmody_, 1833.
2. _The gentle Saviour calls_. This altered form, in 3 st. of 4 l., was made by Bp. Onderdonk for the American Prayer Bk. Col., 1826, No. 87. It is in several modern collections, and is suitable for Holy Baptism.
3. _The Saviour's gentle voice_. This is in Kennedy, 1852, No. 231. It is the American text rewritten by Dr. Kennedy. In these various forms this hymn has a wide circulation.

**See, sinners, in the gospel glass. C. Wesley. [Initation.]_ Pub. in _Hymns on God's Everlasting Love_, 1741, No. 10, in 18 st. of 6 l., and again in the _P. Works_, 1808–72, vol. xii. p. 90. In the _Ws. H. Bk._, 1780, it was broken up thus:

1. See, sinners, in the gospel glass, st. 1–4.
2. Sinners, believe the gospel word, st. vi–ix.
3. Would Jesus have the sinner die? st. xii., xiv., xvii., xvi.

These hymns have been repeated in several collections. The centos, "Behold the Lamb of God, Who bears The sins of all," &c., in _Mercer's Church Psalter & H. Bk._, 1855; and "See where the lave, the balt, the blind," in Dr. Alexander's _Augustine H. Bk._, 1819 and 1863, are also from the original hymn.

**See the Conqueror mounts in triumph. Bp. C. Wordsworth, of Lincoln. [Ascension.]_ 1st pub. in his _Holy Year_, 1862, p. 99, in 10 st. of 4 double lines. In the latest editions of the _Holy Year_ it has been divided into two parts, Pt. ii. beginning with st. vi.

"Holy Ghost, Illuminator." Usually these two parts are given as separate hymns for congregational use. In addition a cento, beginning with st. ii., "Who is this that comes in glory?" is given as a hymn. The original is one of Bishop Wordsworth's finest compositions, and is the nearest approach in style and treatment to a Greek ode known to us in the English language. The amount of Holy Scripture compressed into these 40 lines is wonderful. Prophecy, Types, Historical Facts, Doctrinal Teaching, Estatic Praise, all are here; and the result is one grand rush of holy song.

**See the [good] kind Shepherd, Jesus, stands._ [The Good Shepherd.]._ This hymn is found in [Rees's Wilkinson's] _Short Sermons to Children_. To which are added _Short Hymns suited to the Subject_[circa 1785]; later ed. pub. at Bath 1798, No. 1, in 4 st. of 4 l. In J. Benson's _Hymns for Children_, selected chiefly from the publications of the Rev. John and Charles Wesley and Dr. Watts, &c., 1814, it was given anonymously as No. 15. From that collection it has passed into a large number of hymn-books for children. In the _Short Sermons_ of 1805, the hymn was composed. It is sometimes given as "See the good Shepherd, Jesus, stands."

_W. T. B._

**See where the Lord His glory spreads. T. Kelly. [Ascension.]_ Appeared in his _Hymns, &c._, 2nd ed., 1806, in 6 st. of 4 l., and again in later editions of the same (ed. 1853, No. 46). In Hatfield's _Church II. Bk._, 1862, and other American collections, it begins with st. ii., altered to "Around the Saviour's lofty throne." In this form it is a good hymn on "Christ as King."

**Seelenbrügung, O du Gotteslamm! N. L. von Zinzendorf. [Follow Christ._ Written in Sept., 1721. 1st pub. as No. 434 in the _Sammlung g. und l. Lieder_, Leipzig & Görlitz, 1725, in 11 st. of 6 l.; repeated in the _Herrnhut G. B._, 1735, and in Knapp's ed. of Zinzendorf's _Geistl. Lieder_, 1845, p. 22. The form which has attained the greatest popularity in German is a cento beginning "Jesus, geh' voran" (p. 588, ii.). The only tr. in C. U. from the full form is:

1. _O Thou to whose all-searching sight. A free tr. by J. Wesley, in the _Wesley Ps. & Hymns_, 1738, and _H. and Sacred Poems_, 1739 (P. Works, 1868–72, vol. i., p. 137), in 6 st. of 4 l. St. i–iii. are based on st. i., ii.; st. v–vi. on x, viii; while st. iv. is from st. xii. of the hymn "Wert wohl wie du," by J. A. Freylinghausen (p. 396, ii.). This tr. was included in the _Ws. H. Bk._, 1789, No. 330 (1875, No. 339), and has since appeared in many collections, e.g. recently in the _Hymnals_, 1871, _Hyf. Camp._ 1876, Allen's _Cong. Psalm_. _Hymn._ 1886, &c.; and in America in the _Episcopal Hymnal_, 1871; _Pres. Hymnal_, 1874; _Evangelical Hymn._, N. Y., 1880, &c. The hymn "As through this wilderness we stray," in the _Maryebone Ps. & Hymns_, 1851, Irish _Church Hymn._ 1869 and 1875, _Universal H. Bk._, 1885, &c., consists of st. ii–vi. of Wesley altered. Wesley's tr. in whole or in part is in extensive use.

**Selnecker, Nicolaus, D.D., s. of Georg Selnecker (Selnecker, Scelleenecker, who was protomartarius to the Nürnberg magistracy, but lived at Hersbruck near Nürnberg) was b. at Hersbruck Dec. 3, 1532. In 1536 he was removed to Nürnberg, and became during his school time, when only twelve years old, organist at the chapel in the Kaiserburg there. He went to the university of Wittenberg in 1550 (where he became a favourite pupil of Melanthon), graduated M.A. on July 31, 1554, and subsequently lectured as a private docent, sometimes to 200 students. In the end of 1557 he was appointed second court preacher at Dresden and prior to the heir apparent Prince Alexander, having also to
supervise the education of the choirboys of the royal chapel. He was ordained at Wittenberg Jan. 6, 1538. The principal theologians at the time decried the practice of allowing children to follow Melanchthon's lead and to approximate to Calvin's teachings regarding Consubstantiation. When therefore Selnecker thought it his duty openly to declare his adhesion to strict Lutheranism, he found his position almost untenable. When Martin Hoffmann of Sulzbach and his relatives and friends stood and fell against the Elector August's passion for game preserving, Selnecker took Hoffmann's part. His enemies took advantage of this, and managed so that after Hoffmann had been expelled from Dresden, in August, 1561, Selnecker was requested to seek work elsewhere (see No. ii. below). The hint here probably refers to Selnecker's own troubles at this period. He preached his farewell sermon at Dresden on March 15, 1563, and on the 26th he entered on his new office of Professor of Theology at Jena. After the siege of Gotha, Duke Johann Wilhelm of Saxony recalled Wigand and other professors of the University, in 1561, as adherents of Faccius; and Selnecker, not being so extreme a Lutheran as they, had to leave Jena. Therupon the Elector August again received him into favour, appointed him professor of Theology at Leipzig, and also pastor of St. Thomas's church and the University, and, in 1567, gave him leave of absence to go to Wolfenbüttel as court preacher to General von Mansfeld. Here he succeeded in inducing the clergy to receive the so-called Saxon Confession, and persevered in zealous visitations of churches, schools, &c. After 1572 he resided at Gandersheim, took an interest in the Gymnasium there, &c. In 1573 he also visited, and drew up a book on Church Order and Discipline for the district of Oldenburg-Jever. But in Brunswick, where Martin Chemnitz was the Superintendent of Brunswick, who was a High Lutheran, the Duke who wished for peace, and the other General Superintendent at Wolfenbüttel, Selnecker found it a difficult matter to work comfortably, and was himself accused of Crypto-Calvinism. He therefore gladly accepted the Elector August's request to leave Leipzig, and began to lecture there again in Feb. 1574. In 1576 he was once more appointed pastor of St. Thomas's Church, and Superintendent. At Leipzig the sacramental controversy broke out afresh, and Selnecker became deeply interested and involved in the struggle. He was then engaged in drawing up the Formula of Concord (meant to unite the Lutherans, but to exclude the Romanists on one hand, and the Calvinists on the other), which was finally revised on May 29, and pub. on July 22, 1577. The Formula of Concord was so successful that it was largely subscribed to, but at the same time its authors, and specially Selnecker, were subjected to the most violent abuse both from the High Lutherans and from the Calvinists, so much so that he called 1579 his "year of patience and silence." For a few years immediately thereafter his life was a more peaceful one, and he found time to devote to poetry and music. And indeed at this time he assisted greatly in the building up of the famous Motett Choir of St. Thomas's Church, which J. S. Bach afterwards conducted. But on the death of the Elector August in 1586 the real direction of affairs passed into the hands of Dr. Nicolaus Crell, Chancellor to the Electorate, who, under his rule the Lutheran clergy were gradually disposed of by Melanchthonians and Crypto-Calvinists. When the new court preacher Salmuth began to issue a German Bible with notes in which he clearly taught Calvinism, and impugned the Formula of Concord, Selnecker published a pamphlet in opposition, and was in consequence deprived of his offices on May 17, 1589. For a time he stayed on in his own house in Leipzig, and used his pen in controversy. But after having received, on Oct. 22, notice to cease writing, he thought it prudent to leave Leipzig. He had many supporters, and after a short time spent in Halle and Magdeburg, he accepted the appointment of Superintendent at Hildesheim. Here he had many anxious and weighty matters to settle, and was finally called on, in 1591, to arbitrate in matters of dispute at Augsburg. Returning from Augsburg in stormy December weather, and being worn out by his labours, he reached Hildesheim Jaunt dead, and was confined to his room till April. Meantime the Elector Christian I. had suddenly died, and his widow, after deposing the Chancellor Crell, proceeded to recall those whom Crell had banished. Selnecker, spite of his weakness, welcomed the news, went to Leipzig in May, and reached Hildesheim on May 9, and reached Leipzig on May 19; but only to die. He d. at Leipzig, May 24, 1592 (Koch, ii. 1917, v. 656; Herzog's Real-Enzyklopädie, xiv. 76; G. A. Will's Württembergisches Gelehrten Lexicon, pt. iii. 1575, p. 670, and Supplement, pt. viii. 1808, p. 108, &c.). Koch dates his birth 1530, but Will quotes an apparently authentic biographical sketch in which Selnecker gives the date 1532; and the reference which Koch, ii. 191, makes to Selnecker's Paraphrasis Psalmier is full of misprints, for that work was pub. in 1578 (not 1583), and the date after Fe. cl. is "Absolutum Gundesine [i.e. Gundersheim]. Anno 1573, die Maii 29, qui est dies Urbani; Anno setasie 42, pot 45."
the hymn of the Reformation period, and indeed contain many reminiscences of them. Of the rest, many too scanty to mirror the misfortunes and changes and conflicts of his life, and are full of personal matter and careless in style. Still there remain not a few worthy of note, in which a genuine piety, a deep and fervent love to the Saviour, and a zeal for the best interests of His Church on earth, are expressed to clear, flowing and manful style. A large number first appeared as text-interpolations in his pr. works e.g. his exposition of the Psalms (Ps. 1.1., 1st ed. 1563; II.-IV., 1st ed. 1564; cl.-ccl., 1st ed. 1566; complete ed. 1571); and the polished ed. Christl. Psalter mit kurzen Summarien, &c. 1st pub. in 1572, and of which six eds. appeared in his lifetime; in his exposition of the Prophets (pt. I. 1st ed. 1519: pt. II. 1st ed. 1579). Also in his "Stadt-Psalmen, Leipzig, 1564; in the Drey Predigten, Heinrichstätt, 1572 (contains three sermons preached by Selnecker, by Martin Church, and by Christoph Vischer at the baptism of Anna Ursula, Duchess of Brunswick-Lüneburg. Appended to Selnecker's sermon are 6 hymns on Luther's Catechism, &c.). They were collected, together with other pieces by various authors, in his Christl. Psalmen, Lieder und Kirchengesange, &c., Leipzig, 1547, where 15 German hymns are marked with his initials, and where various of the melodies and of the four-part settings seem also to be by him. A selection from his hymns, with a biographical sketch by Heurich Theodor, is given in this set. In 1555. The most complete collection is that in Wackernagel's Deutsche Kirchenlieder, vol. IV. Nos. 303-415, and in the bibliographical notices it is work the particular of the original works in which they are found given at length.

The hymns by Selnecker which have passed into English are:

1. Ach bleib bei uns, Herr Jesu Christ. Peace and Orthodoxy. It has sometimes been said of this hymn that st. i., ii. are by Selnecker, and that the rest are a later addition. The opposite however is the case. The full form appeared in the Geistliche Psalmen, &c., Nürnberg, 1611, p. 597, in 9 st., viz.:

2. In dieser schweren beitrittzeit.
3. Herr Jesu, hoff, dein Kirche erhält.
4. Erhätt uns nun bey deinem Wort.
5. Ach gött es gehe gar einig zu.
8. Dein Wort ist unser Hertzschen Trutz.

This sermon is from st. 1, according to Mützelfeldt, No. 291, first appeared in 1579, on a broadsheet, along with A. Herman's hymn, Danket dem hernn heut und allzeit. It is a tr. of Melanchthon's "Vespera jam venit, momento muertos manent. Exsultabunt lucem nec patare tamen." (Corpus Reformati, vol. x, col. 602, Halle, 1642), and is founded on St. Luke xxiv, 29.

2. Sie, says Mützelfeldt, first appeared in Christliche Gedichte und Psalmen, welche die Kinder in der Jungfrau Schule zu Freyberg zu beten und zu singen gepflegen, Freyberg, 1572. It resembles the hymned rayer given at the end of Ps. xxii., in Selnecker's Der Psalter, 1572.

St. 6 is st. 2 of the hymn "Wir danken dir, Herr Jesu Christ, dass du unser König worden bist," which is the rhymed prayer to Ps. cxxii., in Selnecker's Der Psalter, 1572.

2. 3, 4, 6-9, form the hymn. "Herr Jesu, hoff, dein Kirche erhält," which is the rhymed prayer to Ps. cxxii., in Selnecker's Der Psalter, 1572. See also Wackernagel, iv., p. 286.

The text of 1611 is in H. Thiele's ed. of Selnecker's Geistl. Lieder, 1585, p. 51, and in the Berlin G. L. S. ed. 1863, No. 498. The trs. in C. U. are from this text.

1. Lord Jesus with Thy children stay. This is a tr. of st. 1, 2, 8, 6, 9, 3 by J. Swartner in the Moorean II. Bk. 1799, No. 6 (1866, No. 6).
2. Ah Jesu Christ, with us abide. This is a good tr. of st. 1-5-9, by Dr. Kennedy as No. 41 in his Hymn. Christ. 1863, repeated in Holy Song, 1899.
3. Lord Jesu Christ, with us abide. For round us fall, &c. By Miss Winkworth, of st. 1, 2, in her C. B. for England, 1863, No. 19, repeated in Bosworth's Bk. of Church Hymns, 1863. It is slightly altered in Miss Winkworth's Christian Singers, 1869, p. 152.


ii. Christus der wahre Gottes Sohn. Holy Baptism. This is No. 4 of the 6 hymns of Selnecker's Catechism, appended to one of Drey Predigten, 1572, and thence in Wackernagel, iv. p. 255, in 8 st. of 4 1. In the Ohio G. B. 1870, No. 239. Trs. as:

Now Christ, the very Son of God. By C. H. Schnette as No. 221 in the Ohio Luth. Hym. 1880, st. i.-iii. are literal, iv.-vi. are based on iv.-viii. of the German.

iii. Helf, Herr, mein Gott, in dieser Ketten Cross and Consolation. In his Christliche Psalmen, 1587, in 15 lines entitled "Anno 1563. God knows why." Thence in Wackernagel, iv. pp. 242-243 (with two other forms), and M. Moller's Manual de praepositiones et motem, Görlitz, 1853, f. 114, in 3 st. of 4 1. Among the hymns "composed by other spiritual persons." This is Wackernagel's second form, and is also in the Unr. L. S. 1851, No. 624. The reason why Moller did not claim it as his own was, most likely, because it was based on Selnecker. The trs. are:

1. My Helper, aid: Thy mercy show. By A. T. Russell, in full, as No. 223 in his Ps. and Hymns, 1851.

iv. Lass mich dein sein und blissen. Close of Service. This is a beautiful st. of B1. 1. which is very frequently used in Germany at the close of Divine service. It was written as his daily prayer and 1st pub. in his Passio, 1572, and thence in Wackernagel, iv. p. 251, and also in Thiele's ed. 1855, p. 59. In the Ohio G. B. 1851, No. 251, with two additional st. which Wettstein, iii. 213, says appeared in the Rudolf Stett. B. 1698. The trs. are:

1. Let me be Thine for ever. My gracious. This is a tr. of st. i.-iii. by D. Mey as No. 259 in the Ohio Luth. Hym. 1880.
2. Make me Thine own and keep me Thine. By Miss Winkworth in her Christian Singers of Germany, 1899, p. 152.

It is also in Thiele's ed. 1855, p. 58, and in the Berlin G. L. S. ed. 1863, Vol. 969. Tr. as:—

O Lord and God, I cry to Thee. This is a good and full tr. by A. T. Russell as No. 253 in his Ps. & Hymns, 1851.

H. C. B., and J. H. M. F. J. H., in The Churchman, 1833, No. 885 (Allg. G. B., 1846, No. 388) there is a version of this hymn entirely re-written, and beginning, O Herr Gott, ich ruf zu dir. The tr. in C. U. from this form is:—

O Lord my God, I cry to Thee. This is a good and full tr. by Miss Winkworth in her Lyra Grec. 2nd Ser. 1858, p. 212, and her C. B. for England, 1855, No. 192. Repeated in the Irish Church Hyl. 1873, Pennsylvania Luth. Church Bk. 1868 and others.

vi. Wir danken dir, Herr Jesu Christ, Dass du

Gehem Mimmel gefahren bist. Ascension. A hymn beginning 1thus, and in 4 st. of 4 l. appeared at the end of Ps. lxviii. in Schelner's Der Psalter, 1572. Wackernagel, iv, p. 278, quotes it from the ed. of 1578. It is also in Thiele, 1855, p. 15. Mützelf., No. 277, gives this text, and also a form in 13 st. of 4 l. from the Gegenst. Psalmen, &c., Nürnberg, 1611, where it is ascribed to Schelner. The 13 st. form is also in M. Prätorius's Musae Sioniae, pt. vi 1607, No. 340; and in the Berlin G. L. S. ed. 1863, No. 340. C. U. adv. the tr. as follows:

We thank Thee, Jesus! dearest Friend, that Thou didst. By Dr. M. Loy, in full, from the G. L. S. text, as No. 96 in the Ohio Luth. Hyl. 1880.

Other trs. are:—(1) "Lord Jesus Christ! we thank Thee now." This is No. 234, in pt. 1, of the Missouri Mt. Bk., 1754. (2) "To Thee, Lord, we praise be given." This is a hymn, in 6 st. of 4 l., by J. Sweertener, and in the Missouri Mt. Bk., 1754 (1849, No. 176, beginning, "To Thee, Lord (Christ);" based on this hymn, and on Erms Largil's "Herr Jesu Christ rieh uns dir nuch." Large's hymn is full in Freylinghausen's Neu Bistumbuch 4. B., 1714, No. 117.

vii. Wir danken dir, o treuer Gott. Absolution. This is No. 6 of the 6 hymns by Schelner, on Luther's Catechism, appended to one of Drey Predigten, 1572. It is in 3 st. of 4 l. and a fourth st. of 2 l. and is entitled "How one should comport himself in Holy Ordination."
The complete form in 4 st. of 4 l., and in his Christliche Psalmen, 1587. Both forms are in Wackernagel, iv, p. 257; and in Mützelf., Nos. 285, 286. The second form is also No. 274 in the Ohio Luth. G. B., 1870. Tr. as:—

Faithful God, thanks be to Thee. By C. H. L. Schotte, as No. 246 in the Ohio Luth. Hyl., 1880. [J. M.]

Σημέρου συνέχει τάφος ['Αφρατων θαύμα]?

Send out Thy light and truth, O God! J. Montgomery. [Missions.] This well-known hymn was first printed in a religious annual, The Christian Keepsake, in 1836; again in Montgomery's Original Hymns, 1838, No. 253; and again in Mercer's Ch. Psalter & H. Bk., 1854, No. 381, in 4 st. of 8 l., the only change from the 1836 tr. being st. 1, l. 9, "Then spring" to "Then be now born," &c. From Mercer's Preface it would seem that he was under the impression that it was written specially for his collection. Montgomery says in a note in his Original Hymns, p. 256, that it was written "in the metre and to suit the tune of the hymn said to have been composed and set to music by Luther, and sung by him and his friends as they entered the city of Worms to appear before the Diet there." The German hymn referred to is Ein' feste Burg (p. 322, ii.). Montgomery's hymn, however, has nothing in common with Luther's save the metre. It has attained to somewhat extensive use in Great Britain and America. [J. J.]

Sensus quis horror percutiat. Jean Baptiste de Saintuillé. [Ascension.] In the Chanson Brev., 1856, p. 497, this hymn begins "Quid obstupendum comminu," but in Saintuillé's Hymni Sacri et Nectar. 1689, p. 222, and ed. 1698, p. 105, it is given as above. It is also in the Paris Breviary, 1736, as the hymn at Matins on the octave of the Ascension. It is also in J. Chandler's Hys. of the Primitive Church, 1837, and Carol. Newman's Hymni Ecclesiast., 1838 and 1865. Tr. as:—

1. What is this horror? The sky is rended. By I. Williams, in the British Magazine, Dec. 1834 (vol. vi. p. 620, together with the Latin), and his Hys. tr. from the Parisian Breviary, 1839.

2. What terrors shake my trembling soul! By J. Chandler, in his Hys. of the Prim. Church, 1837, p. 85, and again in his Hys. of the Church, &c., 1841, No. 49. It is No. 120 in the 1863 Appendix to the H. Noted.

3. Awful thought of endless doom. By R. Campbell, in his St. Andrews Hys. and Ant heirs, 1856, p. 78, and, with slight alterations, in the Hymnary, 1872. Some portions of this tr. are by Miss Jane Campbell, of Ravensdale, Scotland. It is given in O. Shipley's Annum Sanctum, 1884, as "Fearful thought of endless doom.


Another tr. is:—

Great God, what terror fills the eye. By W. Palmer, in his Short Poems, &c., 1848, p. 56. [J. J.]

SEQUENCES. The origin and structure of Sequences or Proves (p. 914, i.) have been referred to under Latin Hymnody (see pp. 648-660). The Gradual or Antiphon sung between the Epistle and Gospel in the Liturgy ended on festal days with the word Alleluia. The last syllable of this word was prolonged to a number of musical notes (called neumes), which were entitled the Sequentia, as following the Alleluia. In the ninth century the custom began of adapting words to suit these notes; and these words came in their turn to be called Sequences. The first author of this kind of Sequences was Naker Ballolus (p. 812, ii.), a monk of St. Gall, who d. 912. He had many successors, one of the most voluminous and finished writers of Sequences being Adam of St. Victor, who d. 1177.

One of the earliest ms. containing Sequences is an Anglo-Saxon Tropary written in the reign of Ethelred (970-1016), and now in the Bodleian (see e below). In the Leofric Missal, an English service book in use at Exeter half a century later, and now in the Bodleian (Bodl., No. 579. Printed at the Clarendon Press, Oxford, in 1883) only six Sequences are indicated for use by their catchwords (the full text is not given), these Sequences being "Colclia resinent;" "Mater Sequentiarum," i.e. "Pangamus Creatori;" "Chris vocibus;" "Lyra pulchra;" "Omnibus sancti;" and "Seclam ad coelos." The use of Sequences soon became very general. In most mediaeval
SEQUENCES

Missa1s there are proper Sequences appointed for nearly every Sunday and Holy Day, except from Septuagesima to Easter, when verses of Holy Scripture known as the Tract were substituted for the Alleluia and the Sequence. Sequences were also found in Processions and Breviaries, where they were introduced in lieu of the Versus after the Response attached to one of the Lections, generally the last (York Brev., 1883, ii. 106), or in lieu of the Hymn at Vespers or Compline, or in connection with Processions on certain festivals. In the revised Roman Missal of 1570 all Sequences were abolished save four, viz. (1) ``Victima pacis'' for Easter; (2), "Veni Sancte Spiritus" for Pentecost; (3) "Lauda Sion Salvatorum," for Corpus Christi; (4) "Dies Irae, dies illa," for Masses for the Dead. In comparatively recent times, about 1727, there was added (5) "Stabat Mater dolorosa," for Friday after Passion Sunday.

A large number of Sequences are included in the collections of Mone, Daniel, Morel, Wackernagel, and others. In 1852 Dr. Neale published 125 under the title Sequentiis Monasticis Germaniae, Angliae, Galliae, alicetis, or mediæ ævi collectae. The most complete collection of Sequences is Dr. Joseph Kehrlein's Lateinische Sequenzen des Mittelalters, pub. at Mainz in 1873, with 895, including almost the whole of those previously edited by Mone, Daniel, Morel, Wackernagel and Neale; and, many others, principally from Missals of the 16th cent. Of these many are only printed in part, and the number (895), large as it is, does not nearly exhaust the list of such compositions; for even on comparing with the lists below, a large proportion will be found not included by Kehrlein.

An interesting collection of Sequences has just been pub. under the title Prosarium Luminosum (Leipzig, Fues's Verlag, 1890). This is edited by G. M. Drownes, as pt. vii. of his Analecta Hymniaea Medii Âeat, and contains 265 Sequences, taken from the Proserpines of the 10th, 11th, and 12th cent., which formerly belonged to the Abbey of St. Martial at Limoges, and are now in the Bibliothèque Nationale de Paris.

In Part i. we append a list of first lines of Sequences and Proses contained in the Arbuthnot, Hereford, Sarum and York Missals, and a few important early ms. Service Books, mostly of English, French and German origin. In Part ii. are given the first lines of additional Sequences in later English Service Books, in a few representative French and German diocesan Missals not later than 1490, and in two Monastic Missals. In many cases there are slight variations of the text. We have given the various forms where the varieties of reading affect the alphabetical order.

Part i. In compiling the first list of first lines of Sequences an exhaustive use has been made of the following ms. and printed Service Books:

(a) The Arbuthnot Missal. This ms. is in the possession of the Arbuthnot family. It was written about the end of the 15th cent. for the use of St. Titer's Church, Arbuthnot, Kincardineshire, by Sir Islay, parson of Kincardineshire, who d. in 1507. It is a Sarum Missal with variations, and probably represents the use of the diocese of St. Andrews. The copy used is the ed. printed at Burntisland, 1684.

(b) Reg. 2 B. iv. This is a ms. Gradual in the British Museum, written in England about 1140.

(c) Reg. 8 C. xiii. Also in the British Museum, containing a collection of Sequences written about 1160, apparently in England.

(d) Add. 11669. Also in the British Museum, and is a Gradual written in Germany about 1090.

(e) Add. 18775. A four-volume manuscript containing the Bodleian (Bodl. 175) written at Winchester shortly after 989, and during the reign of Ethelred (979-1016). It is described in the Academy for Oct. 23, 1845, p. 28. The Sequences of this ms. have been printed in vol. 2 of the Sarum Society's ed. of the York Missal (see y below); those which are not included in the York Missal being printed in full, and the rest having their titles, 1st and 2nd lines, given with references to the full text where they occur in the York Missal.

(f) Add. 4393A. A beautiful Service Book written in France in the end of the 12th cent., and now in the British Museum.

(g) Add. 19798. A Tropary with a collection of Sequences written in Flanders in the 12th cent., and now in the British Museum. The hymn of this ms. is not indexed.

(h) The Hereford Missal. Of this use only one ms. is known. This was written about 1390, belongs to University College, Oxford, but is kept in the Bodleian. The ms. is very imperfect, and consequently the Sequences are made to the ed. printed at Rouen in 1651 (Missale... eceleste Helfordensis). It may be stated here that all the Sequences of the printed ed. are not contained in the Missale 1370 and York 1390 ms.; noted below are found in this ms. except two ("Gaudia prole," and "Museo est"), and the ms. has the Missal which is the basis of the printed ed. The Hereford Missal was reprinted under the editorship of Dr. W. G. Henderson, at Leeds, 1874.

(i) Hall. 1961. This ms. is of the 11th cent. and is in the British Museum. It is described under Hymanum, page 445, ii.

(j) Calig. A. xiv. This ms. is in the British Museum, and contains a collection of Sequences written in England about 1199.

(k) The Sons Missal. Of this there is a ms. in the British Museum written early in the 14th cent. (Add. 1690B). The Sequences marked A are found in the Missale... ecclesiæ Parisiensis printed at Paris in 1411 by Jeanne de Prato and Desiderius Huym, those marked b in the edition printed at Paris in 1495 by Thibian Kever, and those marked & in the edition printed at Paris by Desiderius Mabon, and pub. in 1443. In the 1443 ed. of the Sarum Missal in the British Museum, the Proses are given in full in the Masses to which they respectively belong, and not grouped together at the end of the Missal as in some other cases.

(l) The Sarum Missal. The Sarum Missal seems to have been edited in 1645 by St. Osmon, Bishop of Salisbury. The earliest complete copy we have been able to examine is a fine example in the Bodleian (Barlow 5) written about 1370. The use of Sarum became almost a national one. Mr. W. H. James Waley in his Catalogus Missarum, London, 1846, enumerates 95 editions from 1475 to 1557, and in the bibliography of the Burntisland reprint several others are mentioned. Many of those printed abroad, and used by booksellers' speculators, and differ considerably in their contents. The Sequences marked G are found in the Missale... ecclesiæ Sarum printed at London in 1449 by Wilkin de Ward. Those marked A are found in the reprint of the Sarum Missal at Burntisland, 1841, which is made up from a great variety of editions, supplemented by portions taken from the Sarum Manuscript and the Sarum Processional. The Index to the Burntisland ed. contains references to various compositions which in the text are marked as Graduale, Rainius, Tractus, Officiarium or Communion; and these have all been omitted from the list below save the Index numerum (**v.), there marked as a Hymnus, but by Kehrlein ranked as a Sequence.

(m) C. C. C. 473. A Tropary with a collection of Sequences, apparently written at Winchester in the 12th cent., and now in the Library of Corpus Christi College, Cambridge.

(n) Deucee 222. A Tropary with a collection of Sequences, written about the end of the 12th cent. apparently in France, and now in the Bodleian.
**SEQUNCES**

(9) The York Missal. This represents the use of the North of England. The ms. collated was written about 1390, and belongs to University College, Oxford, but is kept in the Bodleian. The Sequences are mostly found collected together in the volume, and a few others are given in the text of the more recent Masses. The Sequences marked *a* are included in the reprint of the York Missal (Msasse Posta Liberatus) by the Surtesses Society, 1874, which is made up from the printed eds. (Rouen c. 1509, and again in 1516, 1517 and 1539; Paris 1535) and others.

(c) Arundel 156. This ms., in the British Museum, contains a collection of Sequences apparently written in England. The marked *a* are written in the margins in a hand of the early 14th cent.

A number of other mss. of interest have been collated throughout. References are made to them for all the additional Sequences which they contain, but they are not, as a rule, referred to in cases where Sequences already found in the ms. *b*, *c*, *d*, *e*, *g*, *w*, or *z*.

They are as follows:—

<table>
<thead>
<tr>
<th>Sequence</th>
<th>Where found</th>
<th>Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>A rea virga primae matris Evae</td>
<td>a. b. c. k. n. p. s. z. y.</td>
<td>Assumption B. V. M.</td>
</tr>
<tr>
<td>A sola ocean usque ad aeternum</td>
<td>g.</td>
<td>St. Columbanus.</td>
</tr>
<tr>
<td>Ad celebres, Rex coelestis, laudes cuncta</td>
<td>a. b. c. d. e. k. n. s. z. y.</td>
<td>St. Michael.</td>
</tr>
<tr>
<td>Ad haec coelestis sanctae Mariae</td>
<td>k.</td>
<td>St. Alphege.</td>
</tr>
<tr>
<td>Ad honorem sanctae Mariae</td>
<td></td>
<td>St. Eligius.</td>
</tr>
<tr>
<td>Ad laudes Salvatoris, Ut mens inexitur humiliter</td>
<td>a*. 3. 4. 6. 7. 8. 9.</td>
<td>C. of Martyrs (Confessors).</td>
</tr>
<tr>
<td>Ad matres Annae annua exstolenda praecordia</td>
<td>k. 7.</td>
<td>St. Anne.</td>
</tr>
<tr>
<td>Ad te pulchra symbala hymnosa</td>
<td>f. d*.</td>
<td>To Christ.</td>
</tr>
<tr>
<td>Adest dies celebres, Quo lumen</td>
<td>a. n. 1. 5.</td>
<td>St. Peter.</td>
</tr>
<tr>
<td>Adest nobis ams aet magna gaudio</td>
<td>a. b. h. z. y.</td>
<td>Transfiguration.</td>
</tr>
<tr>
<td>Adoratitana, veneranda Trinitatis est utia</td>
<td>g. 10.</td>
<td>C. of a Martyr or Confessor.</td>
</tr>
<tr>
<td>Adorantm ubi est in ca Trinitatem</td>
<td>y.</td>
<td>St. Kilian.</td>
</tr>
<tr>
<td>Agmina laeta placenti coelesti</td>
<td>e. w.</td>
<td>Sunday after Trinity.</td>
</tr>
<tr>
<td>Agni parabola cum potque digna</td>
<td>d. k. a*. 8</td>
<td>St. Peter and Paul.</td>
</tr>
<tr>
<td>Agno triumphali multitudinum regis summum</td>
<td>d. g. r. a*. 4. 8</td>
<td>The Beatific Vision.</td>
</tr>
<tr>
<td>Alleludie cantabiles novit choris canturum</td>
<td>a. a. h. k. n. s. w. y.</td>
<td>Pt. of “Victima Paschali.”</td>
</tr>
<tr>
<td>Alleludie utroque decantat universitas ecclesiae</td>
<td>a. z. y. c.</td>
<td>C. of Martyrs.</td>
</tr>
<tr>
<td>Alme choris ?euntie et anime nominata</td>
<td>a. e. z. k. n. p. s. y. w.</td>
<td>St. Bartholomew.</td>
</tr>
<tr>
<td>Alme choris salveti duas laudes semper</td>
<td>a. e.</td>
<td>Nativity B. V. M.</td>
</tr>
<tr>
<td>Alma deo una lauda semper</td>
<td>a. e.</td>
<td>C. of an Apostle.</td>
</tr>
<tr>
<td>Alma deo una lauda semper</td>
<td>a. e.</td>
<td>Pentecost, &amp;c.</td>
</tr>
<tr>
<td>Alma deo una lauda semper</td>
<td>a. e.</td>
<td>St. Martin.</td>
</tr>
<tr>
<td>Alma deo una lauda semper</td>
<td>a. e.</td>
<td>S. Wulstan (c). C. of Confessor (s).</td>
</tr>
<tr>
<td>Alma deo una lauda semper</td>
<td>a. e.</td>
<td>R. V. M.</td>
</tr>
<tr>
<td>Alma deo una lauda semper</td>
<td>a. e.</td>
<td>All saints.</td>
</tr>
<tr>
<td>Alma deo una lauda semper</td>
<td>a. e.</td>
<td>To Christ.</td>
</tr>
<tr>
<td>Alma deo una lauda semper</td>
<td>a. e.</td>
<td>C. of Virginia.</td>
</tr>
<tr>
<td>Alma deo una lauda semper</td>
<td>a. e.</td>
<td>St. Thomas.</td>
</tr>
<tr>
<td>Alma deo una lauda semper</td>
<td>a. e.</td>
<td>West, after Pentecost.</td>
</tr>
<tr>
<td>Alma deo una lauda semper</td>
<td>a. e.</td>
<td>Presentation B. V. M.</td>
</tr>
<tr>
<td>Alma deo una lauda semper</td>
<td>a. e.</td>
<td>Pt. of “Benedicta es.”</td>
</tr>
<tr>
<td>Alma deo una lauda semper</td>
<td>a. e.</td>
<td>Holy Cross.</td>
</tr>
<tr>
<td>Alma deo una lauda semper</td>
<td>a. e.</td>
<td>Of the Angels.</td>
</tr>
<tr>
<td>Alma deo una lauda semper</td>
<td>a. e.</td>
<td>St. Agnes.</td>
</tr>
<tr>
<td>Alma deo una lauda semper</td>
<td>a. e.</td>
<td>St. Anne.</td>
</tr>
<tr>
<td>Alma deo una lauda semper</td>
<td>a. e.</td>
<td>St. Anthony.</td>
</tr>
</tbody>
</table>

**SEQUNCES**

(1) Robert, King of France. Victimae paschali.
(2) Hermannus Contractus. Sancti Spiritus adae knot gratiae, and Ave praelatula.
(3) Gervaisus Centius (i.e. of Chichester, f. 1160). Ladeipsa mentes, and Exsultemus in hae die.
(6) Erfur Montac. [Montauc, a Augustinian foundation in Somerteside, dating from shortly after 1100.]
(7) Robert of Winchester, see note below (? Robert, prior of Winchester in 1173). Poteitate non natura, and Diri patris.
(9) Robert of York (d. about 1263). Exsultemus in hae die festo.

It seems improbable that Robert of York and Robert of Winchester are identical. At least in Archbishop Gray’s Registers (printed by the Surtesses Society), Robert, canon and sometime precentor of York, who d. about 1263, is always designated Robert of Winchester, and in one case as Archdeacon of Winchester (Surtesses ed., p. 323).

In his Histoire de la Poésie Liturgique au Moyen Age. Les Trois. Paris, 1886, pp. 111-136, M Leon Gautier describes (with many facsimiles) 40 important mss. containing Sequences, which are now found at Paris, St. Gall, Berlin, Vienna, Munich, and Rome; also the ms. e, g, k, z noted above. In the Verzeichniss der Handschriften der Stiftsbibliothek von St. Gallen, Halle, 1875, the St. Gall mss. are shortly described; and at pp. 569-580 there is an index which professees to include the first lines of all the Sequences, with references to the mss. in which they are contained.

The occasional references by numbers are to the printed Missals in Part ii. of this article.

**3 X 2**
<table>
<thead>
<tr>
<th>First line of Sequence.</th>
<th>Where found.</th>
<th>Use.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arce summa ecce prie aures rutiales gloriosa</td>
<td>e.</td>
<td>The Resurrection.</td>
</tr>
<tr>
<td>Arce suprema cuncta qui regnabat sidera</td>
<td>e.</td>
<td>St. Benedict.</td>
</tr>
<tr>
<td>Arguta picta synhla concrerpante</td>
<td>e.</td>
<td>Of Martyrs.</td>
</tr>
<tr>
<td>Aula Christi psallat iacta triumphans</td>
<td>d. (in hand of c. 1290)</td>
<td>St. Margaret.</td>
</tr>
<tr>
<td>Aulae crucis lux summa</td>
<td>i.</td>
<td>To Christ.</td>
</tr>
<tr>
<td>Aulae coelestis micantem jubare fratres ela</td>
<td>c.</td>
<td>St. Augustine (Hippo).</td>
</tr>
<tr>
<td>Aureo flore prima matris Evae</td>
<td>b*</td>
<td>Ex: A ves sa vira.</td>
</tr>
<tr>
<td>Aureo flore praeae matris Evae</td>
<td>b*</td>
<td>Assumption B. V. M.</td>
</tr>
<tr>
<td>Ave De gentrixt, coelestium, terestrium,</td>
<td>b*</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Infernorum Domina</td>
<td>b*</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Ave gloriosa, virginitatis regina</td>
<td>b*</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Ave Maria, gratia plena, Dominus tecum</td>
<td>b*</td>
<td>Purification of B. V. M.</td>
</tr>
<tr>
<td>1. Ben dicta tu lu mulieribus, Gratiam</td>
<td>a.</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Filli tuo.</td>
<td>a.</td>
<td>Holy Trinity.</td>
</tr>
<tr>
<td>2. Virgo serena, Benedicta... Quae pe</td>
<td></td>
<td>Trinity Sunday.</td>
</tr>
<tr>
<td>peristi</td>
<td></td>
<td>Holy Trinity.</td>
</tr>
<tr>
<td>Ave mundi Spes Marca Ave milia, av pl</td>
<td>a.</td>
<td>St. Germain of Paris (a. w.).</td>
</tr>
<tr>
<td>Ave pater et patrone, Fratres, pastor</td>
<td>a.</td>
<td>St. Martin (c.).</td>
</tr>
<tr>
<td>Ave piea gratiae, mater misericordiae,</td>
<td>a.</td>
<td>Septuagesima.</td>
</tr>
<tr>
<td>sancta Maria</td>
<td>b*</td>
<td>St. Benedict.</td>
</tr>
<tr>
<td>Ave pleae singulari gratia, Ave digna</td>
<td>b*</td>
<td>St. Quirinus.</td>
</tr>
<tr>
<td>Ave pontifice Haedel (aline) rutillans in a</td>
<td>b.</td>
<td>Low Sunday.</td>
</tr>
<tr>
<td>Contra Maria liberos stella Iuce geminat</td>
<td>a.</td>
<td>Christmas.</td>
</tr>
<tr>
<td>Ave virgo gloriosa, Coeli jubar, mundi rose</td>
<td>f. d*.</td>
<td>Assumption B. V. M.</td>
</tr>
<tr>
<td>Ave virgo gratiosa, Virgo mater gloriosa</td>
<td>f. d*.</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Ave virgo singulifir Mater nostri Salvatoris</td>
<td>f. d*.</td>
<td>Holy Inocents.</td>
</tr>
<tr>
<td>Ave virgo Virginum, Ave lumen lunatum</td>
<td>f. d*.</td>
<td>St. Sebastian.</td>
</tr>
<tr>
<td>Cola tuaque festa, festam tuam</td>
<td>f. d*.</td>
<td>St. Andrew.</td>
</tr>
<tr>
<td>Balaam de quo vaticinavit</td>
<td>p. 2</td>
<td>St. John of Beverley.</td>
</tr>
<tr>
<td>Benedicte es coelestium regnas Et mundi</td>
<td>a. b. c. d. e. p. z. x. a*.</td>
<td>Dedication of a Church.</td>
</tr>
<tr>
<td>Benedicte semper sancta sit Triutus, Deitas</td>
<td>d. g. p. f. z. a*.</td>
<td>To Christ.</td>
</tr>
<tr>
<td>Benedicte sit beata Trinitas Deitas eterna</td>
<td>e.</td>
<td>St. Stephen.</td>
</tr>
<tr>
<td>Benedictio trinae unitatis, simplici Deisti</td>
<td>e.</td>
<td>Christmas.</td>
</tr>
<tr>
<td>Campi flus et illium Alta lignens colitium</td>
<td>x. b*</td>
<td>Consecration of Sin.</td>
</tr>
<tr>
<td>Candida conclo melos concresce Tinnula</td>
<td>c. e. w.</td>
<td>St. Vincent.</td>
</tr>
<tr>
<td>Cantemus cuncti melodie nonum alelula</td>
<td>i. 8</td>
<td>Christmas.</td>
</tr>
<tr>
<td>Cantent te Christe nunc nostrae caenoae</td>
<td>e.</td>
<td>All Saints.</td>
</tr>
<tr>
<td>Cantu celebris et studio vigilavdi</td>
<td>e.</td>
<td>St. Nicholas.</td>
</tr>
<tr>
<td>Carmen su diecto Ecclesiae Christi canat</td>
<td>d. a*. 10</td>
<td>To Christ.</td>
</tr>
<tr>
<td>Castas et incorruptas panganus Iubila Marlae</td>
<td>e.</td>
<td>St. Andrew.</td>
</tr>
<tr>
<td>Celebremus in hac die festum dominus</td>
<td>i. e.</td>
<td>Dedication of a Church.</td>
</tr>
<tr>
<td>Celsa puere concepsent melodie En</td>
<td>i. e.</td>
<td>Easter.</td>
</tr>
<tr>
<td>Chori nostri jubilenti regi symponium</td>
<td>b.</td>
<td>Assumption B. V. M.</td>
</tr>
<tr>
<td>Chorus nostre Jucundetur Ed devoce celebrat</td>
<td>y. (MS. at Sidney Sussex C.</td>
<td>of &quot;Christi hodierna.&quot;</td>
</tr>
<tr>
<td>Chori te dominator coelestia et possessor aliae</td>
<td>y.</td>
<td>&quot;Christi hodierna.&quot;</td>
</tr>
<tr>
<td>Christe Salvator Jesu Est Et Dom</td>
<td>g.</td>
<td>C. of an Apostle.</td>
</tr>
<tr>
<td>Christi Domini milites martyrisque fortissimi</td>
<td>g.</td>
<td>Assumption B. V. M.</td>
</tr>
<tr>
<td>Christi hodierna celestremus natalitiae, Coelica</td>
<td>a. z. y</td>
<td>St. Irvinus.</td>
</tr>
<tr>
<td>Christi hodierna pamhmini omnes una</td>
<td>a.</td>
<td>The Five Wounds.</td>
</tr>
<tr>
<td>Christicoarum sacrosanctam iacimentur</td>
<td>a. z. y</td>
<td>St. William of York.</td>
</tr>
<tr>
<td>Christo canamus die iubitos panging guirda</td>
<td>b.</td>
<td>Purification B. V. M.</td>
</tr>
<tr>
<td>Christi hodierna pangunti unnes una Voces simul</td>
<td>x.</td>
<td>Easter.</td>
</tr>
<tr>
<td>Christo incita candida nostra canunt melodia</td>
<td>a. b. h. n. p. y. c*</td>
<td>Christmas.</td>
</tr>
<tr>
<td>Christo regi canto vocum per discrimina</td>
<td>b. k.</td>
<td>Assumption B. V. M.</td>
</tr>
<tr>
<td>Clara canemus sonoriter canptca sancto</td>
<td>a.</td>
<td>To Christ.</td>
</tr>
<tr>
<td>Clara choro dulce pingat voce nunce alelula</td>
<td>n. 2</td>
<td>St. Andrew.</td>
</tr>
<tr>
<td>Clara gaudia festa paschalia</td>
<td>e. c.</td>
<td>Dedication of a Church.</td>
</tr>
<tr>
<td>Clare canoanar agnus Nunc regis</td>
<td>e. w.</td>
<td>Of Christ.</td>
</tr>
<tr>
<td>Clare sancolorumos apsotus rum, princeps</td>
<td>a. b. c. d. e. g. h. k. n. p. z.</td>
<td>Christmas.</td>
</tr>
<tr>
<td>orbis terrarum</td>
<td>y. z. a*</td>
<td>Pt. of &quot;Lux lucis.&quot;</td>
</tr>
<tr>
<td>Claris vehicul incita cane turmis sacra</td>
<td>c. c. i. w.</td>
<td>To Christ.</td>
</tr>
<tr>
<td>Coeleste organum bode sonitum in terra</td>
<td>a. h. k. n. z. y</td>
<td>St. Augustine (Hippo).</td>
</tr>
<tr>
<td>Coelii exsangui gloriam 1 Filli Verbi</td>
<td>g. y. e. f. a*. 8.</td>
<td>The conversion of St. Paul.</td>
</tr>
<tr>
<td>Coeleca resonant clarce canoanar, agmina</td>
<td>e. w. x.</td>
<td>St. Benedict.</td>
</tr>
<tr>
<td>Coeleum, mare, tellus, et quae sunt cantctad</td>
<td>e. w.</td>
<td>St. Nicholas.</td>
</tr>
<tr>
<td>Coenam cum discipulis, Christe celebrasti</td>
<td>e. w.</td>
<td>Armagill.</td>
</tr>
<tr>
<td>Coetos mister Jucundetur, dies laeta salutem</td>
<td>d. e. k. z. a*. 4. 8.</td>
<td>St. Armagill.</td>
</tr>
<tr>
<td>Concentus parih lie ut Maria, venator populus</td>
<td>a. b. c. d. e. k. n. z. y</td>
<td>Conversion of St. Paul.</td>
</tr>
<tr>
<td>Concinit orbis cantus, alelulae, Voce, voce</td>
<td>e. w. x.</td>
<td>St. Benedict.</td>
</tr>
<tr>
<td>Concedi jubilo cordis et oris jubilantes</td>
<td>n*. f. z. y.</td>
<td>For the Dead.</td>
</tr>
<tr>
<td>Cogundant ang dorum chori gloriosae virginis</td>
<td>b. d. g. a*. 4. 8.</td>
<td>St. Augustine (Hippo).</td>
</tr>
<tr>
<td>Congregantes casulatemus vocali concordia</td>
<td>a. c. h. n. p. z. y. a*</td>
<td>Decollation of St. John Baptist.</td>
</tr>
<tr>
<td>Consolator altus res</td>
<td>p. 1. 2</td>
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<td>Use.</td>
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<tr>
<td>Deo promat plebs nostra cantica pulchra</td>
<td>c.</td>
<td>Of Virgins.</td>
</tr>
<tr>
<td>Deus in tua virtute sanctus Andreas</td>
<td>c. d. g. z. a. 4. 8.</td>
<td>St. Andrew.</td>
</tr>
<tr>
<td>Dix nobis quibus et terris nova, Cuncta mundo</td>
<td>a. b. c. e. k. y.</td>
<td>Easter.</td>
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<tr>
<td>Dixit Dominus Paulus Bartholomei, Christi amici</td>
<td>g.</td>
<td>St. Bartholomew.</td>
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<tr>
<td>Dixit Iesu, dixit Iesu, Solvet revela</td>
<td>n. p.</td>
<td>For the Dead.</td>
</tr>
<tr>
<td>Dixit Iesu, dixit Iesu, in quo pie recensetur</td>
<td>p. l.</td>
<td>Conception B. V. M.</td>
</tr>
<tr>
<td>Dixit Iesu, dixit Iesu, in quo pie recensetur</td>
<td>p. l.</td>
<td>Conception B. V. M.</td>
</tr>
<tr>
<td>Dixit Iesu, SANCTA TRINITAS, in qua paterna influeret.</td>
<td>c. e. w.</td>
<td>St. Ethelwold.</td>
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<tr>
<td>Dixit Iesu, SANCTA TRINITAS, in qua paterna influeret.</td>
<td>c. e. w.</td>
<td>St. Gall.</td>
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<td>Ite Missa est, norma partem coniunxit</td>
<td>d. g. b. z. 3.</td>
<td>St. Katherine.</td>
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<td>Ite Missa est, norma partem coniunxit</td>
<td>d. g. b. z. 3.</td>
<td>C. of a Confessor (Martyr).</td>
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<td>d. g. b. z. 3.</td>
<td>Conversion of St. Paul.</td>
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<td>Name of Jesus.</td>
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<td>Name of Jesus.</td>
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<td>Pt. of &quot;Magnus Deus.&quot;</td>
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<td>d. g. b. z. 3.</td>
<td>Easter.</td>
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<td>St. Stephen (k.).</td>
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<td>B. V. M.</td>
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<td>&quot;Landa Sions.&quot;</td>
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<td>To God.</td>
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<td>d. g. b. z. 3.</td>
<td>St. Andrew.</td>
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<td>d. g. b. z. 3.</td>
<td>St. John of Beverley.</td>
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<td>d. g. b. z. 3.</td>
<td>C. of a Virgin Martyr.</td>
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<td>C. of Virgins.</td>
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<td>B. V. M.</td>
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<td>Epiphany.</td>
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<td>St. Justus.</td>
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<td>St. John Baptist.</td>
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<td>d. g. b. z. 3.</td>
<td>SS. James the Great and Christopher.</td>
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<td>Assumption B. V. M.</td>
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<td>St. John of Beverley.</td>
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<td>St. Doms.</td>
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<td>Ite Missa est, norma partem coniunxit</td>
<td>d. g. b. z. 3.</td>
<td>St. Peter's Chalos.</td>
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<td>Ite Missa est, norma partem coniunxit</td>
<td>d. g. b. z. 3.</td>
<td>St. Thomas a Becket.</td>
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<td>Ite Missa est, norma partem coniunxit</td>
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<td>St. Martin.</td>
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<td>St. Elisabeth of Thuringia.</td>
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<td>St. Marcellus.</td>
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<tr>
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<td>d. g. b. z. 3.</td>
<td>B. V. M.</td>
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<tr>
<td>Ite Missa est, norma partem coniunxit</td>
<td>d. g. b. z. 3.</td>
<td>Epiphany.</td>
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<td>St. Winifred.</td>
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<td>St. Palladius (a.).</td>
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<td>St. Oswald (a.).</td>
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<td>d. g. b. z. 3.</td>
<td>Holy Cross.</td>
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<td>Holy Cross.</td>
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<td>d. g. b. z. 3.</td>
<td>Christmas.</td>
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<td>Christmas.</td>
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<td>d. g. b. z. 3.</td>
<td>Easter.</td>
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<td>Ite Missa est, norma partem coniunxit</td>
<td>d. g. b. z. 3.</td>
<td>St. John Evangelist.</td>
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<td>Purif. &amp;c. of B. V. M.</td>
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<td>d. g. b. z. 3.</td>
<td>St. Peter and Paul.</td>
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<td>Easter.</td>
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<td>Pt. of &quot;Superane matris.&quot;</td>
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<td>d. g. b. z. 3.</td>
<td>St. Stephen.</td>
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<tr>
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<td>Epiphany.</td>
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<td>St. Stephen.</td>
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<td>Pt. of &quot;Superane matris.&quot;</td>
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<td>St. Anne.</td>
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<td>Mater patriae, nisi nata, Specialia advocata</td>
<td>a.</td>
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<td>Mirabilis Deus in sanctis Mirabilis dans</td>
<td>a, e, n, p, z, w.</td>
<td>C. of many Martyrs.</td>
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<td>h.</td>
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<td>Missus est de summis coelestibus</td>
<td>a, b, h. c, y, c. 1.</td>
<td>St. Raphael.</td>
</tr>
<tr>
<td>Missus Gabriel de coelis Verbi iugum fidelis</td>
<td>a, h, z, p, t, y, l, 2, 8.</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Mittit ad virgines Non quiescentes angeli</td>
<td>a, h, z, p, t, y, l, 2, 8.</td>
<td>Annunciation of B. V. M.</td>
</tr>
<tr>
<td>Moeretae parentes Christi Mariae lachrymam</td>
<td>n, p, e.</td>
<td>Compassion of B. V. M.</td>
</tr>
<tr>
<td>Mundi aetate octava Floribund supellici</td>
<td>p, y.</td>
<td>C. of Confessors.</td>
</tr>
<tr>
<td>Mundi renovatio Nova pars gaudii</td>
<td>p. 2. 6. 7.</td>
<td>Easter.</td>
</tr>
<tr>
<td>Mundo Christus oritur Pax in terra cantat</td>
<td>a, b, h, k, y, z.</td>
<td>St. Thomas à Becket.</td>
</tr>
<tr>
<td>Nardus spirat in odorem Et splendet</td>
<td>s. 1. 11.</td>
<td>St. Anne.</td>
</tr>
<tr>
<td>Naeti graces de pastoribus Quaerat arum</td>
<td>y. d. 3. 2.</td>
<td>Nativity, B. V. M.</td>
</tr>
<tr>
<td>Nata canunt omnia Domino pie agmina</td>
<td>a, b, h, k, n, u, y, y. 1, 2.</td>
<td>Christmas.</td>
</tr>
<tr>
<td>Natus ante saecula Dei Filii invisibili</td>
<td>d, z, a, e, 8. 8.</td>
<td>Christmas.</td>
</tr>
<tr>
<td>Nativitatem Domini Quadragesima</td>
<td>e, w. 1.</td>
<td>Nativity before Septuagesima.</td>
</tr>
<tr>
<td>Novi plausus incrementum Affert lux</td>
<td>a.</td>
<td>Transl. of St. Thomas of Hes_redford.</td>
</tr>
<tr>
<td>Nunc exultet omnis mundus hodie Christo</td>
<td>a.</td>
<td>Easter.</td>
</tr>
<tr>
<td>Nunc jubilant fighting festos et jubilant</td>
<td>a, b, y. w, m.</td>
<td>St. Peter’s Chair.</td>
</tr>
<tr>
<td>Nunc luce almis splendidiss per oreum</td>
<td>a, b, h, k, y, z.</td>
<td>For Pregnant women.</td>
</tr>
<tr>
<td>O ancilla Christi, Maria mater Dei</td>
<td>e. l.</td>
<td>C. of Martyrs.</td>
</tr>
<tr>
<td>O beata beatorum martyrum solennia</td>
<td>s. 7. 8. 10.</td>
<td>Ps. of “Christo inlita.”</td>
</tr>
<tr>
<td>O Brevi incitce praelum omnis caterva</td>
<td>m. 3. e.</td>
<td>Tears of Christ.</td>
</tr>
<tr>
<td>O lachryma gloriosa Christi praecellens</td>
<td>p. 2.</td>
<td>Assumption, &amp;c. of B. V. M.</td>
</tr>
<tr>
<td>O Maria stella maris, Petrete singularis</td>
<td>c. e.</td>
<td>C. of Martyr.</td>
</tr>
<tr>
<td>O miles incites forti-limis regis Christi</td>
<td>g.</td>
<td>St. Katherine.</td>
</tr>
<tr>
<td>O Solo hac in die lactiva Christi cant</td>
<td>a, c, y, c.</td>
<td>Ascension Day.</td>
</tr>
<tr>
<td>Omnes gentes, plaudite, Fecit coeuros ductes.</td>
<td>f. d. 2.</td>
<td>All Saints.</td>
</tr>
<tr>
<td>Omnes sancti cælebris, erupsum Throni</td>
<td>d, e, g, z, a. 4. 8.</td>
<td>Easter.</td>
</tr>
<tr>
<td>Omnes tua gratia quos a morte</td>
<td>b.</td>
<td>St. Sebastian.</td>
</tr>
<tr>
<td>Omnes una decantamus Et martyris</td>
<td>s.</td>
<td>St. Edmund.</td>
</tr>
<tr>
<td>Omnis fidelium ecclesiae Christum coland</td>
<td>k, k.</td>
<td>St. John Evangelist.</td>
</tr>
<tr>
<td>Omnis te æternæ speci et summa</td>
<td>k, w.</td>
<td>St. James (k.). St. John Evang. (k.).</td>
</tr>
<tr>
<td>Organis canamus modulis nunc, V. sollemnia</td>
<td>a, b, c, A, K, m, p, r, s, y.</td>
<td>St. Stephen (k.). C. of a Martyr (k.).</td>
</tr>
</tbody>
</table>

**Omnigines**

| Pangenus creatori atque redemptori gloriam | d, z, a. 6. 7. | The Resurrection. |
| Pange hymnum Anglensi insula martyrum | g. | St. Januarius. |
| Pange turma corde vultu Christo praecoe | e. w. | The Resurrection. |
| Pater verbum ıucrativ Verbi rere geminavit | d, z, 8. 8. | St. Cuthbert. |
| Petre, somme Christi pastor, et Paule | c. e. | SS. Peter and Paul. |
| Piange filii piae Dei Consortium | y. | The Dying Swan. |
| Plausuri chorus labastudo hos atqueatori | y. 7. | C. of Evangelists. |
| Plaudatur nomine, prae leande laetare | p. 2. | Unanimous. |
| Post partum virgo Maria Dei genetricis | a, k, y, c. | Assumption, &c. of B. V. M. |
| Postquam hostem et interna Spodiavat, ad | p. 2. | S. after Ascension. |
| Postest non natura, Fit creator creatura | a. | Conception of B. V. M. |
| Præcessae celebrante solemnia alleluia | a. | Christmas. |
| Præcessae sancti solerti ducit omnes fidelius | m. w. | St. Vincent. |
| Præcursoriaque, et præcessoriaque | e. | 1st S in Advent. |
| Præcursoriaque, et præcessoriaque | e. | Of the Trinity. |
| Præcursori, et Baptisatae fidem iustum | c. w. | St. Gabriel. |
| Præcursoriaque, et præcessoriaque | e. | St. Aegidius (St. Giles). |
| Præcursoriaque, et precessoriaque | e. | Easter. |
| Præcessae, et præcessoriaque | e. | Of the Trinity. |
| Præcessa, et præcessoriaque | e. | St. Lawrence the Martyr. |
| Præcessae, et præcessoriaque | e. | "Planum cumulus." |
| Promectis conci conci cantica organa | c. d. e. k, k, z, m, p. | Desic. of a Church. |
| Promercia cantica jam conuerat intimis | c. w. | Easter. |
| Prompta mente Trinitatis canamus | g. | Easter. |
| Præsul ecclesia mater decora, mente devota | c. d. e, z, a. 4. 8. | Holy Innocents. |
| Præsul ecclesia mater fulcis et viridisc | n. | C. of Apostles. |
| Præsul plebae devota Christo cantica | c. d. e, z, a. 4. 8. | |
Part II. In this second part are given the
first lines of Sequences which are not included in
the first part of this article. These are principally
taken from certain representative
French and German diocesan Missals printed
not later than 1490; and from two monastic
Missals, viz. an Augustinian and a Benedictine.
A few more are taken from English service
books other than Missals, the editions used being
as follows:

Barum Processional, in a ms. written about the end
of the 14th century, and now in the British Museum
(Harl. 2942), compared with the Antwerp ed. of 1523.

Barum Processional, in the Rhen ed. of 1530 (reprinted
in vol. 63, 1876, of the Surtees Society's publications).

York breviary, in the Venice ed. of 1485 (reprinted
by the Surtees Society, 1866-83, vol. 71, 725).

Haresford breviary, in the Rhen ed. of 1566. Of this
the Paris Hymnal is in the Worcester Cathedral Library,
and the Paris version is said to be the best.

The Missals collated are the following:

(1) Angers. The ed. used is the Missale Angu-
emense printed at Paris in 1499 by Joannes de Prato.

(2) Augustinian. The ed. used is the Missale canonico-
corum regularum ordinis Sancti Augustini, secundum
ritum insignis ecclesiae Sancti Victorii ad maruos
Parisienses, printed at Paris in 1529 by Nicolai Prevost.
In this ed. the word Præse is always used instead of
Sequena, and the Sequences are printed together at
the end of the Missal in the Commun Præseurum. The
name of the composer is given in all cases known to the
completers. A large proportion are ascribed to Adam of
St. Victor, and two to Henricus Pistor, frater S. Victoris:
with one each to St. Bernard (Latalbundus),
St. Thomas of Aquino (= Lauda Sonno), Peter Abelard
("Mutil ad virgines") and Robert, King of France
("Sancti Spiritus... Quae"). The rest are anonymous.

(3) Basel. The ed. used is the Missale Basilense
printed at Basel in 1488 by Michael Wesseler.

(4) Benedectine. The ed. used is the Missale...ordinis
sancti Benedetti reformatorum nigrorum monas-
chorum per Germaniam; printed at Hagenau in
1518 by Thomas Angeline. In this ed. the word
Sequens is always used instead of Præse, and the
Sequences are printed together at the end of the
volume.

(5) Breisach. Missale Wurttataricum. The ed. used
is that printed at Mainz in 1483 by Petrus Schöffer.

(6) Constanza. The ed. used is the Missale secularum
chororum Constantinopolitanorum printed at Basel in
1488 by Petrus Kollicker.

(7) Freising. The ed. used is the Liber Muzalis...ecclesiae
Præsensanensis printed at Bamberg in 1497 by
John Sensenschmidt.

(8) Magdeburg. The ed. used is the Missale Magde-
burgense printed at Liefheb in 1490 by Bartholomaeus
Gothan and Lucas Brandus.

(9) Tréveris. The ed. used is the Missale Treverarianum
printed at Basel by Michael Wesseler. Mr. W. H.
James Weale, in his Catalogus Missalium, 1886, p. 209,
dates this c1488. In the British Museum Catalogue it
is dated c. 1490.

(10) Würzburg. The ed. used is the Missale Herbi-
potenae printed at Würzburg in 1441 by Georgius Reyser.

(11) Cologne. The ed. used is the Missale Coloniense,
printed at Basel 1487, without name of printer.

(12) Regensburg. The ed. used is the Liber Muzalis...ecclesiae
Præsensanensis, printed at Regensburg in
1488, by Joannes Sensenschmidt and Joannes Seckenhahn.

First line of Sequence. Where found. Use.

Ad supremae resplendentissimi, In astera-
Alleluia Christi decet omnis lingua 12. Asaump. B. V. M.
Aluatias laecus ordo paellae pie 1. St. Erhard of Regensburg.
Alume confessor et profet virginitatis 11. St. Maurice.
Austros coeli resplendentia, Nunc sol 10. Present. B. V. M.
Athleta sanctissimus accensa Mediolana 2. Consec. B. V. M.

First line of Sequence. Where found. Use.

Veni praeceps delecta, Maria in nos venia 9. St. Augustine (Hippo).
<table>
<thead>
<tr>
<th>First line of Sequence.</th>
<th>Where found.</th>
<th>Use.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Augustini magni patris. Atque suae pleae</td>
<td>Münster M., 1490</td>
<td>St. Monica.</td>
</tr>
<tr>
<td>Ave Dei genitrix summi, virgo sempiter Maria polorum</td>
<td>Münster M., 1490</td>
<td>Assump. B. V. M.</td>
</tr>
<tr>
<td>Ave gemma confessionum micans in alta</td>
<td>Münster M., 1500</td>
<td>C. of a Confessor.</td>
</tr>
<tr>
<td>Ave gemma confessionum, O N. pontifex</td>
<td>York Brev., 1493</td>
<td>Of the Passion.</td>
</tr>
<tr>
<td>Ave Jean Christe, qui pro humanis salute</td>
<td>York Brev., 1493</td>
<td>Christmas.</td>
</tr>
<tr>
<td>Ave mater qua natus est orbis Pater</td>
<td>York Brev., 1493</td>
<td>St. Matthias.</td>
</tr>
<tr>
<td>Ave Maria coeli gemma, in lucem</td>
<td>York Brev., 1493</td>
<td>St. Katherine.</td>
</tr>
<tr>
<td>Ave praestigis martyr, dignis colenda</td>
<td>York Brev., 1493</td>
<td>Visit. B. V. M.</td>
</tr>
<tr>
<td>Ave, verbi Dei parens, Virginitum bullitatis</td>
<td>York Brev., 1493</td>
<td>St. Dorothea.</td>
</tr>
<tr>
<td>Ave virgo generosa, Ut testator gloriae</td>
<td>York Brev., 1493</td>
<td>Assump. B. V. M.</td>
</tr>
<tr>
<td>Ave virgo singularis, Porta vitae, stella</td>
<td>York Brev., 1493</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Benedicti merita ut rebeat incitus</td>
<td>York Brev., 1493</td>
<td>St. Bernard of Clairvaux.</td>
</tr>
<tr>
<td>Celio lux Sion, ave martyi Panteleon</td>
<td>York Brev., 1493</td>
<td>St. Pantaleon of Nicomedia.</td>
</tr>
<tr>
<td>Christe Domine, laetifica sponam tnam</td>
<td>York Brev., 1493</td>
<td>Easter.</td>
</tr>
<tr>
<td>Christe, tu praelari milites Wenceslai</td>
<td>York Brev., 1493</td>
<td>St. Wenceslai.</td>
</tr>
<tr>
<td>Chiro pastores</td>
<td>Speier M., 1497</td>
<td>St. Thomas à Becket.</td>
</tr>
<tr>
<td>Cista voce, pura conscientia Laetabunda</td>
<td>Speier M., 1497</td>
<td>St. George.</td>
</tr>
<tr>
<td>Cleri decantat concio Dei famulo digna</td>
<td>Speier M., 1497</td>
<td>St. Ludger of Münster.</td>
</tr>
<tr>
<td>Clerus Andegaevsunt psallat cum turma</td>
<td>Speier M., 1497</td>
<td>St. Mauritius.</td>
</tr>
<tr>
<td>Coelestis te laudat chorus, Christe, piorum</td>
<td>Speier M., 1497</td>
<td>St. Colman (d. 1012).</td>
</tr>
<tr>
<td>Coeli solemn imitant in occasum</td>
<td>Speier M., 1497</td>
<td>C. of Apostles.</td>
</tr>
<tr>
<td>Coeli terrae, Maria, Et in eos omnia</td>
<td>Speier M., 1497</td>
<td>Crown of Thorns.</td>
</tr>
<tr>
<td>Coelestum sacram ecclesiae unislate novum</td>
<td>Speier M., 1497</td>
<td>St. Ivo.</td>
</tr>
<tr>
<td>Coelestes mente devote, voce serena</td>
<td>Speier M., 1497</td>
<td>St. Stephen, Pope and Martyr.</td>
</tr>
<tr>
<td>Collectionibus sancti Christi pretiosi martyr Coementos vox Jubilei Sollemnissimae regum</td>
<td>Speier M., 1497</td>
<td>St. Stephen, 10,000 Martyrs (S. Achatia, &amp;c.).</td>
</tr>
<tr>
<td>Conceptio Mariae virginis, Quae nos</td>
<td>Speier M., 1497</td>
<td>Concep. B. V. M.</td>
</tr>
<tr>
<td>Confessor Christi, laudari quot meruisti,</td>
<td>Speier M., 1497</td>
<td>C. of Confessors.</td>
</tr>
<tr>
<td>Coangaudiant hostie, Filli ecclesiæ</td>
<td>Speier M., 1497</td>
<td>St. Thomas the Apostle.</td>
</tr>
<tr>
<td>Coangaudiantes jubilamus, Christo regi gloriae</td>
<td>Speier M., 1497</td>
<td>St. Corbinianus.</td>
</tr>
<tr>
<td>Conserva super hanc familiam</td>
<td>York Brev., 1493</td>
<td>St. Stephen.</td>
</tr>
<tr>
<td>Consurge Jubilans, Vox quaevae hominum</td>
<td>York Brev., 1493</td>
<td>St. Hedwig.</td>
</tr>
<tr>
<td>Cor angustiam dilatantes, Ut sensata</td>
<td>York Brev., 1493</td>
<td>C. of Apostles.</td>
</tr>
<tr>
<td>Cor devotum, Vox sonora, Promant laudes</td>
<td>York Brev., 1493</td>
<td>St. Peter's Chains.</td>
</tr>
<tr>
<td>Cords sonet ex interno, Regi regum</td>
<td>York Brev., 1493</td>
<td>St. Legier.</td>
</tr>
<tr>
<td>Crux fidelis, terrae coelis, Merit muctens</td>
<td>York Brev., 1493</td>
<td>Inv. of the Cross.</td>
</tr>
<tr>
<td>De profundis clamantes geminus, Et</td>
<td>York Brev., 1493</td>
<td>Of the Dead.</td>
</tr>
<tr>
<td>Deo deus vero sanctorum confessorum</td>
<td>York Brev., 1493</td>
<td>Visitt. B. V. M.</td>
</tr>
<tr>
<td>Deo nobis, Maria, quid vidisti in via</td>
<td>York Brev., 1493</td>
<td>St. Corbinianus.</td>
</tr>
<tr>
<td>Dies haec nos almoet, Vox un nostrae</td>
<td>York Brev., 1493</td>
<td>Pl. of &quot;Victimae Paschali.&quot;</td>
</tr>
<tr>
<td>Dilucetae sua precibus Mariae Magdalene</td>
<td>York Brev., 1493</td>
<td>Holy Innocents.</td>
</tr>
<tr>
<td>Dulce lignum adoremus, Dulces clavos</td>
<td>York Brev., 1493</td>
<td>St. Mary Magdalene.</td>
</tr>
<tr>
<td>Dulce corde Jubilans, Voce plena</td>
<td>York Brev., 1493</td>
<td>C. of a Martyr-Bishop.</td>
</tr>
<tr>
<td>Dulcis sonet harmonia, Dulci dignum melodia</td>
<td>York Brev., 1493</td>
<td>St. Dorothea.</td>
</tr>
<tr>
<td>Ex celebribus, Magnobodi praelulis</td>
<td>York Brev., 1493</td>
<td>Crown of Thorns.</td>
</tr>
<tr>
<td>Ex celebribus, Magnobodi praelulis</td>
<td>York Brev., 1493</td>
<td>St. Magnobodus.</td>
</tr>
<tr>
<td>Ex celebribus, Magnobodi praelulis</td>
<td>York Brev., 1493</td>
<td>St. Remigius of Ronen.</td>
</tr>
<tr>
<td>Ex celebribus, Magnobodi praelulis</td>
<td>York Brev., 1493</td>
<td>C. of Confessors-Bishops.</td>
</tr>
<tr>
<td>Ex celebribus, Magnobodi praelulis</td>
<td>York Brev., 1493</td>
<td>St. Augustine (Hippo).</td>
</tr>
<tr>
<td>Ex celebris, Fascio curitatis, Ex affectu pleatis</td>
<td>York Brev., 1493</td>
<td>St. Paulinus.</td>
</tr>
<tr>
<td>Ex celebribus, Fascio curitatis, Ex affectu pleatis</td>
<td>York Brev., 1493</td>
<td>St. Martha.</td>
</tr>
<tr>
<td>Ex celebribus, Fascio curitatis, Ex affectu pleatis</td>
<td>York Brev., 1493</td>
<td>St. Mary of Egypt.</td>
</tr>
<tr>
<td>Ex virguito de Jesu, Deus ad esse</td>
<td>York Brev., 1493</td>
<td>Concep. B. V. M.</td>
</tr>
<tr>
<td>Exulenuous coangaudentes, Saccrae</td>
<td>York Brev., 1493</td>
<td>St. Renatus.</td>
</tr>
<tr>
<td>Exulenuous coangaudentes, Saccrae</td>
<td>York Brev., 1493</td>
<td>St. Anne.</td>
</tr>
<tr>
<td>Exulenuous coangaudentes, Saccrae</td>
<td>York Brev., 1493</td>
<td>St. Anne.</td>
</tr>
<tr>
<td>Factura dominalis potestate atque principatis</td>
<td>York Brev., 1493</td>
<td>Christmas.</td>
</tr>
<tr>
<td>Familias custodi Christe tuam quam natus</td>
<td>York Brev., 1493</td>
<td>Christmas.</td>
</tr>
<tr>
<td>Felix germem, O Germanie, Nomen geria</td>
<td>York Brev., 1493</td>
<td>St. Germain of Auxerre.</td>
</tr>
<tr>
<td>Felix Maria mundi regina</td>
<td>York Brev., 1493</td>
<td>Christmas.</td>
</tr>
<tr>
<td>Felix virgo Barbara</td>
<td>York Brev., 1493</td>
<td>St. Bartholomew.</td>
</tr>
<tr>
<td>Fons virtutum, O Barbara, Dulcis, mitis</td>
<td>York Brev., 1493</td>
<td>St. Gatan.</td>
</tr>
<tr>
<td>Frangatur mente vitiosa, Ut sit Deo gratiosa</td>
<td>York Brev., 1493</td>
<td>St. Willibald.</td>
</tr>
<tr>
<td>Fulget dies praelitis, cunctis memoratudinis</td>
<td>York Brev., 1493</td>
<td>C. of Virgina.</td>
</tr>
<tr>
<td>Gaude coelestis sponsa, Summi regis jam</td>
<td>York Brev., 1493</td>
<td>Patro of &quot;Natus ant.&quot;</td>
</tr>
<tr>
<td>Gaude Dei genitrix, Quam circumstant</td>
<td>York Brev., 1493</td>
<td>Laude dignum.</td>
</tr>
<tr>
<td>Gaude dignum sanctum canat Othmarum</td>
<td>York Brev., 1493</td>
<td>Patron saints of Cologne.</td>
</tr>
<tr>
<td>Gaude felix Agrippina, sanctaque Colonia</td>
<td>York Brev., 1493</td>
<td>&quot;Laude jubenda.&quot;</td>
</tr>
<tr>
<td>Gaude conunda meola turmae persona</td>
<td>York Brev., 1493</td>
<td>St Anne.</td>
</tr>
<tr>
<td>Gaude mater Anna gaude, Mater omn.</td>
<td>York Brev., 1493</td>
<td>Compass. B. V. M.</td>
</tr>
<tr>
<td>Gaude turbis fidelium, Merita celena</td>
<td>York Brev., 1493</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Gaude virgo gloria, Ave paradisi rosa</td>
<td>York Brev., 1493</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>First line of Sequence.</td>
<td>Where found.</td>
<td>Use.</td>
</tr>
<tr>
<td>------------------------</td>
<td>--------------</td>
<td>------</td>
</tr>
<tr>
<td>Gaudeamus bode, Immunaeae laetitiae,</td>
<td>3.</td>
<td>SS. Mary and Salome.</td>
</tr>
<tr>
<td>Gaudeat omnis spiritus, Christum qui</td>
<td>6.</td>
<td>&quot;Laetare omnia,&quot;</td>
</tr>
<tr>
<td>Gaudeat te Deus, Justus et reus</td>
<td>7.</td>
<td>&quot;Laetatus tibi.&quot;</td>
</tr>
<tr>
<td>Gloriosa fuit die, exultet ecclesia,</td>
<td>7.</td>
<td>St. Lambert of Freising.</td>
</tr>
<tr>
<td>Gloriosae martyri Dei, Nos crantes espice</td>
<td>7.</td>
<td>St. Erasmus.</td>
</tr>
<tr>
<td>Gratiae Deo et honor sint per saecula</td>
<td>6.</td>
<td>St. Afra.</td>
</tr>
<tr>
<td>Gratiamur in hac die, In qua sanctae</td>
<td>8.</td>
<td>Assump. B. V. M.</td>
</tr>
<tr>
<td>Gratuluer orbis totus, Praecons coetus</td>
<td>2.</td>
<td>St. Margaret.</td>
</tr>
<tr>
<td>Hic est dies celebrandum, Laudibusque.</td>
<td>9.</td>
<td>10,000 Martyrs (St. Achatius, &amp;c.).</td>
</tr>
<tr>
<td>Hierusalem et manibus in coelis,</td>
<td>7.</td>
<td>Pt. of &quot;Sacramentum Christi.&quot;</td>
</tr>
<tr>
<td>Hodie profite virga Jesse de radice.</td>
<td>10.</td>
<td>Conrep. B. V. M.</td>
</tr>
<tr>
<td>Hodierne festum lucis Et Achacht laus.</td>
<td>7. 12.</td>
<td>St. Achatius, &amp;c. (10,000 Martyrs).</td>
</tr>
<tr>
<td>Hodierne festum lucis, Et sollemne vitae</td>
<td>3. 6. 7. 9. 16.</td>
<td>Of the Lament of Christ.</td>
</tr>
<tr>
<td>Hodierne lux diei, Celebris martyria Dei</td>
<td>7.</td>
<td>C. of Martyrs.</td>
</tr>
<tr>
<td>Huius diei gaudia, devoto catholica</td>
<td>7.</td>
<td>St. Augustine (Hippo).</td>
</tr>
<tr>
<td>Illibata mente sana, Abit virgo.</td>
<td>5. 8.</td>
<td>Visat. B. V. M.</td>
</tr>
<tr>
<td>Imperator maxime Christe benigneissime</td>
<td>1.</td>
<td>St. Sebastian.</td>
</tr>
<tr>
<td>Imperatricis gloriosa, Potens et imperiosa</td>
<td>7. 12.</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>Incilite paellamus omnes Lidgerum venerantes</td>
<td>1.</td>
<td>St. Ludger of Minden.</td>
</tr>
<tr>
<td>In excelsa cantitur, Nata regi gloria</td>
<td>2.</td>
<td>Christmas. Circumcision.</td>
</tr>
<tr>
<td>In natali Salvatori, Angeliore nostris choris</td>
<td>2.</td>
<td>Christmas.</td>
</tr>
<tr>
<td>In sanctorum iici laude, Piebe devota Deo</td>
<td>11.</td>
<td>St. Helena.</td>
</tr>
<tr>
<td>Kyneburgae virginis sine fastu carinis</td>
<td>7.</td>
<td>St. Barbara.</td>
</tr>
<tr>
<td>Laetabundus cordis mundi, Demus melos</td>
<td>7.</td>
<td>Transfiguration.</td>
</tr>
<tr>
<td>Laetabundus Jubileumus, Ac devote celebramus</td>
<td>8.</td>
<td>C. of Martyrs.</td>
</tr>
<tr>
<td>Laetabundus exultet virginum chorus alleluia</td>
<td>11.</td>
<td>11,000 Virgins.</td>
</tr>
<tr>
<td>Laetetur ecclesia, devotio pia</td>
<td>8. 8.</td>
<td>Ft. of &quot;Pauudat urbe.&quot;</td>
</tr>
<tr>
<td>Lambarum martyri in conspicu Domini</td>
<td>3. 6. 9. 11.</td>
<td>St. Lambert.</td>
</tr>
<tr>
<td>Laudae licet quod egressus</td>
<td>9.</td>
<td>&quot;Gauda licet quod.&quot;</td>
</tr>
<tr>
<td>Laudes almo Wandelino personam mirifico</td>
<td></td>
<td>St. Wandelinus.</td>
</tr>
<tr>
<td>Laudes Christi cum gaudio, Nostra panga devotio</td>
<td></td>
<td>St. Goar.</td>
</tr>
<tr>
<td>Laudes Christo persolovannes, Nos qui sacri</td>
<td></td>
<td>St. Judoc.</td>
</tr>
<tr>
<td>Laudes egregias cierus omnis cana</td>
<td>6. (Gaudes)</td>
<td>St. Margaret.</td>
</tr>
<tr>
<td>Laude notis spiritus Christum, qui divinitatis</td>
<td>7.</td>
<td>St. Adalbert.</td>
</tr>
<tr>
<td>Laude oculi Deus, Justus et reus, orbis totus</td>
<td>7.</td>
<td>St. Bartholomew.</td>
</tr>
<tr>
<td>Laureata pieis fideles Sacramentum carnis</td>
<td>7.</td>
<td>Corpus Christi.</td>
</tr>
<tr>
<td>Laus Deo Patri ejusque Nato pariterque</td>
<td>8.</td>
<td>St. Mary of Egypt.</td>
</tr>
<tr>
<td>Laus Deo Fili Eloqui comparati in unitate</td>
<td>5.</td>
<td>Holy Trinity.</td>
</tr>
<tr>
<td>Laus et gloriae, Natura caelestis genuit</td>
<td>5.</td>
<td>Holy Trinity.</td>
</tr>
<tr>
<td>Laus et gloriae, Cujus formam gratiae</td>
<td>3. 6. (Speter)</td>
<td>St. Agnus.</td>
</tr>
<tr>
<td>Laus et gloriae, Cujus formam gratiae</td>
<td>10. (Speter)</td>
<td>Five Wounds of Christ.</td>
</tr>
<tr>
<td>Laus et gloriae, Cujus formam gratiae</td>
<td></td>
<td>St. Germain of Amiens.</td>
</tr>
<tr>
<td>Latina</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Luce lucem in ascurta, Lucia doctrin</td>
<td>8.</td>
<td>St. Anne.</td>
</tr>
<tr>
<td>Majestatis sacrosancta, Militans cum triumphantia, Jubilat ecclesia.</td>
<td></td>
<td>St. John Evangelist.</td>
</tr>
<tr>
<td>1. De triumpho Thebearum.</td>
<td>11.</td>
<td>Theban Legion (St. Gereon, &amp;c.).</td>
</tr>
<tr>
<td>2. Se versetur laus in ore</td>
<td>11.</td>
<td>Three Kings of Cologne (Ephaphy).</td>
</tr>
<tr>
<td>Margaritam preziosam, Sponsam Christi</td>
<td>5.</td>
<td>St. Margaret.</td>
</tr>
<tr>
<td>Mundii decor, mundi forma, Qua vivendi</td>
<td>6.</td>
<td>St. Martha.</td>
</tr>
<tr>
<td>Nascitur ex patre Zebedaeo, mater Maria</td>
<td></td>
<td>St. John Evangelist.</td>
</tr>
<tr>
<td>O alma Trinitas, Deitas et individua</td>
<td></td>
<td>C. of Apostles.</td>
</tr>
<tr>
<td>O felicem genetricem, cujus pia viscera</td>
<td>9.</td>
<td>B. V. M.</td>
</tr>
<tr>
<td>First line of Sequence</td>
<td>Where found</td>
<td>Use</td>
</tr>
<tr>
<td>------------------------</td>
<td>-------------</td>
<td>-----</td>
</tr>
<tr>
<td>O Felix virgo Barbara</td>
<td>Sarum Brev., 1816</td>
<td>St. Barbara.</td>
</tr>
<tr>
<td>O Materne pastor alme</td>
<td>York Brev., 1893</td>
<td>St. Maternus.</td>
</tr>
<tr>
<td>O mornum docto egregii</td>
<td>York Brev., 1893</td>
<td>St. Andrew.</td>
</tr>
<tr>
<td>O panis dulciassime</td>
<td>York Brev., 1893</td>
<td>Corpus Christi.</td>
</tr>
<tr>
<td>O quam mira sunt, Deus, tua potestas</td>
<td>York Brev., 1893</td>
<td>S. after Ascension.</td>
</tr>
<tr>
<td>O regi summum nuller cave</td>
<td>York Brev., 1893</td>
<td>S. Mary Magdalenae.</td>
</tr>
<tr>
<td>Omnes devota mente veneremur dignae</td>
<td>York Brev., 1816</td>
<td>S. Pelagius.</td>
</tr>
<tr>
<td>Oportet devota mente sinceriter</td>
<td>York Brev., 1816</td>
<td>S. Nicholas.</td>
</tr>
<tr>
<td>Pangea chorus in hac die Novum genus</td>
<td>Hereford Brev., 1800</td>
<td>S. James the Great.</td>
</tr>
<tr>
<td>Paulus Sion architectus Est a Christo</td>
<td>Hereford Brev., 1800</td>
<td>S. Paul.</td>
</tr>
<tr>
<td>Potens virtutum tu saturum rerum, moderator</td>
<td>Hereford Brev., 1800</td>
<td>S. Oswald.</td>
</tr>
<tr>
<td>Protonomyt var et levita, Clarus fide</td>
<td>Hereford Brev., 1800</td>
<td>S. Stephen.</td>
</tr>
<tr>
<td>Psallit laeta concio, Recolentes cum ganda</td>
<td>Hereford Brev., 1800</td>
<td>S. Denys.</td>
</tr>
<tr>
<td>Psallit lasta orbis coetus sancta fide repletus</td>
<td>Hereford Brev., 1800</td>
<td>S. Burchard of Wormburg.</td>
</tr>
<tr>
<td>Psallit nostra cuncta, Coelestis tripluho</td>
<td>Hereford Brev., 1800</td>
<td>S. Nicholas.</td>
</tr>
<tr>
<td>Quam conscientia, Respondet eloquio, quem aeterna et terra aequae mare</td>
<td>Hereford Brev., 1800</td>
<td>C. of Martyrs or Confessors.</td>
</tr>
<tr>
<td>Requiemus ibi sanctissima, Salve</td>
<td>Hereford Brev., 1800</td>
<td>Epiphany.</td>
</tr>
<tr>
<td>Rex Deus, Dei Agne, leo Juda magne</td>
<td>Hereford Brev., 1800</td>
<td>S. Giles.</td>
</tr>
<tr>
<td>Salve festa dies tota venerabilis aveno-</td>
<td>Hereford Brev., 1800</td>
<td>S. Barbara.</td>
</tr>
<tr>
<td>Salve sancta facies nostri Redemptoris</td>
<td>Hereford Brev., 1800</td>
<td>S. Margaret.</td>
</tr>
<tr>
<td>Salve Thoma Polyne, Dux puznae</td>
<td>Hereford Brev., 1800</td>
<td>S. Oswald.</td>
</tr>
<tr>
<td>Sanctae Annae devota decusclere sem</td>
<td>Hereford Brev., 1800</td>
<td>S. Martinus of Angers.</td>
</tr>
<tr>
<td>Sancto Paulo merita tua colentes inclita resu refue clementinus</td>
<td>Hereford Brev., 1800</td>
<td>2nd S. after Easter.</td>
</tr>
<tr>
<td>Sanctissimae virginis voluit festa reculans</td>
<td>Hereford Brev., 1800</td>
<td>C. of a Martyr.</td>
</tr>
<tr>
<td>Sancto filiolo, Froddimo merito</td>
<td>Hereford Brev., 1800</td>
<td>Corpus Christi.</td>
</tr>
<tr>
<td>Sedentem in supernae maj-statis arce</td>
<td>Hereford Brev., 1800</td>
<td>Visit. B. V. M.</td>
</tr>
<tr>
<td>Sede tua et consortium tuum</td>
<td>Hereford Brev., 1800</td>
<td>Ascension Day.</td>
</tr>
<tr>
<td>Setm mensa, voc sonora, Plebs fidelis</td>
<td>Hereford Brev., 1800</td>
<td>Pentecost.</td>
</tr>
<tr>
<td>Sollemnis vos induite filiae Sion chasnyde</td>
<td>Hereford Brev., 1800</td>
<td>Corpus Christi.</td>
</tr>
<tr>
<td>Sol-vatit dedit agros olei perfusio</td>
<td>Hereford Brev., 1800</td>
<td>Ascension Day.</td>
</tr>
<tr>
<td>Spoleti clario sanguine natus, Serenidus</td>
<td>Hereford Brev., 1800</td>
<td>Name of Jesus.</td>
</tr>
<tr>
<td>Stella regi laureatim, Summi regis</td>
<td>Hereford Brev., 1800</td>
<td>S. Kyneburga.</td>
</tr>
<tr>
<td>Summa hon et avasia, Qui utrem</td>
<td>Hereford Brev., 1800</td>
<td>S. Kyneburga.</td>
</tr>
<tr>
<td>Summi Patria gratia, Vocetrum per filium</td>
<td>Hereford Brev., 1800</td>
<td>Pentecost.</td>
</tr>
<tr>
<td>Super coeos subluminatis, Gratia gratans</td>
<td>Hereford Brev., 1500</td>
<td>Ded. of a Church.</td>
</tr>
<tr>
<td>Te mundi climata protomartyr laudant</td>
<td>Hereford Brev., 1500</td>
<td>Exalt. of the Cross.</td>
</tr>
<tr>
<td>Templum cordis ad negotios, Novo corde</td>
<td>Hereford Brev., 1500</td>
<td>Compassion of B. V. M.</td>
</tr>
<tr>
<td>Tu beatus es Barjona, Qui aspirat sua dona</td>
<td>Hereford Brev., 1500</td>
<td>S. Denis.</td>
</tr>
<tr>
<td>Ut leonis testatur littera, Postquam Christus</td>
<td>Hereford Brev., 1500</td>
<td>S. Jerome.</td>
</tr>
<tr>
<td>Veneremur huc die sollemni sanctum</td>
<td>Hereford Brev., 1500</td>
<td>Face of Christ.</td>
</tr>
<tr>
<td>Vener-tur Unitas, collaudiert Trinitas</td>
<td>Hereford Brev., 1500</td>
<td>S. Thomas the Apostle.</td>
</tr>
<tr>
<td>Verbum Dei Verbum bonum, Summe apel</td>
<td>Hereford Brev., 1500</td>
<td>S. Anne.</td>
</tr>
<tr>
<td>Verbum Patris hodie, Processit ex virgine</td>
<td>Hereford Brev., 1500</td>
<td>S. Paul.</td>
</tr>
<tr>
<td>Verbaliter hostia Christi suavisissima</td>
<td>Hereford Brev., 1500</td>
<td>S. Katherine.</td>
</tr>
<tr>
<td>Victimae Christi victoria factus Eutropius</td>
<td>Hereford Brev., 1500</td>
<td>Holy Innocents.</td>
</tr>
<tr>
<td>Virgo gaude speciosa, Benedicta gloriosa</td>
<td>Hereford Brev., 1500</td>
<td>S. Castor.</td>
</tr>
<tr>
<td>Virgo mater Salvatoris, Angelorum gratia</td>
<td>Hereford Brev., 1500</td>
<td>S. George.</td>
</tr>
<tr>
<td>Vitae plaudat omnia setas, Et pro Vito</td>
<td>Hereford Brev., 1500</td>
<td>S. Livina.</td>
</tr>
<tr>
<td>Zona castitatis in signum privilegi</td>
<td>Hereford Brev., 1500</td>
<td>S. Nicholas.</td>
</tr>
</tbody>
</table>

The image contains a page from an ancient manuscript, possibly a Latin religious text, with various prayers and dedications to saints and religious figures. The text is formatted as a table with columns for the first line of the sequence, the location of the found text, and the use or significance of the prayer or dedication.
SERGIUS

Many of the Sequences in the English Missals are only to be found in these Missals. Of the remaining Sequences in both of the above lists a considerable proportion have not yet (Feb. 1888) been edited in any way. Mr. W. H. James Weale, in his Analecta Liturgicae, is beginning the publication of all known Sequences which are not given, or only part of them, in Kehrlein's Lateinische Sequenzen, and hopes in about five years to complete the work.

[F. E. W. and J. M.]

SERGIUS. [Greek Hymnody, § xii. 2.]

Servant of God, well done! Rest from thy loved employ. J. Montgomery. [Death and Burial of a Minister.] This poem was pub. in Montgomery's Greenand and Other Poems, 1819, p. 191, in 6 st. of 8 lines, with the following heading:

"The Christian Soldier. Occasioned by the sudden death of the Rev. Thomas Taylor, on having declared in his last Sermon, on a preceding evening, he hoped to die as an aged soldier of Jesus Christ, with his sword in his hand."

Mr. Taylor, who was a Methodist preacher, was found dead in his bed on the morning of Oct. 15, 1816. The poem is given as a ballad in the 8th ed. of Cotterill's Sel., 1819, No. 306; in Montgomery's Christian Psalmist, 1825, No. 354; and in his Original Hymns, 1838, No. 311. In addition to the use of this hymn in its original form, three centos are also in C. U. — (1) "Servant of Christ, well done," which begins with l. 5 of the last stanza; (2) "The pains of death are past," beginning with 1. 1. of the same stanza; and (3) "The voice at midnight came," st. i. 1. 5.

Servant of God, well done! Thy glorious warfare's past. C. Wesley. [Death and Burial of a Minister.] This hymn, in 4 st. of 8 lines, was printed at the end of the Funeral Sermon by John Wesley, on the death of G. Whitefield. (P. Works, 1806-72, vol. vi. 316.) Whitefield died on Sept. 30, 1770, and J. Wesley preached the Funeral Sermon at the Tabernacle, Tottenham Court Road, and again at Moorfields on Nov. 18, 1770. He also preached on the same subject at Greenwich and Deptford. His remark in his Journal is, "In every place I wish to show all possible respect to the memory of that great and good man." It must be noted that this hymn is a distinct piece from C. Wesley's Elegy on the Death of the Rev. George Whitefield.

[ J. J.]

Servants of God, awake, arise. [Exhortation.] This is an altered form of P. Doddridge's "Awake, ye saints, and raise your eyes." p. 103. It was included in the 1815 Appendix to Cotterill's Sel., No. 219, and is found in a few modern collections, including Windle's Ch. & Home Mel. Ps. and Hymnal, and others. In the 1819 ed. of his Sel. Cotterill again altered the text, and gave it as "Servants of God! Lift up your heads," p. 214. This form of the text is seldom found in modern hymn-books.

[ J. J.]

Servants of God, His praise proclaim. J. Montgomery. [Ps. cxiii.] Holland, in his Memoirs of Montgomery, says that after Montgomery ran away from the Monvian

school at Fulneck, he lived from 1788 to June 19, 1789, with one Lockwood, at Milfield, near Leeds. This person was a Moravian. He kept a small retail shop, and went by the name of the "Fine Bread Baker." Holland says: "Of the conduct of Montgomery behind the counter we never heard much: he did not remain there longer than a year and a half; he had little to do, and still less inclination for the employment, such as it was. While there he composed the largest part of the poems of 1789, and amongst his smallest pieces a metrical version of the 112th Psalm, which, many years afterwards, was published, with some verbal alterations, in the collection [Cotterill's Sel., 1819] now in use under the auspices of the Archbishop of York in various churches in his diocese and elsewhere."—Memoirs, i. p. 105.

This version of Ps. 113 is on p. 57 of Cotterill's Sel., 1819, in 5 st. of 4 lines. It was re-published in Montgomery's Songs of Zion, 1822, and is found in several modern hymn-books. It very frequently begins "Servants of God! in joyful lays." This is the first line of the last stanza, and is substituted for the original opening of the hymn. This is the earliest of Montgomery's hymns to which a date can be given. He was about 17 when it was written.

[ J. J.]

Set thine house in order. H. Alford. [Sunday after Christmas.] 1st pub. in his Year of Praise, 1867, No. 27, in 4 st. of 8 lines, and repeated in the Universal H. Bk., 1885. It is based on the first lesson at Evening Prayer on the 1st S. after Christmas, Isaiah xxxviii. 1.

[3. J.]

Seymour, Aaron Crossley Hobart, s. of John Crossley Seymour, M.A., Vicar of Cahirely, Diocese of Cashel (and elder brother of the Rev. Michael Hobart Seymour, author of several works on the Roman controversy), was b. in the county of Limerick, Dec. 19, 1789. From an early age he gave much attention to literary pursuits, and at the age of 21 he pub. his Vital Christianity exhibited in a Series of Letters on the most Important Subjects of Religion, addressed to Young Persons, 1810. This work, written during an illness, contains several of his hymns and other poetical pieces. He also edited a new edition of Dr. Gillies's Life of Whitefield, and wrote a "Memoir," which was prefixed to the Reliques of Ancient Irish Poetry, by Miss Charlotte Brooke, 1816. His most important work was his Life and Times of Selina, Countess of Huntingdon, 2 vols., 1839. He resided for some time in Naples (circa 1839-1847), and then at Bristol.

He d. Oct. 1870. A few of his hymns are still in C. U., including "Jesus, Immortal King, arise," p. 499, i. and others. For these details we are indebted to Miller's Singing Songs, 1869, pp. 410-12.

[ J. J.]

Shall heavenly wisdom cry aloud? [Christ, the Wisdom of God.] This hymn appeared in the Scottish Draft Translations and Paraphrases, 1745, No. 36, in 10 st. of 4 lines, and based on Prov. viii., 22, &c. It was composed by J. Watts's "Shall wisdom cry aloud?" (s. m.) from his Hymns and Spiritual Songs, 1709, Bk. I., No. 92; and st. ii., ill. of his "Thus with the wisdom of the Lord" (l. m.) from the same work, Bk. i., No. 94; re-written in c. m. in the authorized issue of the T. and P., 1781, No. 13, this arrangement is given with alterations as "Keep
silence, all ye sons of men." In the markings of the Tr. and Paraph. by the eldest daughter of W. Cameron (p. 800, li.) this form of the text is attributed to him. [J. J.]

Shall we go on to sin? I. Watts. [Rom. vi. 1-6.] 1st pub. in his Hymns, &c., 1709, Bk. i. No. 106, in 3 st. of 4 1, and entitled "Death to sin by the Cross of Christ." Its use is limited. Orig. text in modern editions of Watts. In the Draft of the Scottish Translations and Paraphrases, 1745, it was given as "And shall we then go on to sin?" the alterations being confined to the change of metre. In adopting the hymn for the authorized issue of the Trans., in 1781, No. xlii. (Rev. W. S. Praed, ed. i-7), the first line only of the 1745 alterations was retained, the whole hymn being rewritten in 4 st. of 4 1. This recast has very little indeed of Watts, being to a great extent new. This form, according to the markings of the eldest daughter of W. Cameron (p. 800, li.), was by Cameron. It is given in several modern collections. [J. J.]


Shelly, Martha Evans, née Jackson, daughter of John Jackson, of Manchester, b. at Stockport, Cheshire, and married in 1846 to J. W. Shelly, of Great Yarmouth. The hymn appeared in Curwen's Child's Own Hymn Book, 1844-1874, and include:—

1. Father, let Thy benediction On behalf of Children. Appeared in Curwen's Child's Own Hymn Book, 1844, and is found in a few modern collections.
2. Lord, a little band and lowly. Children's Prayer, Mrs. Shelly's account of this hymn is:— "At a Sunday School meeting in Manchester, the Rev. John Curwen, one evening, gave a lecture on singing. He sang a very pretty and simple tune, to which he said he had no suitable words, and wished that some one would write a hymn to it. I wrote these verses and gave them to him after the close of the meeting." (Curwen's Blog, Notes, p. 15.) The tune which Mr. Curwen sang was a German one, and was given in his Child's Own Tune Book under the name of Glover. The hymn was pub. in his Child's Own Hymn Book, 1844, and has passed into a large number of collections for children.
3. Lord, help us, as we sing. Sincerity. Pub. in The Voice of Praise, 1866. [J. J.]

Shepherd, Anne, née Houlditch, daughter of the Rev. E. H. Houlditch, sometime Rector of Speen, Berkshire, was b. at Cowes, Isle of Wight, Sept. 11, 1809; married to Mr. S. Saville Shepherd in 1843; and d. at Blackheath, Kent, Jan. 7, 1857. Her Hymns adapted to the Comprehension of Young Minds were pub. (3rd ed. 1847 5th ed. 1853,) and contained 64 hymns. Of these the following have come into C.U.:—

1. Around the throne of God In heaven. (See p. 82, ii.)
2. Glory to Jesus, glory, Praise. (See p. 82, iv.)
3. Here's a message of love, Invitation. (See p. 82, vi.)
4. I have read of the Saviour's love, The Love of Christ. (See p. 82, viii.)
5. See where the gentle Jesus reigns, Jesus, the Children's Friend. (See p. 82, x.)

Of these hymns the first has by far the widest acceptance, and is found in a large number of children's hymn-books. Her religious novels, Ellen Seymour, 1848; and Reality, 1852, attracted some attention. [J. J.]

P. Doddridge. [During a Ministerial Vacancy.] In the D. Mss. this is No. 63, in 5 st. of 4 1, and is headed, "Of seeking a right way from God, from Ezra viii. 21. At a meeting of ministers at Bedworth, during their long vacancy;" and is dated "April 10, 1733." It was pub. by Job Orton in his posthumous ed. of Doddridge's Hymns, &c., 1755, No. 370, in a slightly altered form: and the same text was repeated in Dr. Humphrey's ed. of the same, 1839. It is usually given in modern hymn-books in a slightly altered form from that of 1755. In the Songs for the Sanctuary, N. Y., 1865, st. ii.-iv. are given as "O Lord, Thy pitying ear surveys." [J. J.]

Shepherd of the ransomed flock [The Good Shepherd.] In Miss Dorothy A. Thrupp's Thoughts for the Day, 1837, 1st series, p. 8, are the following lines, sometimes given as a hymn in 2 st. of 4 1:—

"Shepherd of the little flock, Lead me by the shadowing rock: Where the richest pastoral grows; Where the living water flows; By that pure and silent stream. Sheltered from the scorching beam.
Shepherd, Saviour, Guardian, guide, Keep me ever near Thy side."

In the Rev. T. Darling's Hymns, for the Church of England, 1855, lines 1-4 of the above were given with alterations as the opening of the hymn "Shepherd of the ransomed flock," the remaining four stanzas being by Mr. Darling. This form of the hymn was repeated, with the addition of a doxology, in the 1883 Appendix to the S. P. C. K. Ps. & Hymns, and again in other collections. In Mr. Darling's Hymns, &c., 1887, it is condensed to 4 st. It is specially adapted to the 2nd S after Easter. [W. T. B.]

Shepherd of Thine Israel, lead us, J. Conder. [The Good Shepherd.] In Conder's Hymn of Praise, Prayer, and Devout Meditation, 1856, p. 201, this hymn is given in 3 st. of 6 1, together with the following note by the author's son, the Rev. E. R. Conder:—

"It is not quite certain whether the Author designed this Hymn to be included. It originated in an attempt to render a well-known imitation from Mr. Webbe (Guide me, O Thou great Jehovah, p. 77, i.) the popularity of which far exceeds its poetical merit, more worthy of the place it now has in our psalter. But so little is borrowed, beyond the form and leading thought, that the foregoing seems fairly to rank as an original composition.—E. R. C."

This has failed to receive the attention of hymnal compilers. [J. J.]

Shepherd, Thomas, s. of William Shepherd, sometime Vicar of Tilbrook, Bedfordshire, and subsequently a Nonconformist Minister at Oundle, and at Kettering, was b. in 1665. Taking Holy Orders he held for some time precentor in Huntingdonshire and in Buckinghamshire. Seceding from the Church of England, he became, in 1684, pastor of the Castle Hill Meeting House (Independent), Nottingham, of which Dr. Doddridge was subsequently pastor. In 1700 he removed to Bookng, near Brantree, Essex, where he began his work in a barn. A chapel was erected for his congregation in 1707. He d Jan. 22, 1739. His publications consisted chiefly of Sermons. His Penitential and Grievous were a continuation of those by John Mason.
Shirley, Hon. Walter, M.A., fourth son of the Hon. Laurence Shirley (s. of the 1st Earl Ferrers and cousin of the Countess of Huntington), was b. in 1725. He was a friend of Whitefield and the Wesleys, and often preached in their chapels. He was for sometime Rector of Loughes, county of Galway. He d. April 7, 1786. A selection of his sermons was pub-
1056 SHRINKING FROM THE COLD
lished; also two poems in 1761—Liberty, an Ode, and The Judgment. In 1774 he assisted the Countess of Huntington in revising the collection of hymns used in her chapels, and therein a few of his productions are found. In the Life of Selina, Countess of Huntingdon, 1839, vol. ii., p. 291, the following note is given on Shirley’s hymn-writing:

"Mr. Shirley was the author of several well-known hymns in Lady Huntington’s collection, particularly:

—From heaven the loud angelic song began.
—Hark! in the wilderness a cry.
—Flow fast the tears, the cause is great.
—Sweet as the shepherd’s tuneful reed.
—Son of light and power divine.

There are also some in other collections; and a few little poems scattered in various periodical publications.

The lines on the departure of the missionaries from Lady Huntingdon’s College for America, in 1772, under the direction of Mr. Piercy, have been much admired; they were re-published in the Evangelical Magazine, in 1786, on the departure of the ship Affliction, for the South Sea Islands.

1. Arm of the Lord, awake, awake. Put on Thy strength, the nations shake. Missions. This appeared in Missioury, 1793; and in Morris’s Fathers and Founders, 1844, vol. i. p. 461, in 6 st. of 4 l. Dr. Rogers in his Lyra Ephraimiana, 1775, made this his hymn to Shirbsole’s father, and dates it 1780. Against this statement we can only put the fact that it is claimed in Morris for the son. Orig. text, Lyra Brit., 1867, p. 507.

2. Bright as the sun’s meridian blaze. Missions. Written Aug. 19, 1785, for the first meeting of the Huntingdon Missionary Society. It was printed in the Evangelical Magazine, Sept., 1780, headed "On the intended Mission," and signed "Junior." It is also in Morris, 1844, i. p. 449, together with the note that the hymn "was duly acknowledged by Mr. Shirbsole in his lifetime, and the original ms. with numerous corrections, in possession of his family, in his own handwriting, and that it bears date "August 19, 1785." Orig. text, Lyra Brit., 1867, p. 504.


The well-known cento, "As every day Thy mercy spares," is from this hymn, and begins with st. iii.

6. Ye saints, your grateful praises bring. Praise in the Evangelical Magazine, 1794; and Morris, 1844, i. p. 421, in 5 st. of 4 l.

7. Zion awake. Thy strength renew. The Glory of the Church. Appeared in the Evangelical Magazine, 1796; and in Morris, 1844, i. p. 450. It is sometimes given as, "Zion awake, behold the day."

Of these hymns the most widely used are Nos. 1, 2, 3, and 7.

Sic ter quaternis trahitur. [Last Evening.] This is found in a ms. circa 800 in the Bodleian (Junius 25, f. 128); in two ms. of the 11th cent. in the British Museum (Vesp. D. xi., f. 50 b; Harl. 2961, f. 236 b); and in the Latin Hym. of the Anglo Saxon Ch., 1351, p. 61, is printed from an 11th cent. ms. at Durham (B. iii. 32, f. 18). In the York Breveary of 1493 (where it begins "Jam ter quaternis trahitur") it is appointed for singers on the Saturday before the 3rd S. in Lent. The text is also in Daniel i. No. 77, Tr. as:

1. Now twice [thrice] four hours have passed away. By J. D. Chambers, in his Psalter, 1852, p. 344; his Lauda Sion, 1857; and the 1863 Appx. to the Hymnal N.
SIDNEY, SIR PHILIP

2. With its three quartered hours. By W. J. Blew, in his Church Hymn and Tune Book, 1852-55. [J. M.]

Sidney, Sir Philip (b. 29th Nov., 1554; d. 7th October, 1586) and Mary Sidney, Countess of Pembroke (b. 1530 (?); d. 25th September, 1521). This illustrious pair claim notice in this work from their versification of the Psalms. These are frequently noticed by contemporaries, memorably by Dean Donne (Poems, vol. ii, pp. 313-15 in Fuller Worthies' Library); but they were not printed until 1823, as follows:—

The Psalms of David, Translated into Divers and Sundry Kinds of Verses, Very Rare and Excellent For the Method and Variety Than are Common in English. Begun by The noble and learned poet, Sir PHILIP SIDNEY, Knt., and finished by The Right Honorable The Countess of Pembroke, his Sister. First printed from A Copy of the Original Manuscript, Transcribed by JOHN DAVIDES of Hereford, in the reign of James the First.

This MS of John Davies, the renowned calligraphist, passed from the Bright Sale to Penhurst. Its exquisite penmanship is its chief value. It has many bad readings and gratuitous obscurities. A more accurate text is preserved in the Bodleian (Rawlinson, Poet. 25.), written by Dr. Samuel Woodford, having been made from the MS. of a scribe who copied under the supervision of Sir Philip Sidney himself, with the exception of one or two certain places where he has written "Leave a space here" for a variant stanza. There are also occasional alterations in Sidney's own autograph. This MS. is the text of the present writer's reproduction in both of his editions of the complete Poems of Sir Philip Sidney in the Fuller Worthies' Library (2 vols.) and in Early English Poets (3 vols.). The critical reader is referred to the "Various Readings" from both the above MSS., and from a third in Trinity College, Cambridge, and two in the British Museum (Add. MSS. 12,048 and 12,047), and many notes and illustrations. It was for long doubted whether certain portions belonged to Sir Philip and which to his sister (e.g. Dr. Macdonald in his Antiphon). But the evidence is multiplied to show that Sidney belong only the first forty-three; e.g. Lord Brooke's Letter, which is reprinted in our Essay (as above), names "about forty psalms," and Dr. Woodford, at end of Psalm xliii., notes, from the autograph-corrected Sidney MS., "Thus Sir Philip Sidney" and the British Museum MSS. (12,048) writes there "Hacetenus Sir Philip Sidney:" and so elsewhere. Most will agree that the Countess excels her brother, and that, of its kind, the best poetry is found in her Psalms. John Ruskin, in his Fors Clavigera, has dedicated a whole chapter to the Psalms of both. Some of Sir Philip Sidney's Songs and Sonnets deserve introduction into the Church's Praise. Many seem to set themselves to music. [See Psalters, English, § ix.] [A. B. G.]

Sie ist mir lieb, die werth' die Magd.
M. Luther. [The Christian Church.] Founded by Rev. xii. 1-6: 1st pub. in Klug's G. B., Wittenberg, 1535, in 3 st. of 12 l.; and thence in Wackenroder, iii. p. 24, in Schircks's ed. of Luther's Geistl. Lieder, 1854, p. 80; and in the Unr. L. S., 1851, No. 246. The tra. are:

(1) "The worthy maid is dear to me," by H. Anderson, 1846, p. 26 (1847, p. 47). (2) "She's dear to me— the worthy maid." By Dr. J. Hunt, 1853, p. 87. (3) "Dear to me the Holy Maid." By E. Massie, 1854, p. 27; and thence in Dr. Huxley, 1886, p. 63. (4) "To me she's dear, the worthy maid." By Dr. G. Macdonald, in the Sunday Magazine, 1864, altered in his Echoside, 1874, p. 70. (4) "I love her comely gracious maid." By R. Massie, 1867, p. 59. [J. M.]

Sieh hier bin ich Ehren König, J. Neander. [Supplication.] This beautiful and searching hymn is traditionally said to have been written in 1677 during enforced absence from his duti. Founded on Mt. iv. 7 ("God, my heart is ready, to sing and to praise"). Ist pub. in his Glaub- und Liebes-übung: aufgenommen durch einfältige Lieder und Danks-Psalmen. Bremen, 1680, p. 139, in 6 st. of 6 l., entitled "Encouragement to Praise." In the Unr. L. S., 1851, No. 341. Tr. as:

1. Behold me here, in print draw near. By Mrs. Findlater in the 1st Ser., 1854, of the H. L. L., p. 44 (1884, p. 46). This follows the text of Knapp in his Ec. L. S., 1837, No. 2060 (1865, No. 1682), omitting st. iv. St. v. of this version is not by Neander, and had appeared in the Württemberg G. B., 1791, No. 464, thus:—

"Tief in Nächten lass mich, Herr, nicht vergessen, Ich, erscheine, Wenn ich weine, Bald mit deiner Hülfe mir!"

"Lass mich finden! Lass mich finden!

Der mein Herz verlangt nach dir!"

Included in full in Cantate Domino, Boston, U. S., 1859, and omitting Mrs. Findlater's st. iv. in the Meth. N. Connexion H. Bk., 1863.

2. Here behold me, as I cast me. A very good tr., omitting st. iv., v., by Miss Winkworth, in her Lyra Germ., 2nd Ser., 1858, p. 170; repeated in her C. B. for England, 1863, No. 122. Included in Dr. Fagenstecher's Coll., 1864; Christen H. Book, Cincinnati, 1885; Pennsylvania Luth. Church Bk., 1868, &c. In 1876 it was included in the Scottish Presb., Hymnal, with a tr. of the stanza quoted above made by Miss Winkworth on the request of the committee of publication. This form is repeated in Newman Hall's Christ Church Hyl., 1876. The form in Spurgeon's O. O. H. Bk., 1866, beginning "Look upon me, Lord, 1 pray Thee," consists of st. ii. and iii.

Other trs. are: (1) "King of glory, see before Thee," from Knapp, by E. Massie in the Scottish Herald, May, 1865, p. 86, repeated in Reid's Praise Hk., 1872. (2) "Now behold me, King of glory," in the German Reformed Guardian, June 1866, p. 172, signed "A. T." [J. M.]

Συγγραφτώ τόσα σάρξ βροτοία [Holy Communion.] This is the "Prayer of the Cherubic Hymn," from the Liturgy of St. James, as given in Neale and Liddell's Translations of the Primitive Liturgies, 1868-9, but rendered into metre as "Let all mortal flesh keep silence," by G. Moultire, in the 2nd ed. of the Lyra Eucharistica, 1894, in 4 st. of 3 double lines. In 1887 it was transferred to the People's H., for use "Before Communion." [J. J.]

Sigourney, Lydia, née Huntley. This distinguished name stood at the head of the female poets of America a generation ago, and is still well remembered. Born in Norwich, Connecticut, in 1791, she conducted a school 3 Y
in the same town from 1809 to 1814, when she removed to Hartford, where she was married to Charles Sigourney in 1819. Most of her subsequent life was spent at Hartford, and she died there, June 10, 1863. Her first publication was Moral Pieces in Prose and Verse, 1815. This was followed by 58 additional works. A thorough exploration of these, or of such of them as are poetical, would be necessary to trace her hymns with accuracy. They, however, are more numerous than important. Many have been used in the older collections; some are still in use, but few are extensively and none are universally so. The principal hymn-books in which they appeared were the Congregational Village Hymn, 1824; Ripley's Sel., 1829; and the Connecticut Ps. & Hys., 1845; the Baptist Additional Hys. by Winchell, 1882; and Linley and Davis's Select Hymn, 1836; and the Universalist's Hys. for Christian Devotion, by Adams & Chapin, 1846. Her best known hymns chronologically arranged are:—


2. Blest Comforter divine. Whitmanode. This is one of four hymns by Mrs. Sigourney, which appeared in Nettleton's Village Hymn, 1824, under the signature of "H." It is sometimes altered to "Thou Comforter divine." Her best hymn.

3. We mourn for those who toil. Death and Burial. This poem on "Mistaken Grief" appeared in Cheever's children's Place Book, 1831. It is in a few English collections, including the Leets H. Bk., 1845.

4. Choose ye His Cross to bear. Holy Baptism. This was given in Ripley's sel., 1829-31.


6. Onward, onward, men of heaven. Missions. This missionary hymn appeared in three different books in 1833, including the Christian Lyre Supp., &c. It is in C. U. in Great Britain (Kennedy, 1863, &c.).

7. Labours of Christ, arise. Home Missions. This was contributed, with nine others, by Mrs. Sigourney, to Linley & Davis's Select Hymn, 1836. This is one of the most widely used of her hymns.


9. Go to thy rest, my (fair) child. Death of a Child. From a Selection from her poems pub. in London in 1841.

10. Not for the summer hour alone. Holy Matrimony. In the same Selection as No. 9.


12. Lord, may the spirit of this feast. Holy Communion. In the same as No. 11.


In addition to these hymns there are several others in the collections named above. As, however, they are not repeated in modern hymn-books they are omitted from this list. We would add that two hymns, not noted above, "Little maidens feed the rill" (Power of little things), and "There was a noble ark," are in C. U. in Great Britain; and that a selection of her pieces is given in the Lyra Sac. Amer., Lond., 1869.
Williams, in the British Mag. Feb., 1837; and his Hymns, tr., from the Parisian Breed. 1839.

Since Jesus freely did appear. J. Hewitt. [Holy Matrimony.] This hymn, based on Ps. cxiv. 1, 2, appeared in his Hymns of Love and Praise, 1863, p. 5 in st. 5 of 81. It was repeated with slight variations in his Spiritual Songs, 1869, and again in his Parish Hymnal, 1873, No. 13. The text in C. U., as in the S. P. C. K. Church Hym., 1871; Thring’s Coll., 1882, and others, is that of 1863.

Since the dear hour that brought me to Thy foot. [Faith in Christ.] The closing lines of W. Cowper’s poem, entitled Truth, which was pub. in his Poems, 1782, read as follows:

"All joy to the believer! He can speak—
Trembling yet happy, confident yet meek.
Sure that a dear hour that brought me to Thy foot,
And cut off all my follies by the root,
I never trusted in an arm but Thine,
Nor put my trust in those that dwell in the divine;
My prayers and alms, imperfect and defiled,
Were but the feeble efforts of a child;
Heard, it was, the smallest thought of an angel;
Thy commands, in Thine own purifying blood,
Forgive their evil, and accept their good;
I cast them at Thy feet—my only plea,
Is what it was, depend on it, depend on Thee.
While struggling in the vale of tears below,
That never fail’d, nor shall it fail me now;
Angelic gratulations rend the skies,
Pride’s falls unvisited, never more to rise.
Humility is crowned and Faith receives the prize."

On these lines the Rev. J. G. Pike, Baptist minister at Derby, based a cent in 5 st. of 6 l., the first of which reads:

"Jesus, if Thou hast brought me to Thy foot,
And cut all my follies by the root,
No more may I trust in any arm but Thine,
Nor hope but in Thy righteousness divine;
In life and in death, be this my only plea,
Thus, Thou an answer didst give me."

The italics show the changes made by Mr. Pike in adapting these opening lines for public worship. The remaining lines are similarly treated, and the result is a most pleasing and devotional hymn. It was 1st pub. in a hymnbook compiled by Mr. Pike for the use of his own congregation, about 1850. From that collection it passed into the General Baptist’s New H. Bk., pub. in 1851 by Mr. Pike’s two sons; and again in the Bapt. Hymnal, 1879.

Sing to God in sweetest measures. [St. Mark.] This hymn, No. 170 in the Cooke and Denton Hymnal, 1853, was adapted by Canon Cooke from R. Campbell’s “Come, pure hearts, in sweetest measures” (p. 250, ii.), in 3 st. of 6 l. St. ii. and iii. are almost entirely new. This text, with slight alterations, was repeated in Kennedy, 1863. [J. J.]

Sing to the Lord a joyful song. J. S. B. Monnell. [Morning.] This hymn, based on Ps. cxiv. 1, 2, appeared in his Hymns of Love and Praise, 1863, p. 5 in st. 5 of 81. It was repeated with slight variations in his Spiritual Songs, 1869, and again in his Parish Hymnal, 1873, No. 13. The text in C. U., as in the S. P. C. K. Church Hym., 1871; Thring’s Coll., 1882, and others, is that of 1863.

Sing to the Lord a new-made song. Great miracles to Him, &c. R. H. Kennedy. [Ps. zeriti.] Appeared in his Hymns, or Ps. of David, &c., 1860, p. 155, in 7 st. of 3 l., and again, with a doxology, in his Hymno. Christ., 1863, in 4 st. of 6 l. [J. J.]

Sing to the Lord a new-made song; Let all in one, &c. H. F. Lyte. [Ps. zeriti.] Pub. in his Spirit of the Psalms, 1834, as the 2nd version of the 96th Ps., in 3 st. of 8 l., and again in other hymn-books. [J. J.]

Sing to the Lord a new-made song. Who wondrous things, &c. Tate & Brady. [Ps. zeriti.] This N. V. (1826) paraphrase of Ps. 98 is not in C. U. The cento given by Spurgeon’s O. O. H. Bk., 1866, as No. 98, is composed of st. i.–iv. from this paraphrase, and st. v., vi., of Bp. Mant’s version of the same psalm, 1824. [J. J.]

Sing to the Lord of harvest. J. S. B. Monnell. [Hasten.] Pub. in the 2nd ed. of his Hymns of Love and Praise, 1866, in 4 st. of 8 l. and, again, altered, to “Sing to the Lord of bounty,” in his Parish Hymnal, 1873. Both forms of the text are in C. U. in Great Britain and America. In his Parish Hymnal, Dr. Monnell appointed this hymn for Reformation Days.

Sing to the Lord with joyful voice. I. Watts. [Ps. c.] 1st pub. in his Psalms of David, &c., 1719, p. 256, in 6 st. of 4 l. In this form its use in modern collections is limited; that which has been added to the greatest popularity being—“Before Jehovah’s awful throne.” This arrangement is by J. Wesley, and was first pub. in his Ps. & Hys., at Charleston, U.S.A., in 1786–7, p. 5, and repeated in J. & C. Wesley’s Ps. & Hys., 1741, p. 74; the Wes. H. Bk., in 1797, as the first of the “Additional Hymns,” and the revised ed. of 1875. Modern collections of the Church of England have received it through Madan’s Ps. & Hys., 1760, Toplady’s Ps. & Hys., 1776, and others of the last century. It consists of Watts, as follows, with alterations thus: st. i., Watts’s st. ii. altered, by J. Wesley, to —

"Before Jehovah’s awful throne"
"National bow with sacred joy
St. ii., Watts’s st. iii. unaltered. St. iii. Watts’s st. v. unaltered. St. iv. Watts’s st. vi. altered, by an unknown hand, for the “Additional Hymns” added to the Wes. H. Bk. after Wesley’s death, in 1797, thus:—“Firm as a rock Thy truth shall stand.” In this last form it is known in all English-speaking countries, and has been translated into many languages. A Latin tr. by R. Bingham, in his Hymno. Christ. Lat., 1871, begins, “Ate Jehovae tremendum.” [J. J.]

3 Y 2
**SING WE THE SONG**

**SING, ye faithful, sing with gladness.**

_ J. Ellerton. [Christmas.]_ 1st pub. in the Rev. R. Brown-Borthwick's _Sixteen Hymns, for Church and Home_, 1870, in 8 st. of 6 l., with the refrain, "Evermore and evermore." It is repeated, and altered, in the Brown-Borthwick _Select Hymns, for Church and Home_, 1871. This form of the hymn is the authorized text. In the _S. P. C. K. Church Hymn_, 1871, it was given, with slight alterations, and the omission of st. ii.—iv., and the refrain. This hymn is partly an imitation of Prudentius's "De puer spectrurn" (p. 276, l.)

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_[J. J._

**Singer, Elizabeth.** _[Psalter, English, p. 925, L._

**Singleton, Robert Corbet, M.A., was**

b. Oct. 9, 1810, and educated at Trinity College, Dublin; b.a. 1830; m.a. 1833. He was for some time Warden of St. Columba College, near Dublin; and subsequently First Warden of St. Peter's College, Radley, from 1847 to 1851. In 1851 he retired to Monkstown, near Dublin; and then to York, where he d. in 1881. In 1868 he pub. in conjunction with Dr. E. G. Monk, the _Anglican Hymn Book_ (2nd ed. 1871). To that collection he contributed a large number of trs. from the Latin, a few from the German, and the following original hymns:

1. _As James the Great, with glowing zeal._ _St. James._
2. _Beneath the fig-tree's grateful shade._ _St. Bartholomew._
3. _From out the deep, O Lord, on Thee._ _For those at sea._
4. _Good Lord! who hast the weighty woes._ _S. Anderdon._
5. _Hail! highly favoured, blessed Maid._ _Annunciation._
6. _How blest the union, gracious Lord._ _S. Simon and Jude._ In 1871 it reads, "How blest the happy, good Lord!"
there is also a cento, "Sinners, turn while God is near," beginning with st. xy. [J. J.]

**Sinners, James, M.A., son of the Very Rev. John Skinner, Dean of Dunkeld and Dunblane, and grandson of Bishop Skinner of Aberdeen, was b. June 23, 1818, and educated at the University of Durham, N.A. 1837, M.A. 1840, and subsequently a Fellow of his University. Taking holy orders in 1841, he became a Chaplain to Her Majesty’s forces in 1844. He was subsequently appointed to the pasture of Barmabas, Pimlico, Vicar of Newland, and Warden of the Penachamp Charity. Through ill-health he retired from parochial work in 1877, and d. in Dec. 1881. His pub. works include (1) A Guide to Advent; (2) A Guide to Lent; (3) Warnings and Consolations; (4) an Office of Spiritual Communion; and (5) Celestia. This last is a versified tr. of the so-called Manual of St. Augustine in 36 odes. Mr. Skinner’s Daily Service Hymnal, was pub. in 1863. To this collection he contributed several trs. from the Latin, and two or three original hymns, including “The Seven Canonical Hours of the Passion,” adapted from other sources:

Nones. Jesu, Lord, for sins of mine.
Vespers. Jesu, Lord, with bleeding brow.
Compline. Jesu, Whose pure limbs for me.

These hymns were subsequently transferred to the Appx. of the Hymnal N. Usually Skinner’s trs. are not found beyond the Daily Service Hymnal. [J. J.]

**Slain for my soul, for all my sins defamed. H. Kynaston. (Good Friday.)**

Pub. in his Occasional Hymns, 2d Series. P. iv. Chiefly on the Miracles: 1866, p. 11, in 6 st. of 4 l., and headed “Lord, remember me.”

In 1872 it was repeated in the Hymnary, with the omission of st. iv. The same text is in the American Church Praise Bk., 1882. [J. J.]

**Slatter, James, was b. at Oxford in 1790, and spent his life in that city. He was a layman, in business, and a member of the Baptist church in the New Road. He d. May 22, 1862. Mr. Slatter wrote a book entitled "Rural Pictures," which however was only circulated privately. He also wrote many hymns, which were never published, and two, which appeared in the Bap. New Selection, 1828: (1) "Great God, to thee a lowly band" (Sunday Scholars’ Hymn). (2) “Through Nature’s temple, large and wide” (Divine Worship). [W. R. S.]

**Slavery and death the cup contains.**

L. M. Sargent. [Temperance.] Mr. Nutter says in his Hymn Studies, &c., N. Y., 1881, p. 347, “This hymn was written during the Washingtonian Temperance Revival.” It appeared in Adams and Chapin’s Unitarian Hymn, for Christian Devotion, Boston, U.S.A., 1846, No. 703, in 4 st. of 4 l. In the American Meth. Episco. Hymnal, 1876, it begins “Bondage and death the cup contains.” The author, Lucius Manlius Sargent (b. 1788, d. 1867) was an earnest advocate of Temperance, and the author of Temperance Tales, and other works. [J. J.]

**Sinners, the call obey. The latest call of grace.**

C. Wesley. [In Time of National Danger.] This hymn was written under the instantaneous circumstances as “Sovereign of all. Whose will ordains” (p. 1969, ii., and was pub. in the same tract, Hymns for Times of Trouble and Persecution, 1st ed., 1744, in 8 st. of 8 l. (P. Works, 1868-72, vol. iv. p. 12.) In the Wes. H. Bk., 1780, st. v.-vii. from this hymn, and st. vi. from C. Wesley’s Tremendous Love, published in Hymns Occasioned by the Earthquake, March 8, 1750: London, 1750, were given as No. 441, as a hymn “For England,” beginning, “Terrible God and true.” In the 2nd ed. of the Wes. H. Bk., 1781, this cento was replaced by st. i., ii., vi., viii., as “Sinners, the call obey,” and this was retained until the revised ed. of 1875, when it was replaced by “Jesus, the word bestow’d” (Home Missions), which had been previously pub. from the Wesley MSS in the 1830 Supplem. to the Wes. H. Bk., No. 706 (P. Works, 1868-72, vol. xii. p. 22). [J. J.]

**Sinners, the call obey. Why will ye die?**

C. Wesley. [Expostulation.] Appeared in Hymns on God’s Everlasting Love, 1741, in 16 st. of 8 l., and based upon Ezekiel xviii. 31. (P. Works, 1868-72, vol. iii. p. 54.) In the Wes. H. Bk., 1780, 12 st. were given as three separate hymns:

2. God sees the beasts their breath resign. No. 7.

And these have been repeated in numerous collections in G. Britain and America. In the American Meth. Episco. Hymns, 1849,
Slinn, Sarah. In the Gospel Magazine for July 1779 a hymn in 9 st. of 4 l. was given beginning "God with us! O glorious Name!" headed "Emmanuel; or, God with us. By a Lady," and signed "S. S.—N." In Rippon's Bap. Sel. 1787, st. i. ii. iii. iv. with alterations, and in the order named, were given as No. 174, but without signature. In J. Dobell's New Sel. 1806, the same text is repeated as from Wood's Col. The same text was again repeated to modern hymn-books, and is that now in C. U. From D. Sedgwick's ms. we find the signature "S. S.—N." was filled in as Sarah Slins by him, but his papers do not furnish any authority for the name, nor for the date of 1777 which he has attached there to in his ms. note to Dobell's New Sel. [J. J.]

Sloan, John Morrison, M.A., eldest s. of John Sloan, farmer of Stairайд, near Mauchline, Ayrshire was b. at Stairaid, May 19, 1835. He studied at the Universities of Glasgow, Edinburgh, and Erlangen, and graduated M.A. at Edinburgh in 1859. In 1864 he became college minister of the Free Church, Dalkeith; in 1868 minister of the South Free Church, Aberdeen; in 1878 college minister of Andersonston Free Church, Glasgow, and is now (1890) minister of the Grange Free Church, Edinburgh. He contributed 8 trs. from the German to the Rev. J. H. Wilson's Service of Praise, 1863, 2 of which have since appeared in Mr. Wilson's Songs of Zion, 1877, and 1 in the Free Church H. Bk., 1882. The best known of these is his tr. of "Wie herrlich strahlt der Morgenstern" (see p. 1810). He also contributed a hymn beginning "O Shepherd, good and gracious" (The Good Shepherd) in 4 st. of 8 lines, as No. 126 to Way-side Songs for Young Travellers Zionward (Paisley: N.D. 1881) a hymnal compiled by the Rev. Dr. J. J. Black of Inverness primarily for his own Sunday School. [J. M.]

Smith, Caroline Louisa, née Sprague, was b. at Salem, Massachusetts, and married to the Rev. Charles Smith, pastor of the South Congregational Church, Andover. Mrs. Smith is the author of:-

Tarry with me, O my Saviour. An Old Man's Prayer. Mrs. Smith's account of this hymn is: "About the year 1855 [in the summer of 1852], I heard the Rev. Dr. H. M. Dexter preach a sermon on 'The Adaptedness of Religion to the Wants of the Aged.' I went home and embodied the thought in the hymn 'Tarry with me, O my Saviour!' I sent it to Mr. Halliwell, for The Messenger. He returned it as 'not adapted to the readers of the paper.' Years after I sent it, without any signature, to the little Andover paper... I sent it to you in its original form, in a little paper of which my sister, Mrs. Terry (Rochester, N.Y.), is editor." (Hattfield's Poets of the Church, N.Y., 1884, p. 564.) Hattfield gives the full text in 7 st. of 6 l. In the Plymouth Bk., 1856, No. 1337, in 5 st. of 4 l., was compiled from st. i., st. ii., the 3rd line being omitted. This was repeated in The Sabbath H. Bk., 1855, and others. Of this text st. ii. is sometimes omitted. [J. J.]

Smith, Charitie Lees. [Bancroft, C. L.]

Smith, Elisabeth Lee, née Allen, daughter of Dr. W. Allen, President of Dartmouth Coll., was b. in 1817, and married in 1843 to Dr. H. B. Smith, who became Professor in Union Theological Seminary, N. York, in 1850, and d. in 1877. Mrs. Smith's hymns, including trs. of "Je Tu sole" (p. 579), i., "O Jesus Christus" (p. 666), are in Schaff's Christ in Song, 1869 and 1870. [F. M. B.] Smith, George, D.D., Secretary of the Congregational Union, began his ministry at Liverpool in 1827, and passed on to Plymoutli, and then to Trinity Chapel, Poplar, London (1842). He is the author of The Domestic Prayer Book, 1843; Sermons, 1851: Life Spiritual, 1853: Lectures on the Pentateuch, 1863. &c. He also compiled during his residence at Plymouth a Supplement to Watten's Ps. & Hymns, to which he contributed:-

1. Come in, ye chosen of the Lord. Admission of Church Members.
2. Thou art, O Christ, the Way. Christ the Way, the Truth, and Life.
which were included in the New Cong. 1859 (Miller's S. and S. of the Church, 1889, p. 552). [J. J.]

Smith, Isaac Gregory, M.A., s. of Rev. Jeremiah Smith, D.D., was b. at Manchester, Nov. 21, 1826, and educated at Rugby and Trinity, Oxford, where he held both the Hertford (1846), and Ireland (1847) scholarships, B.A. 2nd c. Lit. Hum. 1849. Taking holy orders, he was preferred to the rectory of Tedstone-de-la-Mere, Hertfordshire, 1854; and the Vicarage of Great Malvern, 1872. From 1852 to 1855 he held a fellowship at Brasenose, Oxford, and was also Bampton Lecturer in 1875, his subject being The Characteristics of Christian Morality. In 1870 he became Prebendary of Pratum Minus in Hereford Cathedral, in 1882 Rural Dean of Powick, and examining Chaplain to the Bp. of St. David's, and in 1887 Hon. Canon of Worcester. Prebendary Smith has pub., in addition to his Bampton Lectures, an Epitome of the Life of Our Blessed Saviour, &c., Fra Angelico and other Poems, and other works. He has also contributed hymns to the collection of which he was co-editor, and to the Rev. O. Shipley's Lyrae. In preparing A Hymn Book for the Services of the Church, and for Private Reading, Lond., Parker, 1855, 2nd ed., 1857, he was assisted by his brother John George Smith, Barrister-at-Law, and the Rev. W. S. Raymond. To this collection Canon Smith contributed:-

1. By Jesus's grave on either hand. Easter Bk.
2. The tide of years [time] is rolling on. The Circumcision and the New Year.
and a tr. of "Adeste Fideles" (p. 32, i. 17). In addition to these the following are in the Westminster Abbey H. Bk., 1884:—
3. Adown the river, year by year. Second Advent Bk.
4. Comes at times a stillness as of even. Death Anticipated. Written for the unveiling of the Abbey Memorial in Edinburgh, and set to music by W. S. Oakley.
5. The day-beam dies behind you cloud. Winter Evening.
There is also in Pt. ii. "For Reading" in the Hymn Book of 1855, a sweet hymn to Heaven beginning "Come away, where our shadows are lost, in a glass." [J. J.] Smith, Sir James Edward, b. at Keswick Dec. 2, 1757; d. March 17, 1827, a distinguished botanist, and President of the Linnean Society from its foundation is noted for the time of his death. He was knighted when the Prince Regent became, in
Patron of the Society. Smith studied medicine at Edinburgh, and, in 1786, graduated as a physician at Leyden. After further travels abroad he finally settled down at Norwich in 1797. He pub. English Botany in 1806 (beginning in 1790) and various other botanical works. He was also a large contributor to Reeves's *Encyclopaedia*. The friend of Dr. Eustis and John Taylor, he was also a member of the congregation meeting in the Octagon Chapel, Norwich, and a subscriber to the British and Foreign Unitarian Association. He contributed 3 hymns to *A Selection of Hymns for Public Worship*, Norwich, 1814 (printed for the Octagon Chapel); and 6 others to the *Suppl. added to the 2nd ed.*, 1826. Of these the following are in Dr. Martineau's *Hymns*, &c., 1840; his *Hymns*, &c., 1873, and other Unitarian collections:—

1. Adore, my soul, that awful Name *(1814)*. *Dependence upon God.*
2. As twilight's gradual veil is spread *(1814)*. *Nature and immortality.*
5. Praise wait's in Zion, Lord, for Thee *(1826)*. *Public Worship.*
6. When power divine in mortal form *(1826)*. *Confidence in God.*
7. Thou wilt build a temple for Him *(1826)*. *God's Temple in the Heart.*

[V. D. D.]

Smith, Joseph Denham, was b. at Romsey, Hants, circa 1816. After studying for some time in the Dublin Theological Institute, he entered the Congregational Ministry in 1840. In 1849 he became Pastor of the Free Congregational Church at Kingstown, near Dublin, and in 1863 began a series of services at Merrien Hall, Dublin, and subsequently at other places. His Evangelistic work in England and Ireland is well known. In connection therewith he has published a large number of tracts, pamphlets, and small books. One of these, *Times of Refreshing Illustrated in the Present Revival of Religion*, 1869, included several of his hymns which were sung during that time at his special services at Kingstown. He also pub. *Seven Hymns for the Present Time*, circa 1870-6; and *The New Times of Refreshing. Hymns for General and Special Use* compiled by J. Denham Smith, London, 1866, J. E. Hawkins, 1869. In this collection his signed hymns are 36 in all, and deal with the subjects usually associated with what are known as "Gospel Hymns." There are several also in *The Enlarged London H. Bk.* 1873. His hymn "Just as Thou art—how wondrous fair!" *(1860)* is in Spurgeon's *O. H. Bk.*, 1866, and "Yes, we part, but not for ever." *(Parting)* in several Unitarian collections. Mr. Smith's hymns have not been incorporated into the leading hymnals of G. Britain or America.

J. J.

Smith, Samuel Francis, D.D., was b. in Boston, U.S.A., Oct. 21, 1808, and graduated in arts at Harvard, and in theology at Andover. He entered the Baptist ministry in 1832, and became the same year editor of the *Baptist Missionary Magazine*. He also contributed to the *Encyclopaedia Americana*. From 1834 to 1842 he was pastor at Waterville, Maine, and Professor of Modern Languages in Waterville College. In 1842 he removed to Newton, Massachusetts, where he remained until 1854, when he became the editor of the publications of the Baptist Missionary Union. With Baron Stow, several of the Baptist collection known as The *Psalmist*, pub. in 1843, to which he contributed several hymns. The *Psalmist* is the most creditable and influential of the American Baptist collections to the present day. Dr. Smith also pub. *Lyric Gems*, 1854, *Rock of Ages*, 1870, &c. A large number of his hymns are in American collections and several have passed into some of the English collections. Taking his hymns in C. U. in alphabetical order, we have the following:—

1. And now the solemn deed is done. *Ordination.* Given in *The Psalmist*, 1843, No. 954. In Dr. Hasfeld's *Ch. H. Bk.*, N. Y., 1872, it is altered to "The solemn service now is done."—


8. Hail! ye days of solemn meeting. *Public Worship.* An altered form of this was pub. in *Spurgeon's O. O. H. Bk.*, 1846, as an "American Hymn, 1840."


13. My country, 'tis of thee. *National Hymn.* "Written in 1822, and first sung at a children's Fourth of July celebration in Park Street church, Boston. Included in the *Psalmist*, 1843, No. 1056, and found in a large number of American hymn-books. Also in *Lyra Sacra Americana* in G. Britain. It is one of the most popular of Dr. Smith's compositions. Text, with note in *Lyra Sacra Americana*, 1869.


16. Planted in Christ, the living Vine. *Christian Fellowship.* In *For Unity*. Given in *The Psalmist*, 1843, No. 929, in *Lyra Sacra Americana*, 1869, and several hymn-books. Of the hymns contributed by Dr. Smith to *The Psalmist* this is the best, and one of the most popular.


No. 295, and again in The Psalmist, 1843, No. 284. In the Unitarian Hymn, for the Church of Christ, Boston, 1853, St. II., III., iv. were given as "Spirit of God, Thy Church shall live!". This same form of the text and the original are both in modern hymn-books.


22. The morning light is breaking. Missions. Written in 1832, and included in Hastings's Spiritual Songs, 1833, No. 251, and in The Psalmist, 1843, No. 912. This hymn is very popular and has been translated into several languages. Dr. Smith says of it that "it has been a great favourite at missionary gatherings, and I have myself heard it sung in five or six different languages in Europe and Asia. It is a favourite with the Burman, Karen, and Telegu in Asia, from whose lips I have heard it 'sung profanely'" (Duffield's English Hym., 1886, p. 534.) Full text in Lyra Sac. Americana, 1853.

23. The Prince of Salvation in triumph is riding. Missions. Given in Hastings and Mason's Spiritual Songs, 1832-33, No. 274; The Psalmist, 1843, and later collections.

24. This done, the (important) solemn act is done. Ordination. Appeared in The Psalmist, 1843, No. 501, and later hymn-books.

25. To-day the Saviour calls. Invitation. First sketch by Dr. Smith, the revised text, as in Hastings and Mason's Spiritual Songs, No. 176, and The Psalmist, No. 263, by Dr. T. Hastings (p. 605, i. 19).

26. Welcome, days of solemn meeting. Special Devotional Services. Written in 1834, and given in Dr. Hatfield Church H. R., 1872. See No. 29.

27. When shall we meet again? Parting. This is a cento. The first stanza is from Alaric A. Watts's Psalters: Sketches, &c., 1822, p. 186, and st. II.-iv. are by Dr. Smith. In the form in which it was pub. in L. Bacon's Supplement to Insight, 1833, No. 499. It is in several American hymn-books; and also the English Hymn. Ps. & Hym. 1834, &c.

28. When the harvest is past and the summer is gone. Close of Worship. Contributed to Hastings and Mason's Spiritual Songs, 1831, No. 244; and repeated in the Fuller and Jeter Supplement to The Psalmist, 1847, No. 22, and later collections.


[F. M. B.]

Smith, Samuel J., b. in the autumn of 1771, and d. Nov. 14, 1835. He was a wealthy Quaker, resided at Burlington, New Jersey; but followed no profession. His Miscellaneous Writings with a short Memoir, were published posthumously in 1836. He is known to hymnology through his hymn—

Arise, my soul, with rapture rise. Morning. The earliest date to which we have traced this hymn is Priscilla Turner's Hymns, Lond., 1817. It was included in the American P raising Book Collection, 1826, No. 163, and thence has passed into several collections. It is also in the Misc. Writings, 1836; but there are slight differences in the text. It is incised, together with a second piece, on Christ sitting the Temple, "When on His mission from His throne in heaven." in Lyra Sac. Americana, 1868.

[F. M. B.]

Smith, Walter Chalmers, b. Dec. 5, 1824, and educated at the Grammar School and University of that City. He pursued his Theological studies at Edinburgh, and was ordained Pastor of the Scottish Church in Chadwell Street, Islington, London, Dec. 25, 1850. After holding several pastorates he became, in 1876, Minister of the Free High Church, Edinburgh. His contributions to poetical literature have been many and of great merit. His principal works are:


From his Hym. of Christ, &c., 1876, the following, after revision, were included in Horler's Cong. Hymns, 1884:—

1. Immortal, Invisible, God only wise. God, All is All.

2. Lord, God, Omnipotent. Omniscience.

3. Our portion is not here. Preserve us in Heaven.

4. There is no wrath to be appeased. God is Love. In The Cong. Hymns a new opening stanza was added to this hymn by Dr. Smith at the request of the editor, and in that collection the hymn begins: "I vexed me with a troubled thought."

Dr. Smith's hymns are rich in thought and vigour in expression. They deserve and probably will receive greater notice than hitherto at the hands of hymnal compilers.

[W. G. H.]

Smith, Wharton Buchanan, M.A., was born March 15, 1818, and educated at King's College, London (where he was Maceaul and Prize prizeman in 1870), and Trinity College, Dublin, B.A., 1878; M.A. 1883. Taking Holy Orders in 1871 he was from 1871-73 Curate of St. Mark's, Surbiton; and from 1873-83 of St. Peter's, Eaton Square, London. In 1883 he became Chaplain to the Bishop of Grimsby-town. He is the author of two hymns in Thring's Coll., 1882: "My God, I praise Thee for the long returning", (Morning), which appeared in the Parish Magazine of St. Peter's, Eaton Square; and "Risen between the earth and heaven" (Dedication of Church Bells).

[J. J.]

Smyttan, George Hunt, B.A., s. of Dr. Smyttan, of the Bombay Medical Board, was b. circa 1825, and educated at Corpus Christi College, Cambridge, B.A. 1845. He took holy orders in 1848, and in 1850 was preferred to the Rectory of Hawkesworth, Notts, where he d. in 1870. He pub. Thes. and Vers. for the Afflicted, 1849: Mission Songs and Ballads, 1860; and Floraume, 1861. He was the author of the well-known hymn, "Forty days, and forty nights" (p. 894, i.), and of a second, which is found in several collections below. "Jesus, ever present with Thy Church, ever with Thy Church", (Hymn Community), which appeared in the 2nd ed. of Lyra Eucharistica, 1864.

[J. J.]

So did the Hebrew prophet raise. I. Watts. [Passionate.] Pub. in his Hymns and S. Songs, 1709, Bk. i. No. 112, in 4 st. of 4 l. In the same work, Bk. i. No. 150, is the l. m. hymn, "Not to condemn the sons of men," in 4 st. of 4 l. These hymns are in G. U. in their original forms, but their principal interest arises out of their connection with the Scottish Translations and Paraphrases. In 1745, st. i.-iii. of "So did the Hebrew prophet raise," were adopted as st. i.-iii. of the Draft Trs. and Paraph. "Of old the Hebrew prophet rais'd," and "Not to condemn the sons of men," was rewritten in G. M., and given as st. iv.-vii. of the same hymn. In the Draft of 1751 this arrangement was altered to "A. When the Hebrew prophet rais'd," the alteration being confined to st. i. The Draft of 1781 contained further alterations, and finally the hymn came forth in the official Translations and Parad-
SO FIRM THE SAINTS

phrases, 1781, as a paraphrase (No. xii.) of St. John iii. 14-19, "As when the Hebrew prophet raised," st. ii. being from the Draft of 1751, as above: st. ii., iii., iv., new, but based upon the Draft of 1745; st. iv. from the Draft of 1745; st. v. new; st. vi. from the Draft of 1745. This form of the hymn has been authorized for use in the Church of Scotland for more than 100 years, and is also found in several modern hymn-books. In a list of authors and revisers of the Scottish Trs. and Paraphs. 1781, made by the eldest daughter of W. Cameron (p. 200, ii.), the 1781 revision is attributed to
J. Watts, 1709; Scottish Trs. and Paraphs., 1745-51; and W. Cameron, 1781. [J.J]

So firm the saint's foundations stand.
P. Doddridge. [Joy in Affliction.
This hymn is No. 3 of the B. usid., in st. of 4 l., and headed, "The impoverished saint rejoicing in God." from Holy Scripture, and it is undated, but is found between two hymns dated respectively "Oct. 29, 1735," and "Nov. 16, 1735." This associates it with the year 1735. In 1755 it was pub. in Job Orton's posthumous edition of Doddridge's Hymns, No. 161, and again in J. D. Humphreys's ed. of the same, 1790, No. 182. Its use is limited.

About 1741 (see Notes, P., in Various), a copy of the above-named ws. was given by Lady Frances Gardner to Robert Blair (p. 148. i.), of Athelstaneford, Scotland, who, in 1742, became one of the Committee by whom the Draft of the Scottish Translations and Paraphrases of 1745 was compiled. In this hymn this ws. appeared as, "What time the saint's foundation stands." In 1748 the Presbytery of Edinburgh proposed to add an alternative version of the same passage (Habak. iii. 17), in 4 st., and probably made by Dr. Hugh Blair. The Assembly's Committee, however, not seeing the need for two versions of the same passage (from Holy Scripture, and it is undated, but is found between two hymns dated respectively "Oct. 29, 1735," and "Nov. 16, 1735." This associates it with the year 1735. In 1755 it was pub. in Job Orton's posthumous edition of Doddridge's Hymns, No. 161, and again in J. D. Humphreys's ed. of the same, 1790, No. 182. Its use is limited.

So as I live, thy Maker saith.
In his ed. 1732, p. 93, altered and beginning "Sure as I live;" and from this st. i., ii., v., li. 1-4, and vi., ll. 1-2 were included in the Moravians H. Bk., 1754, pt. i., No. 470; and st. i., iv., v. in the Evang. Union H. Bk., 1856.

Other tras. are: (1) "Sinners, your Maker is your Friend," a tr. of st. i., as No. 225 in the Moravians H. Bk., 1789. (2) "As truly as I live, God saith," by Miss Burlington, in the British Herald, Aug. 1865.

Soden, Alfred James, 5. of Thomas Soden, J.P. of Coventry, was b. at Coventry, Jan. 9, 1839, and educated for the legal profession, in which he practised as a solicitor, at Coventry, for three years. With a prosperous career before him, yet the profession was distasteful to him, and in 1864 he took Holy Orders; was successively in the curacies of Kings Norton, 1864; and of Blockley, 1866. In 1878 he was preferred to the Vicarage of Aston Magna in the Diocese of Worcester, which he has since exchanged for Hogsthorpe, Alford, Lincolnshire. Mr. Soden pub. in 1875 The History of Blockley. He also edited:

The Universal Hymn Book, specially adapted for Sundays and Holy Days, and for General Use in the Church. Lond., J. H. and J. S., 1831. It contains 625 hymns, which are arranged mainly in the order of the Book of Common Prayer, special attention being given to supply hymns based on the Collects, Epistles and Gospels throughout. This is a distinctive feature, and worthy of notice. There is also a large percentage of hymns not found in other collections. The work is comprehensive and well edited.

To this collection Mr. Soden contributed the following hymns:

1. A quiet eye at Bethany, The Barren Fig Tree.
3. Almighty God, this truth we own. Collect for 12th S. after Trinity.

of God from several Scriptures." In C. U. it is usually abridged. Modern hymn-books also contain the following stanzas therefrom:

1. So new-born babes desire the breast.
J. Watts. [Christian Life.]. Pub. in his Hys. and S. Songs, 1709, Bk. i. No. 143, in 10 st. of 4 l., and headed "Characters of the Children

2. Doest thou the high and heavenly One? This, in the American Unitarian H. of the Spirit, Boston, 1864, No. 427, is composed of st. ix., vii., with slight alterations.


4. Grace, like an uncorrupted seed. This begins with st. v. and is found in a few American hymnals.

5. Immortal principles forbid. This, in the New Cong. 1858, is composed of st. vi., with slight alterations.

6. Lord, I address Thy heavenly throne. This, in the Hatch. Ps. & Hymns, 1856, is composed of st. ix., vii., vii., viii., in the order named.

This hymn in these various forms is in extensive use.

[J.J]

So wahr ich lebe, spricht dein Gott.
J. Heermann. [Lent.] On Ezekiel xxxiii. 11. 1st pub. in his De mortu musicae cordis, Breslan, 1830, p. 1, in 7 st. of 6 l., entitled, "A true admonition from St. Augustine that one should not put off repentance." It seems to be suggested by chap. 2 in the medieaval compilation known as the Meditationes of St. Augustine. It is in Mützelf, 1858, No. 13, in Wacker-nagel's ed. of his Geschichte der Lieder, No. 1, and in the also December 1851, Tr. as

As sure I live, thy Maker saith.
In his ed. 1732, p. 93, altered and beginning "Sure as I live;" and from this st. i., ii., v., li. 1-4, and vi., ll. 1-2 were included in the Moravians H. Bk., 1754, pt. i., No. 470; and st. i., iv., v. in the Evang. Union H. Bk., 1856.

Other tras. are: (1) "Sinners, your Maker is your Friend," a tr. of st. i., as No. 225 in the Moravians H. Bk., 1789. (2) "As truly as I live, God saith," by Miss Burlington, in the British Herald, Aug. 1865.

(3) "Yes as I live, Jehovah saith," by E. Mauje, 1862.

J.M.]
American collections, are centos from the original, with alterations. [J.]

Soldiers of the Cross, arise. Bp. W. W. How. [Home Missions.] 1st pub. in Morrell and How's Ps. & Hys., 1854, in 7 st. of 4. When included in the S. P. C. K. Church Hys., 1871, slight changes were made by Bp. How, in the text of st. vi. and vii. This form of the hymn is authorized. [J.]

Solemnem nos jejunii. [Lent.] Appeared in the Paris Brev., 1706, where it is appointed for Teens on Sundays and is repeated in Lent to the Saturday before Passion Sunday exclusively. The text is in J. Chandler's Hs. of the Primitive Church, 1837, No. 61, and Card. Newman's Hymni Ecclesiae, 1838 and 1865. Tr. as:—

1. The solemn season calls us now. J. Chandler, in his Hys. of the Prim. Church, 1837, p. 68, and again in his Hys. of the Church, 1841, No. 38. It is in C. U. in its original form, and also as:—

(1) Again the solemn season calls. This is in Berry's Ps. & Hys., 1862, &c.

(2) Once more the solemn season calls. An altered version of Chandler's tr. with this opening stanza was given in Murray's Hymnal, 1852. This stanza and portions of the rest of Murray's text have been repeated in later collections but without uniformity, the principal alterations being:—

(a) In H. A. & M., and Sarum, by Chandler, Murray, and the compilers of H. A. & M.

(b) In Mercer, by Chandler, Murray, and Mercer.

(c) In Kennedy, by Chandler, Murray, and Kennedy.

(d) In Morrell & How, by Chandler, Murray and comp. of the Church of England.

In addition to these collections there are others of less importance, in which variations are introduced.

(3) The sacred season now doth call. This appeared in the English Hyl., 1852-41. This opening line, but not the rest of the English Hyl. alterations was repeated in the 1843 Appendix to the S. P. C. K. Ps. & Hys., No. 217.

(4) O sinner, bring not tears alone. This, in Martinus' Hymns, &c., 1840 and 1873, and in a few American collections, is composed of st. ii.-v. of Chandler's tr.

When these various forms of the text are taken into account, Chandler's tr. is found to be in extensive use.

2. Weeping on God we wait. By W. J. Bickell. In his Church Hg. and Tune Bk., 1852-55, Let., No. 12, and Rice's Sel. from the same, 1870.


Translations not in C. U.:—

1. And now the season grave and deep. J. Williams, 1839.

2. Again the time appointed see. R. Campbell, 1858. This owes a little to Chandler, and is in the old style, ii. 3, 3, and iv. ii. 3, 4, are by trr. Neale, and were supplied to Campbell in ms. This tr. is repeated with slight variations in O. Shipley's Annuv Sanctuary, 1884.

3. The solemn fast of Lent is here. J. D. Chandler, 1857.

It must be noted also that although No. 288 in the Hymnary begins with the same line as Chandler's tr., yet the hymn as a whole is a tr. by the editors of the Hymnary, based upon Chandler. [J.]

Sollit ich meinem Gott nicht singen P. Gerhard. [Thanksgiving.] One of Gerhardt's finest hymns, setting forth the eternal love of God in His creation, redemption, and sanctification. A kind preservation in all our troubles and crosses, even in our forgetfulness of Him: ending with a prayer thus rendered by Mr. Mussie:—
SOMETIMES A LIGHT

"Grant me grace, O God, I pray Thee,
That I may have with all my might
Love, and trust, and obey Thee,
All the day and all the night:
And when this brief life is o'er,
Love and praise Thee evermore."  

It is in the 35th ed. Berlin, 1863, and in the Frankfurt ed., 1856, of Krüger's Praxis, No. 230; reprinted in Wackernagel's ed. of Gerhardt's Gesell. Lied. No. 81, Bachmann and Gerhardt's ed., No. 60, and the Uleri. L. S., 1851, No. 722. It is in 12 st. of 10 l., II. 9, 10 in each st. except xii. being

"Alles Ding währt seine Zeit,
Gottes Liebe in Ewigkeit."

Of it Laumann in Koch vili. 335 relates the following:

"At one of the Pastoral conferences, which the venerable Father of the Faith, Karl Heilicher, of Döffingen in Württemberg, conducted from 1756 to 1784, a great many of these words, together with the characteristic points of the German. His st. ii., iv.—vii. beginning "As the eagle fondly hovers," were included in the Amer. Luth. Gen. Synod's Coll., 1850—52, No. 85.

1. Shall I not His praise be singnag. By Dr. Mills in his Horae Germaniae, 1845, p. 141, and in the 3d ed. of his Praxis, 1856, p. 194. It is a poor version, altogether missing the characteristic points of the German. His st. ii., iv.—vii. as the eagle fondly hovers, were included in the Amer. Luth. Gen. Synod's Coll., 1850-52, No. 85.


3. Can I not sing my Saviour's praise. A tr. of st. i., ii., iv. by F. C. C., as No. 218 in Dr. Pagenstecher's Coll., 1864.


Other trs. are:


Sometimes a light surprise. W. Cowper. [Joy and Peace in Believing.] Pub. in the Olney Hymns, 1779, Bk. ii. No. 48, in 4 st. of 8 l., and headed "Joy and Peace in Believing." It is in C. U. in its full and in an abbreviated form. There are also two centos therefrom in modern collections:—(1) "In holy contemplation, we sweetly then pursue," in the American Sabbath H. Bk., 1858, and later editions; and (2) "Thy children, Lord, lack nothing," in Nepe's "Songs of G. & G.," 1870. [J. J.]
and were pasted into unsold copies of the 3rd ed. of that work, in 1864. In 1864 they were given as the opening hymns of the Holy Year, and have since come into somewhat general use in G. Britain and America. [J. J.]

Son of the carpenter, receive. C. Wesley. [To be Sung at Work.] Pub. in Hymns and Poems, 1739, in 5 st. of 4 l., and entitled "To be sung at work." (P. Works, 1868-72, vol. i. p. 172.) Two centos from this hymn, and both beginning with st. ii., "Servant of all, to till for man," are in C. U. The first, composed of st. ii. appeared in the Wes. H. Bk., 1780, No. 313, and the second, st. ii.-iv. and i. in the New Comp., 1859. [J. J.]

Sonent Regi nato nova cantica. (Christmas.) Found in a ms. in the Boldeian (775, f. 129 b); in a Winchester ms. of the 11th cent. at Corpus Christi College, Cambridge, No. 473; in a Sarum Missal, circa 1370, in the Boldeian (Birlov 5, f. 18 b); in the St. Andrews, Augers of 1489, Sors of 1529, and other Missals. In the Sarum use it also in the sequence in the Mass at Daybreak ("in aurora") on Christmas Day. The printed text is also in Neile's Sequentiæ, 1582, p. 9, Daniel v. p. 175, and Kehren, No. 17. The stanzas are expanded and set to new music by E. H. Plumptre, made for and pub'd in the Hymnary, 1872.


Songs of praise the angels sang [sing]. J. Montgomery. [Universal Praise.] Pub. in Cotterill's Sel., 1819, No. 198, in 6 st. of 4 l., and headed "Gauda, worthy of all Praise." It was used in Montgomery's Christmas Psalmist, 1823, No. 592; and in his Original Hymns, 1853, No. 90. The heading in 1823 and 1853 was changed to "Glory to God in the highest." The opening line is sometimes changed to "Songs of praise the angels sing." The use of this hymn is extensive. [J. J.]

Songs of thankfulness and praise. Bp. C. Wordsworth, of Lincoln. [Epiphany.] 1st pub. in his Holy Year, 1862, No. 23, in 5 st. of 8 l., with the heading:

"Sixth Sunday after the Epiphany.—Recapitulation of the Subjects presented in the Services of former weeks throughout the season of Epiphany; and Anticipation of the future great and glorious Epiphany, at which Christ shall appear again, to judge the World. See Collect, Epistle, and Gospel for this week.

In Bp. Wordsworth's revised and enlarged edition of the Holy Year, 1863, st. v., l. 2, was changed from "Mirrord in Thy holy word," to "Present in Thy holy word;" and the heading expanded to the following:

"Sixth Sunday after the Epiphany.—A Recapitulation of the successive Epiphanies or Manifestations of Christ, which have already appeared in the Services of the former weeks throughout the season of Epiphany; and which are preparatory to that future great and glorious Epiphany, at which Christ will appear again to judge the World. See Collect, Epistle, and Gospel for this week.

This hymn is one of the most popular of Bp. Wordsworth's hymn's, and is in extensive use in most English-speaking countries. [J. J.]

Sons of God, triumphant rise. C. Wesley. [Spiritual Exaltation; or, Holy Communion.] Pub. in Hymns and Sac. Poems, 1739, Pt. ii., in 8 st. of 4 l., and headed, "Hymn after the Sacrament." (P. Works, 1868-72, vol. i. p. 170.) This hymn is known in three forms in addition to the original:

1. The first was given to it by A. M. Toplady, in his Ps. & Hymns, 1716, No. 295, where it is noted as a "Confirmation of the original, and st. ii. of C. Wesley's "Lord and God of heavenly powers" (q.v.). In this form it is a hymn of Praise.

2. The second is in Mercer, 1855-6, 1-64 (Oxford ed., No. 571). This is from Toplady's cento; st. 1. being from "Sons of God, triumphant rise"; and st. ii., from "Lord and God of heavenly powers." The refrain "Hallelujah" is added to each line, and it is appointed for Easter.

3. In the Altar Hymnal, 1884, No. 171, st. i.-iv., v., vii., are given for Holy Communion. [J. J.]

Sons of men, behold from far. C. Wesley. [Epiphany.] Pub. in Hymns and Sac. Poems, 1739, in 6 st. of 4 l., and entitled, "Hymn for the Epiphany." (P. Works, 1868-72, vol. i. p. 184.) In M. Madan's Ps. & Hymns, 1750, it was given No. 23, and was thus brought into use in the Church of England. It is seldom given in modern hymn books in its full form; and slight alterations are nearly always found in the text. It is in extensive use in most English-speaking countries. Notwithstanding this popularity it was excluded from the Wes. H. Bk. of 1780 and 1873. In the C. Wesley and Denton Hymnals, 1853, st. vi., of this hymn, rewritten, together with an opening stanza and a doxology from another source, were given as, "Lo, the Gentiles bend the knee." This cento was repeated in the Salisbury H. Bk., 1857, and other collections. Sometimes it reads, "Lo, the Gentiles bend the knee." [J. J.]

Sons we are through God's election. [Election.] This hymn was given in the Gospel Magazine, April, 1777, in 8 st. of 6 l., based on the words, "The godly consideration of Predestination and Election in Christ, is full of sweet, pleasant, and unspeakable comfort to godly persons." Church of England, Article XVII.; and signed "S. P. B." In J. Dobell's New Sel., 1806, it was repeated, with slight alterations, and the omission of st. iii., and given as by "R."

"From the New Sel. it has passed into other hymn-books in the same form. In the s. mss., the Rev. S. Adams (see p. 599, ii., "Jesus is our great salvation") says he believes this hymn to be his father's (see Adams, J., p. 15, ii.), but gives no proof, as he has done with others of his father's hymns. The hymn certainly reads like one of Adams's compositions; but his authorship is open to doubt. His usual signature in the Gospel Magazine was "J. A." [J. J.]

Soon shall this earthly frame, dissolution. [The Resurrection.] This paraphrase of 2 Cor. 5:1-11, appearing in the Draft of the Scottish Translations and Paraphrases, in 1745, and was repeated in the Draft of 1751. In the authorized issue of the Texts and Paraphrases, of 1781, No. 51, several alterations were introduced into the text by W. Cameron. (See p. 500, ii.) Of this paraphrase, st. v.-vii. are from I. Watts's "There is a house made with hands" (Hys. & S. Songs, 1709, iii.-v.), somewhat altered. Possibly some of the remaining stanzas may have been suggested by other hymns by Watts on
SOPHIE ELISABETH
kindred subjects, as, for example, Bk. i. No. 100: and Bk. ii., No. 61, in the Hys. & S. Songs, 1740; but the similarity between these hymns and this paraphrase is very slight.

SOPHIE ELISABETH OF Sachsen-Zeitz. [Schütz. J. J. ii.]
Sophronia. [Greek Hymnody, § vi.]
Soul in heathen darkness lying. Cecil F. Alexander, née Humphreys. [Mission.] This hymn is known in four forms, each by Mrs. Alexander, and beginning with the same first line, as follows:
1. In E. Hawkins's Verses in Commemoration of the
   Third Justice of the S. F. G., 1851-52, p. 59, in 9 st. of 6 l.
2. In the S. P. C. K. Hys. for Pub. Worship, 1852, New
   York, in 4 st. of 6 l., of which st. i.-iii. No. 1 and st. iv. is new. This is the form in which it
   is usually given in modern hymn-books.
3. In Mrs. Alexander's Legend of the Golden Prayers and Other
   Poems, 1859, p. 167, in 9 st. of 6 l. This is the
   text of the Verses, &c., 1851-52, with the omission of
   st. iv.
4. In Mrs. Carey Brock's Children's H. Bk., 1851,-No. 310 is
   composed of st. i., ii., vi., vii., from The
   Legend of the Golden Prayers, &c., as above. [J. J.]
Soul of men, why will ye scatter? F. W. Faber. [Invitation: The Divine Call.] This is given at p. 308, l. 51, as from his Hymns, 1848, and 1849; &c., &c., 1854, in 4 st. of 8 l., with the heading "Come to Jesus." It is found in its full form in some
   collections; and the following centos there
   from are also in C. U.:—(1) "There's a wide-
   ness in God's mercy;" and (2) "Was there
   ever kindest Shepherd?" These are in
   several collections. [J. J.]
Southey, Caroline Ann, née Bowles, daughter of Charles Bowles, of Buckland, North Lymington, was b. in 1786; married, in 1839, to Robert Southey, the poet; and d. in 1854. Her publications include Soitary Hours, 1826; The Birth-day, a Poem, 1836; and some prose works. Her Poetical Works were pub. in 1867; and her correspondence with Southey in 1822. A few pieces from her work are in C. U., as follows:
1. Extract, but not rebellious bears. For the Aged.
   Pub. in her Soitary Hours, 1826; and, again, in her
   Poetical Works, 1867, p. 250, in 5 st. of 6 l. It is a
   fine, in full, line. It really appeared in his Odeary Hys.,
   1854, in 8 st. of 4 l., with the heading "Come to Jesus." It is found in its full form in some
   collections; and the following centos there
   from are also in C. U.:—(1) "There's a wide-
   ness in God's mercy;" and (2) "Was there
   ever kindest Shepherd?" These are in
   several collections. [J. J.]
Soverign of all, Whose will ordains. C. Wesley. [In Time of National Trouble.] This is from the tract of Hymns, For Trouble and Persecution, 1st ed., 1744, No. 10, in 9 st. of 4 l., and headed, "A Prayer for His Majesty King George, 'Fear God and honour the King.'" (P. Works, 1868-72, vol. iv, p. 21.) Jackson, in his Memoir of C. Wesley (ed. 1848, pp. 149-51), says that the dread of invasion by France on behalf of the Pretender, and the fear that Popery would be re-established, drove the people to many excesses, not the least marked of which was a common crusade against the Wesleys and their followers on the alleged ground (amongst other things), that they were secretly furthering the Pretender's views, and were receiving money for their labours. It was under these circumstances that the Hys. for Times of Trouble and Persecution were written and published, the finest being "Saviour of all, Whose will ordains," and "Lord, Thou hast bid Thy people pray," the latter being entitled "For the King and the Royal Family." The former of these hymns was given in the latter of the Wes. H. Bk., 1780, No. 453, and the latter in the 1830 Supp. thereto, an abbreviated form as No. 755. [J. J.]
Sow in the morn thy seed. J. Montgomery. [Mission.] Under the date of June 16, 1832, Montgomery, in a letter to his friend George Bennett, gives the history of this
hymn in the following words:
"In the month of February last, on our return from Bath, as my friend Mr. Rowland Hodgson and myself were travelling between Gloucester and Tewkesbury, I observed from my side of the carriage, a field which had been recently ploughed, and apparently harrowed, for the surface lay not in furrows; but upon it were several women and girls in rows, one behind another, laterally, as though they were engaged in parallel lines, but did not keep pace with each other in their work. When the work was over I could not guess: it was evidently not weeding, for the ground was perfectly clear and fresh turned up. It seemed to be planting, all at once, without design appearing to put something into the earth, but they were too far off for me to distinguish what. I therefore des-
cribed the scene to my friend and he who, being blind, could not help out the imperfection of my eyes by the aid of his. He immediately replied, 'I dare say it is dibbling, a mode ofhusbandry by which
the second or third grain necessary in the ordinary way of sowing an acre is saved: holes are picked in lines along the field, and into each of these two or three grains are dropped.' 'I have often heard of dibbling or dibbling, but I never saw it before,' I exclaimed; 'and I must say if this be the latter, dibbling is quite in character with everything else in an age of political economy. ***
but for my part, give me broadcast sowing, scattering the seed on the right hand and on the left, in liberal handfuls; this dibbling is very unpoetical and unprincipial; there is neither grace of motion nor attitude in it. *** I felt immediately into a musick fit, and moralised most magnificently upon all kinds of husbandry (though I knew little or nothing of any, but so much the better, perhaps, for my purpose) making out that each was equal in its way, and best in its place.
*** By degrees my thoughts subsided to verse, and
I found them running lines, like the lines of the
field of my imagination; and in the course of the two
next stages they had already assumed the form of the following stanza, which I wrote as soon as we parted at Bromsgrove.
This is the whole history and mystery of which I fear you have heard so romantic an account, "Sow in the morn thy seed." Memoirs, by Holland, vol. v, p. 34.

The hymn written under these circum-
stances, in February 1832, was printed for the use of the Sheffield Sunday School Union, at their Whitsuntide gathering of the same year. It is in 7 st. of 4 l. It was pub. in Montgomery's Poet's Portfolio, 1835, p. 218, and headed, "The Field of the World," and again, with the same heading, in his Original Hymns, 1853, p. 228. It is given in many modern hymn-books.  

[J. J.]

Sowers went throughout the land, Emily E. S. Elliott. [Harvest.]. 1st pub. in the Church Missionary Journal, 1872, p. 124, in 4 st. of 8 l., and then in her Chimes of Consecration, 1873, p. 146. It was included, as No. 362, in the Church S. S. H. Bk., 1879, as a hymn for teachers as workers in the spiritual harvest.  

[J. M.]

Spake the glorious Lord in heaven. Archbishop E. W. Benson. [Ps. cx.] Written for and first pub. in the Wellington Coll. H. Bk., 1860, and repeated in Kennedy, 1863, and others.  

[J. J.]

Spangenberg, August Gottlieb, s. of Georg Spangenberg, Lutheran pastor at Klettenberg near Nordhausen, was b. at Klettenberg, July 15, 1704. He entered the University of Jena in 1722, as a student of law, but soon abandoned law for the study of theology. He lived in the house of Professor Buddeus, graduated m.a. in 1726, and for some time lectured there. In Sept. 1732 he went to Halle as adjunct of the Theological faculty and superintendent of the Orphanage schools. Here he associated himself with the Separatists, and by an edict from Berlin was deprived of his offices, and, on April 8, 1738, was expelled from Halle. He at once proceeded to Herrnhut, and was received into the Moravian Community, with which he had become acquainted as early as 1727. In 1735 he accompanied the Moravian colony which settled in Georgia, and served also in Pennsylvania and in the Island of St. Thomas. He returned to Germany in 1739, and was for some time at Marienborn in Hesse. In Sept. 1741 he was present at an important Moravian Conference in London, and was there appointed a member of the Unity's Direction, and also director of their financial affairs. While in England he founded, in 1742, the first English Moravian settlement, at Smith House in Yorkshire. He was then, on June 15, 1744, consecrated at Herrnhaag as Moravian Bishop for North America, and from that time till 1762 was for the most part in America, working principally in Pennsylvania and among the Indians, and paying two visits to Europe. In 1762 he became the senior member of the Unity's Direction as successor to Zinzendorf, and thereafter resided for the most part either at Herrnhut or at Barbry. The last years of his life were spent at Bertholdshof near Herrnhut, where he resigned his offices in Sept. 1791, and d. Sept. 18, 1792. (Koch, v. 337; G. F. Otto's Lexicon Oberlausitzischer Schriftsteller, iii. 306; Herzog's Real-Encyklopädie, xiv. 460, &c.)

Spangenberg was an earnest and able man, was much beloved and respected, and was entrusted by the Brethren with many important missions, being e.g. the principal agent in the negotiations between the Moravians and the British Government (see p. 767, l.). He did good service both in consolidating the Moravian organiza-

SPANGENBERG, AUGUST G.

tion and by uniting labours in America. His autobiography appeared in 1784. He also wrote a life of Zinzendorf, in 5 vols. pub. at Barmen 1779-1781. His other chief work is his Idei fidei fratrum, &c., Bary, 1779 (English tr. as An Exposition of Christian doctrine, as taught in the Brethren Church in the United Brethren, &c., London, 1781), which is accepted as an authorised exposition of the Moravian theology. He only wrote a few hymns, which are of frequent rational poetry, but do not equal him to high rank as a hymn-writer. They were mostly written before 1765. Ten of them are included in the Breeder G. B. of 1775.

Of these ten hymns the following may be noted here:—

i. Der König ruht, und schauet doch. Christian Weise. 1st pub. as No. 1004 in Appendix 1, 1751, to the Herrnhut G. B., 1753, and is in 8 st. of 10 l. Repeated in the Breeder G. B., 1778, No. 1365, and in the Host. Nachricht thereto, marked as "On Zinzendorf, May 26, 1734," i.e. as written for Zinzendorf's birthday. Included in Knaup's Ev. L. S., 1885, No. 1126. Tr. as:—

High on His everlasting Throne. This is a spirited but free tr. by J. Wesley, in Hymns, &c. Poems, 1742 (P. Works, 1768-72, ii. p. 614 a 13 st. of 8 l. St. i.-vi. are from st. i.-vii. of the German; vi. from iv. i, vii. from vi., i. x. from vi.; i. x.-iiii. from viii., vii, vii. This tr. was included in full in the Moravian H. Bk., 1854, No. 37, and repeated abridged in later eds. (1886, No. 888, in 9 st.). Centos under the original first line are given in Montgomery's Christian Poesist, 1825, the Amer. Meth. Epis. Hymns, 1849, &c. Wesley's st. xiii-xvi. altered and beginning, "What shall we offer our good Lord," were included in the Wes. H. Bk., 1870, No. 479 (1875, No. 492), and repeated in the Mek. N. Conn. H. Bk., 1893, and others.

ii. Die Kirche Christi ist hin und her. Unity of the Christian Church. Included as No. 2219 in the 2nd Suppl., circa 1746, after the 12 Appendices to the Herrnhut G. B., 1735; and is in 12 st. of 5 l. In the Bräder G. B., 1778, No. 959, st. ii., vi.-vii. xii. omitted, and it is altered to "Die Kirche Christi, die er geweht." In the Host. Nachricht to the 1778 it is marked as composed in North America in 1745 (at a Union Synod at Lancaster, Pennsylvania). The text of 1778 is in the Berlin G. L. S., ed. 1863, No. 1502. In the Württemberg G. B., 1842, st. i.-iii. are as i.-iii. in 1778; iv., v. are based on v., vi. in 1778; while vii. is not even suggested by Spangenberg. St. vi. reads:—

"O Gese izler Herren, der das Leben schafft.
Waite in der Kirche mit deiner Kraft.
Dass die Gottes-Kinder Geboren werden
Gleich wie der Morgentau schon auf Erden
Zu Christi Preis."

The hymn has been tr. as:—

The Church of Christ that He hath hallowed here. This is a good tr. of st. i.-iii. of the 1778, and of the st. printed above, by Miss Winkworth, in her Lyra Tier., 2nd Ser., 1858, p. 58; repeated in Pos. & Hymn. Bedford, 1859, No. 169.

iii. Heilige Einfall, Gnadenwunder. Christian Simplicity. This is an excellent picture of his own Christian character. It was 1st pub. as No. 1589 in Appendix x. circa 1741, to the Herrnhut G. B., 1753, and is in 19 st. of 4 l. In the Bräder G. B., 1778, No. 835, reduced to 11 st. (st. iv. is by Zinzendorf), and this form is in Bunsen's Versuch, 1833, No. 823 (ed. 1881, No. 411), and in some recent German collections, e.g. the Pfalz G. B., 1860. According to Bunsen, 1855, p. 904, it was written as a birthday hymn.
for his sister. The date which Bunsen gives for its composition (1744) is probably a misprint for 1741.

1. When simplicity we cherish. This is found in 14 stanzas, No. 587 in pt. ii., 1746, of the Moravian H. BK. In the 1759 and later eds. (1849, No. 505) it is reduced to 6 stanzas, and entirely rewritten, save the opening line. [See Various.]

J. M.

Spee, Friedrich von, s. of Peter Spee (of the family of Spee, of Lungenfeld), judge at Kaiserswörth, was b. at Kaiserswörth, Feb. 25, 1591. He was educated in the Jesuit gymnasium at Cologne, entered the order of the Jesuits there on Sept. 22, 1610, and was ordained priest about 1621. From 1613 to 1621 he was one of the tutors in the Jesuit college at Cologne, and was then sent to Paderborn to assist in the Counter Reformation. In 1627 he was summoned by the Bishop of Würzburg to act as confessor to persons accused of witchcraft, and, within two years, had to accompany to the stake some 200 persons, of all ranks and ages, in whose innocence he himself firmly believed. [Cautio criminalis, seu de processibus contra suagas liber, Rinteln, 1631, was the means of almost putting a stop to such cruelties]. He was then sent further to the Counter Reformation at Pöine near Hildesheim, but in April 29, 1629, he was nearly murdered by some persons from Hildesheim. He became professor of Moral Theology at Cologne. The last years of his life were spent at Trier, where, after the city had been stormed by the Spanish troops on May 6, 1635, he contracted a fever from some of the hospital patients to whom he was ministering, and d. there Aug. 7, 1635. (Koehler, N. C., 1685; Goedecke's Grundriss, vol. iii., 1857, p. 193, &c.)

Spee was the first important writer of sacred poetry that had appeared in the German Roman Catholic Church since the Reformation. Among his contemporaries he was noteworthy for the beauty of his style, and his mastery of rhythm and metre. He seems to have come independently to much the same conclusion as regards regarding poetry as a vehicle for the ascetic life, and the reform of German prose as did Oelitz (see p. 871, ii.). He was however of a much deeper and purer nature than Oelitz; and it was his creed and his life in originality, in imagination, in poetic inspiration. His poems are characterised by a very keen love for the works of God in the natural world, in the appearance of light in all the skies and sounds of the country, especially in spring and summer; and at the same time by a deep and fervent love to God, to Christ, and the flocks of men. On the other hand his mannerisms are very pronounced; the pastoral imagery and dialogue which he is fond of using jar upon modern ears when used on such serious subjects as the Agony in Gethsemane. In the hymns to Jesus he is too subjective and sentimental, and works out the idea of Christ as the Bridegroom of the soul with unnecessary detail. His poems are often full of beauty, of pathos, and of genuine religious warmth, but they cannot be considered as suitable for public worship, and hardly ever came into use except as processional sung by the people at the great festivals or at outdoor gatherings. A few of Spee's works on metaphysics, books of the 17th cent., and one or two still survive. Recently Knapp, in his Er. L. S., 1900 and 1905, has included a few of Spee's works in his PoetiCKET, J. I:., o. 2. Fried. pulling, ed. D. (1906), &c., Cologne, 1849. [Brit. Mus., Berlin Library, &c. The ms. of this work, completed in 1634, is in the Town Library of Trier.] This is in 1634. The first book of the best book; it reached a 9th ed. in 1633. Spee's most important book; reached a 9th ed. in 1633. Spee has been several times reprinted in this century, e.g. ed. at Berlin, 1818; by Wilhelm Stites, at Oesfeld, No. 2. at Berlin, 1817; by Wilhelm Stites, at Oesfeld, 1845 (2nd ed., Bonn, 1849); by Karl Simrock, at Heilbronn, 1847; by Gustav Balke, at Leipzig, 1877, &c. A few of the hymns have appeared in the Neusser Luthertag, Cologne, 1635; the Geistlicher Psalter, Cologne, 1635, and other German hymnals. (1) Guiding, Puppenbuch, &c., Cologne, 1649 (Goldsmith's Library). This is a prose work on the Christian graces of Faith, Hope, and Love, and has a few hymns interpolated.

The hymns by Spee which have passed into English appear to be only two, viz.

   In the Trutz Nachtigal, 1649, p. 225, in 15 st. of 4 lines, entitled "A mournful song on the agony of Christ on the Mount of Olives in the garden of Gethsemane." Included are also the Neusser Luthertag, Cologne, 1635, p. 160, in 17 st., beginning, "Bei fistcher Nacht," and this text is followed in H. Bone's "Christian," 1647, No. 83, where it begins "Bei fistcher Nacht, vom Garten her," and is reduced to 3 st. The form which has passed into English is that in the Trutz G. R. (H. C.), 1646, p. 56, in 13 st., entirely rewritten, having already save the first two lines the same as in 1649. Trutz in C. U. is—Within a Garden Round. Published in England by Miss Cox for Lyra Mystica, 1644, p. 119, and in her Hymns from the German, 1646, p. 45. Her trt. of st. 1, ii., x.-xiii. are included in J. L. Porter's Cath., 1876.

2. Der thiere Winter ist vorbei. Summer. In his Trutz Nachtigal, 1649, p. 36, in 12 st. of 14 lines, entitled "Love Song of the Bride of Jesus in the beginning of summer time." It is a beautiful poem rather than a hymn. Included in Knapp's Er. L. S., 1850 and 1865, after the text of W. Stites. Trutz in C. U. is—The gloomy winter now is o'er. By Miss Winkworth, 1869, p. 242. [J. M.]

Spener, Philipp Jakob, D.D., s. of Johann Philipp Spener, keeper of the archives of Count von Rappoltstein, at Rappoltsweiler, near Freiburg, in 1631 was b. at Freiburg, Jan. 13 (25), 1635. He matriculated at the University of Strassburg, in 1651, and graduated M.A. in 1653. From 1654 to 1656 he had the oversight of the studies of two sons of the Pfalzgraf Christian i. In 1659 he went to Basel, and then spent a year at Geneva. He left Geneva in 1661, and accompanied the young Count von Rappoltstein on a tour to Wurttemberg, staying principally at Stuttgart and Tübingen. During 1662 he gave some University lectures at Tübingen. He was then appointed, in 1663, as general preacher at Strassburg (d. from the University from 1664), and gave also University lectures there; pronouncing his farewell sermon in Tübingen on May 14, 1665, and then moved to Berlin, July 3, 1666. He then became chief pastor of the Franciscan church (Barfüsserkirche, now St. Paul's), and Senior of the Lutheran clergy at Frankfurt am Main. Here, in Aug. 1670, he began to hold the Collegia pietatis or pray'r meetings which are regarded as the beginnings of Pietism. During this period he pub. his famous Pia desiderata. In 1686 he was called to become senior lutheran court preacher at Dresden, then regarded as the most important post in the German Lutheran Church. Here, however, he found much in the court life which needed reforming; and finally, on the general Fest day, Feb. 23, 1689, he addressed to the people of the Catholic church at Dresden a treatise. [First appeared, 1675, in his ed. of Arnold's Pustilla. First separate ed. in German, dated Frankfort, with a dedication of Sept. 8, 1675, in Brit. Mus. Latin ed. pub. 1678. In this work he set forth what he considered to be the great desiderata in the Lutheran church of his time.]

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ceived from the Elector Friedrich Wilhelm iii., of Brandenburg, an invitation to become Probst of the St. Nicholas church, Consistorialrath, and Inspector of Schools and Churches at Berlin. He preached his first sermon in Berlin on June 21, 1601, and his last on July 1, 1704. In these last months of his life he was unable to undertake any duty. He d. at Berlin, Feb. 5, 1705 (Koch, iv., 201, v., 688; Goedcke's Grundschr., vol. iii., 1887, p. 204; Herzog's Real-Encyklopädie, xiv., 500, &c.).

Spener was a man of high personal character, and of unquestionable sincerity. By means of his official positions, of his intercourse with men of light and leading all over Germany, and through the extensive correspondence on spiritual matters by which he became the confessor of hundreds of all ranks and classes of the German people, he greatly moulded the religious life of his times. He came into fame and influence as the leader of a great religious movement. During his latter years at Berlin he had the pleasure of seeing the University of Halle formed (formally opened in 1694), and of finding his friends and pupils, like A. H. Francke (see p. 385, ii.) and P. Anton, appointed professors, and propagating his teachings there, and bringing on the triumphs of the Pietistic movement.

To Hymnology Spener did not make important contributions. Though he wrote a great deal of verse, hardly any of it could be called poetry. His hymns derive their interest from the fact of their authorship rather than from their intrinsic value. In them we find the characteristic Pietistic view of the Pietistic school, and they give the keynotes to many of the later Pietistic hymns. They are only nine in all, and appeared in the Frankfurt ed., 1674, of Crüger's Praxis (see p. 278, i. Copy in the Hamburg Library), in the Premonstratensia Christi Erfreutliche Himmels Lust (copy in the Göttingen Library, without date or publisher's name. Koch dates it 1675), and in his Gesamtrirke Gesänge, at Halle, 1716. Six of them were included in Freytaghulsen's G. B., 1704 and 1714.

Those of Spener's hymns which have passed into English are:—

i. Nun ist außerstanden. Easter. 1st pub. 1674, as above, No. 261, in 10 st. of 10 l., marked as by "P. J. S. D." In the Berlin G. L. S. ed., 1863, No. 313. The 1st ed. of Wittenberg of, 1642, No. 169, which begins, "Aus des Todeshanden," The tr. is "I'll die death's bowl are riven." In the British Herald, July 1666, p. 296, signed "W. T. H." Repeated in Reid's Praxis Bl., 1774.

ii. So liest an dem dass ich mit Freuden. For the Dying. His finest hymn. 1st pub. 1674, as above, No. 254, in 6 st. of 8 l., marked as by "P. J. S. D." (in Busch's Versuch, 1833, No. 901 (Allg. G. B., 1846, No. 699). Tr. as "Then now at last the hour is come." By Miss Winkworth, 1858, p. 215.

iii. Soll ich denn mich täglich kränken. Resignation. 1st pub. 1674, as above, No. 527, in 12 st. of 8 l., marked as "P. J. Spener D." In Knopp's Ev. L. S., 1837 and 1865. Tr. as "Shall I ever face the future?" By Miss Winkworth, 1849, p. 270.

Spengler, Lazarus, was the 9th of the 21 children of Georg Spengler and Agnes his wife, and was b. March 13, 1479, at Nürnberg, where his father was clerk of the Imperial court of Justice (Landgerichtsrevisor). He entered the University of Leipzig in 1494; but on the death of his father on Dec. 27, 1496, he returned to Nürnberg, obtained a position in the town clerk's office, in 1517 became himself town clerk (Rath-Syn dend), and in 1516 also Rathsherr. When Luther was passing through Nürnberg, in 1518, on his way to Augsburg, Spengler made his acquaintance. He warmly espoused the Reformation doctrines, pub. in 1519 his Schutizel in Luther's favour, and himself became one of the leaders in the Reformation work at Nürnberg. He was one of those condemned by name in the Bull of Excommunication launched by Pope Leo the Tenth, on June 15, 1520, against Luther and his friends. Dr. Eck sent the Bull to the Town Council of Nürnberg, and urged them to proceed against Spengler, but they ignored it, and then sent him as one of their representatives to the Diet of Worms, in April 1521. In 1525 Spengler went to Wittenberg to consult with Luther and Melanthon and became the Benedictine Angelicoster (Schottenkloster) into an Evangelical Gymnasium, and this was opened as such by Melanthon on May 23, 1526. Spengler was also the prime mover to the Visitatation of 1528, and upheld strict Lutheranism in the negotiations at the Diet of Augsburg in 1530. He d. at Nürnberg, Sept. 7, 1534 (Koch, i., 308; Will's Nürnberg'sches Gelehrten-Lexikon, ii., p. 731; Herzog's Real-Encyklopädie, xiv., 500, &c.).

Spenser was a trusty friend and valued counsellor of Luther and the principal Reformers of Germany. He also interested himself in the improvement of the church services, and in 1532 was able to have a manuscript Liturgy (Kirchenordnung) printed. He wrote a considerable quantity of verse, sacred and secular; but only two hymns are ascribed to him. The one is an indifferent version of Ps. cxvii., beginning "Verzeigen ist all Mut und Kost." The other is:—

Durch Adams Fall ist ganz verderbt. Fall and Redemption. 1st pub. in the Georgics, i. 1641, p. 198, ed. 1674, Wittenberg, 1524, and thence in Wackenroder, p. 45, in 9 st. of 10 l. Also in the Curs. L. S., 1841, No. 409. During the Reformation period it won great popularity as a didactic and confessional-hymn of the Evangelical faith. It is one of the most characteristic hymns of the time, conceived in the spirit of deep and earnest piety, eminently Scriptural, and setting forth the Reformation teachings in concise and biblical form, but is however too much like a system of theology in rhyme. The tr. are:—"I By Adam's fall, was all forsoiled." By Bp. Coverdale, 1559, reprinted in his Remains, 1646, p. 556. 2. "When Adam fell, our Frame fell." By J. C. Jacobit in his Psalmodia Evangelica, pt. ii., 1726, p. 17. In his ed. 1732, p. 86, it begins "When Adam fell, the Frame entire;" and this form was repeated in the Moravians H. B., 1754, pt. i., No. 304, and later eds. (1849, No. 18). (3) "Our nature fell in Adam's fall." This is a paraphrase, in 8 st. of l., by Dr. M. Loy, in the Ohio Luth. Hym., 1860, No. 247. [J. M.]

Spenser, Edmund (b. 1552; d. 1599), has a right to his place in this work extrinsically and intrinsically. Extrinsically his name is the parent of the new Hymns, giving us a connecting link with Chaucer; and intrinsically they are of the "brave translunary things" that ought long since to have introduced much in them to the Church's Hymnology. Spenser in the outset acknowledged Chaucer for his "dere musiter," and throughout there are echoes and re-echoes of him. Specifically in relation to the Four Hymns, the Compend of Pite must have been carried by the youthful Spenser to Italy and the Pindal district, or was found in one or other of the contemporary cultured Spenser households there. The Compend is of Love, as is Spenser's first of the immortal four "in honour of Love." Like Chaucer's, the metre of the new Hymns is rhyming-royal; and the meditative reader of the elder and later poets will catch notes and images common to both, e.g., in the "Hymne to Beatrix" (I. 257) we find—

"Doe seeme like twinkling starres in frostie night." 

So in the "Prologue" (I. 289):—

"His egrhen twinkled in his hed e aright. 

As don the sterres in the frostie night." 

Nor is it mere verbal resemblances that we come upon. The thought and emotion flow
in the same channels. It were easy to multiply proofs of the truth of Spenser's own grateful acknowledgment in Colin Clout:—

"The sheep's ear'd boy (best known by that name) That after Ulysses first sang his lay,"
in imitation of, or as disciple of Chaucer, as we use the phrase of a painter "after Raphael."

In the Foire Hymnes have the additional interest of having been (in "Two Hymnes of Love and of Beautie" at least) among the earliest of the "new poet's" verse-attempts, though delayed in publication until 1536. There is a brilliancy, a charm, an exquisiteness of phrasing, a delicacy and daintiness of wordling, and a pardoning meekness in them that should simply have rendered anything of their kind measurer between Chaucer's Compleynt of Pite and them. His "Rosseland" was their inspiring motto; but his "high mood; lifted him to Incanmte Love and Pity and Beauty. All the more readable is it, therefore, that in the epistol-dedicated of the Foire Hymnes to the Lady Margaret, Countess of Cumberland, and the Lady Marie, Countess of Warwick's, the poet distinctly assigns the two of Love and Beauty to "the greener times" of his "youth." Turning to the Hymnes themselves, the student-reader will be rewarded if he consult Professor F. T. Palisr'sinestimable Essay (Green's Spenser, vol. iv., pp. xevi.-c.) on the "Minor Poems of Spenser," I can only ent this two on the two greatest of the Hymnes, Of "Love":—

"The love painted here is at once so idealised and so general the human and the personal aspect of passion so faintly present, that we feel as though the poet's splendid procession unrolling itself before us in progress to the Capitol, rather than a hymn sung in the highest shrine of Eros. What we hear is far less the music of Love, than Love set to lovely music: a stream of gorgeous beauty, in which the chivalry of the Middle Ages blooms audibly with the mythology of the Renaissance."

Then of "Heavenly Love:"—

"Nowhere, I think, has Spenser written, in his larger pieces at least, with more uniformly equable dignity, united with more serene melody, than here; and great is the gain in summing to the celestial elevation and the pictures from the Gospel story which he presents, from the absence of that Patonic colouring—so far as I can perceive—of which he is—perhaps the instance Oode. Spenser, in fact, now writes from the fulness of his faith; and the poem has hence a reality and a beauty, in the most skilful which the poet's skilful art alone, in the most skilful words, ever fail to compass."

Speratus, Paulus, p.d., was b. in Swabia, Dec. 13, 1484. In a poem, written circa 1516, Dr. J. Eck, he calls himself Elephasquius, i.e. of Ellwangen; and in his correspondence preserved at Königsberg, he often styles himself "a Rutilis" or "von Rötlen." These facts would seem to indicate that he was b. at the castle of Rötlen, near Ellwangen. This property belonged to the Probst of the ecclesiastical corporation at Ellwangen, and Speratus's father was probably his bailiff or agent. The family name seems to have been Hoffer or Offer, and to have been in later years, following a practice common in the 16th cent., Latinized by himself into Speratus. He is probably the "Paulus Offer de Ellwangen," who studied at the University of Freiburg (Baden) in 1503. He is also said to have studied at Paris, and at some of the Italian universities. In 1518 we find him settled as a preacher at Dinkelsbühl, in Bavaria. In the end of that year he was invited to become preacher in the cathedral at Würzburg. He went to Würzburg in Feb. 1519, but his preaching was much too evangelical for the new bishop, and he had to leave, apparently in the beginning of 1520. Proceeding to Salzburg he preached for some time in the cathedral, until the archbishop there would not tolerate his opinions. He left Salzburg in the autumn of 1520, and went to Vienna, where he appears to have graduated p.d. at the University. He was already married (probably as early as 1519). and was one of the first priests who had dared to take this step. After a violent sermon against marriage, delivered by a monk in St. Peter's church, at Vienna, the governor of Lower Austria (Count Leonhard von Zech) asked Speratus to make a reply. With the consent of the bishop he did so, and preached, on Jan. 12, 1522, a sermon in the cathedral (St. Stephen's), founded on the Epistle for the 1st S. after the Epiphany, in which he expressed his opinions very severely concerning the monastic life and enforced celibacy, and also clearly set forth the doctrine of Justification by Faith. This sermon (pub. at Königsberg in 1524) made a great impression, and was condemned by the Theological Faculty at Vienna, who also prevented Speratus from accepting an invitation to be canonized at Ochsen, near Vienna. On his way from Vienna to the north he stayed at Iglan in Moravia, where the abbot of the Dominic monastery appointed him as preacher. Here the people became greatly enamoured of him and of the Reformation doctrines, and stood firmly by him, notwithstanding the remonstrances and threats of the king, and of the bishop of Olmütz. In the summer of 1523 king Ludwig came to Olmütz and summoned Speratus to him. Without even the form of a trial he put him in prison, but after three months he released him, probably through the influence of his queen (Maria of Hungary, see p. 710, L.), and of his cousin, the Margrave of Branden-burg, but on the condition of his leaving Iglan and Moravia. In the end of 1523 Speratus came to Wittenberg, where he worked with Luther, and assisted him in the preparation of the first Lutheran hymn book (the Lied erchristlicher läuter ). See p. 709, IV. It contained 4 German hymns by Luther, 3 by Speratus, and 1 anonymous German hymn. Luther then recommended him to the Margrave Albrecht, and about May 1524 the Margrave appointed him as court preacher at Königsberg. Here he had also charge of the Altstadt church till Graumann came into residence, in Oct. 1525 (see p. 451, L.). He seems to have had the principal share in drawing up the rules and regulations for the new church service (Kirchenordnung or "Book of Church Order") for the Prussian church, which was presented to the Diet in December 1525, and printed in 1526. On March 31, 1526, he was chosen as the clerical commissioner to visit the parishes of Prussia and see that the new arrangements were carried out; and in the end of 1529 he was appointed Lutheran bishop of Pomesania, with his residence at Marienwerder. Here he remained till his death on Aug. 12, 1551.
Speratus was the author of various works, but was best known as a reformer of Prussia. Feeling that the
worldly attitude of ordinary people was necessary to have
large, and good, and learned, he gladly wel-
come the foundation at Königsberg (1544) of the first
Prussian university. Among other important events
affecting his administration may be mentioned the Visi-
tions of 1525, of 1536, and especially that which lasted
from Dec. 15, 1542, to the middle of February 1543; the
Synod of 1529 (the Synodal Constitutions were pub.
in 1530), of 1531; and of 1534; the new Kirchenordnung
of 1544; and the welcome he extended, in 1544, to the
exiled Bohemians: Brethren who settled in Prussia.

As a hymn writer Speratus is principally
known by the three hymns published in the Etliche
cristlich lider, 1524. He also pub. (no place or
date but Königsberg, 1527), in 1527, a ver-
sion of Ps. xixi, beginning, "Erzurm dich
not, sei nicht neidisch;" and a Hymn of
Thanksgiving, to be used after the sermon,
begining, "Gelobet sej Gott, unser Gott." These
five are all that can be confidently ascribed to him. The two collections which
Cosack attributes to him do not bear any
indication of his authorship; and Wackenagel,
lib., pp. xix, 386, 387, 388; iii. pp. 618-643,
denies that they are his, and thinks that they
are, much more probably, by Caspar Lüther
or Liner, who in 1524 became Lutheran pastor
at Hof, in Bavaria; and in 1542, at Nörd-
lingen, in Bavaria. The Low German hymn-
books which he was for some time supposed
to have edited (1525 and 1526), were really
edited by Joachim Sluter, the Rostock
Reformer.
(See Dr. J. Bachmann's Gesam.
Kirchenliederyn in Mecklenburg,
Rostock, 1881. p. 28, &c.) Of the five hymns
mentioned above two have passed into English,
viz.,—

1. Es ist das Reit uns komman her. Law and
Gospel. This, his most famous hymn, is found
in Rom. iii. 28. It was probably written in
the autumn of 1523, either during his imprisonment
at Olmütz, or else during his stay at Wittenberg.
Included as one of the 8 hymns in the Etliche
cristlich lider, 1524, dated 1523, and entitled,
"A Hymn of Law and Faith, powerfully fur-
nished with God's Word, Doctor Paul Speratus."
In some eds, it has two pages of references to
texts of Holy Scripture printed with it (Wit-
tenberg, 1524), and signed "Paulus Speratus." It
was repeated in the Erfurt Erzchirih, 1524,
and hence in Wackenagel, iii. p. 31, in 14 st.
of 7 l. In the Unc. L. S., 1851, No. 411.

Laxmann, in Kock, viii. 236, calls it "the true con-
fessional hymn of the Reformation, or, as Albert Knapp
puts it, "the poetical counterpart of Luther's preace to
the Ezstit of the Romais." He relates many instan-
ces of the effects it produced. It is a Scriptural ballad, set-
ting forth, in what was, for the time, excellent verse,
his characteristic teachings of the German Reformers; and
is of considerable historical importance. But for
present day use it is too long, somewhat harsh in style,
and too much a compend of doctrinal theology.

The only version we have found in English
G. L. is:

To us salvation now is come. In full by Dr.
H. Mills, in his Horae Germaniores, 1845, p. 44
(1856, p. 60). His trs. of st. i., ii., v., xiii., were
repeated, with alterations, in the Amer. Luth.

Spirite of God, that moved
Cicil F. Alexander, nee Humphreys. [White-
tudite.] Appeared in the S. P. C. K. Hymn.
1852, No. 70, in 4 st. of 4 l. In Mrs. Alex-
ander's Hymn. Descriptive and Devotional, 1858.
No. 15, it was republished in 8 st. of 4 l, the
new stanza, the third, being "Unasal the
Well within our hearts." The 1832 text is
usually given in modern hymn-books. Dr.
Martineau's Hymns, &c., 1873. No. 95 is an
altered form of st. ii., iv. of the 1832 text, as
SPIRIT OF HOLINESS

begins, "Thou Power and Peace ! in Whom we find." [J. J.]

Spirit of holiness, look down. W. H. Bathurst. [Divine Grace desired.] 1st pub. in his Ps. & Hsy., 1831, No. 59, in 5 st. of 4 l., and headed "For healing and strengthening Grace. The hymn, "Lord, let Thy saving mercy heal me," in the American Church Praise Bk., N. Y., 1882, is a cento from this hymn (st. ii., ii., iv.). [J. J.]

Spirit of life, Thine influence shed. W. H. Bathurst. [Whitsuntide.] 1st pub. in his Ps. & Hys., 1831, No. 56, in 5 st. of 4 l., and headed, "Spiritual Strength and Wisdom desired." In modern hymnals st. v. is usually omitted, as in the New Cong., 1859. [J. J.]

Spirit of mercy, truth, and love. [Whitsuntide.] The earliest date to which this hymn has been traced is 1774, when it appeared in the Collection published for use in the Foundling Hospital, London, where it is given as follows:—

"Spirit of mercy, truth, and love! Shed Thy sweet influence from above,
And still from age to age convey
The wonders of this sacred day.
In every clime, by every tongue,
Be God's amazing glory sung.
Through all the blessing earth be taught
The acts our ris'n Redeemer wrought.
Unfailing Comfort! Heav'nly Guide!
Still o'er Thy favour'd church preside;
Still may mankind Thy blessings prove,
Spirit of mercy, truth, and love."

From the Foundling Collection it passed into those of Cotterill, Bickersteth, Elliott, Hall, and other compilers, both old and new. Several, who copied from R. W. Kyle's Collection, 1846, have attributed it to him. It was in print, however, before Kyle was born. Some of the slight changes in the text found in modern hymnals are from Cotterill's Sel., 1819. In the Anglican H. Bk., 1868, it is altered to "Blest Source of mercy, truth, and love." [J. J.]

Spirit of Truth! on this Thy day. Hsp. R. Heber. [Whitsuntide.] Appeared in his posthumous Hymns, &c., 1827, p. 82, in 6 st. of 4 l. It is in several modern hymn-books in G. Britain and America, and usually in an abbreviated form. For the date 1812, sometimes assigned to it, we have no evidence. [J. J.]

Spirit of Truth, Thy grace impart. [Whitsuntide.] This cento was given in the 1803 Appendix to the S. P. C. K. Ps. & Hys., No. 296, as follows:—

1. "Spirit of Truth, Thy grace impart,
To guide our doubtful way;
Thy beams shall scatter every cloud,
And make a glorious day.
This is an altered form of st. v. of J. Needham's "Thy influence, mighty God, impart," from his Hymns, &c., 1768, p. 163.

2. "Light in Thy light, O may we see,
Thy grace and mercy prove,
Renewed and cheered and blest by Thee
Spirit of peace and love."

This is II. 5-8 of C. Wesley's "Eternal Sun of Righteousness," from his Short Hymns, &c., 1762, No. 201.

This is an altered form of st. ii. of J. Hart's "Bless'd Spirit of Truth, eternal God," from his Hymns, &c., 1759, No. 3. It was adopted from T. Cotterill's Sel., 1810, No. 66, "Eternal Spirit, Source of Truth."

4. "Subdue the power of every sin,
Whatever that sin may be.
That we, in singleness of heart,
May worship only Thee."

Also from T. Cotterill's Sel., 1810, No. 66, as above.

In Thring's Coll., 1882, this text is repeated, together with a doxology from Tate & Brady with I. 2 borrowed from C. Wesley. [J. J.]

Spitta, Carl Johann Philipp, d.d., was b. Aug. 1, 1801, at Hannover, where his father, Lebrecht Wilhelm Gottfried Spitta,* was then living, as bookseller and teacher of the French language. In his eleventh year Spitta fell into a severe illness, which lasted for four years, and so throw him back that his mother (the father d. in 1803) abandoned the idea of a professional career, and apprenticed him to a watchmaker. This occupation did not prove at all congenial to him, but he would not confess his dislike, and his family were ignorant of it till an old friend, who was trying to comfort him after the death of a younger brother, discovered his true feelings. The younger brother had been preparing for ordination, and so Carl was now invited by the family to adopt this career. He joyfully accepted the offer, left the workshop in the autumn of 1818, and succeeded, by dint of hard study during the winter, in gaining admission to the highest class in the Gymnasium (Lyceum) at Hannover, which he entered at Easter, 1819. He was thus able, at Easter, 1821, to proceed to the University of Göttingen, where he completed his theological course, under professors of pronounced Rationalistic opinions, at Easter, 1824 (d.d. from Göttingen, 1855). He then became, in the beginning of May, a tutor in the family of Judge (Oberammann) Jochemus, at Lüne, near Lüneburg. Here he remained till his ordination to the ministry, as assistant pastor at Sudwalde, near Hoya. In Nov., 1830, he became assistant chaplain to the garrison and to the prison at Hanau on the Weser, and would have succeeded as permanent chaplain there, in the beginning of 1837, had not the military authorities, warned by reports which described him as a Pietist and a Mystic, refused to sanction the arrangement. As a compensation he was appointed pastor at Wechol, near Hoya, in Oct., 1837, and married just before settling there. On his birthday, Aug. 1, 1847, he was instituted as Lutheran superintendent at Witzenberg; in Oct., 1853, at Peine; and in July, 1859, at Burgdorf—all his appointments having been in the kingdom of Hanover. A few weeks after removing to Burgdorf he

* A native of Brunswick, and descended from a Huguenot family named de l'Hospital, who had settled in Brunswick after the Revocation of the Edict of Nantes. The French name was exchanged for the German equivalent, i.e. Spital or Spittel, and this was modified into Spitta.
was seized with gastric fever, but had apparently recovered, when, on Sept. 28, 1859, while sitting at his writing table, he was seized with cramp of the heart, and died in a quarter of an hour. (Karl Johann Philipp Spitta, Ein Lebensbild von Dr. Theol. K. K. Michael, Leipzig, 1881; Koch, vii, 232; Herzog's Real-Encyclopädie, xiv, 539, &c.)

Spitta had begun to write in verse when he was eight years old, and with his brother Heinrich. (See No. xiv. below.) During his university course he continued to write songs and sacred poems, and pub. a collection of his songs anonymously as a Singbände der Liebe für Handwerksleute. At Göttingen he formed a life-long friendship with Adolf Peters, afterwards principal in the St. Agra Gymnasium (Kirchenschule) at Melissen, in Saxony. He was also on intimate terms with Heinrich Heine, who was a fellow-member with them of the Burschenschaft, or student's patriotic union (see K. Gudera's Grundriss, vol. iii., 1851, p. 259); and this friendship continued till Heine, while visiting him at Lüne, so jested at things sacred, even in the presence of Spitta's pupils, that their friendship came to an end. After the spiritual change, which began about the end of his university course, Spitta ceased to write sacred pieces. His hymn-writing proper seems to have begun in 1821. In writing to a friend on May 5, 1826, he says, "In the manner in which I formerly sang I sing no more. To the Lord I consecrate my life and my love, and likewise my song. His love is the one great theme of all my songs; to praise and exalt it worthily is the desire of the Christian singer. He gave to me song and melody; I give it back to Him." The most fruitful period of his hymn-writing was at Lüne, where many of his most popular hymns were composed, in the quiet evenings, in his own room, often after fasting, and when, sitting at the piano or at his harp, he had tuned his spirit to song. Many others were inspired by the beautiful scenery of the valley of the Weser, and by the intercourse with friends during his residence at Hameln. In his later years his ecclesiastical duties absorbed his attention, and hardly any of his hymns were written after 1847. A number of them were first printed in the Christliche Monatschrift für künstlerische Erbauung für alle Stände, which appeared from Jan. to June, 1826, and was edited by Spitta and by Pastor Deichmann, of Lünens. Semnibrüder W. 1846 of Lünens has recently found a copy of the Christliche Monatschrift in the Town Library at Lünens. This contains ten hymns, viz.: 1. "Wir lieben, Angst wir fühlten Nun, 2. "Ja, er hat dich stets geliebet," 3. "Wie selig ist ein Herz das Judaism aufgenommen hat," 4. "Wir lieben, wie treuer und ohne Leiter," 5. "Wort des Lebens, laute Quelle," 6. "Es hat die Hand jetzt fest am Flügel," 7. "Selig, wer ins Reich der Ewigkeit," 8. "Freu dich, O Christ, zu offen Quelle," 9. "In der Angst der Welt will ich nicht klag'n," 10. "O Jesus meine Wonne, Die alle Nacht Ohne dieser Andere, Diese Nächte, Diese Morgen;" Nos. 1, 2, 6, 7, 8, 9, and 10 in March; Nos. 3, 4, 5, 10 in April; Nos. 7, 9, 5 in May; and Nos. 10 in June. They are probably all by Spitta (p. 339, &c.), but only Nos. 5, 9, 10 are included in the Psalmer und Harfe. No. 10 being given as "O Jesu meine Wonne."

The first separate collection was the result of a selection and arrangement made by himself and Adolf Peters, and appeared at Pirna, in 1833, with the title, Psalmer und Harfe. Eine Sammlung christlicher Lieder zu kirchlichen Erbauung. This contained 61 hymns. In the 2nd ed., published in 1834, five were added, viz.: (1) "Der Mensch hat lange Stunden." (2) "Ein lieblich Lied ist uns gefallen." (3) "O dass mein Leben deine Rechte." (4) "Was macht dir, dass ihr weinet." (5) "Wohlan, der Verachtung muss ich lieben." This work attained an unexampled popularity, and, year after year, editions followed; all reprints of the 2nd ed., the 5th ed. being published at Pirna, in 1862. The success of this first series led Spitta to pub. a second series, consisting of 46 hymns, and entitled: Psalmer und Harfe. Zweite Sammlung, &c., at Leipzig, 1843. This reached a 2nd ed. at Leipzig, 1843, and a 42nd at Bremen in 1857. After Spitta's death, his widow handed over to Professor Peters (see above) a considerable number of pieces from her husband's papers, to which Peters added others in his own possession, and pub. them as Spitta's Nachgelassen grzittliche Lieder, &c., at Leipzig, 1861. One of the most patronising was hardly to be called a hymn; dates from 1822, the rest of the 112 were written in the years of Spitta's early manhood (from 1820 on), a fact which renders them, even if not Peters, still more valuable to his memory, than to his happiness. The circulation of this work has been comparatively limited (5th ed., Bremen, 1883), and hardly any of the hymns it contains have passed into the Church books in Germany, or even into collections of Gene- 

Sacred poetry. It is by his Psalmer und Harfe that Spitta is known and loved.

Various causes doubtless contributed to the popularity of Spitta's Psalmer und Harfe. The hymns were used as a rule, of moderate length, are clear and simple, refined in diction, sweet, flowing and simple. Their quiet beauty, their tone of simplicity, their childlike pieté, or glorious devotion to the Saviour, in calm resting on, what to Spitta were, the ser-}

ious profession of faith, and the inspiration which the renovated churchly life in England brought K. S. Christian Year. As the title adopted shows, Spitta meant them for family and children, and this they are best fitted, being, for the most part, in the best styles of German and English hymns.

Another element of Spitta's popularity in Germany has been contributed by the very numerous music settings which have appeared to his hymns. In 1832, 246, gives a list of the more Important of the collections; but, besides these, many of the separate parts have been set to music by various composers. In "Angel of Peace" (see p. 556, &c.) being one of the greatest favourites (see also Dr. J. K. Schömer's Geschichte der evangelisch-kirchlichen Lit.- und Tonkunst, &c., p. 149).

A number of Spitta's hymns are annulled under their original first lines (see Inn Authors and Translators). Of the rest we note here the following:


I. Allen ist ein Heil beschieden. Gemeinsam von Saints. 1st pub. at Pirna, 1833, as above, p. 27, in 5 st. of 7 l., entitled "Unity in spnt." Repeated in Knapps Er. L. S., 1850, &c. By Brothers, called by one voca- tion. In J. M. in March; Nos. 3, 4, 5, 6, 7 in March; Nos. 9, 10 in May; and Nos. 10 in June. They are probably all by Spitta (p. 339, &c.), but only Nos. 5, 9, 10 are included in the Psalmer und Harfe. No. 10 being given as "O Jesu meine Wonne."

Another tr. is:"Salvation is a boon." By J. M. 1859, p. 72.

ii. Es wird mein Herz mit Freudem walh. Sunday Morning. 1st pub. at Leipzig, 1843, in 7 st. of 4 l., entitled "Sunday Morning." In the German hymn-books, e.g. in Knapp's Er. L. S., 1850, it generally begins with st. 1. "Hei- hält der Herr ein offenes Haus." Tr. as:

My heart wakes with a joyful lay. This is good and full tr. by Mrs. Findlay, in H. E. L. 4th Ser. 1862, p. 82 (1884, p. 243). Repeated, abridged and beginning "Awake! all hearts with a joyful lay," in G. S. Jefferies's Op. Cit., 1867, No. 26;

Other trs. are: (1) "My heart awakes with holy glee." By Miss Warington, 1863, p. 142. (2) "Awa- ke my heart, this day of rest." By J. M. 1854, p. 14. (3) "My heart is bright with joy." By Lady Dunf. 1853, p. 143.

iii. Gotts Stadt steht festgegründet. Church. 1st pub. at Leipzig, 1843, p. 97, in 12 st. of 12 l., entitled "The City of God," and founded on Ps. lxxxvii. In Knapp's Er. L. S., 1850 and 1865, the Hannover tr., B. 1883, Tr. as:

By the holy hills surrounded. In full, by E.
Massie, in his Lyra Domestici, 1846, p. 82, repeated in the Wes. H. Bk., 1875, No. 595.

The Hochgezeugt pet der Boten. Foreign Missions. 1st pub. at Pima, 1833, as above, p. 24, in 6 st. of 8 l., entitled "The Missionaries to the Heathen." Repeated in Knapp's Ev. L. S., 1817 and 1866. Tr. as:—


Other trs. are: (1) "Ye messengers of Christ, By Him committed and sent." By Miss Pry, 1856, p. 147. (2) "O blessed are ye messengers, sent forth." By Lady Durand, 1873, p. 82.


vi. Ich hörde deine Stimme. Ps. xxviii. 1st pub. at Pima, 1833, as above, in 7 st. of 8 l., entitled "The Lord is my Shepherd." In Knapp's Ev. L. S., 1837 and 1865. Tr. as:—

1. I hear my Shepherd calling. This is a good and full tr. by R. Massie, in his Lyra Domestici, 1860, p. 44. His st. ii., iv. are repeated in Flett's Coll., Paisley, 1871, No. 223.

2. Jesu, mein Herr, mein Shepherd. This is a very good tr., omitting st. i., in the Catholic Apostolic Hymn for the Use of the Churches, N. D. [1868], marked as tr. by "M. & A. 1867.

Other trs. are: (1) "Shepherd of souls, Thy voice I hear, As stage." By Dr. R. Maguire, 1872, p. 166. (2) "I know Thy voice, my Shepherd." By Lady Durand, 1873, p. 11.

vii. und mein Haus, wir sind bereit. Family Use. A fine hymn, founded on Joshua xxiv. 15. 1st pub. at Pima, 1833, as above, p. 110, in 6 st. of 10 l., entitled "I and my house will serve the Lord." Repeated in the Württemberg G. B., 1842, the Hannover G. B., 1883, and other German collections. Tr. as:—

1. And my house are ready. In full, by R. Massie, in his Lyra Domestici, 1866, p. 103, and thence in Hymn. of the Ages, Boston, U. S., 1865, p. 107; and, abridged, in the Bk. of Common Praise, 1863, No. 223.

viii. Im Osten flammt empor der golden Morgen. Morning. 1st pub. at Pima, 1833, as above, p. 91, in 7 st. of 8 l., entitled "At Morning." In Knapp's Ev. L. S., 1850. Tr. as:—

The golden morn flames up the Eastern sky. This is a good and full tr. by Miss Winkworth, in her Lyra Ger., 2nd Ser., 1858, p. 74. Her st. i.—iii. are repeated in J. L. Porter's Coll., 1876, No. 60.

Other trs. are: (1) "The golden morn is in the East arising." By the Hon. S. R. Maxwell in his Sacred Poems, 1857, p. 114. (2) "On the far east now flames the golden morning." By S. A. Storrs, in her Thoughts and Sketches for the Use of the Churches, Boston, U. S., 1857, p. 74. (3) "In the East the golden morn appearing." By Miss Pry, 1859, p. 1. (4) "The purple morning gilds the Eastern skies." By H. Massie, 1860, in Hymns of the Ages, Boston, U. S., 1865, p. 113. (5) "Out from the East, the golden morn is rising." By Miss Winkworth, 1859, p. 113. (6) "Sung from the East by the golden morn." By Dr. Rustique, 1853, p. 27.

ix. Kehre wieder, kehre wieder. Lent. Founded on Jer. iii. 12, 13. 1st pub. at Pima, 1833, as above, p. 29, in 5 st. of 10 l., entitled "Turn again." Included in the Württemberg G. B., 1842, and many recent German collections. Tr. as:—

1. Return, return! Poor long-last wanderer, home. This is a fine tr. by Miss Borthwick in H. L. L., 2nd Ser., 1855, p. 25 (1884, p. 98). Included, omitting st. iii, and altered, in Kennedy, 1863, and thence in the Hymn Hbl., 1871.

2. Turn, poor wanderer, are the sentence. In full, by R. Massie, in his Lyra Domestici, 1860, p. 69, repeated, omitting st. ii., v. in the Meth. N. Conn. H. Bk., 1863.

Other trs. are: (1) "Turn o' turn, no more delaying," By the Hon. S. R. Maxwell, in his Sacred Poems, 1857, p. 101. (2) "Return, return, thou lost one." By Lady Durand, 1873, p. 59. (3) "Return again! return again." By J. Kelly, in his Hymns of the Present Century, 1868, p. 69.

x. Meine Stunde ist noch nicht kommen. Cross and Consolation. 1st pub. at Pima, 1833, as above, p. 37, in 7 st. of 6 l., entitled "The Lord's Hour." In Knapp's Ev. L. S., 1850. Tr. as:—

Jesus' hour is not yet come. This is a fine tr., omitting st. v., by Miss Borthwick, in H. L. L., 2nd ser. 1855, p. 43 (1884, p. 102). Included, abridged, in the Amer. Epis. Hymns for Church and Home, 1860, the Scottish Ecumen. Union Hyl., 1878, &c.; and, in full, in Lyra Anglica, 1864, Miss Warner's Hymns of the Church Militant, 1858, &c.

Other trs. are: (1) "This is not yet the time appointed," By R. Massie, 1860, p. 47, and in Reid's Praise Book. 1872. (2) "My times, O Lord, are in Thy hand," By Dr. R. Maguire, 1863, p. 99.

xi. Nimm hin, was dein ist. Gott, nimm hin. Surrender to God. This beautiful hymn was 1st pub. at Leipzig, 1843, as above, p. 58, in 5 st. of 10 l., entitled "Resignation." Tr. as:—


xii. O du, der uns begräset. Christian Service. 1st pub. at Leipzig, 1843, as above, p. 92, in 4 st. of 4 l., entitled "The Blessing of the Best." Tr. as:—

O Thou Whose grace first found us, Whose love, In full, by R. Massie, in his Lyra Domestici, 1864, repeated in Horder's Comp. Hyl., 1884.

xiii. O komm, du Geist der Wahrheit. Whitmas. 1st pub. at Pima, 1833, as above, p. 12, in 7 st. of 8 l., entitled "Whitsunday." Included in the Leipzig G. B., 1844, and various later collections. Tr. as:—


xiv. O Vaterland, die mich so treu geführet. Holy Trinity. A fine hymn, 1st pub. at Pima, 1833, as above, p. 128, in 3 st. of 8 l., entitled "Father, Son, and Spirit." Included in Knapp's Ev. L. S., 1850 and 1865. Tr. as:—

1. O Father-Eye, that hast so truly watch'd By Miss Winkworth, in her Lyra Ger., 2nd Ser., 1858, p. 63. Her st. i., ii. 1–4, and iii., altered 3 st. of 10.10.10, were included in Hymns of the Spirit, Boston, U. S., 1864, No. 12.

xxii. Wir sind des Herrn, wir leben, oder sterben.

Life in Christ. A fine hymn founded on Rev. xiv. 8. 1st pub. at Leipzig, 1843, as short p. 96, in 4 st. of 4 l. entituled "We are to Lord's.

Tr. as:—

1. We are the Lord's: His all-sufficient home.

This is a good and full tr. by C. T. Asley's in Songs in the Night, 1860, p. 32. Repeated in Bp. Ryle's Coll. 1860, Canadian Presh. H. B. 1880; Levada Domini, N.Y., 1884, and others.

2. We are the Lord's, what we live or die.

Also a good and full tr. by R. Massie, in his Lyra Domestica, 1864, p. 81, and then in Schaff's Christ in Song, 1870, and Horder's Cong. Hys, 1884.

Other trs. are: (1) "We are the Lord's in living or dying." By Miss Fry, 1859, p. 72. (2) "We are the Lord's— in life, in death remaining." By Mrs. Fustiner, in H. L. L. 1862, p. 36 (1864, p. 260).

Hymns not in English C. U.:—

xxii. Ach, welche Mater, welche Flagen.

Mrs. Mergy. 1st pub. at Leipzig, 1843, p. 22 in 6 st. of 4 l. Tr. as "O Lord, what sorrow past expression" by R. Massie, 1864, p. 21, and in Field's Praise Bk. 1872.

xxiii. Das Leben wird oft trüb.

Spiritual Daybreak. 1st pub. at Leipzig, 1833, p. 126, in 7 st. of 1 l. The trs. are: (1) "Our heart and soul sometimes it seems" by Miss Smith in H. L. L., 1862, p. 41 (1864, p. 43). Then in Bp. Ryle's Coll., 1860, p. 26. "Our life is often dark," by R. Massie, 1864, p. 113. (2) "This life is oftentimes gloomy," by Miss Blundell, 1863, p. 179 (4) "Life often seems so dark." By Lady Darward, 1873, p. 44.

xxiv. Der du in der Nacht des Todes.

Rogatory. 1st pub. at Leipzig, 1833, p. 4 in 5 st. of 4 l. Trs. are: (1) "Thou Who in the night of death." By Miss Fry, 1859, p. 25. (2) "Christ whose first appearance lighted." By R. Massie, 1864, p. 10, repeated in Schaff's Christ in Song, 1869 and 1872, p. 136 (4) "Thou Who in death's night of terror." By Miss Mansfield, 1864, p. 14 (4) "Christ, who in Death's night of darkness." By Lady Darward, 1873, p. 44.

xxv. Des Christen Schmerzen und Ordnanz.

In rejoicing in Tribulation. 1st pub. at Leipzig, 1833, p. 4 in 4 st. of 4 l. The trs. are: (1) "The Christian's badge of honor or here." By Mrs. C. 1860, p. 11 (1864, p. 136). (2) "The badge in Christian wears on earth." By R. Massie, 1864, p. 40. (3) "The Christian's star shining bright." By Miss Mansfield, 1863, p. 49 (4) "The sign of faith, love's true token." By Dr. R. Maguire, 1865, p. 27.

xxvi. Du schöne Lüne auf dem Feld.

Festspiel. 1st pub. at Leipzig, 1833, p. 57, in 6 st. of 4 l. The trs. are: (1) "Thou beauteous lily of the field, Who wears S. A. Storrs in her Thoughts and Sketches, p. 77. (2) "Thou beauteous lily of the field," by the Hon. S. R. Maxwell, in his son's Forms, p. 187, p. 119. (3) "Thou beauteous lily of the field, Thou child to Nature dear." By Miss Pry in Miss Pry, 1872 (4) "Sweet lily of the field, dear friend," by R. Massie, 1860, p. 14 (4) "Thou pretty lily of the field." By Miss Mansfield, 1863, p. 171 (4) "The lovely lily of the field." By Mrs. A. W. Jones in Our Friend, 1832, p. 45.

xxvii. Ein lieblich Loos ist uns gegeben.


xxviii. Ein Pilger schleicht sich an unser Fahn.

Der Irring. 1st pub. at Leipzig, 1843, p. 96, in 10 st. of 6 l. Tr. as: "A pilgrim stands on God's holy hill." By the Hon. S. R. Maxwell, in his Sacred, 1860, p. 167. (2) "A pilgrim for his new abode." By R. Massie, 1864, p. 78.
xxxi. Freuet euch der schönen Erd. Joy in the
Beauties of Nature. 1st pub. at Pirna, 1833, p. 24. In 5 st. of 4 l. In the Hannoverer R., 1833, in others. In the Hannoverer G., 1834, and in Nat. zu Berlin. By S. A. Storr, in Their Thoughts and Sketches, 1857, p. 76. (2) "In the beauties of earth rejoice ye." By the Hon. R. Maxie, in His Sacred Poems, 1857, p. 211. (3) "Rejoice in the beautiful earth! For well may." By Miss Fry, in 1859, p. 163. (4) "Rejoice in the beauties! (1) Ami. all sw. "Vaterland." By R. Maxie, in 1860, p. 13. (5) "Joy ye e't this earth so lovely."

Miss Manning, 1863, p. 102. (6) "Rejoice in Earth's fair and lovely groves." By lady Durand, 1873, p. 21.

xxxii. Gehet hin in Gottes Name. Before Work. 1st pub. at Leipzig, 1845, p. 26, in 5 st. of 4 l. In the Magazin für die preussischen Staaten, 1850, p. 1. The trs. are: (1) "Fare to work." By R. Maxie, in 1870, p. 18. (2) "In the name of God go forward." By J. Kelly, 1885, p. 109.


xlviii. Vom Osleberg' wagt sich nieder. Christ weeping over the grave of Osleberg. 1st pub. at Leipzig, 1845, p. 28, in 5 st. of 4 l. In Knapp's Eu. L. S. 1850, & c. The trs. are: (1) "Dark! for lead notes of joy." By Miss Fry, in 1859, p. 87. (2) "By yonder mount, with olive clasp." By R. Maxie, in 1860, p. 69.

"From Oliver the surging crowd." By Dr. R. Maguire, 1827, p. 37.

xi. Wohnt euch die Wahrheit. Communication of Saints. Founded on Acts xxii. 13. 1st pub. at Leipzig, 1833, ed. Leiipzig, 1834, and not in the Pirna ed. 1833 (ed. by S. A. Storr), in 5 st. of 4 l. In Schaff's Deutcher G.-h., 1860, as a Funeral Hymn. The trs. are: (1) "What mean ye this?" By R. Maxie, in 1860, p. 120. (2) "Why is it that ye weep." By Miss Manning, 1863, p. 105. (3) "What means this bitter weeping." By Reinhart, in 1870, p. 1. (4) "What mean ye, that ye weep." In the Psalter, 1875, p. 56.

xii. Weist nicht über die Schmerzen. Repentance. 1st pub. at Pirna, 1833, p. 6, in 5 st. of 4 l. The trs. are: (1) "For Jesus's agony and death." By Miss Fry, in 1859, p. 158. (2) "Wherefore weep we over Jesus." By R. Maxie, in 1860, p. 22, thence in Schaff's Christ in Song, 1869 and 1870. (3) "Weep not over Jesus's sorrow." By Miss Manning, 1863, p. 74.

xiii. Wie wird uns sein, wenn endlich nach dem Schwören. Eternal Life. 1st pub. at Pirna, 1833, in 144, in 5 st. of s. 1. In Knapp's Eu. L. S. 1850, & c. The trs. are: (1) "How shall it be with us, when we, trail mortals. By the Hon. S. R. Maxie, in His Sacred Poems, 1857, p. 18. (2) "What will our day, when we at last." By Mrs. Penne, 1858, p. 71. (3) "What shall we be, and whither shall we go?" By R. Maxie, in 1860, p. 140, and thence in Schaff's Christ in Song, 1860, and in Bp. Kyle's Cow., 1860. (4) "How will it be? when past the conflict bravely." By Miss Manning, 1863, p. 9, in 5 st. of 4 l. In Lady Durand, 1873, p. 50. (5) "How will it be, when the conflict over." By Dr. R. Maguire, 1883, p. 158.

xv. Winter ist er. In dem weiten Reich. Winter. 1st pub. at Pirna, 1833, p. 39, in 4 st. of 4 l. In Knapp's Eu. L. S. 1850, & c. The trs. are: (1) "Winter is here, and none may dare." By Miss Fry, in 1859, p. 115. (2) "Winter is all breath." By R. Maxie, in 1860, p. 18. (3) "Winter is here, over the mighty kingdom." By R. Maxie, in 1870, p. 133. (4) "Winter is here." By Miss Manniong, 1863, in 5 st. of 4 l. (5) "Winter is here, and none may dare." By R. Maxie, in 1870, p. 133.

xvi. Wo ist göttliches Erschein. The Irving of Christ. 1st pub. at Leipzig, 1842, p. 43, in 5 st. of 4 l. In Knapp's Eu. L. S. 1850, & c. The trs. are: (1) "Oh where doth mercy dwell." By Miss Fry, in 1859, p. 36. (2) "Oh where is mercy and compassion." By R. Maxie, in 1864, p. 69, repeated in Lady Durand, in 1870. (3) "Oh where is mercy and compassion." In L. C. Biggs's English Hymnology, 1873, p. 114.

The whole of the remaining hymns in the Psalter and Hymn, 1833 and 1843, have been tr. by R. Maxie, in his Lyra Domesticz, vol. 1. 1860, ii. 1864; and versions of many of them are included in Miss Fry's Echoes of Eternity, 1859; Miss Manning's Footprints of the Holy Dead, 1863; and Lady Durand's Invitations from the German Psalter and Terfegean, 1875. To annotate them in full would exceed the limits of our space.
II. From his Nachgelassene geistliche Lieder, Leipzig, 1861.

Many of these have come into use in Germany; and they have either remained unknown to or have been almost entirely ignored by translators into English. We need only note two, viz.:

xlvi. Die erste Kuhstätte die die Welt. Christmas. 1st pub. at Leipzig, 1861, p. 154, in 3 st. of 5 l., and No. 4 of the Hymnen zu Christnus. It is tr. as: "The cradle which the world bad dast." In the Family Treasury, 1865, p. 251, and signed "X. V."xlvii. Der Bert, du Abendstunde. Autumn. 1st pub. at Leipzig, 1861, p. 181, in 7 st. of 4 l. It is tr. as: "O autumn, fair pensive evening." By Miss Borthwick, in the Family Treasury, 1861, p. 191, dated September 1864, and included in her Thoughtful Hours, 1867, p. 181.

[J. M.]

Splendor paternae gloriae. St. Ambrose. [Morning.] A beautiful morning hymn, to the Holy Trinity, but especially to Christ as the Light of the World, and a prayer for help and guidance throughout the day. It is the companion and sequel to the "Aeterne rerum Conditor" (p. 26, l.), and, like it, is almost indescribable by St. Ambrose. It has been ascribed to him by Fulgentius, Bp. of Rupea, in North Africa (d. 533); by Bele d. 735), in his De arte medicina; and by Hicunarc, in his De una et non trina Deitate, 857; It is one of the twelve hymns which the Benedictine editors of St. Ambrose receive as genuine; and is included by Biraghi as one of the Inni sinceri et Carmi di Sant Ambrogio, Milan, 1862. It is mentioned in the Rule of Aurelianus, Bp. of Arles (d. 555).

It is found in the Psalter, in an ms. circo 700, in the Brit. Mus. (Vesp.', A., l. f. 192); in a ms. circo 920, in the English (Jutius 24, f. 123 b); in four ms. of the 11th cent., in the British Museum (Vesp. D. xii., f. 126; Jul. A., vi., f. 24; Harl. 2961, f. 226 b); Add. 30,484, f. 78; in a ms. of the 11th cent., at Corpus Christi, Cambridge (391, p. 222); in the St. Gall, ms., 367, 413, of the 11th cent.; and in the Lat. Hymn. of the Anglo-Saxon Church, 1831, is printed from an 11th cent. ms. at Durham (B. ill. 32, f. 5 b). Most of the mediæval Breviaries include it, e.g., the Ambrosian of 1529, Monument of 1562, Roman (Venice, 1474, and the revision of 1852), Marum, York, Aberdeen, &c. Its use was generally for Matins or Lauds on Monday, though some of the Monastic orders (e.g., the Benedictines and Carthusians) used it daily. It is printed by Isaacl. l., No. 17, and iv., p. 20, from a Rheinland ms. of the 9th cent., a Rheinland ms. of the 10th cent., &c.; by More, No. 272, from a Trier ms. of the 9th cent., &c.; by Drexel, in his hymnarium musicaeae, 1898, p. 29, from a ms. of the 10th cent. Also in Wackermon, Eccles. lit. 11, No. 34 F. A. March's Lat. Hymn., 1873, p. 11; Carol. Newman's Hymn. Mediolan., 1839 and 1865; and others. The text, with a full commentary, will also be found in the Able S. 6. Pium's Hymn. del breviare Romano, vol. ii., 1774, p. 139; and in Dr. J. Kayser's Beiträge zur tieferehrichtte und Erklärung der altesten Kirchenwenden, 1861, p. 135.

Translators in C. U.:

1. O Jesus, Lord of heavenly grace. By J. Chandler, in his Hymn of the Prim. Church, 1837, p. 32, in 8 st. of 4 l., and his Hymn. of the Church, 1841, No. 2. This tr. is found in a large number of hymn-books in Germany and America. In Mercer, 1864, Aford, 1867, Barry, 1862, the People's H., 1897, and others, the text is unaltered, but given sometimes with abbreviations; whilst in the Salisbury, 1857, Kennedy, 1863, the Irish Church Hym., 1873, and others, slight changes are introduced. See also Nos. 9 and 13.

2. From the Father's glory shining. By W. J. Copeland, in his Hym. for the Week, &c., 1848, in 9 st. of 4 l.; and in Horsman's Hymns, &c., 1851. A.

3. O Thou the Father's image blest. By E.
In the Paris Missal of 1739, p. 684, the name of the author is given as "Joann. B. de Konte Decanus Paris.," i.e. Jean Baptiste de Contes, who became Dean of Paris in 1647; and, after holding this office for 33 years, d at Paris, July 4, 1679, aged 78.

The Sequence is also found in the Norweigan Breviary of 1709; in J. Chudshur's Hymn of the Prim. Church, 1837, No. 97, as "Spousa (printer's error) Christi quae per orbum." in Card. Newman's Hymn Ecclesiae, 1838 and 1865, and in Daniel, ii. p. 377. [J. M.]

Translations in C. U.:—

1. Spouse of Christ, to whom 'tis given. By J. Chanderl. in his Hymns of the Prim. Church, 1837, p. 110, in 10 st. of 10 l.; and, again, in his Hymn of the Church, 1841, No. 63. It is found in a few collections, but in an abbreviated form.

2. Spouse of Christ in arms contending. By W. Palmer, in his Short Poems and Hymn, the latter mostly Translations, 1845, No. 75, in 13 st. of 4 l. It is specially unused into several collections, usually in an abbreviated form, including the People's H., 1867, and others. See also Nos. 6 and 7 below. It is the most extensively used of the trs. of "Sponsa Christi."


4. Spouse of Christ, that through the wide world Militant doth, &c. This, in J. A. Johnston's English Hymn, 1855 and 1861, is an arrangement of the above trs., with special indebtedness to Mr. Blew.

5. Bride of Christ, to whom 'tis given. This in Kennedy, 1861, No. 1378, is an altered form of J. Chardelires's tr. as above.

6. Bride of Christ, through Him contending. This, in S. J. H. W., 1868., is an altered form of W. Palmer's tr. as above.

7. Spouse of Christ, in arms contending. This, in the 1860 Appendix to the H. Noted, No. 194, is thus composed: st. i.-viii., and x., W. Palmer, ix., xi.-xiii., a new translation by an unknown hand.

8. Church of Christ, whose glorious warfare. By J. Elliottt; written for and pub. in the S. P. C. K. Church Hymns, 1871, with the omission of st. ii.; and, in full in the Hymns for Use in the Church of S. Ethelburga, Bishopapge, London, 1873. In the 1889 Supp. Hymn. to H. A. & M. it is altered to "Bride of Christ, whose glorious warfare, and in Mr. Elliot's Hymns, &c., 1888, this revision is dated 1887."


In Kennedy, 1863, "As the Church to day rejoices," is a century from W. Palmer's tr., as above, beginning with st. ii. in the original, "Hæc dies eunctis dicit." [J. J.]

Spurgeon, Charles Haddon, the world-famous preacher, was b. June 19, 1834, at Kelvedon, in Essex, where his father was Congregational minister. He was educated at Colchester, and at an Agricultural College at Maidstone, after which he was for a few years usher in schools at Newmarket and Cambridge. In 1851 he became minister of a small Baptist church at Waterbeach, near Cambridge, and soon attained great popularity. In 1854 he removed to New Park Street, London, the place where Drs. Gill and Rippon had formerly ministered, and ere long the thronging of people to hear him led to the temporary occupation of Exeter Hall, and of the Surrey Music Hall, and then to the erection of the great Metropolitan Tabernacle, where he still ministers. Mr. Spurgeon is chiefly known as a preacher and as the author of many vol's. of sermons, expositions, and other homiletic literature; but he is also a hymn writer, and the compiler of a well-known hymn book. This book was prepared, in 1866, primarily for the use of the congregation at the Tabernacle. Hence its title Our Own Hymnbook, a collection of Ps. & Hymn. for public, social, and private worship. It contains nearly 220 versions of the Psalms, and 910 hymns. Of Mr. Spurgeon's contributions noted below, only one, "Sweetly the holy hymn," can be regarded as possessing any particular merit. The others do not rise above respectable mediocrity. His psalm-versions and hymns, all dated 1866, are:—


In addition to these Mr. Spurgeon re-wrote or added to the hymns of others, as "Come ye who bow to sovereign grace"; "Great King of Zion, now"; "O God, before whose radiant throne"; and "Woe's me that I in Meekam"; and composed or made over several, before and two after Meat. [W. R. S.]

Stabat mater dolorosa. Pope Innocent II (8. [Passiontide.)] This noble poem (used both as a sequence and a hymn) has been, not unjustly, styled the most pathetic hymn of the Middle Ages. The vivacity with which it pictures the weeping Mother at the Cross, its tenderness, its beauty of rhythm, its melodious double rhymes almost defying reproduction in another language, and its impressiveness when sung either to the fine plainsong melody or in the noble peripteral tune which many of the great masters of music have set to it, go far to justify the place it holds, and has long held, in the Roman Catholic Church. It was not indeed officially sanctioned for general use, or regularly incorporated in the Roman Breviary or Missal, till by decree of Pope Benedict xiii. in 1727: but long
STABAT MATER DOLOROSA

before that date it was in popular use, especially after the Flagellants in the 14th cent. had brought it into notice by singing it on their way from town to town. The passages of Holy Scripture on which it is based are St. John xii. 23; St. Luke ii. 35; Zech. xiii. 6; 2 Cor. iv. 10; and Gal. vi. 17.

Concerning the authorship of this poem there has been, and still is, a great amount of uncertainty. It has been ascribed to Pope Gregory the Great (d. 604), to St. Bernard of Clairvaux (d. 1153), to Pope Innocent III. (d. 1216), to St. Bonaventura d. 1274); to Jacobus de Benefidibus (d. 1306), to Pope John xxii. (d. 1331), to Pope Gregory xi. (d. 1378). The verse-form is, however, not earlier than 1150, while Daniel, p. 140, cites it as in a MS. not later than 1360. The only ascriptions which bear any impress of probability are those to Pope Innocent III. and to Jacobus de Benedictis.

For Pope Innocent III. there is, it must be confessed, ill-pose evidence. Pope Benedict xiv. (d. 1758), who had made Hymnology a special study, in his De fesitum domini nostri Jesu Christi, Padua, 1758, ascribes it to Pope Innocent III. So does F. E. von Hirtz, in his Geschichte der Popularen Inszenen dert Stettn, Hamburg, 1834-12. So also does Done in the notes to his No. 446. Certainly Pope Innocent III. had quite sufficient occasion to have written such a masterpiece, and the ascription is strengthened by the fact that to him has been attributed, with great probability, another masterly Latin religious poetry, viz. the "Veni Sancte Spiritus Et emite" (R. V.).

For Jacobus de Benedictis (Jacobone) the evidence at first sight seems more probable. In the Bibliotheca Sacra, in 1511, it is said that there is a MS. of the beginning of the 15th cent., which formerly was catalogued as No. 7763, but now bears the press-mark "Fonds Italien, No. 559". This MS. was kindly sent by M. Leopold Delesse, the Principal Librarian, it appears that the title of this MS. is "Luctulx laudes quasi fecit sanctus frater Jacobone de Benedictis ut ebder in cartis fraternitate monastic." Besides poems in Italian this MS. has the following in Latin:

I. Jesu mecula memoria. f. 106.
II. Verbum caro factum est. f. 107.
III. Crux de te volo conqueri. f. 108.
IV. Cur mundus sullat. f. 108 b.
V. Ave regina caelestia. f. 109.
VI. Stabat mater speciosa. f. 109 b.
VII. Stabat mater dolorosa. f. 111.

The whole of these, save No. 1, are also included in the printed edition of Jacobone's poems, pub. at Brescia in 1495. But No. i. is certainly not by Jacobone (see p. 465, ii. No. ii. is also certainly not by him (see "Verbum caro") II. is a MS. of the same period, and is also exceedingly doubtful (see e.g. the Ecclesiologist, July 1888, p. 17). It may be added that no Latin poems are found in the ed. of Jacobone's Lude, pub. at Florence in 1496, nor in the ed. of his Canzoni, pub. at Rome in 1556. In the complete edition of his poems, that by the Franscian, Giovanni Tresali (Venec, 1617), the "Stabat mater dolerosa" is not included. The present writer, in view of all the evidence at his command, has come to the conclusion that it is exceedingly doubtful if Jacobone wrote either the hymn or alternatively that he was merely an alterer or imitator of earlier compositions. It is almost impossible to believe that the person who wrote the "Stabat mater dolorosa" could also have written the "Stabat mater speciosa." This difficulty being felt, it has been sought to meet it by asserting that the dolorosa is by Jacobone, and that the speciosa is by somebody else, or of his style. To the present writer the contrary supposition is much more probable, viz., that the speciosa is by Jacobone and that the dolorosa is an early form of Jacobone. Indeed, the dolorosa does not seem to have been capable of writing such a poem as the "Stabat mater dolorosa." Certain of the expressions in St. V. 13 of the dolorosa have been thought to refer to the Stigmatisation of St. Francis of Assisi, the inference drawn being that the hymn was by a Franciscan. This, if true, would make it impossible that at least the form of the dolorosa be by Pope Innocent III., for he d. 1216, and the date commonly assigned to the composition of the Stigmata on St. Francis is Sept. 18, 1224. It is however a little difficult to see how any ordinary person could be supposed truly to pray to be allowed to pass through such an ordeal (see the Stigmata of Saint Francis under Sept. 15.). And in the Vespers there are various close parallels, e.g. Zech. xiii. 6 ("Et dicitur ei, quaesumis") and Matt. xxvi. 36 ("Et dixit eis, Vos dimittam in mundum") It does, his plagues sum in dominion of learner, on which the medieval writers refer to the Passion of Our Lord; Gal. vi. 16 ("Ego enim stigmatizata Domi nos in corpore meo posui") As for Jacobone, it is impossible to say what John gave by Luke 23:43 in his Sticarum ordinis Minorum, Rome, 1543, one must bear in mind that Wadding was not using his authority to claim for his Order at least all that was done. And in fact Wadding's account is much more of the nature of a series of pious imaginations than of a sober record of actual facts.

From the other MS. containing the poem one does not get very much help, for none of those yet described are earlier than the 14th cent. There is a slightly later, and now in the Bodleian (Liturg. Nos. 251, f. 212 B), it occurs with the note, "Bonifacius Papa concesi cui libertatem sua hanc planctum hunc septem annos et quadrans quattuor dies indulgentiam." This almost certainly refers to Boniface viii. of 1294 to 1303, for Boniface viii. was not become Pope till 1295. But if the accounts of the relations between Pope Boniface viii. and Jacobone are all trustworthy, it is most improbable that this Pope (who is said to have shut Jacobone up in prison until it was only released after the Pope's death in 1303) would have thus honoured the poem he had known that it was by Jacobone; though he knew that Innocent III. his action would be intelligible enough. In a MS. of the 14th cent. in the Brist. Mus. (Arundel, 1143, f. 111) it is headed, "Quicumque diem occisum est, et aeternum planctum beatae virgini Mariae devotum, cum septem annos et xi karenas indulgentiam a papa Bonifacio." The poem is also in a 15th cent. MS. in the Bodleian (Ashmole, 1291, f. 1401), in a Horae Beatae Mariae Virginis in the British Museum (Add. 1412, f. 212 b); in three vols. of the 15th cent. at St. Gall (Nos. 309, 489, 519); in three vols. of the 15th cent. at Kinskyheim in the Austrian National Library; and, last of all, in a MS. of the 15th cent. at Salzburg, ms., one of the 15th cent. and from other sources. It is quite impossible that the original form was by Pope Innocent III. and that Jacobone may have made alterations and additions. It says that the text of the Romam Missal, with st. vii., viii. omitted, would represent a MS. of the same period as the Seven Dolors of the B. V. M., and that this form is found in some MS. But the original form would, be represented by six stanzas of the text of the Roman Missal, with slight alterations, and arranged in the order 1, 4, 5, 6, 7, 8. This proposed text is actually printed by Wechermaier, i. No. 214, under the name of innocent III. (as No. 262 Wuckerswehr). In the Roman Missal, the "Stabat mater dolorosa" is 10 stanza form under the name of Jacobone); but it is purely conjectural, and is not found in any MS. yet described. Daniel, ii. pp. 313, 385, 554, etc., prints the text from a MS. at Munich of circa 1356, and from other sources. Daniel also prints the text given by Giorgiana Stella (d. 1420) in his Historia ecclesiastica, where Stella speaks of it as being sung by the Flagellants in 1388 in the chronicle compiled for the magistrates of Lubeck (jentricarum Chronicon). It is also mentioned, under date of 1399, in use by the Flagellants, and also the text given by Bernardinus de Bustis (d. 1500) in his Historia Germanes. It may be noted in passing that though Bernardinus was a Franciscan, he evidently had no idea that the "Stabat mater dolorosa" was by Jacobone. The text in also in Ashmole, No. 2251, in Rau, No. 165; in Königsmarck, Stabat Mater, By M. A. Marchal's Lat. Hymn, 1875, p. 171; in Cardinal Newman's Hymnis Ecclesiast., 1838 and 1866, etc.

Although, as stated above, this Sequence was brought into notice by the Flagellants and was well known at least as early as 1380, yet it only very gradually came into use in the services of the Church. It seems to have been added to the Breslau breviar in Missal shortly after 1414, and is found in the Missal of 1438. It is also in the Paris Missal of 1418, and various other Missals of the 15th cent., but was not included in any of the English Missals. (The York Missal has a sequence somewhat resembling it, beginning "Stabat justa Christi crucem," and this is found in the ms. York Missal, circa 1390, now in the Bodleian, as well as in the printed ed.;

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the text being also in Wackernagel, i. No. 2633, and in Kayser as below. It was not received into the Roman Missal or Breviary till after 1727, and is there appointed for use in the office of the Seven Dominions of the B. V. M., 1st day of Friday after Passion Sunday (the office of the Seven Dominions, being appointed in the Breviary for the 3rd S. in September to several other hymns. In the Roman Breviary it is divided into three parts, viz. st. i.-v. at Vespers; vi., vii. ("Sancta mater, istud agas"), at Matins; and vii.-x. ("Virgo virginum praeciosa"), at Lauds.

There is quite a literature on the subject of the "Stabat mater dolorosa." The best and most complete summary of it is that by Dr. J. Kayser, in his Beiträge zur Geschichte und Erklärung der ältesten Kirchenhymnen, vol. ii., Paderborn, 1886, pp. 110-192, where the different forms of the text are printed in full, with elaborate commentary and a full apparatus of various readings. See also Dr. F. Schaff, in Hours at Home, for May 1867.

The "Stabat mater dolorosa" is also worthy of note by reason of the frequency with which it has been set to music by the great composers, such as Palestrina, Pergolesi, Haydn, Rossini, and, more recently, Dvorak. The particulars regarding their printed settings are given at length by C. H. Bitter, in his Studia zum Stabat mater, Leipzig, 1883. See also the Catechism Kalender (Regensburg, Pustot), 1883, p. 39; 1886, p. 79; 1888, p. 97.

It is also noteworthy on account of the very numerous translations in which it has passed into various European languages. Dr. F. G. Lisco, in his Stabat Mater, Berlin, 1843, prints 78 versions in German, to which list a good many more might now be added. The list of English trs., as will be seen, is also large. The fact that so much of the hymn is directly addressed to the B. V. M. has limited its use, however, to outside those of the Roman Catholic Church. Perhaps the most skilful attempt to bring the hymn into greater harmony with 1 Tim. ii. 5, is by J. S. B. Monseil, in his Parhial Hyl. 1873 (see below).

[J. M.]

The trs. of this poem into English are (1) of the full text, as in the Roman Missal and Breviary; and (2) of the stanzas as appointed for Vespers, and are:

i. Roman Missal and Breviary text.

This text is thus divided:

Vespers. Stabat Mater dolorosa.
Matins. Stabat Mater istud agas.
Lauds. Virgo virginum praeciosa.

and is tr. sometimes with these divisions, and again as one hymn, viz.:

1. At the Cross her station keeping. Vespers. Stabat Mater dolorosa. Holy Mother, pierce me through. Matins. Virgin of all virgins bestr Laid. Virgin of all virgins. Laid. By E. Caswall, in his Lyra Catholica, 1849, p. 138; and in his Hymn. and Poems, 1873, p. 76. Some three or four lines are from Bp. Mant’s tr., as below. In these divisions, or as one hymn, this tr. is extensively used in Roman Catholic hymn-books for Missions and Schools.

2. To her heart with anguish rending. Vespers. This. O Holy Jesu, grant me. Matins. King of saints, all saints out-shining. Laid.

By W. J. Blew, in his Church Hymn & Tune Bk., 1852-55. The tr. of the Vesper text is also in Rice’s Sel. from Blew, 1870, No. 39, altered to—"Stood the woe-born Mother weeping."

3. At the Cross her station keeping. This, in the Roman Catholic Hymns, for the Year, N. D. 1867, is composed of two parts: Pt. i. being E. Caswall’s tr. of the Vesper text, as above; and Pt. ii. "Fount of Love and holy sorrow," a tr., probably by Dr. Rawes (the editor), of the rest of the hymn. This combined tr. is also in the Catholic Hyl., N. D. 1860.

4. Flung in grief the Mother stood. In The Crown of Jesus H. Bk., N. D. 1862; a tr. of the full text as one hymn.

5. Sorrowful the Mother stood. In Saint Winfred’s H. Bk., N. D. 1890; a tr. of the full text as one hymn.

6. Close beneath the Cross that bore Him. By Francis Trappes, in his Liturgical Hym. for the Chief Festivals of the Year, &c. N. D. 1865. In full, as one hymn.

7. Stood the mournful Mother weeping. By J. S. B. Monseil, in his Parish Hymnal, 1873; and his Watcher by the Cross, 1876. In full, as one hymn.

Other trs. are:

1. The Mother stood in woful wise. Primer, 1599.
2. The Mother stand with grief confounded. Primer, 1616.
3. The dolorous chain of the Mother stood. Primer, 1695.
4. Under the World-Redeeming Rod. Primer, 1867 and 1876.
5. Close by the ever-hallowed cross that bore. D. Perek, 1838.
6. See the Mother stands deploring. A. D. Wackerbarth, 1842.
8. Tearful stood the Mother lowr. J. F. Beste, 1849.
10. By the Cross and vigil keeping. Lord Lindsay in Seven Great Hymns of the Church, 1863.
12. By His Cross the Mother stood, Hanging on its fatal wood. T. Morgan, 1871.
15. Weeping sore the Mother stood. J. D. Ayward, in Shipley, as above.
16. By the Cross of expiation. A. de Vere, in Shipley, as above.

ii. The Vesper text. Stabat Mater.

1. By the Cross and vigil keeping. Stood the Mother, dolorful, weeping. By Bp. R. Mant, in the British Magazine, Oct. 1833, p. 397, in 5 st. of 6 l., and signed "A." It was repeated in Bp. Mant’s Ancient Hymn., 1837, p. 54, and 1871, p. 96. The original tr. was given in the People’s H., 1867; and, again, with slight alterations, in the Hymnary, 1872, and other collections.

2. By the Cross, sad vigil keeping. Stood the mourning (mournful) Mother weeping. This cento appeared in Murray’s Hymnal, 1882, No. 50, in 5 st. of 6 l. Of these 30 lines, 15 are from Mant, 1 from Casswell, and 14 altered from Mant, by the Editors.

3. By the Cross her station keeping. This, in the Strum Hymnal, 1888; the Parish H. Bk., 1863 and 1875; and Thrung’s Coll., 1882, is Murray’s text; in each case with slightly differing alterations.

4. At the Cross her station keeping. This cento,
as given in H. A. & M., 1864 and 1875, is composed of 2 lines directly from Casswall, 21 lines directly or indirectly from Mant, through Murray, as above, and 7 lines by the compiler. Its proper designation, therefore, is "A cento, based upon Bp. Mant and E. Casswall, from Murray's 'Hymnal', 1852, somewhat altered." As Casswall's tr. begins with the same opening lines as this cento, it should be noted, to distinguish the two, that st. 5 begins in each thus: "Casswall.—O thou Mother! fount of love! Touch my spirit from above."

H. A. & M.—"Jesus, may her deep devotion, stir in me the same emotion."

The H. A. & M. cento is found in a few collections; but out-side of that work it is not so extensively used as the Murray cento, as above.

5. By the Cross, in anguish sighing. This tr. appeared in the Rugby School Ps. & Hymns, 1850 (probably before), No. 62, in 4 st. of 6 l. (ed. 1876, No. 105). It was possibly made by J. H. Buckhill, then Assistant Master in the School, and co-editor of the collection.

6. Near the Cross was Mary weeping. By J. W. Alexander, in his work, The Breaking Crosses, and Other Translations, 1861; and in Lamb's Hymns, 1884.

7. By the Cross her sad and watch keeping. This cento, in Skinner's Daily Service Hym., 1864, is composed of st. i.–v., from Bp. Mant, and st. vi., vii., by the Editor.

8. By the Cross and vigilant keeping. This tr., in the Anglican H. Bk., 2nd ed., 1871, is by R. C. Singleton, the Editor, based upon Bp. Mant; and can be distinguished by st. v., which begins, "Fountain of divine affection."

Other trs. are:


2. By the Cross in anguish weeping. By G. Robertson, in his Hymns & Anthems, 1851.

In addition to these metrical renderings of the Roman Missal and Breveary text, Mrs. Charles Lass, in her Voice of Christian Life in Song, 1858, p. 208, a prose beginning, "The mournful mother stood tearful beside the Cross." There are also two or three metrical renderings by American writers, which we have been unable to verify. [J. J.]

Stabat mater speciosa. Jacobus de Beneficicia, f. [Christmas]. As mentioned in the note above, this sequence is found in a 15th cent. ms. in the Bibliothèque Nationale at Paris (formerly No. 7783, now Fondi italiani, 599 f. 109 b), and in 13 stanzas. From this ms. it was printed by O. F. Ozanam, in his Pièces Franciscaines en Italie au troisième Siècle, 1832 (Œuvres Complètes, Paris, 1835–1839, vol. v, p. 790), and its text is repeated in Königfels, ii. p. 235; P. A. Marell's Lat. Hymn., 1875, p. 175; and in Dr. J. Kayser's Beiträge zur Geschichte und Erklärung der ältesten Kirchenhymnen, vol. ii., Paderborn, 1886, p. 185. Ozanam thought it had never been printed, but it had appeared in Jacopone's Laude, Brescia, 1495. It has not been found in any other sources earlier than 1500, and for this cause, and for reasons mentioned in the preceding note, the present writer is inclined to think that it may possibly be by Jacopone. It has a certain beauty if looked at by itself. But on comparison with the 'Stabat mater dolorosa' it is seen to be a

Staффordshire Hymnbooks. In the early part of this century several collections were published in Staffordshire for local use. It will prevent confusion to treat these as a group. The first is:

A Selection of Psalms and Hymns for Public and Private Use. Uxterz, Richards, 1805.

This Sel. contains 27 psalms (to which the 9th 100th was added in later editions) and 128 hymns, many of which are from Watts, Cowper, and Newton. It was edited by the Rev. Jonathan Stubbs, M.A., sometime Fellow of New College, Oxford, and Curator-to-charge of Uttoxter from 1801 until his death in 1810. He was assisted in compiling the Coll. by the Rev. T. Cotterill (q.v.), the Rev. Thomas Gisborne, and the Rev. Edward Cooper. Of Gisborne and Cooper we append the following biographical details:

Gisborne, Thomas, M.A., s. of Mr. John Gisborne, of Yoxall, was b. circa 1760, and educated at St. John's College, Cambridge, where he was 5th Wrangler of his year, and Chancellor's Medalist, graduating m.a. in 1789, and m.a. in 1793. Subsequently he became a Prebendary of Durham. He was the author of a sermon; the Duties of Men; the Duties of Women; Poems Sacred and Moral, 1799 (to the later editions of which his hymns were added), 3rd ed., 1802; and of another volume of poetry entitled, Walks in a Forest, 1793. The following hymns by him are found in the Uxterz Sel.:

1. A soldier's course from battles won. Soldiers of Christ. No. 72, in 6 st. of 4 l., and in several hymn-books.

2. Hark! the bell with solemn toll. Death. No. 74, in 6 st. of 4 l.

3. O Father, glory Thy name. In Sickness. No. 92, in 5 st. of 4 l.

4. Savour! when night involves the skies. Christ and in All. No. 80, in 4 st. of 4 l.


All the above hymns, except No. 2, are in Gisborne's Poems, 3rd ed., 1803.

Cooper, Edward, M.A., of Queen's College, and sometime Fellow of All Souls' College, Oxford, was Rector of Hamstall-Ridill-de from 1799 to 1833, and of Uttoxzter, Staffordshire, from 1869 to 1883. He published several volumes of Sermons, and edited a small coll. of Hymns (see No. 4 below). b. 1770, d. 1853. He contributed to the Uxterz Sel.:

1. Father of heaven, whose love profound. No. 67. (See p. 369, l. 1.)

2. This is the day the Lord hath bless. Sunday. No. 69, in 4 st. of 4 l.

The hymns in the Uxterz Sel. which Cotterill is believed to have written or recast are:

1. Almighty Father, God of grace. For Pardon. No. 64, in 4 st. of 4 l. See p. 52, l. 4.

2. Blessed with the presence of their God. See p. 147, l. 4.

3. Jesus, exalted far on high. No. 77. See p. 594, l. 4.

4. Not unto us, but to Thy name. See p. 811, l. 4.

5. When the archangel's trump shall sound (q.v.).
2. Next in order of time we have the following collection —

Portions of the Psalms, chiefly selected from the Versions of Mr. T. Lickey, with occasional Hymns, adapted to the Service of M. Church, for every Sunday in the Year.

Uttazter, Richards, 1808.

This Coll. contains 174 Portions of Psalms to which may be added 8 second and third parts not separately inlaid, 12 Doxologies, and 33 Hymns (with 9 second or third parts). It repeats E. Cooper's hymn "Father of heaven," but with the exception of this and a few psalm versions found in all collections, it is wholly different, both as regards contents and plan, from the Uttazter Coll. of 1805, with which Mr. Ellerton in his Notes to the fol. ed. of Church Hymns has confounded it, also erroneously assigning the editorship of the latter to E. Cooper, whose own Coll. was not published until 1811 (see iv.). A reference in the Coll. of 1808 to Ashbourne (a parish in Derbyshire on the borders of Staffordshire), and the statement that the music to which five of the hymns were sung was adapted or composed by Edward Simms, then organist of Ashbourne church, indicate that in all probability by the Coll. was intended for use in that parish, and it is not unlikely that it was compiled by the Rev. Samuel Shipley, who became Vicar in 1804.

3. The third Sel. in this section is: —

A Selection of Psalms and Hymns for Public and Private Use. Newcastle, Staffordshire, 1810.

This Sel. was compiled by the Rev. T. Cotterill, and went through 8 editions. [See Cotterill, T., p. 485, ii.]

4. The fourth Sel. is: —

A Selection of Psalms and Hymns. Lichfield, Lomax, 1811.

This Sel. was made by the Rev. Edward Cooper for use in his churches of Hamstall-Ridware and Yoxall. A 2nd edition appeared in 1823. It is a small book, containing only Ken's Morning Hymn, 26 Psalms, and 19 Hymns. Of the latter, "Father of heaven, whose love profound" and "This is the day the Lord hath bless'd" are respectively Nos. 3 and 5.

5. The fifth Sel. is: —

A Selection of Psalms and Hymns for public worship. Uttazter, Norris & Son, 1843.

6. The Uttazter Sel. of 1805 remained in use for many years, and passed through several editions (4th ed. 1814) unaltered, until 1843, when a revised ed. was pub. This contains 49 Psalms, 1 Gloria Patri, 94 Hymns, and an Introductory Anthem, 145 pieces in all, of which 106 were taken from the older Sel. About 1831 this revised ed. was in turn replaced at Uttazter by A Church Hymnbook for every Sunday and Holyday. London, Massey & Co., 1837.

Uttazter Sel. of 1805, "When heaves with sighs my anxious breast," in 5 st. of 4 l. is by the Rev. Humphrey Price, Curate and afterwards (1819-53) Incumbent of Christ Church, Needwood, but it does not appear that he had any further part in compiling the Sel. This Sel. was included afterwards in Montgomery's Christian Psalms.

7. As connected with Staffordshire, though not as compilers of Hymnals for local use, two hymn-writers may be named here, the Rev. John Wakefield and Lady Lucy Whitmore.

Wakefield, John, M.A., s. of Mr. Thomas Wakefield was b. at Utzazter, Jan. 10, 1777, and educated at St. Edmund Hall, Oxford, where he graduated B.A. 1794, M.A. 1797. Took Holy Orders in 1804, and after holding curacies at St. Alkmund's and St. Paul's, Derby, became Rector of Hadnall, Shropshire, in 1815. He compiled A Collection of Psalms and Hymns, chiefly designed for Public Worship. Helper, J. Mason, 1825, containing 180 Psalms and 216 Hymns; and in 1843 printed privately a small vol. of 24 original hymns entitled Hymns and Spiritual Songs, recreations in age and exclusion of a Rural Pastor. Furthermore, he wrote "Hymns to the Memory of Mrs. Hugh Kenwood" and in 1888, an Appendix thereto of 8 hymns.

Whitmore, Lady Lucy Elizabeth Georgiana, was the only dau. of Orlando, 2nd Baron and 1st Earl of Wilford, b. Jan. 22, 1792, married in 1818 to Mr. William Wolsey Whitmore, of Bednaston, Shropshire, and d. Mar. 17, 1840. She published, "Family Prayers for Every Day in the Week," &c., 1824, containing 14 original Hymns; 2nd edit. 1827. No. viii. of these hymns, "Father, again in Jesus' name we meet" (p. 365, ii.) has passed into many collections.

To information furnished by the Rev. J. Wakefield we are indebted for much of the materials employed in this article. [G. A. C.]

Stallybrass, James Steven, fourth s. of the Rev. Edward Stallybrass, of the London Missionary Society, was b. Oct. 3, 1826, at Selengitsk, in the province of Irkutsk, Siberia, where his father was then stationed. He resided for many years in Stoke Newington, London, and d. there Dec. 2, 1888. He was a well known educationist, and fr. the German a number of scientific and other works. He contributed a large number of trs. from German hymns and poems to the various publications of Mr. Curwen, e. g. to the Songs and Tunes for Education, 1861; the Toxic Spafa Reporter, &c. In 1859 he contributed trs. of 4 German hymns to Mr. Curwen's Sabbath H. Bk. (Nos. 234, 417, 418, 420). To Mr. Curwen's Child's Own H. Bk., 1862, he also contributed: —

1. Who through Heaven is guiding. God the Child's Guide. This was originally pub. in 5 st. of 9 l., as No. 97 in Songs and Tunes, 1861, and marked as a tr., but Mr. Stallybrass in 1861 could not remember from what. It has since been included in the Congregational Bk. of Praise for Children, 1879.

2. High heaven! my home and fatherland. Heaven Anticipated. 1st pub. in 4 st. of 4 l., as No. 193, in Songs and Tunes, 1851, and marked as a tr., but Mr. Stallybrass in 1861 regarded it as an original composition.

For Mr. Stallybrass's trs. from the German noted in this Dictionary see Index of Authors and Translators. [J. M.]

Stammers, Joseph, was b. at Bury St. Edmunds in 1801, and educated for the legal profession. After practising in London as a solicitor for some time he was called to the Bar in 1833, and joined the Northern Circuit. (Lyra Brit., 1868.) He d. in London, May 18, 1876. His popular hymn —

Breath the wave. Christian (Perserverance) was contributed to the Cottage Magazine (a small serial edited by the Rev. John Buckworth, late Vicar of Dewsbury) in 1830. It has passed into several collections, being in the Bap. Ps. & Hym., 1856; the People's Hym., 1867 (altered), and others.

Mr. Stammers also contributed 4 hymns to Dr. Rogers's Lyra Brit., 1868, but these have not come into C. U. [J. J.]

Stand, soldier of the Cross. Rp. E. H. Bickersteth. [Adult Hymn.] Written for the 1st ed. of his Hymnals 1870, No. 29l, in 6 st. of 4 l. It also was given in his Two
Jackson quotes the remaining two verses of Wesley's hymn (see Wes. H. Bk., No. 61), but omits to point out that there is nothing corresponding thereto in the *Night Thoughts*, and that they are strictly Wesley's original composition. Young began his *Night Thoughts* after the death of his wife and daughter in 1744, and the Preface to pt. ii. of "The Infol Beclaimed," which begins a few lines after those quoted above, states: "July 1744." This would give the date of his lines as quoted, circa 1744, C. Wesley's date is 1756. We may add that line 4 in st. iv.:—

"Yield we now our bodies up
To earthquake, plague, and sword.
"refers in the earthquake to the great earthquake which demolished the city of Lisbon on Nov. 1, 1755; the plague to the terrible mortality among the cattle which had been prevailing in various parts of England; and the sword to the invasion which was feared from France. These things made the strongest men in the land tremble.

**Stanley, Arthur Penrhyn, D.D., was b. at Alderley, in Cheshire, Dec. 13, 1815. His father, Edward Stanley, was the son of Sir Edward Stanley of Alderley, and younger brother of the first Lord Stanley of Alderley, and was rector of the parish until 1837, when he became Bishop of Norwich. His mother, Catherine Stanley, was daughter of the Rev. Oswald Leycester, Rector of Stoke-upon-Tern, Shropshire. Arthur Stanley received his early education under the superintendence of his father; but in 1829 he was sent to Rugby to be under the direct charge of Dr. Arnold, who had been appointed to the headmastership the year before, and of whom Mr. Stanley had been an early friend and admirer. Arthur Stanley bore the stamp of Rugby and of its great headmaster to the end of his life. In 1834 he went up to Oxford, having won a Balliol scholarship, the "blue ribbon of undergraduate life," and commenced a career of unusual brilliancy at the University. He gained the Newdigate prize for English Verse (the subject being *The Gypsi*): the Ireland scholarship (the highest test of Greek scholarship), and a First Class in Classical Honours, all in 1837. He won the Prize for the Latin
STANLEY, ARTHUR PENRYH

Essay in 1833, the Prize for the English Essay, and the Elliot Prize for the Theological Essay in 1840, and was the same year elected to a Fellowship at University College, and was then appointed College Tutor, and held that office for twelve years. In 1845-6 he was Select Preacher for the University. From 1850 to 1852 he was Secretary to the Oxford University Commissioners. In 1851 he was appointed Canon of Canterbury, and held that post until 1855. In 1858 he was chosen in Regius Professor of Ecclesiastical History at Oxford, to which a Canonry at Christ Church was attached. He was also chosen in 1858 Examining Chaplain to the Bishop of London, his fellow Ruggbean, Dr. Tutt. These offices he held until 1868, when, on the elevation of the Dean of Westminster, he was appointed to the Deanery of Westminster. In the same year he married Lady Augusta Bruce, a sister of the Earl of Elgin, and a personal friend and attendant of Queen Victoria. This marriage brought him into still closer relation with the Court, at which he had before been so highly valued, that he was twice chosen to accompany the Prince of Wales in his travels in the East. He was singularly happy in his married life, and felt the death of Lady Augusta, which occurred in 1876, as an irreparable loss. In 1872, he took part in the Old Catholic Congress at Cologne; and at the close of the same year was again appointed Select Preacher, not, however, with too considerable opposition being made to the appointment on account of the Dean's theological views; the vote, however, was carried by 349 against 287. In 1875 he was installed Lord Rector of the University of St. Andrews, having received the degree of A.D.L. from the University four years previously. He died at the Deanery, Westminster, on July 18, 1881, after a short illness.

Dr. Stanley was a voluminous and very popular writer, his pure and picturesque style being singularly fertile. The first work by which he became known to the literary world was the Life and Correspondence of Dr. Arnold, pub. in 1864. This is an almost perfect model, and the hero's character is vividly and exquisitely drawn, with too little discretion in permitting him, as far as possible, to tell his own tale. This was followed in 1866 by Memoirs of Rev. Dr. Stanley, Bishop of Norwich, and Catherine Stanley, which is very interesting both for its intrinsic merits, and as a painful tribute of filial affection; but it does not reach the level of the Life of Arnold. In 1850 appeared the Spitalites to the Orinians, the value of which will be variously estimated according to the theological standpoint of the reader.

In the next two works will command the admiration of all persons who are competent to judge. In his Historical Memoirs of Canterbury, pub. in 1854, and Sinai and Palestine in connection with their History, pub. in 1856, Dr. Stanley was again on his own proper ground, and not only the almost unique powers of description which had their full scope, but in a very popular work, reaching a 4th ed. in 1872; but Sinai and Palestine was still more warmly welcomed, and may be considered, with the Life of Dr. Arnold, as Dr. Stanley's chef-d'œuvre. Passing over for the present the present sermonists, we next come to his Lectures on the History of the Church, published in 1863-5, which were immediately popular, reaching a 4th ed. in 1869. Then followed a series of Lectures on the History of the Jewish Church, in 1874, and the next publication of this period showed him at his best. The Historical Memorials of Westminster Abbey, pub. in 1847, may be regarded as the mature work to the climax of the Historical Memorials of Canterbury, and is, at least, worthy of its predecessor. It is a fortunate circumstance that two of the most interesting places in England have had for their historian one who, both from his position and his power, was, of all men, the most fitted to do justice to his subject. His researches have been vast, yet it does not seem necessary to do more than specify the titles. They include Lectures on the History of the Church of Scotland, 1846; an Essay connected with Church and State, 1847; a great number of single Addresses, &c., on various subjects, and Christian Institutions, Essays on Ecclesiastical Subjects, pub. not long before his death.

Dr. Stanley attained great eminence as a preacher, especially in his Chapelectures, in which, he was at once the most adoring and impressive, and his style of composition was exactly suited for a sermon. It is far to add that sermons would also, of course, be the special composition in which what many considered the most unsatisfactory features of Dr. Stanley's intellectual character, his vagueness of doctrine and extreme breadth of statement, were most conspicuous. He pub. several volumes of sermons and single sermons. The chief are: sermons and Essays on the Apologetical Age (1866), Sermons preached in Canterbury Cathedral (1859), Sermons on the Unity of Evangelical and Apologetical Teaching (1859), Sermons in the East preached before the Prince of Wales (1845), Address and Sermons at St. Andrews, 1877.

The point of view from which this sketch naturally regards Dean Stanley as a writer is that from which he appears at the least advantage. Thirteen of his hymns which had been published singly have been incorporated in the Westminster Abbey Hymn Book, but none of them have attained any extensive popularity; and, to tell the truth, they do not deserve it. That exquisite taste and felicity of diction which distinguish more or less all his prose writings seem to desert him when he is writing verse. This is all the more strange because one would regard outward nature, as well as the works and history of man, with a poet's eye. Like another great writer, Jeremy Taylor, his prose is poetical, but his poetry is prosaic. The divine afflatus is wanting. Of course he always writes as a scholar; hence his translations are more successful than his original hymns; but in neither department has he produced anything that can at all be termed classical; and it is from his general eminence rather than from his contributions to hymnology that he requires even the small space which has been devoted to him in this article.

[J. H. O.]

In addition to Dean Stanley's Hymns, from the Latin, and his popular hymns, He is gone beyond the skies, and a Master, is a good one, which are annotated elsewhere in this Dictionary, the following are also in C. U.:

1. Let us with a gladsome mind. National Hymn. The Accesison. This hymn is called "Hymn for the Accession (June 20). An Accesison. A Version of the 136th Psalm," and was pub. in Macmillan's Magazine, June 1753, in 11 st. of 8. Lines 3, 4, of st. 1. "Long our island throne has stood, Planted on the ocean flood;"

2. O frail spirit, vital spark, Easter. Given in Macmillan's Magazine, May 1786, and headed "Our Future Hope." An Easter Hymn. It has been thought that there may be a place for some expression under the following hymn or hymn-like song, that embodies the hopes of another world, more hopeful than the touching address of the Emperor Hadrian to his soul, less vague and material this also was within his well-known lines, "Vital spark of heavenly flame." The hymn following this introduction is in two parts; i. "O frail spirit, vital spark," and ii., "Rise, my soul, and stretch thy wings," also in 6 st. of 8. Of ii. st. 1, ii. 1-4, are from Robert Southey's "The Land of Eden," st. 1, in 8 st. of 8; st. 5 and 6 are from Lord Byron's "The Giaour," st. 2, in 6 st. of 8; st. 7 and 8 are from Lord Byron's "Childe Harold's Pilgrimage," st. 2, in 6 st. of 8. These stanzas are generally sung in this order.

This hymn was pub. in Macmillan's Magazine, May 1878, in 7 st. of 10 st. 1 st. of 9 l., with the following note: — "Manzoni's Hymn for Whit-Sunday. Of all the Sacred Hymns of Manzoni this is the one which breathes the most complete Ghettian spirit. The first part runs on the more mystical emblems of the Church. But the latter part, which alone is capable of general use, enters into the very heart of the doctrines of the spiritual nature of Christianity, and contains a meaning beyond the original force of the words, which was intended to be confined to the lips of the Roman Church. It is in this wider sense than the following paraphrase has been attempted." Manzoni's poem on Pentecost was pub. in 1850. [See Italian Hymnody, p. 11.]

5. The Lord is come: On Byron's soul. Advent.

This hymn appeared in Macmillan's Magazine, Dec. 1872, in 6 st. of 9 l., with the following introduction: — "Hymn for Advent. The accompanying hymn is offered as a sequel to the two which have already appeared in this Magazine, April 1870, [No. June 1872, sec. p. 118.], on the Ascension, and the Transfiguration [April 1876, see p. 718.]." The first four stanzas run parallel to the Gospels of the four Sundays in Advent, and the two last on the Gospels and Epistles for Christmas.

6. When the Paschal evening fell. Holy Communion.

This appeared in Macmillan's Magazine, Nov. 1874, in 6 st. of 9, 1 st. of 12, 1 st. of 9 l., with this introduction: — "This do in Remembrance of Me. It is intended in the following lines to furnish a sacred hymn founded on the one common idea of commemoration which lies at the basis of all views of the Eucharist, whether material or spiritual, and to express this undoubted intention of the original institution apart from the metaphorical language by which the ordinance is often described."

7. Where shall we find the Lord? Epiphany. Given in Macmillan's Magazine, March 1888, in 7 st. of 9 l., and introduced thus: — "The Divine Life. 'Who lived amongst men.' (In the original draft of the Nicene Creed, the title of the Church of Palestine.)"

8. Where shall we learn to die? Good Friday. This was pub. in Macmillan's Magazine, March 1888, in 7 st. of 9 l., with the simple heading, "The Perfect Death. Dixie mori."


All these hymns were given in full, and without alteration, in the Westminster Abbey H. Bk., 1883. Their use is mainly confined to that collection. [J. J.]

Star of morn and even. F. T. Palgrave. [Morning or Evening.]

Written in 1862, and given to Sir R. Palmer (Lord Selborne) in ms., and included by him in his Bk. of Prayers, 1882, in 4 st. of 9 l. It is also given in the author's Hymns, 1867, p. 7, where it is entitled "The Day Star." in the Soror Hymnody, 1882; Thring's Coll., 1882, and others. It has been set to special music by Tilliard, Lond., Novello, 1885. [J. J.]

Stars of the morning, so gloriously bright. St. Joseph the Hymnographer. [St. Michael & All Angels.]

In the Paraclete there are several Canons of the Bodiless Ones, and all are of an ornate character. In Dr. Neale's Hymns of the Eastern Church, 1862, these stanzas appeared with the following title and note: — "Stars of the Morning. A cento from the Canon of the Bodiless Ones. Translated in the Weck of the Fourth Tone." In omitting the opening line of the Greek, Dr. Neale, doubtless, intended it to be understood, that he had followed the spirit rather than the letter of the original. In fact, there is no attempt to reproduce the sequence of thought as set forth in the Canon, although the ornate character of the original is imitated. Since the adoption of Dr. Neale's translation for congregational use, in II. J. Palmer's Supp. Hymnal, 1866, the People's, 1867, H. A. & M. 1868, and others, it has become most popular, and is found in a large number of hymn-books. The texts in use, however, vary considerably. Dr. Neale's authorized text is in the 3rd ed. of the H. of the E. Church 1866. The original Greek Canon is found in modern editions of the Octoechos. [J. J.]

Statuta decreto Dei. C. Coffin. [Advent.]

Pub. in his Hymn Sacri, 1736, p. 35, and also in the Paris Breviary the same year, where it is appointed as the Ferial hymn at Vespers in Advent. It is in several modern French Breviers, in J. Claudetier's Hym. of the Prim. Church, 1837, No. 38, and Card. Newman's Hymn Ecclesiae, 1838 and 1865. Tr. as: —

1. The rolling years at length fulfil. By J. Chandler, in his Hys. of the Prim. Church, 1837, p. 42. Generally given in an abbreviated and altered form.

2. Deep hidden by divine decree. By L. Williams, in his Hys. tr. from the Parisian Brev., 1839, p. 48. The tr. in the Hymnary, 1872, No. 104, "O Lord, the rolling years fulfil," is by the editors based on L. Williams's tr.

3. And now, by God's sure word decreed. By W. J. Blew, in his Church Hy. and Tene Bk., 1842—55, Advent, No. 7. This is a tr. of st. 1, v., vi. The Advent hymn, No. 8, in Blew, is a tr. of the remaining stanzas of the hymn, beginning with st. ii., "Pater nefando crimen," which is rendered as, "While Adam's race sore wounded lay." This is in Lyra Messianica, 1864.


Other trs. are: —

1. The times of old by God decreed. J. D. Chambers, 1847.

2. Sing we now redeeming love. D. T. Morgan, 1850.


Stay, Thou insulted Spirit, stay. C. Wesley. [Lent.]

Pub. in Hys. and Sac. Poems, 1749, vol. i., 41, in 7 st. of 9 l. (P. Works, 1868—72, vol. iv., p. 370.) It was included in the Wes. H. Bk., 1780, No. 153, with the omission of st. vi. and the change of st. ii., l. 4, from, "For twenty long rebellious years" (the forty referred to his own age at the time), to "For many long," &c. The Wes. H. Bk. form of the text is in most of the Methodist collections, and a few others. Other forms of the text are: — (1) "Stay, injured, grieved, Spirit, stay," in Beckersteth's Christ. Psalmody, 1883, and later collections; and (2) "Stay, Thou long-suffering Spirit, stay," in the American Meth. Episco. Hymnal, 1878. [J. J.]

Steane, Edward, d.d., was b. at Oxford, Mar. 23, 1798, studied at the Baptist College, Bristol, and at Edinburgh University. In 1823 he became pastor of a Baptist church at Cambewell, London, where he labored with success until his death on May 8, 1882. Dr.
STEELE, ANNE

Steane was for many years one of the most eminent ministers of the Baptist denomination; one of the founders of the Baptist Union; the Bible Translation Society; and the Evangelical Alliance. He edited the 'Tract for the Times,' and published 'The Doctrine of Christ, derived by the Apostles, in 1828. He was one of the compilers of the New Testament, which prepared by him appeared in that book: "Prophetically! blissful day!" (The Triumphs of Christ anticipated.) It reappeared in the Selection Enlarged in 1838. [W. R. S.]

Steele, Anne, b. in 1716, was the daughter of Mr. Wm. Steele, a timber merchant, and pastor, without salary, of the Baptist Church at Broughton, in Hampshire. At an early age she showed a taste for literature, and would often entertain her friends by her poetical compositions. But it was not until 1760 that she could be prevailed upon to publish. In that year two vols. appeared under the title of Poems on Subjects chiefly Devotional, by Theodosia. After her death, which occurred in November, 1778, a new edition was published with an additional volume and a Preface by the Rev. Dr. Caleb Evans, of Bristol (Bristol, 1780). In the three vols., 144 hymns, 34 Psalms in verse, and about 30 short poems. They have been reprinted in one vol. by D. Sedgwick, 1863. Miss Steele's hymns were first made available for congregational use in 1769, 62 of them being then introduced into the Boston Baptist Coll. of Ash & Evans, the letter T for "Theodyssey" being affixed to each. They were also given in Dr. Rippon's Sel., 1877, and 26 in Dr. W. B. Collyer's Coll., 1812. Among Baptist hymn-writers Miss Steele stands at the head, if we regard either the number of her hymns which have found a place in the hymnals of the last 120 years, or the frequency with which they have been sung. Although few of them can be placed in the first rank of lyrical compositions, they are almost uniformly simple in language, natural and pleasing in imagery, and full of genuine Christian feeling. Miss Steele may not inappropriately be compared with Miss F. R. Havergal, our "Prophetically! blissful day!" of the 19th century. In both there is the same intense personal devotion to the Lord Jesus. But whilst Miss Steele seems to think of Him more frequently as her "bleeding, dying Lord"—dwelling on His sufferings in their physical aspect—Miss Havergal often refers to His living help and sympathizing grace, with gladness His present claims as "Master" and "King," and anticipates almost with certainty His second coming. Looking at the whole of Miss Steele's hymns, we find in them a wider range of thought than in Miss Havergal's compositions. She treats of a greater variety of subjects. On the other hand, Miss Havergal, living in an age of missions and general philanthropy, has much more to say concerning Christian work and personal service for Christ and for humanity. Miss Steele suffered from delicacy of health and from a great sorrow, which befell her in the death of her betrothed. In other respects her life was uneventful, and occupied chiefly in the discharge of such domestic and social duties as usually fall to the lot of the oldest daughter of a village pastor. She was buried in Broughton churchyard. [W. R. S.]

A large number of Miss Steele's hymns are in C. U., the larger proportion being in American hymn-books. In addition to "Almighty Maker of my frame," "Far from these narrow scenes of night," "Father of mercies in Thy word," and others annotated under their respective first lines, there are also:

1. From her Poems on Subjects chiefly Devotional, 1760, vols. I, ii.


3. Depths are the wounds which sin has made. Christ, the Physician.


5. Enslaved by sin, and bound in chains. Redemption.


8. Great Source of boundless power and grace. Desiring to Trust in God.

9. Hear, gracious (God) Lord, my humble prayer. The presence of God desired.

10. Hear, O my God, with pity hear. Ps. cxiii.


13. How oft, alas, this wretched heart. Pardoning Love.


15. Jesus, the spring of joys divine. Christ the Way.

16. Lord, how mysteriously are Thy ways. Providence.

17. Lord, Thou hast been Thy Children's God. Ps. 2c.

18. Lord, we adore Thy boundless grace. Divine Bounty.


22. My God, to Thee I call. Lent.

23. O for a sweet, inspiring ray. The Ascended Saviour.


25. Permit me, Lord, to seek Thy face.

26. Should famine over the mourning field. During Scarcity.

27. So fades the lovely, blooming flower. Death of a Child.

28. Stratified on the Cross the Saviour dies. Good Friday.

29. The Lord, my Shepherd and my guide. Ps. xxii.

30. The Lord, the God of glory reigns. Ps. xxii.

31. The Saviour calls: let every ear. The Invitation.

32. There is a glorious world on high. True Honour.

33. Thou lovely (only) Source of true delight. Desiring to know Jesus.

34. Thou only Sovereign of my heart. Life in Christ alone.

35. To Jesus, our exalted Lord. Holy Communion.

36. To our Redeemer's glorious Name. Praise to the Redeemer.

37. To your Creator, God. A Rural Hymn.

38. When I survey life's varied scene. Resignation.


40. Where is my God? does He retire. Breataking after God.

41. While my Redeemer's near. The Good Shepherd.

42. Why sinks my weak desponding mind? Hope in God.

43. Ye earthly vanities, depart. Love for Christ desired.

44. Ye glittering toys of earth's alien. The Pearl of Great Price.


4 A
ii. From the Bristol Bap. Coll. of Ash & Evans, 1769.

46. Come ye that love the Saviour's Name. Jesus, the Christ of Saints.


49. Centos and Altered Texts.

50. How blest are those, how truly wise. True honour.

From “There is a glorious world on high.” See No. 32.

51. How far beyond our mortal view. Christ the Redeemer. From “Should nature's charms to please the eye.” 1760, st. iii.

52. In vain I trace creation o'er. True happiness.

From “When fancy spreads her boldest wings,” 1760, st. ii.

53. Jesus, and dost thou leave the sky? Praise to Jesus.

From “Jesus, in Thy transporting name,” 1760, st. iv.

54. Look up, my soul, with cheerful eye. Breathing after God. From No. 49, st. v.

55. Lord, in the temple of Thy grace. Christ His people's Joy. From “The wondering nations have beheld.” 1760, st. iii.

56. My God, O could I make the claim. Part of No. 9 above.

57. My soul, to God, its source, aspires. God, the Soul's only Portion. From “In vain the world's alluring sweet will charm me.” 1760, st. i.

58. O could our thoughts and wishes fly. Part of No. 11 above, st. iv.

59. O Jesus, our exalted Head. Holy Communion.

From “To Jesus, our exalted Lord.” See No. 35.

60. O world of bliss, could mortal eyes. Heaven.

From “Far from these narrow scenes of night.” p. 366, i.

61. See, Lord, Thy willing subjects bow. Praise to Christ.

From “O dearer to my thankful heart.” 1760, st. 5.

62. Stern winter throws his icy chains. Winter. From “Now faintly smile day's last hours,” 1760, st. ii.

63. Sure, the blest Comforter is nigh. Wiltshire.

From “Dear Lord, and shall Thy Spirit rest,” 1760, st. iii.

64. The God of my salvation lives. In Affliction.

From “Should famine, &c.” No. 26, st. iv.


From “Come, Heavenly Love, inspire my song.” p. 245, ii.

66. The mind was formed to mount sublime. The Bittersweet Mind.

From “Ah! why should this immortal mind” 1760, st. ii.

67. The once loved form now cold and dead. Death of a Child.

From “Life is a span, a fleeting hour.” 1760, st. iii.

68. Thy gracious presence, O my God. Consolation in Affliction.

From “In vain, while dark affliction spreads.” 1760, st. iv.

69. Thy kingdom, Lord, for ever stands. Ps. cxx.

From “My God, my King, to Thee I'll raise,” 1760, st. xii.

70. Triumphant, Christ ascends on high. Ascension.


71. When blest with that transfiguring view. Christ the Redeemer.

From "Almighty Father, gracious Lord," 1760, st. xi, p. 52, ii.

72. When death before my sight. Death Anticipated.

From "When death appears before my sight," 1760.

73. When gloomy thoughts and sulky fears. Comforts of Religion.

From “O blest religion, heaven's far superior guide.” 1760.

74. When weary souls with sin distress. Invitation to Rest.

From “Come, weary souls, with sin distress them,” 1760. See p. 433, iii.

75. Where'er the angry passions rise. Example of Christ.

From “And is the gospel peace and love?” 1760, st. ii. See p. 65, i.

All the foregoing hymns are in D. Sedgewick's reprint of Miss Steele's Hymns, 1863.

Stegmann, Josua, D.D. s. of Ambrosius Stegmann, Lutheran pastor at Salzfeld, near Meiningen, and finally, in 1835,superintendent at Eckartsberg, near Merseburg, was b at Sulzfeld, Sept. 14, 1588. He entered the University of Leipzig in 1604, M.A. in 1611, and was for sometime assistant of the Philosophical Faculty. In 1617 he was appointed Superintendent of the district (Grafenschaf) of Schaumburg, and also pastor at Stadthagen, and first professor of the Gymnasium there; and before entering on his duties graduated D.D. at Wittemberg, on Oct. 24, 1617. When the Gymnasium was erected into a university, and transferred (1621) to Rinteln, he became ordinary professor of Theology there. By the withdrawal of his wife he was forced to leave from Rinteln, in 1623. After his return he was appointed, in 1625, Epiphora of the Lutheran clergy of Hesse-Schaumburg. By the Edict of Restitution, promulgated by the emperor on March 6, 1629, he was greatly harassed; for the Benedictine monks, after they had settled in Rinteln, in 1630, claimed to be the rightful professors, and demanded the restoration of the old church lands, and especially the property formerly belonging to the monastery at Rinteln, but which had previously been devoted to the payment of the stipends of the Lutheran professors. They sent soldiers into Stegmann's house to demand that he should refund his salary, and on July 13, 1632, compelled him to hold a disputation, at which they annoyed him in every possible way. Soon after he was seized with fever, and d. Aug. 3, 1632. (Koch, iii. 128; Wetzel, iii. 231; Einladungsschreiben des Gymnasium Bernhardinum, Meiningen, 1888; ms. from Pastor A. Bicker, Rinteln; Dr. Förstermann, Leipzig), &c.

Stegmann was known as a writer of Latin verse while yet a student at Leipzig, and by his contemporaries was reckoned as a hymn writer. It is, however, very difficult to discriminate his productions. The hymns inter-persened in his devotional works are given without any indications of authorship, and many of them are certainly by earlier writers, or recasts founded on earlier hymns. They appeared principally in his (1) Stegneria Temporum. Of this the 3rd ed., Rinteln, 1629, is in the KTBarche Library. (2) Erntewerte Hirtent- und Saeterflarzer, Lubeck, 1633, (colophon gives the correct date viz. 1630). Of this there is a copy in the University Library at Breslan. In der Hlitter für Hymnologie, 1888, p. 162, a list is given of the more important hymns in No. 2, tracing as far as possible those which had previously appeared elsewhere. Two hymns, which are usually ascribed to Stegmann, and are not found earlier than in his works, have passed into English as follows:

i. A bush bleib mit deiner Gnade. Supplication. Included in 1628, as above, p. 452. In 1630 it is given, at p. 347, in 6 st. of 4 l., as a "Closing Hymn," after the "Prayer for the Preservation of the Doctrine, and of the Church of God." Hence in Mittell, 1858, No. 337a. In J. Claud. Pistoria, 1631, p. 266, it is ascribed to Stegmann, and so in later collections. It is a simple and beautiful hymn, and is found in most recent German hymns, e.g. as No. 208 in der Lit. L., S. 1951. Lauxmann, in Koc., viii. 146, relates various incidents regarding its use (it was, e.g., a favourite hymn of King Friedrich Wilhelm iv. of Prusia), and thus analyses it:

"It has as its keynote the saying of the two disciples at Emmaus, 'Abide with us.' St. 1. puts this prayer simply before the Lord Jesus; st. ii. vi. develop it in detail: Abide with us with Thy Word as our Saviour (ii.); with the illumination of Thy Spirit as our guiding Truth (iii.); with Thy blessing as the God rich in power (iv.); with Thy protection as the Conqueror in battle (v.); and with Thy Faithfulness as our Rock in the time of need (vi.)."
The Translations are:

1. Abide with us, our Saviour. This is a free tr. of st. 1, ii., as No. 53, in the Dalston Hospital L. Bk., 1848; and repeated in the Pennsylvania Coll., 1864, of tr. of st. iv., vi., were added.

2. O Saviour, go beside us. This is a free tr. with an original "Shepherd," in the New York Reporter, July 1877; and in Curwen's Sabbath H. Bk., 1859, No. 420. Thence in Dr. Pagenstecher's Coll., 1864, No. 116.

3. Abide among us with Thy grace. This is a good and full tr., in c.m., by Miss Winkworth, in her Lyra Garg. 2nd ser., 1856, p. 84; and her Allon's Suppl. Hys., 1854, Irish Church Hys., 1889 and 1873; and other; and in America, in the Catechism, 1859, Boardman's Sel., 1861.

4. Abide with us. Lord Jesu! Thy grace. This is a complete tr., as No. 8 in the Ohio Luth. Hyl., 1870, regarded as a compilation.

5. Come, abide with Thy grace. in our hearts.

O Lord. By Dr. R. Mayhew, 1872, p. 197.

How schon leuchtet die Morgenstern. Von Firmament des Himmels fern. Morning. Included in 1850, as above, p. 10, in 8 st. of 10 l., entitled, "Morning Hymn." (The text printed by Fischer, ii., p. 385, as that of 1830, is really the greatly altered form in the ed. of 1839; and repeated in the Leipzig Vorrath, 1673, No. 838, and others. St. viii. is altered from st. ix. of "O Lebensbrünnlein, tief und gross" (see p. 775, ll.). It is an imitation, but not a recast, of the hymn by P. Nicola, noted at p. 806, ii. The form in C. U. was given to it by Burchard Wiesemmyer, in Crieger's volkliedkinder (G. B., 1840, No. 111, and further recast in Crieger's Poesie, 1648, No. 3, which begins, "Wie schön leuchtet die Morgenstern." This form is No. 477, in the Univ. L. S., 1851. The tr. in C. U. is—

How beautiful the Morning Star shines from the firmament afar. This was contributed by Philip Pusey to A. R. Pegge's Ps. & Hg. Tunes, C. U. ed., 1840, p. 190 (see p. 188). It is a fairly close version of st. i, while st. ii., iii., are very free tr. of st. vi., vii. Included, slightly varied, in the Salisbury H. Bk., 1857, and thence, with st. i., ii., 5, 6, altered in Kennedy, 1863. It was considerably altered in the Sarum Hg., 1868; and this form is repeated in R. Minton Taylor's Coll., 1872, and J. L. Porter's Coll., 1875.

Other trs. are:—1. "How fair shines forth the Morning-star." By H. R. Buckland, 1842, p. 42. (2) "How lovely now the morning-star." By Miss Fox, 1844, p. 3. (3) "How beautiful the morning star, Shines in." By R. Massie, in the tray of Rest, 1876, p. 472. [J. M.]

Stennett, Joseph, the earliest English Baptist hymn-writer whose hymns are now in C. U., was b. at Abingdon, Berks, in 1663. He received a superior education at the Grammar-School of Wallingford, and at the age of 22 removed to London, where for several years he engaged in tuition. In 1688 he married a daughter of George Guill, a French Protestant refugee, another of whom was the wife of the celebrated Presbyterian minister, Dr. Daniel Williams, who became a generous friend to Stennett. In the following year he was called to preach by the Baptist Sabbatharian congregation then meeting in Devonshire Square, London, after wards in Pinners' Hall; and in 1690 became its pastor, a position he retained to his death, July 4, 1718. Since the meetings of this congregation for worship were on the seventh day of the week, he was free to preach to other congregations on the Sunday, which he did very frequently, especially to the General Baptist Church in the Barbecue. Such was Stennett's reputed piety, learning and practical wisdom that his advice was often much sought by his Christian friends, and by the "great Whig Lords" of that day he was occasionally consulted as to the feeling of the Dissenters concerning national affairs. His published works include:

1. Hymns in commemoration of the Sufferings of our Blessed Saviour Jesus Christ, composed for the Celebration of his Holy Supper, 1697; 2nd ed. 1763 (This is entitled Stennett's Works, 1732, Hymns for the Lord's Supper). These were 27 in number, increased to 80 in the 3rd ed. 1769. (2) In 1760 he published a poetical Version of Solomon's Song of Songs, together with the XLYTA Poem. A 2nd ed., corrected, appeared in 1769. (3) In 1712 he pub. twelve Hymns composed for the Celebration of the Holy Ordinance of Baptism; 2nd ed. 1722.

Stennett also translated Ducier's Plato and other works from the French, and published several sermons preached on days of National Thanksgiving and other public occasions. His Works were collected after his death and pub. in 1732, in 4 vols. 8vo. They contain a Memoir, Sermons and Letters, the Hymns and Poems mentioned above, and a number of other poetical pieces. A controversial work, An Answer to Mr. Ruschen's Book on Baptism, 1702, may be reckoned as a 5th vol. Of his hymns, that which, in the form of varying centos, is most widely known is, "Another six days' work is done" (p. 71, ll.). Others in C. U. include:—


4. Lord, at Thy Table I behold. Holy Communion. This hymn is not in Stennett's Works, but is appearing in Rippon's Bap. Sel., 1757, with his name prefixed, and was probably supplied to Dr. Rippon by Dr. S. Stennett, J. Stennett's grandson. "With humble faith and trembling heart, is taken." is taken.


6. The great Redeemer we adore. Pub. in his Hgs. for Baptism, 1712. (Works, 1732, i. p. 15.)

7. Where'er one sinner turns to God. Holy Baptism. Pub. in his Hgs. for Baptism, 1712, No. 12. (Works, 1732, ii. p. 149.) From this "From this we'll sing, a willing convert's trace." is taken. It begins with st. iii.

Several of his hymns additional to these are given in the older collections, but have passed out of use. We may add that the Joseph Stennett, the subject of this article, had a son, Joseph Stennett, d.d., who also became an eminent Baptist minister, and was the father of Samuel Stennett, who is noticed below.

[W. R. S.]

Stennett, Samuel, d.d., grandson of Joseph Stennett, named above, and a of the Rev. Joseph Stennett, d.d., was b. in 1689, most probably in 1727, at Exeter, where his father was at that time a Baptist minister. When quite 4 A 2
young he removed to London, his father having become pastor of the Baptist Church in Little Will Street, Lincoln's Inn Fields. In 1748, Samuel Stennett became assistant to his father in the ministry, and in 1758 succeeded him in the pastoral office at Little Wild Street. From that time until his death, on Aug. 24, 1795, he held a very prominent position among the Dissenting ministers of London. He was much respected by some of the statesmen of the time, and used his influence with them in support of the principles of religious freedom. The celebrated John Howard was a member of his congregation and an attached friend. In 1763, the University of Aberdeen conferred upon him the degree of D.D. Dr. S. Stennett's prose publications consist of volumes of sermons, and pamphlets on Baptism and on Nonconformist Disabilities. He wrote one or two short poems, and contributed 38 hymns to the collection of his friend, Dr. Rippon (1787). His poetical genius was not of the highest order, and his best hymns have neither the originality nor the vigour of some of his grandfather's. The following, however, are pleasing in sentiment and expression, and are in C. U., more especially in Baptist congregations:


[1882]

Stephen, primo martyri. [St. Stephen.] This hymn is found in various forms. Moist. No. 1156, gives first what he professes to consider to be the original text, and which he says is very probably by St. Ambrose himself. But for this text (which begins "... Stephani corona martyris") he gives no source, and seems to derive it from his own imagination. His second form begins "Stephani corona martyris." If from this second form are rejected the additions (including st. i., which is not found in other ms.), from a Benedictine MS. cited through Casard, then we have what is probably the original text, beginning in the steps: "Stephani primo martyri." This last form is found in two mss., circa 1150, in the Bodleian (Liturg. Misc. 202, f. 141; Liturg. Misc. 206, f. 306); in a ms. of the 12th cent. in the British Museum (Add. 18301, f. 112); in the St. Gall ms. No. 413, of the 11th cent.; in a ms. of the 10th cent. at Munich, &c. Also in the Ambrosian Breviary, 1539. In the Ambrosian Breviary, 1830, there is a recent beginning "Duci cruento martyrum" and the text is in Dr. Neale's Hymni Ecclesiae, 1851, p. 79. All these forms and variations are given by Daniel, i., No. 82, and iv. pp. 89, 90, 354-357. [J.M.]

Of these forms of the text two have been rendered into English, viz.:

1. **Stephanus primo martyri.**
   2. Blood is on the martyr's palm. By W. J. Blew, in his Church Hymn and Tune Bk., 1852-53. This was altered by Canon W. Cooke, and given in the Cooke and Newton Hymnal, 1853, No. 30, as, "Jesus, Lord, Thy praise we sing." 
   2. **Duci cruento martyrum.**
   
   To Thee, O Christ, our hymn we raise. By E. A. Dayman, in the Sarum Hymnal, 1868, No. 46. This is rather a paraphrase than a tr. of the hymn. [J. J.]

Stephenson, Thomas Bowman, D.D., LLD., s. of the Rev. John Stephenson, was b. at Newcastle on Dec. 22, 1849, and educated at Wesley College, Sheffield, subsequently graduating at the University of London. In 1869 he entered the Wesleyan Ministry, and has since laboured in Norwich, Manchester, Bolton, and London. The great work of his life has been the establishment and maintenance of The Children's Home at Victoria Park, London, and its branches at Bolton, Birmingham, and the Isle of Man, and in Canada. Dr. Stephenson has written for Magazines and Reviews, and pub. a small work on Sisterhoods, and a Memorial Sketch of the late James Berlow. He has written several hymns, of which the following are most widely known:

1. Fading like a lifetime ends another day. Evening. Written, printed circa 1873, and pub. in The Methodist and Expository Bk., 1879, No. 457, in 2 st. of 4 l.
2. Hear us, Saviour, bowd before Thee. Children's Hymn. Written for a Festival at the Children's Home, circa 1879.
3. O Father, whose spontaneous love. Easter, et

Another tr. is: "Another year is gone, and now." By Dr. G. Walker, 1860, p. 64.

J. M. Stevenson, John, was b. at Aldwick, in Northamptonshire, June 8th, 1776. About the age of sixteen he went to London, where he joined the Baptist church in Grafton Street, whose pastor was at that time R. Burnham (p. 100, 1.). He began to preach, and in 1797 became master at Oxford Hall, afterwards at St. Neots, and then at Boston. In 1811, after the death of Burnham, he was invited to succeed him at Grafton Street. Stevens had popular gifts as a preacher: the place became too small, and ultimately a new chapel was built in Mead's Court, Soho, where he continued to work till 1847. Stevens was a High Calvinist in theology, and an ardent polemic. He wrote several controversial works, the most famous of which was entitled, A Scriptural Display of the True God & the early existence of Jesus' human soul, Lond. 1812. From the theory advocated in this book he was called a Pre-existerian. In 1809 he pub. A New Sel. of Hymns, including also several Original hymns never before offered to the Public. This, and the 2nd ed., 1812, contained 465 hymns. The 5th ed., 1825, had an Appendix of 192 hymns, and the 12th, 1898, one of 365 hymns. The ed. of Stevens's hymn-book now in C. U. was edited, in 1881, by J. S. Anderson. It is described on the title-page as "enlarged and improved," and contains 970 hymns. Of these a few are by Mr. Anderson, and 34 by Stevens. Many of the hymns of Stevens embody High Calvinistic views, strongly expressed; some however, on the Lord's Supper would be used by most Christians. Of his hymns the following are in Snype's "Songs of G. & G., 1872.

1. Christ has a chosen Church (1809). Election.
2. Eternal election preserves me secure (1809). Election.
3. Grace is Jehovah's sovereign will (1809). Election.
4. Long as I live I'll sing the Lamb (1809). Praise to Jesus.

W. B. S.

Stevenson, George John, M.A., was b. at Chesterfield, Derbyshire, July 7, 1817. In early life he was connected with the printing and bookselling business, and continued therein until 1844, when he entered St. John's College, Battersby, where he was trained for an organizing Mastership under the National Society. In 1846 a Reformatory School was established in the Philanthropic Institute, Southwark, for the benefit of the better-conducted criminals from the convict prisons, and Mr. Stevenson was the first Master. This school is now represented by the Farm School at Red Hill, Regent. In 1848, he was appointed Head Master of the endowed parochial school at Lambeth, but resigned in 1855, and established himself in Paternoster Row as a bookseller and publisher, where he continued the business until a few years before his death, on Aug. 16, 1888. His interest in education was shown in his publication of the periodicals, School and Teacher, The Pupil Teacher, and The English Journal of Education. In 1861 he purchased the Wesleyan Times newspaper, and for six years he bore the editorial and financial responsibility. Mr. Stevenson's
STOCKER, John

9. Open o'er the gates of heaven. (Christmas.) Pub. in the Church S. S. Musical Leaflets, No. 6, with music by J. H. Nottingham.
10. Open o'er the gates of heaven's glory. Hymn. Pub. in the same Leaflets, No. 9.
12. There's a fight to be fought, there's a work to be done. Missionary. Written for the Church Missionary Inquirers' Annual Meeting, Nov. 1888, and issued as a C. M. S. leaflet.
13. We know not how the rays that stream. Holy Trinity. Written for the Church S. S. Magazine. Pub. in an abridged form as "We cannot read the mystery," in the Church S. S. Bk., 1889.

Of these hymns, Nos. 1, 7, 8, 11, and 12, were pub. in Eight Missionary Hymns and Poems, C. M. S., 1889. Miss Stock contributed 3 hymns to the "Golden Songs," which appeared in the 8. S. C. Sunday School Chronicle, 1875; 7 for children to the Sunday at Home. She has also written several others on various subjects, which have been issued as leaflets. Her hymns are bright and musical, and should be sought out by hymn compilers. Her poems are pub. as Joy in Sorrow, 1884.

J. J.

STOCKER, John, some-time of Hounslow, Devonshire, contributed, during 1776 and 1777, 9 hymns to the Gospel Magazine. These hymns were collected and reprinted, in 1861, by D. Sedgwick, as Hymns and Spiritual Songs, and, with their dates, are:


These varying signatures, "J. S.", "J. Stocker," and "John Stocker," led D. Sedgwick to conclude that the signature "J. S." meant the same person as the other two. We doubt this: first, because Nos. 3, 4, 5, and 6 above, were all printed in May 1777, in the order named; and we cannot prove that the signature "J. S." should have been adopted in this number; and, second, because other hymns signed "S." are found in the same numbers of the magazine as those signed "J. Stocker." If "J. S." is John Stocker, why not "S." also? Sedgwick had no authority for saying that "J. S." was John Stocker; we have no authority for saying this not so. There is no proof either way. (J. J.)

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literary work began with contributions to the Sheffield Patriot, in 1830, and the Norfolk News, 1841. Having joined the Methodist Society in 1831, his interest in Methodism, and specially in Methodist history and literature, became very keen, and has had much to do with his literary life. His publications outside of hymnology are numerous, and include biographical works mainly on the Wesley Family, and Methodist Worthies; historical works on City Road Chapel; the Young Men's Church Association; Methodist in Chesterfield; Methodist in Hucknall; and historical articles on Methodism in several Encyclopedias, &c.; Essays on Education; and smaller works on other subjects. His hymnological work began with his biographical sketches of hymn-writers and notices of hymns in the Wesleyan Times, which were subsequently largely used by Dr. Rogers in his Lyra Britannica, and Miller in his Singers and Songs of the Church. His Methodist Hymn Book and its Associations was pub. in 1869; and in an enlarged form as The Methodist Hymn Book Illustrated with Biography, Illustration, and Anecdote, in 1883. The first of the latter dealt with the writers and hymns of the Wm. H. Bk. of 1790-1831; and the second with the revised ed. of the same, 1873. The latter is the most complete account of Methodist hymnology extant, and is indispensable to every lover of the Wesleyan Hymn-book. Outside of Methodist hymnody, Mr. Stevenson's acquaintance with English and American hymnology was very superficial; and of the vast stores of Greek, Latin, German, French, Italian, Scandinavian, and other treasures he knew almost nothing. His reputation entirely rests upon his researches as a student of and authority upon Methodist Hymnody. In that department he had no equal. (J. J.)

Stichéra. (Greek Hymnody, § xvi. 9.)

Still With Thee, O my God. J. D. Burns. [Evening.] Included in his little work, The Evening Hymn, 1857, No. 23, in 6 st. of 4 l. It passed into the Bap. Ps. & Hgs., 1858; and, subsequently, into other collections. In the Cong. Hg., 1887, it begins "With Thee, my Lord, my God." Although this mainly included, because of its beautiful simplicity, in children's hymn books, it is yet better adapted for congregational use. (J. J.)

Stock, Sarah Geraldina, b. Dec. 27, 1838, has devoted much time to literature with special reference to Mission work and Sunday Schools. Her prose publications include Lessons on Israel in Egypt, &c., 1874; The Child's Life of our Lord, 1879; Bible Stories from the Old Testament, &c., 1881, and others. Her hymns in C. U. include:

1. A debtor! for the love of God unbounded. Missions. Written for the Church Missionary Almanack, 1876, and also issued as a C. M. S. leaflet.
2. Behind and Before. Departure of Missionaries. Written for Indian Women, and sung for the first time at the dismissal of Church of England Zenana missionaries, Sept. 30, 1887. Since issued as a C. M. S. leaflet.
3. Called to Thy service. Lord, Holy Matrimony. Written for the marriage of Mr. W. Merry and Miss Granger, of the "Home of Industry," Bethnal Green Road, London, March 14, 1889.
4. Coldly the wind is sweeping. For Workers. Pub. in the Church S. School Magazine, 1887.

1. Laurelled with the staves victorious. By J. M. Neale in the enlarged ed. of his Medieval Hymns, 1863, in st. of 9. l. In an abbreviated form it is in the 1867 Appendix to the H. Noted, and the Hymn, 1882.


Other texts are:
1. 2. Glorified with apostolic cohort. B. T. Morgan, 1871.
3. Decked with robes such state befitting. B. S. Wraghman, 1881.
in 1833 for The Society of St. Katharine for Invalids, and pub. in the Monthly Packet, 1844.

49. Remember Me, where I Am, Holy Communion. Written at Windsor for the Monthly Packet, in 1849, and included in The Knight of Intercession, 1872.


51. There's an ancient river. The Spiritual River. Written at Windsor for the Monthly Packet, in 1849; and given in The Knight of Intercession, 1872.

52. There who hast charged Thine elder sons. For School Teachers. Written in 1847 for St. Katharine's Training College for Maids, and subsequently adapted for use by teachers of both sexes.

53. Those who did love as when we woes began. Temperance. Written for the Ch. of England Temperance Society Magazine, 1849.


55. Wash away the God, hear from eternal heaven. On behalf of the Jews. Written for the East London Mission to the Jews, 1858. It is included in an abridged form in the 1932 Appendix to H. & A. M.

56. While the Shepherds kept their vigil. Christmas Carol. Written at Windsor, in 1849.


58. Wistful are our waiting eyes. The Judgment. Pub. in his Lyra Pedoidea, 1846, on Art. 7 of the Apostles' Creed, "From hence He shall come to judge the quick and the dead." The faithful few of Israel's captive days. Holy Scriptures. Written at Windsor for the Monthly Packet, in 1849.

59. Some of Mr. Stone's finer hymns, including "Round the Sacred City gather;" "The Church's One Foundation;" "A want of heart and help from sin," and others, are annotated under their respective first lines. These, together with the 45 above, are given in his Hymns, 1866, some of the trs being recast. Additional trs from Thomas à Kempis are also noted under his name.

Another hymn, inseparably associated with Mr. Stone's name is:

60. Lord of our Soul's salvation. National Thanksgiving. This was ordered by command of Her Majesty the Queen to be sung at the Thanksgiving for the Recovery of H. R. H. The Prince of Wales, on Feb. 27, 1872. In its original form it was in 7 st. of 4 l., and was thus sung throughout the country. But this variation was caused by the necessary restrictions as to time as to space in the Cathedral service, a selection of four verses only—the 1st, a combination of the 2nd and 4th, the 6th, and the 7th—was adapted by the author for use in St. Paul's. The full text was included in The Knight of Intercession, 1872.

Mr. Stone's hymns vary considerably in metre and subject, and thus present a pleasing variety not always found in the compositions of popular hymn-writers. His best hymns are designed and clearly expressed. The tone is essentially dogmatic and hopeful. The absence of rich poetic thought and graceful fancy is more than atoned for by a masterly condensation of Scripture facts and of Church teaching given tersely and with great vigor. His changes and antitheses are frequently abrupt, in many instances too much so, according to present-day conceptions of congregational purposes, and his consumerism is somewhat limited. His rhythm, though in many instances broken either by long or by compound verse, is rarely at fault, and his rhyme is almost perfect. A few of his hymns are playful and pithy, as the tender "Wary soul and laden with my sin:" others are more serious, as "Lord of the harvest: it is a time and meet." but the greater part are grand and dignified, statements of a manifold faith, with dogma, prayer, and praise are interwoven in such a manner that the key-note of the psalm is Hope.

J. J.

Stowe, Harriet, née Beecher, daughter of the Rev. Lyman Beecher, b. New Lebanon, New York, Jan. 13, 1812. Her father having been appointed President of Lane Seminary, Cincinnati, Ohio, she removed with her family, and in 1813 was married to the Rev. Calvin E. Stowe, M.D., Professor of Languages and Biblical Literature in the same Institution. Her high reputation as an author is well known; and the immense success of Uncle Tom's Cabin, which first appeared in The National Era, in 1851, secured her a lasting reputation. She has written other well-known works, and several of her hymns appeared in the Plymouth Collection, edited by her brother, H. W. Beecher, in 1854—

1. Still, still with Thee, a ben part in the heaven.

2. By winds are raging over the upper deeps.

Another hymn by Mrs. Stowe, "How beautiful, said he of old" (The Gospel Ministry), is No. 281 in the Boston Hymn Book, the Spirit, 1884. Her poetical pieces were pub. in her Religious Poems, 1867; and from a poem therein the hymn, "Knocking, knocking, who is there?" (Christ knocking) in Sack's Sacred Songs and Solos is adapted. (F. M. B.)

Stowell, Hugh, M.A., S. of Hugh Stowell, Rector of Ballang, near Ramsey, was b. at Douglas, Isle of Man, Dec. 3, 1756, and educated at St. Edmund Hall, Oxford, M.A. 1822; M.A. 1826. He was ordained in 1823, and held the curacy of Shropshre, Gloucestershire, and then that of Holy Trinity, Huddersfield. Subsequently he was Curate in charge of St. Stephen's, Salford, and became rector of Christ Church, Salford, in 1831. In 1845 he was appointed Hon. Canon in Chester Cathedral; in 1851 Chaplain to the Bp. of Manchester; and Rural Dean of Eccles. He d. at Salford, Oct. 8, 1865. His Memoir, by the Rev. J. B. Marston, was pub. in 1868. Canon Stowell was a popular and effective preacher. His publications included Tractarianism Traversed, 1845; A Model for Men of Business, 1854: The Peaceful Valley, 1826; and a large number of single sermons, pamphlets, &c.

His Sel. of Ps. & Hymns was pub. in 1821.


This Sel. contained 233 hymns, in addition to versions of the Psalms. Of the hymns the following were by the compiler:
STOWELL, THOMAS ALFRED

2. From every stormy wind that blows. See p. 339, l.
4. Great God, we dare not bow the knee. Holy Communion.
5. Meek Lamb of God, on Thee. Lent.
6. Of Thee, O God, we raise. Sunday School Anniversary.
7. Tune every heart, wake every tongue. Sunday School Anniversary.
8. When Jesus left the glorious sky, For an Infant's School.
9. Yes, in the morning of our years. Sunday School Anniversary.

The 12th ed. of this Sel. pub. by Canon Stowell in 1861, was increased to 275 hymns, the additional hymns being in nearly every instance his own compositions. In addition to those already given we have:
10. Again our yearly strain we raise. 1864.
11. Another year has gathered past. (Before 1846.)
12. Before Thy throne, O Lord, we bend. (Before 1846.)
13. By pressing dangers compassed round. 1843 (?).
14. Come, raise we all the blessed strain. 1862.
15. He, of bourned day a heavenly rest. 1844 (?).
16. Hark, how sweet those infant voices. 1841 (?).
17. How fruitless is the ploughman's toil. 1855.
18. It's silently in night's command. 1856.
19. Jesus is our Shepherd, Wiping, etc. 1849.
21. Lord, we wait on Thee. (Before 1846.)
22. Jesus, our Saviour and our Lord. (Before 1846.)
23. Jesus, Propriet of Thy Church. 1861.
24. Lord, if our land be great and free. 1851.
25. Lord, in this dark and stormy day. 1848.
29. Saved out of the life's changeful ocean. (Before 1846.)
30. Save, guide this little band. (Before 1846.)
31. The day of rest is past away. (Before 1846.)
32. The morn of our life-time is fast gliding by. (Before 1846.)
33. Though our lot be poor and lowly. 1847.
34. Thy cross, O Lord, the holy sign. 1849.
35. Wake, wake, our yearly strain anew. 1852.
36. Wake, the joyful song. 1844.
37. We, a little simple throng. (Before 1846.)
38. We, little pilgrims of a day. 1845.
39. We love the holy house of prayer. 1857.
40. We will not weep as others do. 1842.
41. What is thy life? It glances by. 1860.
42. What though our earthly lot be low. 1854.

These hymns were all written for the Anniversary Services of Christ Church Sunday Schools, Salford, and are included with others in a special Appendix in the 1877 ed. of the Sel. as above. Other hymns by Canon Stowell are:
44. Children of old, Hosannah sang. Sunday Schools. 1830.
45. Lord of all power and might, Father of love, &c. Missions. Written for the Jubilee of the B. & F. Bible Society. March 7, 1853.
46. Shepherd of the ransomed sheep. The Good Shepherd.
47. Pilgrims in the narrow way. Sunday School Anniversary. This was his last hymn, and was written for the Choral of the S. School Anniversary, 1865.

Of Canon Stowell's hymns the most popular are Nos. 2, 3, 20 and 44. As a writer for children he was very successful. All the foregoing hymns are in the 15th ed. of his Sel., edited by his son, Manchester, 1877; and in Hymns. By the late Rev. Canon Stowell, M.A. Manchester, 1868. [J. J.]

STOWELL, THOMAS ALFRED, M.A. B. of Canon H. Stowell, was b. at Salford, July 15, 1831. He was Bridgman Exhibitioner at Queen's College, Oxford, 1853, and B.A. in honours in 1855. Taking Holy Orders in 1857, he became Curate of Bolton, Diocese of Ripon, 1857-60; Inebiend of St. Stephen's, Bowring, Bradford, 1860-65; and then Rector of Christ Church, Salford, in succession to his father, 1865. He was also appointed Rural Dean of Salford in 1876, and Hon. Canon in Manchester Cathedral in 1879. The Rev. H. Stowell has pub. The Church Catechism simply and clearly explained, 1882, various Sermons, papers on Education, &c. Most of his hymns were written for the Anniversary Services of Christ Church S. Schools, Salford (nearly 2000 children), and include:
1. Blessed Saviour, hear us as we cry. 1872.
2. Happy were those mothers. 1866.
3. In God's holy dwelling. 1873.
4. Lord, on Thy day, within Thy holy dwelling. 1877.
5. Lord, Thy children holy leading. 1875.
6. My Saviour, be thou near me, When I lie down. 1874.
7. O Jesus! [Saviour; we have promised Hencforth to be Thine Own. Confirmation. 1871.
8. Sweet day of rest which God has given. Sunday. 1864.

While the sun is shining. Work. 1869.

These 9 hymns are in Canon T. A. Stowell's 1877 ed. of his father's Sel., and of these Nos. 3 and 9 are the most popular. He is also the author of:
13. Saviour, we are young and weak. The Christian Race. In Mrs. Brock's Children's H. Bk., 1881.

Several of these are popular hymns for children, and will no doubt gradually come into somewhat extensive use. [J. J.]

STRAFFORD, Elizabeth, daughter of H. Strafford, of Belper, b. in London, Oct. 30, 1828; d. at Belper, April 4, 1869. Her hymns appeared in Hymns for the Colleets throughout the Year, for the Use of Children, 1857 (W. F. Stevenson's Hymns. for Ch. and Home. 1875). From this, "God Almighty heareth ever" (Love of God), "Once to our world there came" (Passiontide), and "We praise Thee, we bless Thee, O Father in heaven" (Praise for Salvation), have come into C. U. [J. J.]

STRAUSS, Victor Friedrich von, was b. at Bückeburg, Schaumburg-Lippe, Sept. 18, 1809. He became a student of law at the Universities of Erlangen, Bonn, and Göttingen. In 1832 he married Albertine von Torney, daughter of a Hannoverian landed proprietor; and, in 1872, at the request of her relations, added her name to his own (Strauss and Torney), having been previously, in 1851, raised to the Austrian nobility. Having entered the diplomatic service of Schaumburg-Lippe, in 1832, he was appointed, in 1840, Archivrat at Bückeburg; and attended the Frankfurt Diet as Geheimrat, in 1850, as the accredited representative of Schaumburg-Lippe. He was also, from 1853 to 1866, the regular representative of Schaumburg-Lippe, at the North German Diet. Thereafter he retired on a pension, and went at Easter, 1869, to Erlangen, where he wrote a tr. of the works of the Chinese philosopher Lao-tse, with a commentary (pub. 1870). In 1872 he removed to Dresden, where he still
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in Lent. Contributed to Mrs. Brock's Children's H. Bk., 1881.


Mrs. Streathfield has also a "Litanv for a Children's Service," in A Little Garland of the Saints, 1877. Nos. 1, 3, 4, 5 and 7 of the above hymns are in Mrs. Brock's Children's H. Bk., 1881, and they all rank with the sweetest and most tender of modern verses for children. Some have been arranged as songs, and have been set to music by M. S. Skeffington. Mrs. Streathfield's prose works include Meditations on the Seven Last Words, 1874; and Words of Comfort, 1875.

STRYKER, MELANCTON W.

Strong, Nathan, D. D., a leading Congregational divine of his day, was b. in Windham, Connecticut, Oct. 16, 1748, and educated at Yale College, where he graduated in 1768. He first studied law, but soon turned his attention to the ministry. In January 1771 he became the Pastor of the First Congregational Church at Hartford, and remained there to his death in 1816. In 1796 he won much repute through his essay on The Doctrine of Eternal Misery consistent with the Infinite Benevolence of God. He founded the Connecticut Evangelical Magazine, in 1800, and also took a prominent part in establishing the Connecticut Home Mission Society in 1801. His degree of D.D. was conferred by the University of Princeton. His services to American hymnology, as the principal editor of the Hartford Sel. [American Hymnody, p. 57, 1799], have been very great. As in that Sel. the author's names were not given, most of his numerous contributions thereto cannot be identified. Six of these hymns, however, are reproduced in Nettleton's Village Hymns, 1824, with his name attached thereto. These are:—

1. Ais, alas, how blind I've been. The Sinner awakened.

2. Blest Lord, behold the guilty scorn. Prayer for oppressors to be relieved.

3. Long have I walked this dreary road. The Sinner's Complaint.


5. Smote by the law, I'm justly slain. The Law, and the Gospel Ministerial to Sinners, 1818.

6. The summer harvest spreads the fields. The Great Harvest.

In addition to these the following are from the Hartford Sel., 1799 (but not in the Village Hys.) They are the best known and most widely used of Strong's hymns:—


8. Swell the anthems, raise the song. National Thanksgiving.

[F. M. B.]

STRYKER, MELANCTON WOOLESEY, D.D., b. of the Rev. Isaac Pierson Stryker, was b. at Vernon, New York, Jan. 7, 1851, and educated at Hamilton College (1872) and Auburn Theo.
STRYKER, MELANCTHON W.

Sturm, Christoph Christian, s. of Johann Jakob Sturm, lawyer (Imperial notary) at Augsburg, was b. at Augsburg, Jan. 23, 1740. He studied at the University of Marburg (M.A. 1761) and Halle. He was then appointed, in 1762, as one of the masters in the Pardagogium at Halle, and in 1765 became Con- rector of the school at Sor.-u., in Brandenburg. In 1767 he returned to Halle as fourth pastor of the Market Church, and became third pastor in the same year. He left Halle in 1770, to become second pastor of the church of the Holy Spirit at Magdeburg, where he passed the happiest part of his professional life, and where he wrote most of his devotional works. Finally, in 1778, he was appointed chief pastor of St. Peter's Church at Hamburg. Here he at first lived happily, beloved and respected as a preacher and author, until, in 1781, his view of the Salvation of the Heathen led J. M. Gootze, chief pastor of St. Catherine's Church in Hamburg, to accuse him of Rationalism, &c. The resulting controversy embittered and shortened Sturm's life. In his latter years he suffered from a weak chest; and in the night of Aug. 10-11, 1786, he was seized with an attack of spitting of blood, from which he never recovered. He d. at Hamburg, on Aug. 26, 1786 (Koch, vi, 357; Bodc, p. 158, &c.).

Sturm is best known to English readers by his devotional works, which were for some time very popular, viz., his "Conferences with the Lord in the Morning and Evening (Unterrichtungen mit Gott in der Morgestunden, &c., Halle, 1768), and his "Reflections on the Works of God" (Unterrichtungen über die Werke Gottes, &c., Halle, 1776). He was one of the most prolific hymn-writers of the Rationalistic period, being the author of more than 400 hymns. His productions are less dear to most of the time, and are not without earnestness, devoutness, and literary power, but they are often too rhetorical, and not sufficiently simple. They found great favour with the compilers of hymn-books from 1765 to 1848, but not many of them are retained in later collections. He was the author of more than 400 hymns in German and Dutch. We need only note the following:—(1) "Der Christ ans Sonntage, Halle & Leipzig, 1764-65 (Hamburg Library). This was a weekly paper, which contained hymns by Sturm. (2) "Sammlung geistlicher Gesänge über die Werke Gottes in der Kirche Halle, 1773 (Brit. Mus. and Wernigerode Library). Over 40 of the hymns are originals by Sturm. (3) "Vollständiges Gesangbuch für Kinder, Halle, 1777 (Hamburg Library). More than 60 hymns seem to have been written by Sturm for this work. (4) "Predigtgebäude, Hamburg, 1779-86 (Brit. Mus.). An eight years' course of sermon outlines on the Gospels for Sundays and Festivals; with over 60 hymns by Sturm, some being recasts from other authors. (b) "Lieder und Kirchengesänge, Hamburg, 1765 (Royal Library, Hammev). With 54 hymns, many being recasts of his earlier hymns, made of himself or by J. S. Dietrich. (c) "Gesangbuch für Gottesfreunde und Lieb- haber der Natur, Hamburg, 1761 (Hamburg Library). More than 60 of the hymns seem to have been written by Sturm for this work. (5) "Gesangbuch für außenstehende Leh- rer der Natur, Augsburg, 1785 (Hamburg Library). More than 60 hymns seem to have been written by Sturm for this work.

The hymns by Sturm which have passed into English are:—

Sturm, Julius Carl Reinhold, was born July 21, 1816, at Köstritz, in the principality of Reuss (younger line). After being a student of theology at Jena, from 1837 to 1841, he was for two years a private tutor at Heilbronn on the Neckar, and then, for a year, at Saxon Switzerland, where he became tutor to Prince Heinrich XIV. of Rome; and after the Prince's confirmation, in 1848, acted as tutor to him for three years more at the Gymnasium in Meiningen. He was then appointed pastor at Gößchen, near Schleiz, in the end of 1850; and pastor at Köstritz, in 1858, where he still (1859) lives as Kirchenrath and Court preacher (Koch, vii. 284; Ms. from the author, &c.). Sturm is one of the most important of modern German sacred poets. Among his works of this nature may be mentioned:—


From these works a large number of pieces have passed into recent collections of German sacred poetry, and a few into recent German official hymn-books. A considerable number have been translated by Lady John Manners, the Rev. J. Kelly, and others, but none have passed into English hymn-books. [J. M.]

Sturm, Leonhard, became Master in the Latin School, and Cantor (precensor) in St. George's Church, at Nördlingen, Bavaria, in 1835. In the church registers at Nördlingen he is described as "of Felzburg in the Pfalz." (Pfalzburg in Alsace). He d. at Nördlingen, Sept. 11, 1862, aged 74 (Blätter für Hymnologie, 1886, p. 62; 1888, pp. 17-19, 178, &c.).

Eight hymns, by Sturm, are included in the Maggie of the Neumarkter christlichen Selbstverwaltung (Ansbach), 1664-65 (Heidelberg University Library, and eleven in the Nördlinger Kirchen-Schall, der Vorwärts, 1855, 9th ed. (Wien: Warnitz's Library). Only one of these has passed into English, viz.

'Ihr fahr dahin mit Freuden. For the Dying. The first stanza is taken almost verbatim from a piece by Martin Rinkart (see p. 98, &c.), on seven stanzas, which carry out Rinkart's idea without borrowing anything more from him. The initial letters of Sturm's eight stanzas are:—

Tn. and Odu. in 1677. Possibly the hymn was written at some period when she was dangerously ill. Sturm's hymn appeared in the Nördlinger R., 1876, as above (it is not in the Ansbach R., 1864-65); and in the Blätter für Hymnologie, p. 18, in full, from the Nördlinger G. R. of 1845. It is also in the Leich-Gesang-Buch, Rothenburg on the Tauber, 1859, p. 1, in the Wurttemberg. G. R., 1841, No. 311, and others. Tr. as—


Sublime numen, ter potens, ter maximum. [Holy Trinity.] Appeared in the Sens Rer., 1726, and the Paris Rer., 1736, as the hymn at Matins for Trinity Sunday. Text in Car. Newman's Hymni Ecclesiae, 1838 and 1865. Tr. as:—

1. God most high, thrice mighty God. By W. J. Blew, in his Church Hs., and Tune Bk., 1852-53, Trinity, No. 8; and Rice's Selection from the same, 1870, No. 90.

Other trs. are:

1. All-sacred, all-illuminated, Three in One, by I. Williams, in the British Mag., Sep. 1839, and his Hymn to the Parishes Bre., 1837, p. 161.

2. Godhead sublime, Tr. great, k. D. Chambers. 1857. [J. J.]

Summae Deos clementiae. St. ii., Da dexteram surgentibus. [Trinity Sunday.] This cento was added to the Roman Breviary at the revision of 1568, and is found at p. 433 of the ed. pub. at Rome in 1570, as the hymn at Matins on Trinity Sunday. It consists of st. i. of the hymn noted below, and of st. ii. of the hymn, "Aeterna coelorum gloria," with an added doxology. At the revision of 1628-32 st. i. was rewritten, beginning, "Summac Pater clementiae" (st. ii. "Da dexteram surgentibus"), and this form is repeated in the editions of this revision, and in Newman's Hymni Ecclesiae, 1838 and 1865. [J. M.]

Transiations in C U:—

1. Parent of all, whose love displayed. By Bp. R. Mant, in his Ancient Hs., &c., 1837, p. 65, ed. 1871, p. 113. In the English H. L., 1852 and 1861, it is altered to "Almighty God, whose love displayed." [J. M.]

2. O Thou eternal Source of love. St. ii. Is night to us, &c. By E. Caswall, in his Lyra Catholica, 1849, p. 109, and his Hs. & Poems, 1875, p. 62. It is given in a few collections only.

Transiations not in C U:—

1. O God, by whose command I am sway'd. Prim. 1706. In D. Chippen's Anima Sancitate, 1884.

SUMMAE DEUS CLEMENTIAE


Summae Dei clementiae. Munde

factor machine. [Saturday Morning.]

This has been ascribed to St. Ambrose, as by

Hincmar, in 857, but it is not one of the twelve hymns re-

ceived as genuine by the Benedictine editors of St. Ambrose, nor is it included by Birraghi

as one of the hymns of Sant' Agostino, 1586. Daniel, i. No. 24, gives both

this text and that of the Roman Breviary, 1632

(below), and at iv. p. 38, cites it as in a

Rh. inam. among the hymns of the 15th cent., at Tricier. Among the British Museum

 MSS. it is found in three 13th cent. Hymnaries of the English Church (Vesp. D. xi. f. 246; Jul. A. vi, f. 30; Harl. 2961, f. 224b); in a

 Mozarabic Hymnarium of the 11th cent. (Addl. 30851, f. 175); in a Mozarabic Breviary of the 11th cent. (Addl. 30848, f. 88), &c. It is in a MS. of

the 14th cent. at Corpus Christi College, Cam-

bridge (391, p. 237); in three MSS. of the 11th cent. at St. Gall, Nos. 387, 413, 414; and in the

Latin Hys. of the Anglo-Saxon Ch. (Satur-

turk's Society), 1851, is printed from an 11th cent. MS. at Durham (B. ii 32, f. 9). In

the Roman Breviary, 1632, it begins "Summae

Pares clementiae, Mundis regi qui machi-

name." The original form is included in the

older Roman (Venice, 1778), Sarum, York,

Aberdeen, and other Breviaries, for Saturday

and Matins. This text is also to be found in

Wackernagel, i. No. 5: Hymnarium Sarisc.

1851. P. 57; in D. C. Brews's Hymnarium

Mozacensic, 1888, from a MS. of the 11th

cent., &c. The revised text of the Roman

Breviary, 1632, is given in the recent ed. of

that revision, in Daniel, i. No. 24, and Card.

Newman's Hymni Ecclesiae, 1838 and 1865.

See also note on the previous hymn. [J. M.]

Both forms of this hymn have been rendered

into English, viz.:

1. Summae Dei clementiae, Mundia.

By W. J. Blew, in his Church Hymn, and Tune BK., 1852-55.


D. Chambers, in his Psalter, 1852, p. 248.

3. Great God of boundless mercy, hear. By J.

D. Chambers, in his Lauda Sion, 1857, p. 31.

This is given in the Hymner, 1882, with extensive

alterations, as, "O God of mercy passing thought."

ii. Summae Pares clementiae, Mund. 

1. O Thou eternal Source of love. St. i. For

Thy dear mercy's sake, &c. By E. Caswall, in his

Lyra Catholica, 1849, p. 33, and his Hymns

and Poems, 1873, p. 20. In limited use.


for the Year, 1897, No. 214. E. Caswall, altered.

3. Father of mercies infinite. By Card. New-

man, in his Verses on Religious Subjects, 1853,

p. 68; and his Verses on Various Occasions,

1868, p. 215. It is in the Marquess of Bute's

Roman Brevi., into English, 1879, O. Shipley's

Annum Sanctis, 1884, &c, and several other

collections.

Other Hys. are:

1. O God, by Whose command is sway'd. Primer,

1706.

SUMME PATER

2. O God of graciousness, Maker of all we see

Hymnarium Anglicanum. 1841.


1848.

4. Father, Thou Whose love and care. R. Campbell.

1859.

5. Great Source of goodness, Godhead blest. St. lll.,

May we Thy mercy, &c. J. Wallace. 1874. [J. J.]

Summae, Deus, clementiae, Septem

Dolores Virginis. [Dolores of the B. V. M.]

This is the hymn at Lauds in the office of the

Seven Dolours, which was declared in 1814 to be

not obligatory. The office is found in the

Proprium officiorum, obitii servorum

B. M. V. in Germania, Prague, 1720, and

includes three stanzas, viz.:

Vesper. O quam superabat luxuriam. (See Various.)

Matins. Jam into subitus. (p. 578, &c.)

Lauds. Summae, Deus, clementiae.

In the Kymde ed., 1746, of the Roman

Breviary, this hymn is at p. cx. The text is to be

found in recent eds. of that Breviary, and also in

Daniel iv., p. 308. Tr. as:

1. God, in Whom all grace doth dwell. E. Cas-

wall, in his Lyra Catholica, 1849, p. 173; and

his Hymns and Poems, 1873, p. 93. It is given in

a few Roman Catholic hymn-books for Missions

and Schools.

2. God of mercy, let us run. By F. W. Faber,

in Hys. for the use of the Schools and Cony. of St.

Wisfard's Staffordshire, 1849; Jesus and Mary,

&c, 1849; Oratory Hys., 1854, and his Hymns,

1862.

Another Hys. is:

Great God of clemency supreme. By J. Wallace.

1874. [J. M.]

Summe Pater, O Creator. [Life of our

Lord.] This appears in J. M. Horst's Para-
dius Anima Christiana, Cologne, 1614, pp.

96-71, in the Section "On the Life and

Passion of our Lord." It is entitled, " Ro-
sarian D. N. Jesus Christi, praevisus vici Ae

Passionis ejus puncta, graves breviata com-

plectent; ubercem meditandi materiam, facil-

emque praxim suppeditant." It opens with an

introduction in 19 lines, the rest being

divided into decades i.-v. There are three Hys.

of the complete poem, made in this order,

viz.:—(1) In Dr. Pusey's tr. of the Paradia

Anima Christiana, 1817, according to Canon

Liddon, the tr. is probably by W. J.

Copeland; (2) by F. W. Faber, in his Jesus

and Mary, &c, 2nd ed., 1852, and (3) by Canon

F. Oskeley, in his tr. of the Paradia,

1850. These Hys. in the order of the poem, are:

Summe Pater, O Creator.

1. Father, All-creating Mind. Pusey.

2. Father! Creator! Lord most high. Faber.


Jesus through majestatis.

1. Jesus, for lost sinners' sake. Pusey.

2. Jesus, Whom from Thy throne didst come. Faber.


Jesus fonte beatissimae.

1. Jesus, as the waters crown Thee. Pusey.

2. Jesus, the Father's words approve. Faber.

3. Jesus, baptised, the Father's voice. Oskeley.

Jesus Deus et magister.


2. Jesus, Who deemed it not meet. Faber.


Jesus crucem dum portabat.

1. Jesus, now the hard cross bearing. Pusey.

2. Jesus, along Thy proper road. Faber.


Jesus nostras ob restas.


2. Jesus, all hail, Who for my sin. Faber.

3. Jesus, because of all our guilt. Oskeley.
From these, the following hymns have been selected:

1. Father, 'tis now the last day of the year. Fabor.
2. When the embers are down, and the day is gone. Fabor.
3. When, when I thought I saw a little lamb. Fabor.
4. When, when I saw the life of Christ. Fabor.

These hymns have been selected from the Cooke and Denton Church Hymnal, 1834. Another series of hymns is in the Boston Congregational Hymnal, 1834. These hymns of the 18th cent. are in the British and American Hymnals.

These hymns have been selected to form a-hymn-book of the 18th cent. in the British and American Hymnals. The 3rd Part of i. of the Morning Hymn should read: "Has waked me up from sleep, and not as in many collections.

[July]

Summi largior praemii. [Rerum.] Sometimes ascribed to St. Gregory the Great, but not assigned by him to the Benedictine editors. It is found in three ms. of the 10th cent. of the British Museum (Vesp. D. viii. f. 341; Harl. 2961, f. 257), and in the Latin Hymns of the Angle-Saxon Church (Surtees Society), 1831, p. 57, printed from ms. 11th cent. By Durandus (B. iii. 32, f. 196). In these ms. it begins "Summum largior." Among the St. Gall ms. it is in No. 95 of the 10th or 11th cent., and No. 414 of the 11th. It is also in a 10th cent. ms. at Bonn, No. 455. Also in the Sarum, York, Aberdeen, and other Breviraries, the Sarum use being at Matins on the 1st Sat. and daily up to the 3rd Sat. in Lent. The printable text is also in Monte, No. 75; and is printed in the Sarum Praelectiones, 1888. The printed text is also in Monte, No. 75; and is printed in the Sarum Praelectiones, 1888. The printed text is also in Monte, No. 75; and is printed in the Sarum Praelectiones, 1888.

Translations in C. U.:

1. Thou Who dost man to accord. By J. W. Hewett, in his Verses by a Country Curate, 1839, p. 34, from the text as in Daniel. It was included in an altered form in H. A. & M., 1861. The H. A. & M. text was repeated in the 1877 Appendix to the S. P. C. K. Ps. & Hymns.

2. Giver of the perfect gift. By J. D. Ellet. made for and published in the English church, 1871, and again in Mr. Ellet's Hymnari, 1888.


Translations not in C. U.:


2. Dispenser of the gifts of heaven. J. D. Ellet, 1852, and 1857.

Summi Parentis Filio. [Lent. The Sacred Heart of Jesus.] Probably of the 18th cent. In the Roman Breviary, Lisbon, 1789, pars cæl. p. 461, it is the hymn at Lauds in the office of the Most Sacred Heart of Our Lord Jesus Christ. Text also in Biggs's annotated H. A. & M., 1867. (See note on Queretariarum sacrament. Tr. as:"

To Christ, the Prince of Peace. By E. Caswall, in his Lyra Catholic, 1849, p. 123, and in his Hymns and Poems, 1873, p. 69. It is a very great and powerful hymn-book, usually unaltered, but sometimes with the changes in the text made in A. A. M.

Another tr. is:

To Jesus, Son of God most high. J. Wallace, 1834.
SUMMI PUSILLUS

Summi pusillus grat Patria. Gillian de la Brunelleie [Common of a Just Man. Saints' Days.]. Appeared in the Paris Brev., 1680 and 1739. Also in the NARBONE Brev., 1709, as the hymn for first and second Vespers, in the Common of Just Persons. It is also in later French Breviaries; in J. Chandler's Hys. of the Primitive Church, 1837, No. 99; and Card. Newman's Hymni Ecclesiae, 1838 and 1865. Tr. as:—

Be not afraid, ye little flock. I. Williams, as the first of a series of trs. from the Paris Brev., contributed by him to the British Magazine. This appeared in Dec. 1833. It was republished in his Hys. tr. from the Parisian Breviary, 1839, p. 314, and in the 1863 ed. of the Appendix to the H. Noted, No. 201.

Other trs. are:—
1. Thou little flock whose Shepherd is above. J. Chandler, 1837.
2. To God, your mightiest Father, dear. J. D. Chambers, 1866.
3. Little flock, be not afraid. D. T. Morgan, 1889. [J. J.]

Summi Regis potentia. [St. Andrew.] This is found in a ms. of the early part of the 14th cent. in the Bolliel (Ashun-le, 1523, f. 236b), as a hymn in 6 st. and a doxology for the "Translation of St. Andrew." Mr. Chambers erroneously quotes the first line as "Rey Jostu potentissime." Mr. Chandler's tr. "O King Supreme, of boundless might," appeared in the 1863 Appendix to the H. Noted, No. 168, and again in his Lauda Syon, Pt. ii. 1866. [J. M.]

Supernae maris gaudia. Adam of St. Victor. [All Saints.] This sequence is, as Dr. Neale justly remarks, "one of the loveliest that Adam ever wrote." In it, contrary to the usual practice, the church triumphant is spoken of as the mother, the church militant as the daughter. Gautier, in his ed. 1881 of Adam's Oeuvres posth., gives it at p. 290 from a Gradual of St. Victor before 1239 (Bibl. Nat., Paris, No. 14452), a Paris Gradual of the 13th cent. (B.N. No. 15015), and says it is also in a 12th cent. Antiphoner now in the Library at Chaumont, and formerly of the monastery of Montierend. It is also in a collection of sequences written circa 1199 (Calig. A. xiv. f. 30); and a French Missal of the end of the 13th cent. (Add. 29335, f. 439 b), both in the British Museum; and in a ms. of the latter half of the 13th cent. in the Bolliel (Ravelston, C. 510. f. 23 b). Among Missals it is found in an early 14th cent. Paris in the British Museum (Add. 16905, f. 239 b), and the Saints of 1491, and others. The printed text is also in Conv. No. 623: Daniel, v. p. 199; Krehren, No. 338; and D. S. Wrangham's Lit. Polity of Adam of St. Victor, 1881, vol. iii. p. 170. [J. M.]

Translations in the H. Noted, 1844, and again in the Medialas Hys., 2nd ed., 1863. It has passed into a few collections, including the Poet's H., 1867, the Hymnus, 1882, &c.

The strains of joy that ceaseless flow. By Harriet M. Chester, made for and first pub. in the Hymnary, 1872, and signed "H. M. C."

3. Christ's Church in heaven to-day. Rejoiceth. By C. S. Calverley, also made for and first pub. in the Hymnary, 1872. In the 2nd ed., 1872, it was considerably altered, and begins, "Christ's Church in heaven is glad to-day."

Translations not in C. U.:
2. Those endless joys the Church on earth pourtrays. D. T. Morgan, 1871, and 1890.
3. The Church on earth those joys pourtrays. D. S. Wrangham, 1861. [J. J.]

Supreme High Priest, the Magnific's Light. A. M. Toplady. [Christ the High Priest, orLet.]. 1st pub. in his Poems on Sacred Subjects, Dublin, 1759, p. 29, in 12 st. of 41, and again in Sedgwick's reprint of Toplady's Poetical Works, 1860. In Drummond and Greville's Ch. of England St. Bk., 1838, st. v.-vii. were given, unaltered, as "Ah, give me, Lord, the single eye. Those stanzas have passed into later collections. [J. J.]

Supreme Motor cordium. C. Coffin. [Saturday Evening; or Quinquagesima.] Appeared in the Paris Breviary, 1839, No. 135; and in Hymni Sacri, p. 31, the same year. It is the hymn for Saturdays at Vespers from Trinity to Advent. The text is in J. Chandler's Hys. of the Primitive Church, 1837, No. 34; and Card. Newman's Hymni Ecclesiae, 1838 and 1865, and L.C. Biggs's annotated ed. of H. A. & M., 1867. Tr. as:—

1. Supreme Dispenser of the heart. By J. Chandler, in his Hys. of the Prim. Church, 1837, p. 31, and a few hymnals.
2. Great Mover of all hearts, Whose hand. By I. Williams, in his Hys. tr. from the Parisian Breviary, 1839. This is the most popular and widely used of the trs. of this hymn. It is in a large number of hymn-books, including H. A. & M., 1875, Thring's Coll., 1882, and others.


Other trs. are:—
2. Thou Ruler of the human heart. J. D. Chambers, 1857.
3. O Sovereign Mover of the heart. D. T. Morgan, 1889. [J. J.]

Supreme quales, Arbitr. Jean Baptiste de Sartois [Festival of an Apostle]. This is given in the Channic Brev., 1869, p. ii.; his Hymni Sacri et Nori, 1869, p. 190 (ed. 1898, p. 236); the Paris Brev., 1736; and later French Breviaries. It is also in J. Chandler's Hys. of the Primitive Church, 1837, No. 80, with the omission of a stanza; Card. Newman's Hymni Ecclesiae, 1838 and 1865; and L.C. Biggs's annotated ed. of H. A. & M., 1867. Tr. as:—

1. Disposer Supreme, And Judge of the earth. I. Williams, pub., together with the Latin, in the British Magazine, June 1856 (vol. ix. p. 627), and again in his Hys. tr. from the Parisian Breviary, 1839, p. 271. It has passed, either in its full form or abbreviated, into a large number of hymn-books. Of the altered texts the most popular is that in H. A. & M., 1861-75. For congregational purposes this is one of the most successful of the translator's efforts.

2. What feeble instruments, 0 Lord. By J.
Supreme Rector coelitum. [Whitman Eev.] This anonymous hymn is in the Chaucie Breve., 1688, p. 506: the Paris Breve., 1736, and later French Breve. The text from the Paris Breve. is also in J. Chandler's Hys. of the Prim. Church, 1837, No. 78: Card. Newman's Hymni Ecclesiae, 1838 and 1865; and L. C. Biggs's annotated ed. of H. A. & M. Tr. as:—

1. Ruler of the hosts of light. By J. Chandler, in his Hys. of the Prim. Church, 1837, p. 88. It is found in a few collections. The popular tr. of this hymn is the cento in H. A. & M., 1861 and 1873. It is thus composed: st. i., Chandler; st. ii. 1. 2, Chandler, ii. 3, 4, Compilers; st. iii., Compilers; st. iv. v., Chandler, rewritten by the Compilers.

2. Dread King, to Whom the angelic hosts do cry. By I. Williams, in his Hys. tr. from the Parisian Brevei, 1839, p. 148; and Lyra Messianica, 1864.


Other trs. are:—
1. 0 King, most high, of earth and sky. W. J. Blyse. 1852-55.
2. Celestial Monarch, strong to quell. J. D. Chambers. 1857. [J. J.]

Surrexit Christus hodie. [Easter.] This hymn, or rather Easter Carol, exists in a great variety of forms. For the determination of the original text we have three ms. of the 14th cent., viz., a Munich ms. of the 14th cent., cited by Mone, No. 143; a Prag ms. of the 14th cent. cited by G. M. Droeves in his Cautiones Bohemicae, No. 183, and an Engellberg ms. of 1872 cited by Bäumker, i. p. 517. From these we obtain the following:—

1. "Surrexit Christus hodie
Humano pro salamane.

2. "Mortem qui passus corpore
Miserimo pro homine.

3. "Mulleres ad tumulum
Dona ferunt aromatum.

4. "Album videntes angelum
Annuntiantem gaudio.

5. "Mulleres a tremula
In Via sacra pergente.

6. "Pascallm pleno gaudio
Benedicamus Domino.

7. "Nulla sequens a me
Magnum est immensum.

8. "Laudentur sancta Trinitas.
Deo dirimus granias."

Of these eight stanzas 1-4 and 6 are found in all three ms., 5 in the Engelberg and Prag ms., 7 in the Engelberg and Munich, S. in the Engelberg and Prag. The text above is from the Munich ms.; the only variations of importance in the Prag ms. being ii. i. i., passus pridie and vii. i. i., Ergo cum dulce melito.

Droeves gives two additional st. which are probably of Bohemian origin, and are not found in the later printed books, viz.:—

9. "Ubique precessis aures,
Si munere beneficis hodie.
Quae dixit, discipulis.
Quis nos redemit san-
gine?

He quotes them from two ms. now at Prag.

viz. a Hofenfurt ms. circa 1410 (st. i-x.); and the Gradual of Jistebuzic circa 1420 (st. i-iii. v.-vii., ix. x.). The later stanzas are apparently all interpolations. Those given by Daniel i. No. 390, are:—

12. "Quarantex Jesus Domi-
" Petro endeine et carer-
narum.


Of these st. 12 is found in the second part of Leisnitritt's G. B. (R. C.), 1507; st. ii. in the Dillingen G. B. (R. C.), 1589; and st. iii. in the Specier ed. (R. C.) printed at Cologne, 1590. The order of stanzas in Daniel's text is 1-3, 11, 4-6, 12, 7, 13, 8; and he gives st. 7, 1, i. in "In hoc pascachl gaudio." The Dillingen G. B., 1589, gives four additional st. which need not here be printed. Wacken-

11. "To-day the Victor o'er His foes.
By J. M. Nye,
In his Medleal Hymn, 1851.

12. "S. Christ is risen this day, and brings.
J. W. Hewitt, in his Verses by a Country Parson, 1850.

13. "It has also often been translated into Ger-
man. One of these trs. has passed into Eng.
lish, viz.:—

Erstanden ist der heilige Christ. This is found in a great variety of forms. That which is tr. is given by Wackenagel, ii. p. 737, from a broadsheet printed at Nürnberg, 1644, and is No. 135 in the t. 1. E. S., 1921. It is in 19 st. of 2 l. with Hallelujah. St. i-ix are narrative, vii.-xxv. a dialogue between Mary and the angel, xviii. Mary to the chorus, xix. the chorus. It is based on st. i.-viii. x. of the Latin. This form probably originally formed part of an Easter play. So is "Christ our Lord is risen to-day." In Lyra Invenc, 1708, p. 12. [J. M.]

Sutton, Amos, D.D., was b. at Sevenoaks, Kent, on Jan. 21, 1802. Though educated with a view to secular business, when about the age of 21 he felt constrained to offer himself for service in connection with the General Baptist Foreign Missionary Society. He was sent to India; and in the year 1825 was stationed at Cuttack, in the province of Orissa, where, with intervals during which he visited England and America, he laboured most usefully until his death on Aug. 17, 1854. He was gifted as a translator; and compiled an Uriya Dictionary, besides translating a number of English books into that language. He also prepared the first Uriya Hymn Book, 179 of the hymns being his own composition. [Missions, Foreign] The degree of D.D. was conferred on him by the College of Waterfille, U.S.A. On his visit to England in 1833 he composed a farewell hymn to the tune of "Auld lang syne"—"Hall sweetest, dearest tie that binds." (Part-
g. It soon became very popular, and is now in C. U. Another hymn written about the same time, entitled "The Macedonian Cry," is now almost forgotten. [W. R. S.]
Swain, Joseph, was b. at Birmingham in 1761, and after being apprenticed to an engraver, removed to London. After a time he became a decided Christian, and being of an emotional poetic temperament, began to give expression to his new thoughts and feelings in hymns. In 1785 he was baptized by the Rev. Dr. Rippon, and in 1791 became minister of a Baptist congregation in East Street, Walworth. After a short but popular and very useful ministry, he d. April 15, 1796.

Swain pub. the following:—


In addition to a limited number of Swain's hymns, annotated under their respective first lines, the following, from his Walworth Hps., 1792, and the 2nd ed., 1796, are also in U. C. —

1. Brethren, while we sojourn here. Mutual Encouragement.
2. Children of the King of grace. Holy Baptism.
3. Christ the Lord will come again. Second Advent.
5. How sweet, how heavenly is the sight. Communion of Saints.
6. If expectation sweet. Second Advent.
7. Lift up your heads, ye gates. Ascension.
8. Love, the sweet bond that draws. A Flower on the Emblem of Christ.
9. O how the thought that I shall know. Heaven Anticipated.
10. Sometimes it begins with st. ii. “For ever anticipated.
11. to behold Him shine” (p. 387, l.).
13. Pilgrims we are to Canaan bound. Pilgrimage of Life.
14. Praise ye the Lord, the eternal King. Divinity of Christ.
15. Praise your Redeemer, praise His Name. Praise for Redemption.
16. What is it for a saint to die? Death and Burial.
17. What must [will] it be to swell above? Heaven Anticipated.

18. When firm I [we] stand on Zion's hill. Confidence.

From his Redemption, a Poem in Five Books, 1791, the following hymns are also in C. U.:


Of these hymns the most widely known are Nos. 1, 5, 6, and 20. We may add that several of Swain's hymns appeared in The Theological Miscellany, 1784-1789.

Swain, Leonard, d.d., was b. at Concord, New Haven, Feb. 26, 1821, and educated at Dartmouth College and Andover. In 1847 he became a Congregational minister at Nashua, New Haven; and in 1852 of Central Church, Providence, Rhode Island. He d. July 14, 1869. His hymns, "My soul, it is thy God" (The Christian Race), and "My soul, weigh not thy life" (The Good Fight of Faith), appeared anonymously in The Sabbath H. Bk., 1858, and their authorship has only recently been determined. The second hymn is the more widely used of the two. [F. M. B.]

Swain, Edward, b. at London, Sep. 21, 1795. He was for about 40 years a deacon of Craven Chapel (Congregational) under the pastorate of Dr. Leifelth and others; one of the directors of the London Missionary Society, and founder and chairman of the Printer's Insurance Aid Society. He d. April 22, 1862. (Miller's Singers and Songs, 1869, p. 441.)

Mr. Swain wrote several tracts, and also printed for private circulation The Hand of God, A Fragment, with Poems, Hymns, and Versions of Psalms, 1839. His hymns, "Hail! blessed communion of love" (Holy Communion), and "Lord Jesus, let Thy watchful care" (For Emigrants), were written in 1855 for the New Cong. H. Bk., and given therein, 1859. See also, "O how the thought that we shall know" (p. 387, l.).

Swedishborgian Hymnody. The hymnody of the religious body known as The New Church signified by the Jerusalem in the Revelation, or briefly, The New Church, commenced d. with the Rev. Joseph Proud. Proud was the son of a General Baptist minister, and was b. at Beaconfield, March 22, 1745. Entering the Baptist ministry, he became pastor successively at Knipton, Fleet, and Norwich. In 1788 his religious views underwent a change, and the following year he openly adopted those of Emanuel Swedenborg. He at once broke into song; and it is told us by his biographer, the Rev. E. Mayhew, that his first volume of more than 300 original hymns occupied him only some three months in its production. This volume appeared in 1790; again, with additions, in 1791; and, again in 1798. The title of the 3rd ed. is:—

Hymns and Spiritual Songs for the Use of the Lord's New Church, signified by the Jerusalem in the Revelation, by Joseph Proud, N. H. M. London, Printed by R. Hudson, and sold at the New Jerusalem Temple in Cross Street, Station Gardens, E. d. 1389.

This volume contained 359 original hymns of decided merit. After leaving Norwich Proud went to Birmingham, where he suffered
great misfortunes. He passed on to Manchester, but in a few months again returned to Birmingham. Subsequently London was the scene of his labours for a time. During his residence there he printed a small book of Hymns and Songs for Children in 1810. Three years later he returned to Birmingham, where he d. on Aug. 3, 1826. The esteem in which his hymns are held by The New Church is seen in their authorised hymn-book of 1880, in which a total of 750 hymns, 164 are by him.

2. The next hymn-writer of note in The New Church was the Rev. Manon Sibylly (b. 1757), whose Hymns and Spiritual Songs appeared, in 1802, from the press of the same printer as Proud's book; but also "sold by the Author, No. 35, Gionwell Street." It contained 222 original hymns and 11 doxologies. The literary merits of this volume are below that of Proud's work. The hymns are solid and practical, and are more akin to those by Beddome and Dodridge than to those either by Wesley or Watts. Sibly died in 1840.

3. The first Swedeborghian minister in England was the Rev. William Cowherd, a man of high scientific attainments, who had been for some time a clergyman in the Church of England. Shortly after joining the Swedeborghian body he established a cause in Manchester, which he called "The Bible Christian Church." The members of this society held the doctrine of Swedeborg in a modified form, with the additional obligations of total abstinence from animal food and intoxicating liquors. (See Various.) For their use Cowherd compiled Selected Hymns for Christian Worship. By the Rev. W. Cowherd, Manchester. Printed by Snuer & Russell, 1800. The 3rd ed., pub. at Stourport in 1810, contained 218 hymns; the 5th ed., printed at Salford in 1818, was increased to 221 hymns, a few of which were by Cowherd, but the greater part were taken from Proud, Sibly, Watts, Wesley, and others.

4. In 1813, the Rev. Robert Hindmarsh, then minister of the Swedeborgian congregation in Salford, compiled a small volume of hymns, chiefly selected from Proud and Sibly, which he published as:—

Hymns for the Use of The New Church, signified by the New Jerusalem in the Apocalypse, Carefully Corrected, and arranged under proper heads. Manchester. F. Davis, 1813. It contained 153 hymns and 5 doxologies.

5. Next, in order of date, came a small volume as:

Original Hymns, for Family and Congregational Worship, chiefly designed for the use of those who acknowledge the Supreme Divinity of the great Redeemer. By P. H. Hudson. Manchester. J. Gleere, 1819.

This volume contains only 45 hymns and 2 doxologies. Whilst some of these hymns do not rise above mediocrity, others have certainly higher literary and poetic merit than those of either Proud or Sibly, and one or two are not unworthy of C. Wesley. Of his hymns 6 are in the authorised hymn-book of 1880. Of his life little is known. He was at one time with the Rev. Richard Jones, as joint minister of the Manchester and Radcliffe Swedeborgian Societies. Afterwards he preached in St. George's Chapel, near Oldham Road, Manchester; and, at a later period, he settled in Hull.

6. In 1822 a new departure was made. The General Conference of The New Church in session, respectively, at Manchester and London, authorised a Committee to prepare a hymn-book for general use, "adapted not only for public devotion, but also for private instruction and instruction, and which should form a useful and agreeable companion on every day of the week, at home as well as in the public assemblies of the Church." The outcome of this was the first authorised hymn-book of the Swedeborghians. It was pub. as:—


This collection contains 690 hymns and 7 doxologies. While borrowing largely from Proud and Sibly, it is at once catholic and eclectic. The alterations made in the text of the hymns of Watts, Wesley, and others to adapt them to the creed of The New Church are less frequent and distasteful than in many similar cases. A singular feature in this collection is the large number of Unitarian hymns found therein, when doctrinal differences would have suggested the necessity for their exclusion. This hymn-book was mainly compiled by the Rev. William Mason (b. 1758 d. 1830) of whose original hymns about 60 are included therein. Mason subsequently published a separate collection as:—

Hymns of Spiritual Experience, Eminently Calculated to Promote the Growth of Individual Piety. Chiefly selected, with a few originals. London, 1840.

This volume contains 166 hymns, of which 23 are by Mason. We may add that Mason possessed musical gifts of no mean order, and that he composed a number of hymn tunes.

7. In 1872, an authorised Supplement to the 1824 collection was published as:


In this Supplement translations of Latin and German hymns are found for the first time in Swedeborgian hymnody. This blending of the old and the new was hardly successful, and the hymns were more didactic than lyrical. The general result was felt to be more unsatisfactory, and led to the appointment of a Committee, to whom was entrusted the compilation of a new hymnal. Of this committee the Rev. Jonathan Bayley, D.D., was the chairman, and the Rev. John Presham, the secretary. The result of their labours was published in 1880, as:


This collection contains 750 hymns, and deserves the attention of compilers of hymnals. To it Dr. Bayley contributed 5 hymns, the Rev. Joseph Dean 3, and "J. C." 3. From this collection a selection for mission service was published in 1883.

8. The Swedeborgians have been among the foremost in recognizing the value of hymns and music in Sunday schools. As already noted, Proud's Hymns and Songs for Children (1810) were published contemporaneously with the early efforts, in the same direction by Anne and James Taylor. In 1833, an excellent little collection was published by the Rev. E.
SWEET AS THE SHEPHERDS

Madeley, which went through several editions. In 1866 it was greatly enlarged and revised from a poetical and musical point of view, by Mr. John Bragg, of Birmingham. To this revised edition in 1867, by "The New Church Sunday School Union," in its complete form it contains 336 hymns. [See Various.] [W. T. B.]

Sweet as the Shepherd's tuneful reed. W. Shirley. [Spring.] Pub. in The Coll. of Hys. sung in the Countess of Huntingdon's Chapels, Bath, W. Gye, N. D. (circa 1775), No. 86, in 4 st. of 6 l. In common with all the hymns in that Coll. it is anonymous; but in the "Life of the Countess, 1839, vol. ii. p. 291, it is definitely stated to be by W. Shirley. The most widely known form of this hymn begins with st. ii., "Peace, troubled soul, whose plaintive moan. It is composed of st. ii., iii., and iv., and appeared in the American Prayer Blk. Coll, 1826, No. 130. It is repeated in several American hymn-books. [J. J.]

Sweet day, so cool, so calm, so bright. G. Herbert. [Virtue, Spring.] Appeared in his posthumous work, The Temple, 1633, in 4 st. of 4 l. As a poem on "Virtue."

(Thos. Chantonn. Classics, ed. 1887, p. 140.) It is a beautiful poem, but is unsuited as a hymn for congregational use, although found in a few collections for that purpose. I. Walton's reference to it in his Complete Angler, 1653, is very tender and just: ""Piscator.—And now, scholar! my direction for thy fishing is ended with this shower, for it has done rainine. And now, look about you, and see how pleasantly that meadow looks; and, as the earth smells as sweetly too. Come, let me tell you what you holy Herbert says of such days and showers as these; and then we will thank God that we enjoy them. "Sweet day, so cool," &c.

J. J.

Sweet feast of love divine. Sir E. Denny. [Holy Communion.] Pub. in his Sel. of Hymns, 1839, No. 295; and again in his Hys. & Poems, 1848, p. 96 (3rd ed. 1859, p. 66), in 4 st. of 4 l. It is in C. U. in its original form; but much more extensively as "Blest feast of love divine." In America especially, this is the popular form of the hymn. [J. J.]

Sweet is the last, the parting ray. [Saturday Evening.] This hymn is usually attributed to Charles Jenkins, for some years a Congregational Minister in Portland, Maine, but upon insufficient evidence. D. C. Colton, in a sermon, says that it was repeated by Mr. Jenkins in a sermon, and the congregation supposed it to have been his own. No other claimant having appeared it is often attributed to him on this uncertain ground. J. Curtis, in his Union Coll., Lond., 1827, No. 519, gives it as from the "American Monthly Mag." [F. M. B.]

Sweet is the scene when virtue dies. Anna L. Barbauld, nee Aikin. [Death and Burial.] Appeared in the Leisure Hour Improved, pub. at London, 1801, in 4 st. of 4 l., and again in The Works of Anna Laetitia Barbauld, with Memoir, 1825, p. 313, with the heading "The Death of the Virtuous." In the American Sabbath H. Bk., 1858, it begins, "Sweet is the scene when Christians die." On the death of Mr. Barbauld Nov. 11, 1808, Mrs. Barbauld, in the "Dirge," beginning "Pure Saviour! O when art thou now" (p. 941, ii.). From the date of the publication of "Sweet is the scene when virtue dies" (1809), it is probable that it was the outcome of the same sad event. The popular form of this hymn is, "How blest the righteous when he dies," which appeared in Cotterill's Sel., 1819, No. 185. It was first printed Jan. 13, 1824, James Montgomery gave an account of the Rev. T. Cotterill's funeral, in which he says concerning "How blest the righteous when he dies," which was sung on that occasion:

"This hymn was not the composition of the deceased, as has been mistakenly reported. It was extracted with some modifications from a longer copy of verses which appeared in the Iris many years ago, the author of which we understand to be Mr. Robert Barnard, formerly of this town, and one of the Society of Friends. The opening of the original lines being 'Sweet is the scene when virtue dies,' was altered by Mr. Cotterill, &c.) for an obvious reason when the stanzas were adopted for Mr. Cotterill's hymn-book. We can further say that he was peculiarly fitted with them. The following exquisitely poetical stanza follows the first as they stand in the hymn-book:

"So fades a summer cloud away,
So sinks the gale when storms are o'er,
So gently shuts the eye of day,
So dies a wave along the shore."

From this extract it is evident that the alterations in the text of the poem adapt it for congregational purposes were made by Montgomery for Cotterill. Montgomery's guess is as to the authorship of the original was disproved by the publication of Mrs. Barbauld's Works in 1825 with the poem therein. This form of the hymn is in C. U. in all English-speaking countries. [J. J.]

Sweet is the work, my God, my [and] King. J. Stubbs. [Ps. xci. or Sunday.] 1st pub. in his Ps. of David, &c, 1710, p. 237, in 7 st. of 4 l., and headed, "A Psalm for the Lord's Day." In G. Whitefield's Hys. for Social Worship, &c, 1753, No. 20, st. i., iii., vii., were given as "Sweet is the work. O God, our King." This was repeated in M. Madan's Ps. & Hys., 1760, No. 165. A. M. Toplady gave the same stanzas in his Ps. & Hys., 1776, as No. 24, but with another change in some stanzas, and the opening line as "Sweet is the work, my God and King." This reading is found in some modern collections in the Church of England. Other arrangements of the text are given in hymn-books in G. Britain and America. It is a good and popular hymn. [J. J.]

Sweet Saviour, bless us ere we go. F. W. Fulcher. [Evening.] 1st pub. in his Jesus and Mary, 2nd thousand, 1852; and again in his Hys., 1853, p. 254, in 7 st. of 6 l. It was written in 1849 for use as an Evening Hymn at the Brompton Roman Catholic Oratory, of which Dr. Fulcher was then the Superior. In most hymnals the last stanza is usually omitted, or if retained, the second line, "My Lord and Philip, near us be," is altered. In some collections it opens with "Dear Saviour, bless us ere we go"; in others, "O Saviour, bless us ere we go." In the Welling-
1. When evening shadows gather. Evening. Written in 1873, and first sung in public at the Wesleyan Choral

Festival in St. George's Hall, Liverpool, in 1874. It was included in his Hymn for Home, etc., No. 1, in 3 st. of 4 lines. It then passed into Thring's Coll., 1892, the Prim. Hymnal, 1897, and others. It is a very beautiful Evening Hymn.

2. Have you heard the sweet, sweet story? Life of Jesus. Written in 1874, and pub. in his Hymn for Home, etc., 1875, No. 4, in 3 st. of 4 lines, with a chorus of 4 lines.

3. When life is gay with sunshine. Refrain to Trouble. Written in 1874, and pub. in his Hymn for Home, etc., 1875, No. 5, in 3 st. of 4 lines.

Of these hymns No. 2, 3 have been largely used at Sunday School Anniversaries and similar gatherings.

[J. J.]

SYNESTHUS

In the Gospel Magazine, 1876, &c., i.e. Jehoiada Brewer.

Symonning, Andrew James, s. of R. B. Symonning, of Paisley, Scotland, was b. there on July 27, 1825. After receiving his education at the Grammar School of his native town he entered into business with his father and brother. During the intervals of business he has devoted himself to literature. His publications include Harebell Chimes, 1848; Geneeese, and Other Poems, 1851; The Beautiful in Nature, Art, and Life, 1852; Pen and Pencil Sketches of Faroe and Iceland, 1862; The Reasonableness of Faith; with an Appendix containing Hymns and Verses of Consolation and Hope, 1870; Hints to our Boys, 1881; Poems, and other works. He also edited Blackie's series of Men of Light and Learning, and has contributed to a large number of magazines in Great Britain and the United States. Several of his hymns have been pub. by J. and R. Parlane, Paisley, as leaflets, and include:—

1. Hear Jesus say to Thee. Jesus the Way, the Truth, and the Life. (1869.)

2. I long for rest. Rest desired. (1869.)

3. In love and mercy have we. Morning or Evening. (1869.)


5. Peace among the warring hearts. Comfort. (1869.)

Of these hymns No. 5 is the best known and most widely used. Taken as a whole Mr. Symonning's hymns are better suited for private devotion than for public worship.

[J. J.]

SYNAPOLIS, a native of Cyrene, b. circa 375. His descent was illustrious. His pedigree extended through seventeen centuries, and in the words of Gibbon, "could not be equalled in the history of mankind." He became distinguished for his eloquence and philosophy, and as a statesman and patriot he took a noble stand. When the Goths, led by their threatening his country he went to the court of Arcadius, and for three years tried to rouse it to the dangers that were coming on the empire. But Gibbon says, "The court of Arcadius indulged the zeal, applauded the eloquence, and neglected the advice of Synesius." In 410 he was made Bishop of Rome, but much against his will. He d. in 450. Synesius's opinions have been variously estimated. That he was imbued with the Neo-Platonic philosophy there is no doubt [see Greek Hymnody, v. and viii.], but that be
SYRIAC HYMNDY

was a semi-Christian, as alleged by Mosheim. [see Eccles. History, Lond., ed. 1815, vol. i., pp. 310, 439, and Notes], or that he denied the doctrine of the Resurrection as stated directly by Gibbon [see Decline and Fall, vol. ii.], and indirectly by Bingham [see Christian Antig, Lond., 1843, i. pp. 461-2] is very doubtful. Mr. Chattfield, who has translated his Odes in his Songs and Hymns of the Greek Christian Poets, 1876, contends that his tenth ode, "Lord, thou hast not a semi-Christian" was not a semi-Christian; but held the doctrine of the Resurrection. The first is clear; but the second is open to doubt. He certainly prays to the Redeemer, but there is nothing in the hymn to show that he looked upon the Redeemer as being clothed in His risen body.

This tenth ode is the only Ode of Synesius, which has come into C. U. The original Odes are found in the Anth. Graeca Carth. Christ., 1871, p. 2 seq., and Mr. Chattfield's trs. in his Songs, &c., 1876. [Greek Hymanody, § v. and Μετοχ Χριστ. Synesius Odes have also tr. by Alan Stevenson, and included in his The Ten Hymns of Synesius, Bishop, A.D. 410 Tr. by Tyron, A.D. 1871. And some occasional Pieces by Alan Stevenson, LL.B. Printed for Private Circulation, 1865. [See Various.] J. J.]

Syriac Hymnody. No history of Christian hymnody can be deemed complete which fails to give some account of the hymns of the other Eastern churches of Syria, Upper Mesopotamia, and Western Persia. At an early period in Christian history a fountain of sacred poetry and song burst forth in that region, from which for a time there flowed a stream of marvellous fulness; but soon the stream dwindled, and its flow became intermittent, until, by the middle of the 14th century, like a river lost in desert sands, it had almost, if not entirely, disappeared.

Syriac, the language of these ancient hymns and poems, is akin to the Hebrew, and resembles, if it is not identical with, the language spoken by the common people of that part of the world. It is still used in religious services, like Latin in the Church of Rome; but, as a vernacular in Syria proper, it has long been supplanted by the Arabic; whilst, in Mesopotamia and Persia, the Christian inhabitants, though they call themselves Surayé, or Syriacs, speak a dialect termed Suth, which differs almost as much from the old Syriac as Italian from Latin.

1. History of Syriac Hymnody.

Concerning the hymns sung in Syria in the first century, after Christ, we have no certain information, although tradition connects the origin of responsive singing in Christian worship with Ignatius, the martyred bishop of Antioch. But the commencement of Syriac hymnody, so far as known to us, was on this wise.

1. Bar-Dalasis, or Bardeanes, b. A.D. 151, at Edessa, was a religious teacher, who sought to combine the truths of Christianity certain speculations of the Gnostics. Being a man of poetic genius, he was led to compose hymns or songs, which, set to music and sung by his disciples, became very popular. His son, Harmonius, followed in his steps, composing additional hymns and introducing new metres. But of their compositions only a few fragments have been preserved.

2. Simon bar Sabbae. The next Syriac hymn-writer of whom we have any mention was of the orthodox school, Simon bar Sabbae, bishop of Seleucia, who suffered martyrdom A.D. 296. Two hymns composed by him are said to be found in the sacred offices of the Chaldeans.

3. Ephraem Syrus. But about A.D. 307 there was born at Nisibis, in northern Mesopotamia, Ephraem or Ephraim Syrus, the most celebrated father of the Syrian church, and famous not only as a theologian, but also as a poet and hymn-writer. His hymns differ as to the details of his life; but it is known that having first been a pupil of James, bishop of Nisibis, he finished his education at Edessa, where for the rest of his days he chiefly resided. He visited Basal at Caesaarea, in Cappadocia, and by him he was ordained to the office of deacon. He d. at Edessa in 373. Ephraem was not only a religious writer of commentaries, expository sermons, hymns, and metrical homilies, Metrical Homilies, first mentioned in connection with him, are a peculiar kind of composition, to which we know of nothing in other literature exactly similar. The tracts in verse explanatory of the Christian religion, contained in the missions of some parts of India, and which the people like to read aloud in a kind of chant, seem most nearly to resemble them. The Homilies are in metre, i.e. in lines containing a fixed number of syllables, e.g. 4, 5, 6, 7, 8, or 12, as the case may be, and are divided into strophes, but differ from hymns in that they are less in their greater length and more decidedly didactic character. We might have supposed them to be poems intended to be simply read, but from notes found on mss. giving directions as to the singing, it appears as though, at least in some cases, they were actually sung or chanted in connection with religious services. In neither the hymns nor the homilies is any regard paid to accent or quantity, and only occasionally does there seem to have been an attempt at rhyme or assonance. The main characteristics of Syriac poetry are (1) a certain elevation of style, (2) division of the verses into strophes, and (3) the use of lines or verses with a fixed number of syllables. The Syriac metre is a tetrasyllabic, or four-syllable, one, and the first four lines of each stanza are the same, the first line containing four words of two syllables. The second strophe or couplet differs from the first one, and the third strophe or couplet differs from the second one. The following are illustrations of some of the metres, taken from the writings of Ephraem, the translations being those of Dr. H. Burgess, in his Select Metrical Hymns and Homilies of Ephraem Syrus, translated, with Notes, &c., London, 1858, a work to which reference may be made for further examples.

a. Tetrasyllabic Metre. The two verses from an "Evening Hymn."
SYRIAC HYMNODY

b. Pentasyllabic Metre. Two verses from the 11th Homily concerning the "Paradise of Eden."

"The air of Paradise

is a fountain of sweetness."

2. Heptasyllabic Metre, which has traditionally borne the name of Ephraim, as being his favourite metre. Two verses from a hymn on "Death."

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Mór 60'he kinnúy hám bishé
Dádóth bák Mór ándó by.
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"Lord! appoint not a place with the wicked:

Do Thou, Lord, confess me, who have confessed Thee."

The poetical compositions of Ephraim, so far as printed, are no less interesting, beginning with a work edited by J. S. Asseman and P. Benedict at Rome, in 1732–16.

(1) Eleven metrical expositions, in heptasyllabic and pentasyllabic metre, of portions of Scripture treating of the Creation, the Temple of Worship, the Mission of Christ, and the Promise of the Holy Spirit. The last two, especially the first, are distinguished for their exalted and majestic style, and the author of them, the Rabbâli, of the Syrian Church, has claimed for himself the -詩0 or Emissary, which might be supposed by the author to have extended to thirty years, and to every one of these years is assigned an act of praise from some celebrated teacher, beginning with the chrestus of the first year, and ending with the dead who have lived again, the living who have repented, and heaven and earth, which through the power of Christ have been reconciled, in the thirtieth, Dr. Burgess says that this is "a very beautiful production, tastefully conceived, and carried out in a masterly manner."

(2) Ghosts of Ephris's Nativity. These are of various length and metre. The last is tetrasyllable, in strophes of 10 lines, every tenth line being a doxology. The life of Christ is supposed by the author to have extended to thirty years, and to every one of these years is assigned an act of praise from some celebrated teacher, beginning with the chrestus of the first year, and ending with the dead who have lived again, the living who have repented, and heaven and earth, which through the power of Christ have been reconciled, in the thirtieth, Dr. Burgess says that this is "a very beautiful production, tastefully conceived, and carried out in a masterly manner."

(3) Next come 56 homilies in various metres against "False Doctrines," especially those of Bardeanoses, Marzion, and the Manichæans. In the first homily of this collection Ephraim pays the following compliment to the skill and influence of Bardeanoses, whilst he condemns his use of them:

"In the resorts of Bardeanoses

There are songs and melodies.

For seeing that young persons

Loved to set music.

By the harmony of his songs

He corrupted their minds."

Elsewhere we are told that it was Ephraim's desire to counteract the influence of these heretical songs, as well as to provide a substitute for profane games and noisy dances, which prompted him to compose hymns and train choirs, "in the midst of whom he stood, a spiritual harper, and arranged for them different kinds of songs, and taught them the variation of chants, until the whole city was gathered to him and the party of the adversary was put to shame."

(4) Then follow 47 homilies against Rationalists or Free Thinkers, in which occur many curious and highly artificial arrangements of metre. These are succeeded by a collection of seven homilies, forming a separate work, entitled "The Pearl, concerning Faith." This poem is tetrasyllabic, in strophes of 10 lines each, and highly fanciful in conception, though not without passages of beauty. A pearl is treated as suggestive of truths connected with Christ and His Church.

(5) Other controversial homilies follow, after which come the pieces which may be more properly called hymns. Of these perhaps the most interesting are 83 relating to "Death," apparently intended to be used in funeral services. One of these was made cene, in Dr. Burgess's translation, both as short and as a good specimen of Ephraim's style.

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in the death of children.
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"How bitter is the grief

For the death of childhood;

How grievous the separation

Of the infant from its mother—

Train it up, Lord, in Thy dwelling!

SYRIAC HYMNODY

"This day afflicteth

The fathers through their sons;

And death now breaketh

The staff of their old age—

Lord! may they lean on Thee!"

"This day removes

The beloved one from its mother,

And cuts off the arm

Which would have been her stay—

In Thee, Lord, may she trust!

"This day separates

The little one from its parent,

And leaves her in the wilderness

Of suffering and grief—

Do Thou, Lord, comfort her!"

"This day divides

The sucking-child from the breast;

And the mother wails and griveth

Because her intercourse with it hath perished—

May she see it in the Kingdom!"

"O happy infancy

Which hath gained Paradise;

Away! for old age

Which still remains in sorrow—

Lord! be Thou its helper:"

(6) This collection of Funeral Hymns is followed by four short pieces on the "Freedom of the Will," strophes of which have an alphabetical arrangement, like the Hebrews of the 119th Psalm. The succeeding 78 homilies have the general title "Exhortations to Penitence," and among them are found morning and evening hymns, and a hymn for the Lord's day.

(7) Next come twelve homilies on the "Paradise of Eden," and finally, in the Roman edition of Ephraim's works, is a discourse on various subjects in pentasyllabic and hexasyllabic metres. But in 1868, Richard P. F. W. Mau, in a note on "Hymnody," says that most of the hymns have been translated by the Rev. Dr. Worthington, in the "Book of Common Prayer," which is a most important and learned work. It is, however, not without its faults.

In 1882 and 1886 Lamy pub. 2 vols., entitled S. Ephraemi Syri Hymni et Sermones, containing hitherto unpublished metrical homilies and hymns, on the Epiphany, the Nativity, the Blessed Virgin, the Passion, the Crucifixion, the Resurrection, &c. [For translations see end of this article.]

4. Various. Ephraim was followed by a succession of authors of metrical homilies, hymns and anthems, most of whom of our limited space forbids us to do more than mention. Among these were Balat or Balaxis, who, about the year 396, wrote a poem on the invasion of the Huns; Abasampa, son of Ephraim's sister; Rabba, bishop of Edessa, a.D. 411, some of whose hymns have been printed by Overbeck; Ishiba, or Bas, who succeeded Rabba in the see of Edessa; Marisba, bishop of Maipce, a learned physician, who wrote hymns in honour of the martyrs; and Isaac of Antioch, commonly called the Great, and styled by Dr. W. Wright (Encyclop. Brit., vol. xxii, p. 829; "one of the stars of Syrian literature." He was abbot of a convent near Antioch, and died about a.D. 460. His works were almost as voluminous and varied as those of Ephraim. One of his metrical homilies may be mentioned as a literary curiosity, a poem of 216 lines, on a parrot which proclaimed itself "a priest of the streets of Antioch. Isaac was followed by Bertramus, bishop of Notio-Mediaean (5th-6th), author of compositions of the class called Turgamê, hymns calling on the faithful to give ear to the words of the New Testament. In the Nestorian worship of the present day the Turgamê are chanted responsively by the officiating deacons around the altar, at that part in the service when the Epistle and Gospel are about to be read.
5. Narsai. A fellow-worker with Bar-sauma, both at Edessa and Nisibis, was Narsai, or Narses, called by his co-religionists the "Harp of the Holy Spirit." He was especially famous for his metrical homilies, 360 in number, and his hymns, two of which are now in the Nestorian psalter.

6. Jacob of Serugh. We come next to Jacob of Serugh, one of the most celebrated writers of the Syrian Church (b. 461, d. 521), styled by his contemporaries the "Harp of the Holy Spirit and the Harp of the believing Church." Besides commentaries, he wrote odes, hymns, and metrical homilies, 760 in number, mostly in dodeca-syllabic verse, i.e. the four-syllable line thrice repeated. Bar Hebraeus says that he had 70 amanuenses to copy out his homilies. More than half of his homilies have perished, 300 are preserved in European collections.

A liturgy in use among the Maronites is ascribed to him.

7. Simeon Kūkāya. The deacon Simeon Kūkāya was a potter by trade, as his name denotes. Whilst working at his wheel, he composed hymns, which he wrote down on a tablet or papyrus. Serūgh visited him, admired his compositions, and encouraged him to continue his labours. Nine of his hymns, on the "Nativity of our Lord," are now in the British Museum. In the same treasury of antiquities are to be found a few hymns out of a rather large number composed by the abbot John bar Aplōnē, who d. A.D. 524, to the Emperor Euphrates. Also a few hymns are extant of Mārabbā the Elder, Catholics ofSeleucia, from 556 to 552, one of which commences "Glory to Thee, Lord, how good Thou art!"

8. Seventh Century. With the seventh century began the slow decay of the native literature of the Syrians, one cause being the dreadful sufferings of the people during the great war with the Persians, and another the conquest of Syria by the Muhammadans in 633-636, from which time the Arabic language began to supplant the Syriac. Nevertheless, Professor W. Wright, LL.D., in his "History and Exhubris of the Syriac Literature," in the "Encyclopaedia Britannica," vol. xii., an article to which in this paper we are ourselves greatly indebted—gives the names of seventeen writers between the beginning of the 7th century and the end of the 12th, who were authors of either hymns, or metrical homilies, or both. In most cases some of their writings are extant in the libraries of the British Museum, the Vatican, or Berlin, and not unfrequently their hymns are found in Nestorian Psalters.

9. Bar Hebraeus. The thirteenth century was an age of literary revival with the Nestorians. Bar Hebraeus, "one of the most learned and versatile men Syria ever produced," lived at this time. He was almost equally eminent as philosopher, historian, theologian and poet, and to him we are indebted for much of the information we possess in regard to Syriac hymn-writers.

10. George Wara. In this century lived George Wara (the Rose of Arbel), whose hymns and other poems have entered so largely into the use of the Nestorian Church that one of their service books is to this day called the Warda.

11. Māu'd, a Syrian, who was physician to the Caliph al Ma'mun in the years 1222-1258, wrote hymns for the Feast of the Epiphany, one of which is in the Vatican library.

12. Khānis bar Karahā, of Arbel, is another favourite hymn-writer of this period, whom we shall have occasion to mention again when speaking of the lives of the Nestorians. But besides the hymns of this author, to which we may then make reference, others are found in the great libraries of Europe.

13. Abīl-ḥaša bar Berikha. Lastly, there was Abīl-ḥaša bar Berikha, or, as he is called by some, Mar Abī Tēshwā, Metropolitan of Nisibis and Armenia, a.d. 1298-1318, who has rendered valuable service to literature by a catalogue of nearly 150 Syrian authors and their works, beginning with Simeon bar Sabbāē, in the 3rd century, and ending with one, whom in his humility he calls his "vile self." This last he describes as the author of a commentary on the Bible, Consolations, Antiquities, and a number of other works. Turgān, written by him, are in ms. in the library of Berlin.

14. Dr. Wright says that after Abīl-ḥaša there are "hardly any names worthy of a place in the literary history of the Syrian nation." The scanty crumbs of information are poured forth with water. It remained for the men of succeeding ages to make use of the compositions of their predecessors.

ii. The present use of Syriac hymns.

In order to a clear understanding of this part of our subject it will be needful to explain the various services to which the Syrian branch of the Christian church is divided, a division which in at least three instances is of ancient date.

(1) Nestorian. — One section, once very numerous, and sending its missionaries even to Tartary and China, but whose members, now few in number, have found chiefly in Kurdistan and Western Persia, is known by the name of Nestorian. It is so called from Nestorius, who was condemned by the Council of Ephesus, A.D. 431, because, as it was alleged, he held that in the one Christ there were two Persons, Divine and human, and with this doctrine these Syrian Christians are supposed to sympathise.

(2) Jacobites. — Another section, called Jacobites, inhabiting both Syria and Mesopotamia, received their name from a certain Jacob Burīš, bishop of Edessa in the middle of the 6th century, who was the chief agent in organising them into a distinct community. Their peculiar belief is that in Christ the human nature was absorbed into the Divine. Hence they are called Monophysites.

(3) Maronites. — The date and occasion of their origin as a sect are disputed, but most probably they received their name from a certain abbey of a monastery near the Orontes, called John Maroun, who lived in the 7th century, and favoured the doctrine of Christ's person known as Monothelites. From this monastery, the Maronites in 1155 acknowledged the authority of the Roman Pontiff, and are at the present time in nominal communion with Rome. In the district of Mount Lebanon they have now 82 convents, containing 2500 monks and nuns.

(4) Chaldæans.— In Mesopotamia and Persia are Syrian Christians, who were originally Nestorian, but about the year 1650 made their submission to Rome and have since been known by the name of Chaldæans, the Maronites, for the most part, speaking Aramaic and Arabic as their vernacular, but

...
using in their worship Syrian hymns and prayers. They are probably descendants of Syrians, who centuries ago came from Western Asia by way of the Persian Gulf and settled in these parts. Some are Nestorian in their creed, others Jacobite, and yet others, through the influences brought to bear upon them by the Portuguese at Goa, have adopted the faith of Rome.

Now all these differing sections of Syrian Christians have their respective service books and liturgies, and all use hymns. The following are the facts we have been able to ascertain with respect to their use of hymns:

(a) The Nestorians. In 1832, an Anglican clergyman, the Rev. G. P. Badger, D.D., published two volumes (London, J. Masters) containing a narrative of visits paid by him to the Syrian Churches of Kúrdistan and Mesopotamia, with an account of his researches into the condition of the Nestorians, Syrian Jacobites, Papal Syrians, and Chaldaens. The work is entitled The Nestorians and their Rituals, and is full of information concerning the Nestorian service books.

(1) First, he mentions a book called Targum Ó or Instruction, containing hymns chanted before the reading of the Epistle and Gospel. To this we have referred when speaking of Haranaa, of Nisibis.

(2) Another book is the Khudra, or Cycle of Services for all the Sundays in the year and for certain fast days. Dr. Badger describes this as a collection of anthems, responsories, hymns and collect, comprised in a large folio volume of more than 800 pp.

(3) The Gíras, or Treasury, contains the services for all the festivals throughout the year, Sundays excepted. It also comprises anthems, hymns and collect, and is a volume equal in size to the Khudra.

(4) The Vovatho d' Nineve, or Prayer of the Ninevites, is described as "a collection of hymns in verse ascribed to St. Ephraim, Syrus," and from the account given of its contents it is evident the metrical hymns were mentioned in our notice of the writings of Ephraim. The Nestorians use it in connection with an annual commemorative service, having reference to the Ninevites, lasting for three days and accompanied with fasting.

(b) The Khansia is a collection of hymns chiefly in praise of the Life, Parables and Miracles of the Saviour and on the duty of Repentance. It has its name from its author, Khansia bar Kardbil, whom we have mentioned as a writer of the 13th century. A long hymn from this collection, which has been translated by Dr. Badger, is appended in the Geza to be used on the feast of the Holy Nativity.

(c) The Kerubia is a collection of hymns written and compiled by George Wardik, already mentioned. They were apparently prepared for use at church festivals, the particular occasions for which they are fitted being noted at the head of each. Dr. Badger has translated a hymn from the Wardik, five pages in length, in praise of the Virgin Mary, and intended to be used on any of the festivals commemorative of her.

In the services for Marriages and Burials, anthems and hymns are introduced. The following is a translation by Dr. Badger of a short and rather beautiful hymn sometimes sung in the part of the marriage service called "The Setting up of the Bridal Chamber." It seems intended to be sung responsively.

"Blessed is he who hath built for His Church a house not made with hands, and hath raised and set her up on high according to His promise."

"The elect Church saith to Christ in her supplications: 'Show me from the Scriptures what dowry Thou wilt give unto me.'"

"O lovely Spouse, in line thine ear and hearken to my voice, leave thy father and thy mother, and come, follow me, for I am thy Bridegroom.""

"Behold, I flee to Thy love, and adorn all the house of the heathen, and leave off worshipping them, and flee to Thee cross."

"I have espoused thee through water and the Spirit, and have saved thee from Satan and from death: beware that thou come not another's, for there is none other that can help thee as I can."

"If thou art faithful unto Me, O thou daughter of the poor, I will make ready for thee a bridal chamber above, and will call prophets, apostles, and martyrs to thy wedding."

"Thy commandments are dearer unto me than car or pearls: and the words of Thy mouth are sweeter unto me than honey-corn."

From all this it will be seen that hymns are largely used by the Nestorians, besides which they chant Psalms from the Davved, or David, in connection with nearly every service. But it must be added that only the clergy and a few of the more educated hymns fully understand the meaning of the words read or sung. Indeed, says Dr. Badger, "many even of the clergy have no certain knowledge of what they read in the church services."

The great is the difference between the modern Syrian and the ancient Syrian, and such the present backward state of education.

(b) The Chaldaean services appear to resemble those of the Nestorians, excepting that a few expressions have been modified in accordance with the Roman doctrines they have embraced.

(c) The Jacobites and Maronites, J. W. Etheridge states, in his book on the Syrian Churches (Lond., 1846), that, among the Jacobites and Maronites, the favourite one is that ascribed to St. James, the brother of our Lord. Now in the public or preparatory part of this service a hymn is appointed to be sung after the prayer for all believers, and this hymn is said to be frequently a composition of Mar Ephraim, as he is termed—Mar signifying Master or Lord. A letter, also, with which we have been favoured from the Rev. Dr. Carslaw, minister of the Free Church of Scotland at Siweir, on Mount Lebanon, informs us that the hymns of Ephraim are now used in that region by both Jacobites and Maronites, though not to any great extent. But they are simply read by the priest, not sung either by priests or people. Dr. Carslaw adds that most of the service of the Maronites is in the ancient Syrian, but as a rule neither priest nor people understand it. The priest has to read it, and that is all that is considered necessary.

The Rev. Dr. Daniel Bliss, President of the Protestant College at Beyrouth, has also obtained for us the following list of first lines of hymns now used in the Maronite churches of Mount Lebanon, with the names of their reputed authors. All are in the ancient Syrian language.

1. By St. Peter the Apostle——

"O Lord, God of Peace and Master of Safety."

2. By the Twelve Apostles——

"O Lord, merciful God, who hast prepared for us this spiritual table."

3. By St. James, Brother of our Lord——

"O Lord, our God and our Master, Lord of mankind."

4. By St. John, the Apostle and Evangelist——

"O Lord, mighty God, Thou art the true King."

5. By St. Mark, the Evangelist——

"O Lord God Almighty, Thou art the Holy One, who hast true love."

6. By Pater Noster of Rome——

"O Lord, grant Thy church, and the sheep of Thy pasture, safety, peace and everlasting love."

7. Prepared by order of the Holy Roman Catholic Church, Mother of all churches——

"O our Lord Jesus Christ, who hast said to Thine Apostles 'Peace, I leave with you, my peace I give unto you.'"
SYRIAC HYMNODY

8. By St. John Marcon, Patriarch of Antioch —

"O God, Most Merciful and Holy God, Who hast through Thine only-begotten Son, Our Lord and Saviour Jesus Christ," etc.

(5) Christians of St. Thomas. With regard to the use of Syriac hymns by the so-called Christians of St. Thomas, on the Malabar coast of India, we have been kindly furnished with information from agents of the Church Missionary Society, whose head-quarters are at Cottayam, in Travancore, which is also the centre of the district inhabited by the Syrian Christians. One of our correspondents is the Rev. J. H. Bishop, B.A., the other is The Archdeacon Koshi Koshi, who is himself of Syrian parentage.

Mr. Bishop informs us that

"The Syrian Christians of Travancore have no choral or congregational singing, or musical instrument in their worship. The ancient liturgies of St. James and others are monotonized by the Cottanars or Priests, and the people standing in the nave repeat the responses from memory. In many Syrian churches the services are conducted in the Malabar language; the nuns, that of the country, "though formerly they were always performed in the Syrian tongue, which is still used more or less, especially in the celebration of the Mass."

Archdeacon Koshi states that

"The hymns used in the Syrian church are too many to be numbered. They are also scattered throughout their service books that it is impossible even to form a guess respecting their number. The Syrians have no separation of hymns such as we have. They have more than 500 tunes, and everyone of their hymns is so made that it can be sung to eight different tunes. All the great poets of old, such as Mar Ephraim, had each his own eight tunes distinct from the eight belonging to every other. The great hymns of Ephraim's (a Syrian Saint,) in 6 (or 7) tunes, are the only ones I have seen. Hymns composed by poets of inferior grade, who were unable to invent new tunes, are never credited with their real authors, but go under the names of those to whose tunes they were adapted."

The Archdeacon then proceeds to give a list of hymn-writers, a number of his names coinciding with those we have given in the former part of this article. If at first view there seems to be some disagreement between the accounts, that correspondence is doubtless to be found in the fact already stated, that the Syrian Christians of India are divided among themselves, and consequently, in all probability vary in their usage as regards singing.

We have seen the past and present of Syriac Hymnody: one word may be permitted with respect to the future. It is then, we think, morally certain that Syrian Christians, in whatever country living, will, with the progress of enlightenment, come to realize the fact that acceptable worship must be intelligent and spiritual, and will therefore cease to employ in their religious services a dead language. Nevertheless, the large-hearted studium of Christian history will always feel an interest in the great collection of old-world metrical compositions, lyrical and hortatory, noticed in this article, remembering that for a thousand years or more they were the medium of prayer and praise, consolation and adoration, to successive generations, confessing the One Saviour, and having hopes and fears, joys and sorrows, duties and temptations common to man. [W. R. S.]

Several of the Syriac hymns of Ephraem Syrus have been translated into English as follows:

Of his hymns 35, and of hismetrical homilies 9, have been rendered into prose, printed by Dr. Henry Burgess, in his Select Metrical Hymns and Homilies of Ephraem Syrus (London, 1862), and from these versions the Rev. T. G. Crispin translated St. Henry's metre in his Ancient Hymns and Poems (London, 1864). Mrs. Charles, in her Voice of Christian Life in Song (London, 1868), gives extracts from a German in Daniel, iii. (1446), where are given 16 of his hymns in the Syriac, with German (trans. taken from Pius von Zinguer's Heiligensang der Kirche, etc., 1770, p. 211) by T. R. Morris, in his Select Works of S. Ephraem the Syrian (Oxford, 1847). There is also 1 tr. in the Rev. J. W. Hewett's Verses by a Country Curate, 1849.

As for the majorities of his hymns it would be useless to give the translations under the first lines of the Syriac, they are here given together.

i. Versions by Horatius Bonar.

1. Glory to the glorious One. For the Lord's day. (Canon 41.) Tr. in 2nd series, 1861, of his Hymns of Faith and Hope, and Joy, p. 90. Used from this st. 1, 3, 4, 10. It was taken, slightly altered, with 2 st. adapted from Dr. Bonar's st. 5, 6, 7, 8, as No. 16 in the Hymnary, 1871. Dr. Burgess quotes it from the Opera, vi. 526, and says it is hexametrical, in strophes of 4 lines, and gives his version at p. 83.

2. Jehovah, judge my cause. Battle Song against Satan. (Canon 58.) In 9 st. of 4 lines, in the 2nd series, 1861, of his Hymns of Faith and Hope. Burgess quotes it from the Opera, vi. 526, and says it is hexametrical, in strophes of 4 lines, and gives his version at p. 89.

ii. Versions by Mrs. Charles.

1. To Thee, O God, be praises. On the Children in Paradise. (Canon 44.) In 5 st. of 4 lines (p. 46, ed. 1858) by Syriac and German texts in Daniel, iii. pp. 165, 186.


3. He calls us to a day of gladness. Christ's Entry into Jerusalem. In 11 st. of 4 lines (p. 49, ed. 1858) by Syriac and German texts in Daniel, iii. pp. 159-162.


5. Child by God's grace born. Death of a Child. A beautiful lament of a father on the death of his little son. (Canon 36, "In finem poenitentiae") In 2 st. of 12 lines (p. 32, ed. 1858) by Syriac and German texts in Daniel, iii. pp. 151-152. Dr. Burgess says it is hexametrical, in strophes of 14 lines, and gives his version at p. 81.

6. Then because they fled from him. Eve and Mary. Part of a poem on Eve and Mary, being a tr. of lines 24-46 of Zinguerle. Syriac and German texts in Daniel, iii. pp. 184, 185.

iii. Versions by the Rev. T. G. Crispin.

1. Blessed be Messiah's name. Easter. (Canon 40.) In 8 st. of 6 lines, given at p. 1. Dr. Burgess quotes it from the Opera, vi. p. 282, and says it is hexametrical, in strophes of 6 lines, and gives his version at p. 77.

2. When softly breathes the Resurrection air. Resurrection. (Canon 42.) In 11 st. of 4 lines (p. 49, ed. 1858) by Syriac and German texts in Daniel, iii. pp. 152-155. Dr. Burgess says it is octosyllabic, in strophes of 4 lines, and gives his version at p. 31.

3. In the time of evening let Thy praise ascend. Eternity. (Canon 60.) In 8 st. of 6 lines, given at p. 1. Dr. Burgess quotes it from the Opera, vi. p. 535, and says it is hexametrical, in strophes of 4 lines, and gives his version at p. 73.

4. Pity me, Father, for Thy mercies sake. Last Judgment. (Canon 60.) In 8 st. of 4 lines, given at p. 11. Dr. Burgess quotes it from the Opera, vi. p. 536, and entitles it "Necessity for Preparation for Death," says it is hexametrical, in strophes of 8 lines, and gives his version at p. 73.


O my child, my best beloved one. Death of a Child, In his Verses by a Country Curate, 1849, p. 167, from Dr. Burgess's tr., but adapted for a mother instead of a father.

v. Versions by Dr. Henry Burgess.

Besides those already mentioned Dr. Burgess gives 14 hymns in the Death (o) of children (pp. 4, 6), (b) of youth (pp. 9, 11), (c) of a Private Person (pp. 14, 24),
prayed for, some converted, but not rejecting Christians.
He gave me the prayer Lord, give me all in this house.
And he just did. Before I left the house everyone got a blessing.
The last night of my visit after I had retired, the governess asked me to go to the
daughter's. They were crying, etc. Then and there I
them trusted and rejoiced; it was nearly midnight.
I was too happy to sleep, and passed most of the night
in translation. They were crying; they were formed
these little cotterstocked themselves, and chimed in
heart one after another till they finished with "Eyes, O eyes, all for thee!"

The music to which Miss Harvelg
invariably sang this hymn, and which it
was always associated in the publications of
which she had any influence, was her father's
name Patmos, and the family's desire is that
this course may be followed by others. [J. J.]

Tam. The assumed name of Thomas
Mackellar, in Neal's (American) Gazette, 1815.

Tandem audite me. [Love to Christ]
Probably of the 17th cent., and found in
Canticlee ii. 5. It is found in the Manz,
G. B. (R. C.) 1661, p. 434, in 6 st. entitled
"Hymn on the Love of the Mother of God in her
dying hour." It is also in Wagner's
G. B., Leipzig, 1897, vol. iii, p. 748, the
Hymnodia Sacra. Münster, 1793, p. 211;
Daniel, iv, p. 344; and Trench's Sacred Latin
Poetry, ed. 1864, p. 249. In R. Campbell's
St. Andrew's Hym., 1850, the hymn "Mary
mourned, said, forlorn," for St. Mary Magdalene,
is partly derived from this hymn. [J. M.]

Tandem peractis O Deus. [Saturday]
Appar. in the Paris Brev., 1736, and in his
Hymni Sacri, p. 29, of the
same year. In the Paris and later French
Brev., it is the hymn at Matins for Saturday
from Trinity to Advent. The text is in
J. Chandler's Hymns of the Primitive Church
1837, No. 32; Card. Newman's Hymns
Ecclesiastic, 1838 and 1865: and L. B. B r i g e,
annotated ed. of H. A. & M. 1867. Tr. as—

1. At length creation's days are past. By J. Chandler, in his Hys. of the Pri. Church, 1837, p. 29, and again in his Hys. of the Church, &c., 1841, No. 16. In the Hymnal for St. John the Evangelist, Aberdeen, 1870, it begins, "And now
the six-day's work is done." In one or two
others it is given without alteration.

2. And now Thy labours, Lord, are done. By I. Williams, in his Hys. tr. from the Parisian
Brev., 1839, p. 36. In the Hymnary, 1872,
No. 40, this tr is rewritten as "At length six
days their course have run."

3. Six days of labour now are past. This tr was
given in H. A. & M., 1861. It was based on J.
Chandler's tr, as above. In the 1875 ed. of
H. A. & M. it begins with the first line, but
several other lines have been rewritten and
much improved thereby.

Other trs. are:

1. At length the six day's course is past. W. Palmer.
1845.

2. At length, O God, Thy work is done. J. P. Cham-
berz. 1857.

[ J. J.]

Tappan, William Bingham, was b. at
Beverley, Massachusetts, Oct. 29, 1794, and
was apprenticed to a clockmaker at Boston
in 1810. In 1815 he removed to Philadelphia
where he was engaged in business for a time.
In 1822 he was engaged as Superintendent
of the American Sunday School Union. In 1840
...
He was licensed to preach with the Congregational body, his sphere of usefulness on behalf of Sunday Schools being thereby considerably widened. He died suddenly, of cholera, at West Needham, Massachusetts, June 18, 1894. His poetical works include:

- Lyric Poems, 1822.
- Poetry of the Heart, 1845.
- Sacred and Miscellaneous Poems, 1844.
- Poetry of Life, 1872.
- The Sunday School and other Poems, 1848.
- Late and Early Poems, 1849.
- Sacred Poems, 1849.
- Ten Sacred Poems, 1860.

Among these works the earliest are the most important. His hymns in C. U. include the following:

1. Holy be this as was the place. Public Worship. Included in his Lyric Poems, 1822; and given in Lyra Sacra Americana, 1868.

2. The sacred spirit to her home. Love. Appeared in Nettleton’s Village Hymns, 1824. This is probably his best hymn.


4. There is an hour of peaceful rest. Heaven a Place of Rest. The author’s account of this hymn in his Hymn of Sacred Poetry, 1860, is that it was written by him in Philadelphia, in the summer of 1819, for the Franklin Gazette, edited by Richard Bache, Esq., and was introduced by him to the public in terms sufficiently flattering and flattering to the young man, who then certainly lacked confidence in himself. The piece was republished in England and on the Continent, in various newspapers and periodicals, and was inserted in a number of music-hall and music-books. It was pub. in my first volume, at Philadelphia, in 1821; and soon after was set to music by A. F. Heinrich, Esq., in the same city. It is in Lyra Sacra Americana, 1868, p. 265.

5. This is the night, and an olive’s brow. Gethsemane. Appeared in his Poems, 1822, and repeated in Lyra Sacra Americana, 1868, and several hymnals.

6. Wake, Isles of the south, your redemption is near. Missionary. Appeared in the Lyric, 1822. It was sung at the wharf in New Haven at the embarkation of Missionaries for the Sandwich Islands, 1822.

7. Where are the costumes? Saturday Evening. Pub. in his Poems, 1822; repeated in Lyra Sacra Americana, 1868. It is in Lyra Sacra Americana, 1868.


9. This is the night, and an olive’s brow. Gethsemane. Appeared in his Poems, 1822, and repeated in Lyra Sacra Americana, 1868, and thence into Thring’s Old, 1867.

[F. M. B.]

Τάς ἔδρας τὰς αἰωνίας. St. John of Damascus. [All Saints. In his Hymns of the Eastern Church, 1862. Dr. Neale entitles this “Idiomela for All Saints.” According to this, it is supposed to be found in the Penitencieras of various editions, however, have been searched in vain. Dr. Neale’s tr., “These eternal bourners,” was given in his Hymns of the Eastern Church, 1862, in st. of 8. 1. It has since appeared in various collections, and ranks with the more popular of his translations from the Greek.

Tate and Brady. [New Version; also Psalms, English, § 13.]

Tate, Nahum. [Psalms, English, § 13.]

Tauler, Johannes, was b. at Strassburg about 1300, and seems to have been the son of Nicholas Tauler or Taweler, of Finkweiler, who in 1304 was a member of the Strassburg Town Council (Mittels des Rahe). About the year 1318 he entered the Dominican convent at Strassburg. He studied for eight years at Strassburg, where the famous Meister Eckhart (d. 1327) was Dominican Professor of Theology from 1312 to 1320. He then went to Cologne to undergo a further training, in theory and practical work, extending over four years. Thereafter he returned to Strassburg, where he soon came into note as an eloquent and practical preacher. When much of Germany was laid under interdict by Pope John XXII., because of resenting his interference with the election of the German Emperor in 1324, the Dominicans at Strassburg still continued to preach, to celebrate their, and to administer to the people the consolations of the Church, even though Strassburg was under the Papal ban. After the Diet of Frankfurt in 1328 the strife between Emperor and Pope (now Benedict XIV., Pope since 1334) became more pressing, and in 1339 the Dominicans at Strassburg still continued to sing mass, but were then compelled to cease doing so by command of the superiors of their Order. As the Strassburg magistracy still remained faithful to the Emperor, they resented this submission, and accordingly closed the Dominican convent in 1339, and it stood empty for three years. It was only about the beginning of 1339 we find Tauler in Basel, where he remained for some years, in close connection with Heinrich of Nordlingen and others of the so-called “Frieds of God,” in that city and neighbourh. About 1346 he was again in Strassburg, and he spent most of the remainder of his life there. He d. at Strassburg on June 13, 1361. (Herzog’s Real-Encyklopädie, xx. 251; Godseke’s Grundriss, New ed., 1841, p. 210; Tauler’s Bekkenrung, by P. H. S. Denifle, Strassburg, 1879. Zeitschrift für deutsches Alterthum, 1880, p. 209, &c.)

The above notice embraces what seems to be the best authenticated details of Tauler’s life. It differs greatly from the account which till recently was regarded as historical, and which has been made accessible to English readers by Miss Susanna Winkworth (see below), and by Miss Frances Bevan, in her Three Friends of God, London, 1857. The basis of the common account was a work by Rittersh Merswir, which Denifle’s investigations have shown to partake much more of the nature of a novel with a purpose than of authentic history (see above, Alig. Deutsch.)

Tauler was one of the most celebrated of the Medieval Mystics, and one of the most famous of all German preachers. Much uncertainty still exists, however, not only as to the details of his life, but also as to what writings may safely be ascribed to him. The best authenticated are his sermons, which were first printed at Leipzig in 1488 (good recent ed. by Julius Hammer, Frankfurt, 1834, and Frag, 1872, English version of 25, with an account of the same, by Miss Susanna Winkworth, London, 1867). The well-known Nachfolge des armen Letens Christus has generally been ascribed to Tauler, but Denifle, who edited the most recent critical ed. (Munich, 1871), is of opinion that it is not by him (a recent English version by J. R. Morell, as The Following of Christ, London, 1854). The famous Theologia Germanica (good English version by Susanna Winkworth, London, 1854, with an interesting introduction on the “Friends of God”) has also often been ascribed to him, but on no good grounds; though in its working out of the idea that a godly life is the reminiscence of self and self-will, and complete devotion to the will of God, and that in this inner union with God we again become God’s children, as at the first, the Theologia Germanica has much affinity with Tauler’s teachings.

The hymn attributed to Tauler were printed in his Werke, Cologne, 1540, and by Daniel Sudermann, in his Schönhitliche und wahrheitliche Figuren. Strassburg, 1620, and in his Eikthe heilige geistliche Geieringe, Strassburg, 1626. Sudermann seems to have rewritten them, or at least considerably altered them, Wackernagel, i. li. 302–307, gives 11 (really 9) pieces under Tauler’s name. Three of these have passed into English, viz.: —
Taylor, Ann and Jane. These names are associated together here for convenience of reference, and because many of their hymns were published under their joint names.

Gilbert, Ann, see Taylor, the elder of the two sisters, and daughter of Isaac Taylor, was b. at London, Jan. 30, 1782, her father at that time being engaged in London as an engraver. Subsequently her father became a Congregational Minister, and resided, first at Colchester and then at Unger. In 1813 she was married to the Rev. Josiah Gilbert, Classical and Mathematical Tutor at the Congregational College, Masborough, near Rotherham, Yorkshire. From Masborough they passed to Hull, and then to Nottingham, where Mr. Gilbert d. in 1832. Mrs. Gilbert remained at Nottingham, and d. there Dec. 20, 1866. In addition to contributing hymns to the joint works of herself and her sister, a few were given in Collyer's Coll., 1812, signed "A." or "A. T.,” and about 100 of her hymns appeared in Dr. Leifeld's Original Hymns, 1814, and a few in the Nottingham H. H. (15), and a few in the "Second Volume, 1827, 1824, and 1827: 24, 1842. She pub. independently, Hymns for Sunday School Anniversaries, 1827.
TAYLOR, DAN

3. Come, my soul, flattering heart (Collins's OLD
1812). Renunciation of the World. 4. God is so good that He will bear (1809). Encoun-
tra to pray. 5. God! — What a great and awful name (1809). God's
Condensation.

6. Oh! how the pen is to be turned away (1812). Expulsion
from Sunday School.

7. Lord, I would bow thy tender care (1809). Thanks
for past Mercies.

8. Love and kindness we may measure (1809).
Against Selfishness.

9. W. R. Deacon, Almighty King (1809). Evening
Hymn for a Small Family.

10. This is a precious book indeed (1809). Holy
Scripture. Universal Wonders.

11. What is there, Lord, a child can do? Repen-
tance.

12. When daily I kneel down to pray (1809). Against
wandering thoughts in Prayer.

13. When for some little insult given (1809). Against
Anger. &c.

14. When to the house of God we go (1809). Public
Worship.

Mr. Gilbert's ed. of the Hys. for Infant
Minds, 1886, together with ms. notes, are our
authorities for the foregoing ascriptions of
authorship. Mr. Gilbert cannot distinguish the
authorship of the following hymns by one or
both sisters:

1. Good David, whose Psalms have so often been
sung (1812). Concerning David.

2. How shall I render (sp. 432, ii.): "Jesus, Who lived above
the sky," and "Lord at noon 'tis sudden
night." Miss Taylor's hymns are marked by
great simplicity and directness. The most
popular and one of the best is, "There is a
path that leads to God." Taken as a whole,
the hymns of both sisters are somewhat de-
pressing in tone. They lack brightness and
warmth.

[J. J.]

TAYLOR, EMILY

1117

and probably was greatly modified by Taylor, since a
copy now before us has on its back the title page,
Taylor's Hymns. The title-page runs Hymns & Spiritual Songs,
selected from Various Authors; London: printed for
the Dairy and sold by D. Taylor, Union St. Bishopsgate
Street, 1793. This book contains 637 hymns and
includes the three by D. Taylor cited above. Since
J. Deacon, in 1800, pub. a hymn-book bearing his own
name, it is probable that he disapproved of the treat-
ment his work had received, and regarded the book of 1793 as
the production of D. Taylor rather than his own.

[y. Deacon, John.]

Taylor, Emily, b. 1795, was the daughter of
Samuel Taylor, of New Buckenham, Norfolk,
 niece of John Taylor, of Norwich, the hymn-
 writer, and great-grand-daughter of Dr. John
Taylor, the Hebraist. Miss Taylor was the
writer of numerous tales for children, chiefly
historical, and of various books of instruction,
and of descriptive natural history. Amongst
her publications are:

(1) Letters to a Child on Maritime Discovery, 1820;
(2) Vision of Las Casas, and other Poems, 1825;
(3) Poetical Illustrations of Passages in Scripture, 1826;
(4) Tales of the Seasons, 1827;
(5) Tales of the English, 1833;
(6) Memoir of Sir T. Moore, 1834;
(7) The Boy and the Birds, 1835. She also edited Sabbath Ser-
 vations, 1826; and Flowers and Fruit in Old English
 Gardens, 1838; and contributed to the Magnetic Springs,
 1840, &c.; and the Rainbow Stork, 1876, &c.

Miss Taylor wrote several hymns which appeared
as follows: — To the Unitarian Collection of Ps. & Hys.,
printed for the Renshaw Street Chapel, Liverpool, 1818, she contributed
anonymously: —

1. Come to the house of prayer. Invitation to Public
 Worships. Sometimes given as "O come to the house of
Prayer."

2. God of the changing year Whose arm of power.
Lessons of the Changing Year.

3. O Father, though the anxious fear. Sunday.

4. O here, if ever, God of love. Holy Communion.

These, and the following 6 hymns, were
given anonymously in the 2nd ed. of the
Norwich Unitarian Hymn Book, 1826: —

5. Here, Lord, when at Thy Table met. Holy Commu-
nion.

6. O not for these alone I pray. Holy Communion. Sometimes,
"No, not for these alone I pray."

7. The Gospel is the Light. Worth and Power of the
Gospel. Sometimes "It is the one true light."

8. Thus shall thou love the Almighty God (Lord);
Self-consecration to God.

9. Who shall behold the King of kings? Purity.

10. Who that ever many a burden part. Missions.
Sometimes it begins with st. II, "Thy kingdom come!
The beaten land."

Of the above No. 6 is part of a longer poem
which was given in her Poetical Illustrations
of Passages in Scripture, 1826. This work
also contains: —

11. O Source of good! around me spread. Seek, and
you shall find.

12. Truly the light of morn is sweet. Early Piety.

13. When summer suns their radiance bring. Rege-
nation with Praise.

In the Rev. J. R. Beard's Coll. of Hys. for
Pub. and Private Worship, 1837, several of the
above are repeated, and also: —

14. If love, the noblest, purest, best. Communion
with Jesus.

Of these 14 hymns 10 are in Dr. Martineau's
Hymns, &c., 1840, and 9 in his Hymns, &c.,
1873. Several are also found in other collec-
tions, as Horder's Cong. Hymns, 1881, and
some American and other hymn-books. Al-
though for the greater part of her life Miss
Taylor was a Unitarian, yet, under the
influence of F. D. Maurice, she joined the
Church of England. She d. in 1872.

[V. D. D.]
Taylor, Helen, daughter of Martin Taylor, was the author of *The Child's Book of Homilies, N. D.; Sabbath Bells, A Series of Simple Days for Christian Children, N. D.;* and *Missionary Hymns; for the Use of Children*, 1846. From her Sabbath Bells, "I love that holy Scripture" (*Concerning Heaven*) is taken. The following are all from her *Missionary Hymns*, 1846:

1. A father's seed that lifted is. *Value of Little Things.*
2. And shall we dwell together? *Concerning Heaven.*
3. Father, the little offering take. *Requiem.*
4. There is a happy land on high. *Concerning Heaven.*

[J. J.]

Taylor, Jeremy, D.D. This poet of preachers was born of very humble parentage on both sides, at Cambridge, in August, 1613. His father was a barber. He must have had a good school as a boy. He entered Caius College, of his native city, as a "sizar" in 1626. His career at the university was a brilliant one. He was made fellow of All Souls College, Oxford, in 1632; and rector of Uppingham, Rutlandshire, in 1638, as is still proudly remembered there. He was inevitably "sequestered" by Parliament in 1642. Inexorable necessities of circumstance put him in prison. During the opening of the great Protectorate he kept a school in Wales along with William Nicholson, and acted as chaplain to the Earl of Carnarvon at Golden Grove, Carmarthenshire, one of the pilgrimage spots of our country, because of this end of his impenetrable book named after it. In 1658 he is found in Ireland. He preached at Lisburn and Portmore. He returned to London early in 1660, and signed the loyalist or royalist Declaration of the Nobility and Gentry, on April 24th, thirty-five days before the "Restoration." He was not overlooked, as so many faithful royalists were. He was consecrated bishop of Down and Connor in January, 1661; made a member of the Irish Privy Council in February; entrusted with the diocese of Dromore in March; and in the same year was chosen Vice-chancellor of the University of Dublin. He d. at Lisburn, August 13th, 1667, and was interred in the choir of the cathedral of Dromore. Bishop Taylor's complete works have been repeatedly edited, e.g. by Henry Rogers, Pitman, Bp. Heber, Eden; and manifold selections and single books, as his *Holy Living and Holy Dying.* Notwithstanding his rich and imperial intellect, and enthralling eloquence, and absolute command of words, Bishop Taylor holds only a very small place in the Antipho of England. It has been admirably said by Dr. Rowland Williams, "Poetry differs from eloquence, as love differs from friendship" (*Stray Thoughts*, 1878). His attempts at verse are eloquence, not poetry, and even the eloquence cramped and sillouetted. The present writer collected his entire poems and verse-traductions in the *Miscellanea of the Fuller Worthies' Library* (1870). In the "Introduction" the reader will find a critical account of the various hymns; and also therein an account is furnished of a flagrant misappropriation of Bp. Taylor's *Hymns* by Samuel Speed in his *Prison Piety, or Meditations divine and moral. Digested into poetical heads on mixt and various subjects* (1675). The following is the original title-page of the volume in which all the Festival hymns are contained:

The Golden Groat, or a *Manuscript of Daily Prayers and Lectures Fitted to the Days of the Week; containing a short Summary of what is to be Believed, Prayed, Denied, Also Festival Hymns According to the manneer of *The Ancient Church.* Being a Set of Hymns for the Use of the Incourt, especially of Younger Persons; by the Author of *The Great Exemplar.* London: Printed by J. P. for R. Burton, at the Angel in Lothbury (12mo.) A 2nd ed. appeared in 1655 with the Author's name thus, By Jer. Taylor, D. D., Chaplain in Ordinary to his late Majesty's; courageous and manly in his circumstances. A 3rd ed. seems to have disappeared. The 4th ed. appeared in 1659; and from it is saved the second Christmas hymn, "Awake, my soul," that was not in either the 1st or 2nd ed. Bp. Edmund and Eden overlooked this hymn.

[A. B. G.]

From Bp. Taylor's *Golden Groat*, 1655, the following hymns are in C. U.:


His *Christmas Carol.* "Where is this blessed Baby," and his Prayer, "My soul doth cast towards Thee," are also from the *Golden Groat.*

[See English Hymnody. Early. § 9.]

Taylor, John, b. July 30, 1750, was the a. of Richard Taylor, of Norwich, and grandson of Dr. John Taylor (1694-1761, the eminent Hebrew scholar, who was for many years minister of the Octagon Chapel, Norwich, and afterwards Divinity tutor at the Warrington Academy. Dr. Taylor published *A Coll. of Tunes in Various Airs*, one of the first collections of its kind, and his grandson was one of the most musical of Unitarian hymn-writers). Young Taylor, after serving his apprenticeship in his native place, was for two years in a banking house in London, at which time he was an occasional poetical contributor to the *Morning Chronicle*. In 1773 he returned to Norwich, where he spent the rest of his life, first as a manufacturer, and afterwards as a wool and yarn factor. For nearly fifty years he was a deacon at the Octagon Chapel. At the time of the French Revolution he joined in the support of the *Cabinet*, a periodical brought out by the Litesmals of Norwich, in conjunction with Dr. Enfield, William Taylor, Miss Alderson (Mrs Oiper), and others, and, as a "poet of the olden time," he contributed five poems thereto. These and other political songs and poems relating to family events, &c., together with 50 hymns were collected in *Hymns and Miscellaneous Poems, Reprinted for Private Distribution*, 1818, published by M. Whitehouse, taken from the Monthly Repository of Sept. 1826, by his son, Edward Taylor, then Gresham Professor of Music. An earlier and less complete edition, containing 43 hymns, he had himself caused to be printed by his sons, Richard and Arthur Taylor, London, 1818. He d. June 23, 1826. Of his hymns the following 9 were contributed to Dr. Enfield's *Sel. of Hymns for Social Worship*, Norwich, 1795 (see p. 531, ii.)
TAYLOR, REBEKAH H.

2. Father divine, before thy view. Divine Providence.
3. Father of our feeble race. Christian Love. This begins in Horder's Corp. Hym., 1834, and others, with st. 11 in "Lord, what offering shall we bring?"
The first stanza is by C. Wesley (see p. 347, ii.), and the rest are by Taylor.
5. God of my mercy. God of love [grace]. Hear our sad lamentant song. Penitence.
6. I sing to the Lord a new song. Praise to the Supreme Ruler and Judge.
7. Praise to God, the great Creator. Praise to the Father.
The hymn "Saints with pious zeal attending" in Harfield's Church H., N.Y., 1872, begins with line 4 of st. 1 of this hymn.
9. Rejoice, ye Saints, the Lord is King. Penitence acknowledged in the Seasons. The first stanza and ll. 6 and 6 of all are by C. Wesley (995, ii.), and the rest are by Taylor.
10. Taylor edited Hymns intended to be used at the Commencement of Social Worship, London, 1802.

To that collection he contributed 10 hymns, including:

11. At the portals of thy house. Divine Worship.
12. A new American collection a cento from this hymn is given before thy presence some."
15. All thy works, Lord, are new. Divine Worship.

All the foregoing, except No. 8, were re-published in the Norwich Coll. of 1814. That edition contained 33 of Taylor's hymns. To the 2nd ed., 1826, he added 9 more. To R. Aspland's Sel. of Ps. and Hymns for Unitarian Worship, Hackney, 1810, he contributed 26 hymns, sold and new, including:

14. Like shadows gliding o'er the plain. Time and Eternity.


These 15 are the best known of Taylor's hymns, and are largely found in Unitarian collections. See especially Dr. Martineau's Hymns, &c., of 1840, and of 1873. [V. D.]

Taylors, Rebekah Hope, nee Morley, eldest dau. of S. Morley, M.P., and wife of H. W. Taylor, a member of the Plymouth Brethren, is represented in the Enlarged London H. T., 1873. "Thy presence some."

1. Blessed Saviour, I would praise Thee. Praise to Jesus.

Mrs. Taylor d. Nov. 8, 1877. Her Letters were pub. in 1878. [J. J.]

Taylor, Thomas Rawson, s. of the Rev. Thomas Taylor, some time Congregational Minister at Bradford, Yorkshire, was b. at Ossett, near Wakefield, May 9, 1807, and educated at the Free School, Bradford, and the Leaf Square Academy, Manchester. From the age of 15 to 18 he was engaged, first in a merchant's, and then in a printer's office. Influenced by strong religious desires, he entered the Airedale Independent College at 18, to prepare for the Congregational ministry. His first and only charge was Howard Street Chapel, Sheffield. This he retained about six months, entering upon the charge in July 1839, and leaving it in the January following. For a short time he acted as classical tutor at Airedale College, but the failure of health which compelled him to leave Sheffield also necessitated his resigning his tutorship. He d. March 7, 1835. A volume of his Memoirs and Select Remains, by W. S. Matthews, in which were several poems and a few hymns, was pub. in 1836. His best known hymn is "I'm but a stranger here. (p. 581, ii.) The rest in C. U. all from his Memoirs, 1836, are:

1. Earth, with her ten thousand flowers. The love of God.
3. There was a time; when children sang. S. School Anniversary.
4. Yes, it is good to worship Thee. Divine Worship. From this "Thou, sweet O God, to sing thy praise," beginning with st. 11.
5. Yes, there are little ones in heaven. Sunday S. Anniversary. [J. J.]

To decept laus = vol petrae alve. See pp. 1121, col. 1123, 1127, etc.

Te Deum laudamus, the most famous non-biblical hymn of the Western Church, intended originally (as it appears) for daily use as a morning hymn. It is now known to the Eastern Church in a Greek form, though the first ten verses exist in Greek. In the West it is known to have been in use from the beginning of the 6th cent. as a hymn for the Sunday service for matins before the lesson from the Gospel.

The subject will be treated under the following heads: i. Authorities; ii. Text; iii. Title; iv. Date and Authorship; v. Origin and Intention; vi. Versions; vii. Liturgical use; viii. Musical Settings.

1. Authorities. Of the Authorities the most important are:

1. For the earlier literature it is sufficient to refer to Bart. Gavante's Thesaurus Sacrorum rituum as edited by C. M. Merali in 2 vols. fol. Venice, 1744 (vol. 2, pp. 147-153), and to Cardinal J. M. Thome's Opera, ed. Venzel, Rome, 1747, vol. 2, p. 345 fol. and vol. 3, p. 614 fol. In the former the question of the Ambrosian-Augustinian authorship is carefully discussed by Merali; in the latter several Ms. texts are given with various readings. The dissertation of W. E. Lentz, Excercitaciones Sacrae, Leipzig and Frankfurt, 1852, is also frequently referred to.

2. Till recently the best modern authority was Daniel's Thesaurus Hymnologicus, vol. 2, Halle, 1815, pp. 274-296, but considerable advance has been made on this by Prefatory Edgar C. S. Gibson, of Wells, in his able and learned article on the Te Deum in the Church Quarterly Review, of April, 1844, (vol. 19, pp. 1-27) and supplemented by one on the Doxologia in Ritioli, ibid., Oct., 1883, (vol. 21, pp. 19, 20), which will be of the greatest service to the writer of this article. Dr. Swaimson's article in Electric's Dict. of Christian Antiquities (1890) is ill-arranged, but touches some points not noticed by the later writer.

2. A small volume by Ebeneezer Thomson called A Vindication of the Hymn Te Deum laudamus, &c., London, J. Russell Smith, 1855, contains a certain number of versions, not readily accessible elsewhere, and some notes which are occasionally valuable.


5. Dam G. Morin in the Maredonso Revue Ecclesiastique, April, 1896, discusses the authorship.

6. Thanks are due also to the Librarian of the New Haven DataLoader, Mr. Gibson and to Canon T. L. Kingsbail for important private letters; and to M. Léopold Delatte and M. C. J. Bouthillier, of Paris, Dr. Certini of Milan, Dr. Etienne of St. Gall, the Leitnisch of Bamberg, and Rev. H. J. White for copies and collations of M. S.; to Mr. W. J. Birbeck of Nag-}

6. ii. The Text. As it is impossible to discuss the Date and Authorship and Origin and Intention of the hymn without a minute analysis of its text, we here present, in parallel columns, four of the most ancient forms which we possess.
I. Irish Version.


II. Milan Version (I).

Fmnun in die dominica.

1. Landate pueri dominum landate nonem domini te deum laudamus te dominum confitemur.
2. Te aeternum patrem omnis terra veneratur: Tibi omnes angeli, tibi caeli et unius versa potestates.
4. Pleni sunt caeli et uniusversa terra bonore gloriae tuae.
5. Te gloriosus apostolorum chorus: te propterarum landabili numero.
7. Sanctum quoque paracletum spiritum: te rex gloriae christe.
8. Ad dexteram dei sedes in gloria patris: index crederis esse unutur.
9. Te aeternum fac cum sanctis gloriam numerari.
10. Salutem fac populum tuum domino et benedicti tuae et regis et

III. Ordinary Version of the Hymn.

Ymnus matutinalis.

1. Te deum laudamus te dominum confitemur.
2. Te aeternum patrem omnis terra veneratur.
3. Tibi omnes angeli, tibi caeli et uniusversa potestates.
5. Pleni sunt caeli et uniusversa terra bonore gloriae tuae.
6. Te gloriosus apostolorum chorus: te propterarum landabili numero.
7. Pater immense maiestatis: unerundum tuum neronium unigenitum filium.
8. Sanctum quoque paracletum spiritum: te rex gloriae christe.
10. Te aeternum fac cum sanctis gloriam numerari.

IV. Greek Version.

Ymnus matutinalis.

1. Se theon enumen se kyroin exomologomen.
2. Se eikon patira passa igit.
3. Si pantes agelli si urani ce pase exusus.
4. Si cherubin ce saraphim acatapusto foni annaradun.
5. Agios Agios Agios kyrios o theos saabath.
6. Pillis urani ceigti tis megaloisins tis dolo au.
7. Se dedoxa-mena ap stolon choros.
8. Se propheth enetos arithmos.
10. Se cela passan tis icunem ina lexologom ekklesia.
11. Pater enmmes megaloisins.
12. [son all th etikon monogeni.] The rest of the column is vacant.
24. Per singulos dies benedictus te et laudamus nomen tuum in aeternum et in saeculum saeculi amen.

26. Fiat domine miserercordia tua super nos quemadmodum spemus in te.

Sequitur in DI: Te patrem adoramus eternum; tu sempiternum filium invocamus: teque spiritum sanctum in unum divinitatis substantia manente confundens. Tibi unius in trinitatis debitas laudes et gratias referimus ut te incessabilis voce laudare mereamur in eterna saecula.

Sequitur in A: VENITE COMMACREBENTE SACERDOTIS, etc. (See p. 988, l.)

Tit. Haec est laus sanctae trinitatis quam Augustinus sanctus et ambrosius composuit D.
4. hirupin et saraphin D proclamant di-centes DI, et no MV.
11. malentactia + eton.
12. unigenitus ADIV.
16. ad liberandum mundum ADI.
18. sedans A: sedens DI.
30. quessimius D. nobis tua familia AD, fames: om. nobis I.
21. sanctis + tuus DI, gloriam DI: gloriae.
25. amen A: om. DI.

This version agrees most with that of Vat. 82 (V.), as given by Thomasius from an early Psalter, possibly Old Latin.

11. Pater: patrem V.
12. numum unigenitum V.
16. Note the omission of ungenitum, which is also omitted in Maskell’s MS. English Primer: see below, p. 1180, ii.
26. om. sanctis V; it is found however in other MSS. in the order of ergo sancte quasemus. Mr. Gibson derives this gloss from the latter stanza of the morning hymn, Rex eternae dominæ jeronem creator omnium. (See p. 597, ii.)
23. laudatam: laudamus V.
26. + at end Amen V.

12. numus + et a good many MSS. but not the best.
16. suscepisti nosti old MSS.: suscepturum Viennae 1481 and Lambeth 451, Huncmar and Abbé de Plancy, and many later MSS.
20. ergo + sancte. See note on col. II. tua familia: tua familia tuae later texts; see also col. I.
21. gloria numerari old MSS.: a few have in gloria numerari: in gloria numerari does not appear to be found in any MSS., but in many (not all) printed editions of the Breviary from about 1481 onwards, Mr. Gibson supports (p. 14) that it is not so much due to the natural confusion of letters as to the well-known words added by Gregory the Great to the Canon of the Mass, in electorum tumorem ubius gregis numerarum.


Tit. Hymnus auctor doctorus ambrosii et augustinalis episcoporum T.
1. theos GT: theos B, anumen G, kën T, exomologam B.
3. Sy pantes aggeloi sy uranoi ke pasi exousial G.
4. Sy katrouleimin kal G, anakrason T.
5. Agyos agyos kës o thos T.
6. uranoi ke G, megascardi G.
7. choroi B.
8. ainetos G.
9. eklaomenos aniel G.
10. kata G, oikumenos G, liga T, ekklisia G.
11. enemos T. This seems a barbaric trans-literation of the Latin immemus.
12. So in G: om. HT.
iii. Title (cp. cap. Thomasius, l. c. 3, p. 614 foll. note, C. Q. R. pp. 3–7, 11). The hymn is found in many MSS, without any title and so in some printed books. In earlier literature it is generally cited by its first three words. Later it is cited simply, as with ourselves, the *Te Deum*, and sometimes, though less commonly, the *Hymnus Ambrosianus*. The titles found in Psalters and early printed books may be divided into three classes: (1) those which define or describe its ritual use; (2) those which refer to its character or contents; (3) those which assign it to a particular author or authors. Sometimes 2 and 3 may be combined. The first class appears to be the earliest, which would coincide with the early method of citation and with the uncertainty as to its authorship.

1. Titles denoting its ritual use are, *Ymnus matutinalis* (Bamberg Quadruple Psalter, copied from one dated a.d. 909, A. D. 1, 14), *Hymnus ad matutinam die dominico* (Queen Christina Psalter in the Vatican, ascribed to the 7th cent., Cod. A. L. Alex. xi., of Thomas, 2, p. 943, and 3, p. 614 m.) and many similar titles, eg. Lambeth 427, *Hymnus domini nonnullior* (Aleuin, officia per diem, tom. 2, p. 116 = Migne's PP. Lat. 101, p. 592), *Ymnus in die dominica* (Baugur Antiphonary, late 7th cent., now at Milan, Bib. Ambros. C. 5 infra, rather incorrectly printed in P. P. Lat. 72, p. 587), *Ymnus dominicalis pro nocturnis hoc est ante lectionem evangelii* (S. Gall, 20, 9th cent.), *Hymnus domini a nocturna laude canendus* (B. M. Arundel 155, 11th cent.).


3. Titles indicating authorship are numerous but inconsistent. Indeed they may not all have been intended at first positively to assert the authorship of the person named, but perhaps to ascribe the introduction of the hymn to him, or possibly its musical setting, or it may be even to refer to his frequent use of it as a favourite hymn. Some however distinctly assert composition.

(a) The oldest of these titles as far as MSS are concerned, would appear to be *Hymnus quem S. Hilarius primus componuit* (Cod. S. Emmeram, 155, 9th cent., C. xlv., now in Munich, Daniel's M. 1 iv.). Cp. the Quaternio Grammatici of Abb. Flortiacense (a. d. 965), P P. Lat. 129, p. 532 2/8, "in hui paleotina quom composuit Hilarivs Flortiacensis episcopos novit quod inter laudem imperitans errores succipient, sed patiens succipientium legendum est."

(b) Next would seem to be those which incorporate the tradition with regard to S. Ambrose and S. Augustine, *Hymnus quem S. Ambrosius et S. Augustinus interlata est* (Cod. S. Gall, 27 and 21, 9th cent., Vienna Psalter, No. 1861, said to have been sent by Charles the Great to Pope Hadrian, but perhaps in this part of a later hand, B. M. M. 44 on Viretus, E. xlviii., B. M. Laud. 96, 11th cent., preceded by the older title, *Laudes pro devoto; i. e. once a. d. 1050*, *Hymnus*...
is not easy nor perhaps possible, especially as internal evidence tends to fix the composition to a period very near the time suggested. But the comparative lateness of its appearance, the variety of other claims to authorship at about the same date, and the apparent use of S. Jerome's revision of the Psalter in the last 8 verses, pointed out by Mr. Gibson (p. 22 foll.) combine to deprive this tradition of any real probability. The coincidences are rather with S. Jerome's second revision, the so-called Gallican Psalter, dated 388 a.d., than with the Roman Psalter, his first revision of 382. As S. Ambrose in 385 the conclusion is fairly strong as regards the hymn in its present form, although it is just possible that these sentences from the Psalter might have been modified afterwards to agreement with the current use; and the verses in question, as we shall see presently, do not belong to the body of the hymn. The disproof of the claims of S. Ambrose to carry with it those of S. Hilary of Poitiers (d. a.d. 368), and probably also of Nicetus of Vienne (circa a.d. 379). Cassiodorus praisies highly a book de fide on the doctrine of the Trinity by a certain Nicetus or Nicennus, mentioned for comparison with another book by S. Ambrose (De duob., lib. ii. 13). It is probable that the Nicetans meant is the contemporary at Vienne of the great Bishop of Milan, but there is no hint in this passage that he was a hymn-writer. Another Nicetus, Abp. of Treves, circa a.d. 527-366, has left two treatises or sermons, De vitiglis serious deli et De generibus humanorum, which make no reference to the Te deum and in no way touch our subject; and the Te deum is clearly older than his time. Under these circumstances Dom G. Morin's conjecture (above, iii. 5) that Nicetas of Aquileia is meant, and that he and Ambundus introduced the hymn into Northern Italy, is very plausible. Susebutus may have done something for the musical setting.

3. If therefore we take the date of the Gallican Psalter as a probable terminus a quo for the origin of the hymn in its present form, we have next to ask what is the superior limit of date which can be fixed for it? The first actual reference to the hymn is in the role of S. Cassian of Arles, drawn up, it is said, before his elevation to the episcopate in 502 a.d. It is here ordered as part of the Sunday morning service (Regula ad Monachos, xxxi. = PP. Lat. 67, p. 1102). It is ordered also by S. Aurelian of Arles to be said "omni Sabato ad matutinis" (PP. Lat. 68, p. 396), and by S. Gregorius the Great on Sunday and Wednesday, when it is to precede the Gospel which is to be followed by the little hymn Te decet laus (Regula, cap. xi. = PP. Lat. 66, p. 436). All these cite the hymn simply by its first three words.

4. These indications point to the 5th century as the date of the hymn, and to its third rather than to its second, and even at the end of the century it had gained a recognized position almost equal to that of the ancient Psalms. Fifty years is not too long to allow for the growth of this popular acceptance, and allowing some time for the popular acceptance of S. Jerome's Gallican Psalter at the beginning of the period, we may date the Te deum as it now appears in our prayer-books about 400-450 a.d.

5. An attempt has been made to define the date more precisely by an ingenious comment on the 16th verse. Dr. Swanton wrote (Dict. Chr. Ant. II. p. 1956 B), "The phrase 'suscipere hominem' was current in the time of S. Augustine, but went out of favour after the Nestorian controversy; it gave place to the phrase 'suscipere hominum naturam.'" Mr. Gibson accepts this dictum (C. Q. R. 18, p. 10) as a second proof of the date already suggested, and possibly as throwing the date further back in the 6th century.

It is certainly a priori not unnatural to suppose that hominem suscipere would be a phrase viewed with suspicion, since the Council of Ephesus in 431 condemned a creed, attributed to the presbyter Chasius to Theodorus of Mopsuestia, in which the crucial phrase descriptive of the Incarnation is & <del>διεσητήθη Θεὸς λόγος ἀνθρώπων ἐλπίς τιλιυον, εὐ στίματοι δοτα Αβραάμ καὶ Δαυί, κ.π.λ.</del> (ap. Labbe, Concill. iii. pp. 677 and 689). The words ἀνθρώπου ἐλπίς could only be rendered hominem suscipit or admonevit. The text also of the different forms of the Te deum show more variation in this 6th verse than in any other, and that of a kind which suggests that a difficulty was felt as to the propriety of the language. The original reading appears to have been that preserved in the Irish text (as Bp. Lightfoot is said to have been the first to suggest, C. Q. R., vol. 18, p. 10, note 2) which runs as follows: "Tu ad liberalandum hominem non horrusti virginis uterum." There is a Johanneine and Pauline fulness about this (reminding us of John iii. 16, 17, iv. 42; 1 John iv. 14; Rom. viii. 21; Eph. i. 10, &c.), and it is also as clearly intelligible, that it is difficult not to believe it the true reading. The other readings are easily explicable as derived from it, possibly through the loss of "liberalandum" on account of similarity of ending with "liberandum," possibly from a wish not to lay so much stress on the phrase "suscipere hominem," which might be misunderstood in a Nestorian sense. In the Milan text and in one of the early English versions the verb "suscipere" is omitted altogether, and the two parallel clauses are united into one sentence, "Tu ad liberalandum hominem non horrusti virginis uterum." In the common text of the old missal the parallelism is preserved, "Tu ad liberalandum susceperis hominem: Non horrusti virginis uterum," but the ambiguity is introduced as to whether "suscipere," is to be rendered "thou tookest upon thee to deliver (him)," which is a harsh ellipse; or "thou tookest upon thee to deliver man"—as we render it (since the last Primer of Hen. viii., 1546)—which is scarcely good Latin. The modern printed text again, which was used by Hámmer in the 9th, and insisted upon by Abbo of Fleury, in the 10th, and in one sentence, to avoid the anas- lution, "Tu ad liberalandum susceperis hominem non horrusti virginis uterum"—but this is of inferior authority, and appears to be a mere correction for the sake of supposed elegance, such as is often made nowadays by editors of hymns.
6. What then are the facts as to the use of the phrases "suscipere" or "assumere hominem" by the Fathers? This question has been discussed by Gerhard, Loci theologiae IV., vi. § 96, in opposition to Bellarmine who accused Brentius of Nestorianism for having said, "Filii dei assumpti filium hominem." The truth is it is not easy to verify Gerhard's quotations, it is possible to find many to them.

S. Cyprian does not seem to use either phrase exactly, though he twice employs the idiom "hominem intitul" (quod idola dixi non sum, 11 and 14). Others however do not seem to have taken it, having on their side Biblical authority in two striking phrases: (1) the old version of Hebrews ii. 16 (Sabatier), "nec enim statim angelus ad- sumptus sed noster Alphæus susceptur" (see also Augustin); and (2) the frequent use in the Psalter of "susceptor meus = θεόν οτι θεον, answering to various Hebrew words, which was sometimes translated literally as "he who takes me up" or "upon himself." Much stress cannot be laid upon the use of the Latin version of S. Irenæus, though it was probably made early and widely read. Here we find nesciam ut diui dei assumatur, quamvis perf. "assumatur," as the Present tense occurs, but even this is as has been as yet observed. In de Fide, vi. § 66, he has the remarkable phrase "quamvis ex personæ hominis incarnati suscepsi et lectoretur" (or as variously read, ex persona hominis in carnis susceptio); but in his treatise de Incarnatione, while he constantly uses the verb "suscipere" and less frequently "assumere," it is always apparently with "carmen," "corpus," "anima," "sensus," "naturam hominum," "naturam humanam," etc., and never with the concrete "hominem." Indeed the guarded language of this treatise would seem by itself to make it highly improbable that he could have been the author of the Te Deum.

On the other hand, the phrase appears to be widely used by S. Augustinian and with greater boldness, repeated for instance in his de Prodestinatione Sanctorum, where he does not shrink from asking the question, "ille homo, ut in verbo Patris coeterno, in unitatem personæ assumatur, Filius dei unigenitum esset, unde hoc meruit?" (see cap. xv. § 30, 31). Taken alone, it is obvious how open such a speculation is to a Nestorian misconception. (See also Serm. de Catech. 8, de persona, de unio solo ("ut totum hominem suscipere dignaretur in utero virginis") and 18, Excidionem 36, cp. de Trin. I. vii. 14, "nuper acceptum hominem," and of Gratian Dei hominem, and of assumptum homine. Probably S. Augustinian's use is the strongest instance, but we also find the phrase used by writers in the midst of the Nestorian controversy and later. Such are Leporius, in his recapitulation made about a.d. 420, quoted by John Cassian, and Cassian himself (de Inc. contra Nestorium, i. 5 and ii. 3, where he uses the phrase "hominum Deus") and S. Leo. Serm. 24, 6 and 12, 6 (cp. Dr. W. Bright, Sermonts of S. Leo, p. 165, ed. 2). It may be that, as Mr. Gibson suggests, both Cassian and Leo are more cautious in their later books, but they are not the latest writers who use the phrase. Vigiliius Tapiensis (circa A.D. 484) writes, "Jucundus est virginis utero dei filius, et suscipit hominem qui iam habebat a patre plenissimam deltam" (de Unitate Trinitatis iv. § 25. Lat. 62, p. 343). Another sufferer from Vandal persecution in Africa, Fulgentius of Ruspe, uses the phrase frequently, both with "hominem" alone and qualified by an epithet, in his books ad Prisca Marcam regem, written about a. d. 520 (e.g. lxx. 12, 16, 18; with a qualification ib. 7, 8, 27, parallel naturally with a use of "hominem" and "caro"). Florus Ludginensis de Ex- pulsione, written in the 9th cent. (§ 5 (P. Lat., 119, p. 21 c) is the last author that need be quoted for "suscipere" with "totum hominem" and "mortalis." The use of "susccipere hominem" by Bohethius, de Personae et substantia Natarum cap. 1, and by Hammas, de Corpore et Sane- gine Domini 28, is of course closely parallel. Thomas Aquinas in the Summa, pars qu. 4, art. 3, says, "hominem suscipere quod homo sit assumptum," though he is obliged to admit that many fathers used the phrase with some offense. Cp. Biliart, Tract. de Inc. dissert. iv. art. 1.

It seems, then, that Dr. Swainson's assertion is much too sweeping, and that though some authors may have grown shy of the phrase "suscipere hominem," during or soon after the Nestorian controversy, others did not feel scrupulous about it. The names of Augustine, Leporius (and with him Cassian), Vigiliius and Fulgentius suggest that the African school especially accepted the phrase as a convenient and telling one and without any fear of being misunderstood. The use of the double phrase "totum hominem suscipere in utero virginis" by S. Augustinus, and of "ingranti est virginum utroque" et suscepitur," by Vigiliius, is also a point of contact with the hymn. How far does this fall in with other probable evidence?

7. Merati long ago suggested that the Te Deum originated in Southern Gaul and particularly in the school of Lerins, though his further conjecture that S. Hilary of Arles was the author does not seem a happy one. This suggestion is adopted by Daniel in several terms (p. 288) and is also considered probable by Mr. Gibson, as far as Gaul and Lerins are concerned. The evidence in favour of Gaul drawn by the last writer from the Centenio- nes or precates of the Gallican Sac- mentraries is certainly very striking, and is one of the most important of his contributions to the history of the hymn. Such are par- ticularly: "Diguum et iustum est... ut dominium ac deum totis visceribus humanis conditio renovatur" (Missa geliocam, p. 84) and Gallicam, deident adorat et conterit viri; et celci caelestum et angelicae potestates certaminis laudare, dicentes Sanctus." (Miss. Goh. p. 518): "Quem angeli et archangi quem throni et dominations quem Cherubin et Seraphin inessebili rove proclamant, dicentes Sanctus." (Miss. Munea, ii.): and others of the latter verses, which deserve to be read, though none of them touch verse 10. The early adoption of S. Jerome's revision of the Psalter by Gallienus, as far as the writers mentioned above are in the same direction; and the fact that Cassianus of Arles, who was a disciple of the famous school of Lerins (in the little island of St. Honoratus between Antibes and Frejus), is the first person known to have used the hymn, gives a certain plausibility to the conjecture of Merati with regard to the specific locality of its origin. But verse 16 is a difficulty: since the phrase "suscipere hominem" appears to be African rather than Gallican. It is natural then to think of Cassian, whose monastery at Marseilles was probably the model for that of Lerins, and whose intercourse with S. Honoratus is well known, as the intermediary link in this as he was in some other greater matters. It is not sug- gested that Cassian himself was the author or compiler, but some one under his influence. Perhaps it is impossible to go any nearer than this with the present imperfect analysis of the writings of the Latin fathers.

v. Origin and Intention.—If therefore it is impossible to fix the authorship of the Te Deum, can we go any further in the enquiry as to its origin?

1. A careful comparison of the four parallel columns given under the head of Text (§ 1) will suggest at any rate some interesting con- clusions. In the first column we have the Irish text, mainly from the Bannor Antiph- ory, which is by internal evidence dated about A.D. 680-691 (Warren's Liturgy and
Ritual of the Celtic Church, p. xiii.). This text appears to be the most primitive. In the second we have a version which is that of a Breviary of Milan, kindly cited to us for this article by Dr. Ceriani; and of an early Psalter in the Vatican library described by Thomaussius. In the third is the ordinary version found in Ms.; and in the fourth a Greek version extending to the first eleven or twelve verses found in four or five Ms., three from the Monasteries of S. Gall, Bamberg and Cologne, and one from Tournai (at Paris). The version of the Mssarable Breviary is interesting, but seems to require more careful editing.

2. The hymn in its current form consists of 29 verses. The other forms have only 20 each. The three forms agree very closely for the first 21 verses, though for some interesting variations of reading, especially, as we have seen, in verse 16. But they differ considerably, particularly as to the order and arrangement of the concluding portions, which nevertheless are all of the same antiphonal character. The last verses in all three forms are sentences which are mainly taken from the Psalter, and one from Daniel. Only one ("Vouchsafe, O Lord, to keep us this day without sin") is non-biblical, and that is taken, together with a number of the sentences from the Psalter, from the very similar antiphonal sentences at the close of the Greek morning hymn generally known as the Gloria in excelsis.

These facts were first fully brought out by Mr. Gibson, who has shown the similarity of the conclusions of the two hymns both of which he has carefully analysed in the two articles above named. The conclusion to the Gloria in excelsis exists in at least five different forms in Greek (the earliest being in the famous Ale, written by Tryphone), one of which is here given from a xiii cent. Ms., in the British Museum (Harl. 5541) as printed by Mr. Gibson, to which we have prefixed verse numerals and subjoined references to the Te Deum parallels for the purpose of comparison. A list of other Ms. forms will be found in the C. Q. R., xxii. p. 101.

3. Mr. Gibson's suggestion that these antiphons were transferred from the Greek morning hymn, Gloria in excelsis, to the Latin morning hymn, which is used for the daily service, is very plausible (C. Q. R. 21, p. 20). This accounts for the variety of the three endings, since these antiphons did not belong to the original hymn and were felt to be public property to be used as Hirutiae thought most fitting. It is also noticeable that a similar antiphon in the Latin liturgy: luditate nomen dominii precedes the hymn in the Irish version in the Bawor Antiphonary and in the Dublin Book of Hymns, being the antiphon to the short Greek evening hymn at the end of the fifth book of the Apostolic Constitutions, which hymn closes with the ευπαναλαμβάνων άλος, &c. Hence we conclude that the Te Deum as first used as a whole in the Latin Church consisted of verses 1-21, ending with the words "sederna fac eum sanctis [+ tuia?] gloria munari=" "make them to be gifted in company with the saints with eternal glory." The musical evidence given below strongly confirms this.

4. Can we analyse this conclusion further? Not with any certainty: the Greek version of the first part, existing in four Ms., suggests prima facie that verses 1-10 down to "sae. contet. ecceles." were originally a separate Greek hymn and we are an address to Christ as God; that the Trinitarian passage (11-13) is an insertion, a sort of doxology added at the end like that in the Te deae memores; and that 14-21 is an exclusively Latin composition ("Te rex glorise Christe., . . . gloria munari").

5. That hymns were addressed to Christ as God as early as the 1st and 2nd centuries is not only suggested by the well-known passage of Pliny's letter to Trajan (xii. 96), but asserted apparently by S. Hippolytus (Ep. Euseb. Hist. Eev. c. 28) who speaks of Psalms and Odes of the brethren "written by faithful men from the beginning, which hymn Christ the Word of God calling him God" (τὸν λόγον τοῦ θεοῦ τὸν Χριστὸν ἐμοὶ καθευδησε). There would be nothing historically improbable or incredible in the supposition that verses 1-10 were a Greek hymn dating back to the 2nd cent. and known in a Latin form to S. Cyprian in the 3rd cent. The passage of his de Mortalitate (ch. 26, written circa A.D. 252) seems, as Abp. Benson remarks, something more than a coincidence. He is speaking of course of the joys of heaven:

Illic apostolorum gloriosus cursum, illic prophetarum existantiam numerum, illic martyrum innumerabilium populos ob certamina et passiones gloriam et victoriam coronatas, triumphantes virgines ... remotiuitatem immortalitatis, &c.

It is not however close enough to suggest that the first part of the hymn, as we have it, was known to him by frequent usage, else we should suspect some other epithet than "exultantiam," and some reference to the white robes of the martyrs. On the whole it seems safest to conclude that verses 7-9 are a reminiscence of S. Cyprian, not from versus; and that the Greek form of verses 1-10 is a translation from the Latin, not an original composition. Yet this is to be observed (1) that the Te deae memores and the Gloria in excelsis are both from a Greek original; (2) that the other
canticules in the Quadruple Psalters have their Greek originals, in parallel columns, in just the same writing and style as the Te Deum; and (3) that there is nothing in verses 1-10 which reads like a translation except the form of the Teruncstus and a phrase which we shall discuss below, verse 8. It is only necessary to read them in a form which is more easy for ourselves than the Latin characters into which the Greek of the Psalter is (as usual) transliterated, to be convinced of their genuine ring of strength and simplicity.

1. Χέ θεόν (θεόν B.) αἰώνων. 2. ἡ κυρίων ἡμών ἡ ζωή. 3. ἢ κοινωνίαν ἡ ζωή. 4. σύναψιν καὶ σύναψιν ἡ ἐκκλησίαν. 5. Αἰγίος τοίχῳ ἡ κύριον ἡ θάλασσα. 6. κράτησεν ἡ δικαιοσύνη τῆς δόξης σου. 7. Χέ δεδουλεύσαντος Ἀπόστολον χρόνον. 8. προφητῶν αἰνέτος ἀγάπης. 9. ἔξωφροις ἐκλαμπρήσαντες ἐπὶ στριτά. 10. Χέ κατὰ πάντα τὴν αἰωνίων ὧν ἡ ἐκκλησία εὐκλησία.

In verse 2 we notice the absence of a verb after γι, such as σέβεται. This is an argument, it may be, for the mutilation of the Greek copy from which the aribble wrote, but does not suggest (as verses 11 and 12 do) an attempt at translation by an ignorant person. For any one who could (ἐν hypothesei) translate so freely, using for instance the compound words which this writer does, would have been able to find an equivalent for "veneratur." Its absence might indeed be explained as an omission from carelessness on the part of a scribe who was making an interlinear gloss, such as as a occasional aspect to be met with in the versions about to be examined. But such omissions of words may equally be set down to carelessness of transcription, e.g. the Mur- bach O.G. ms. omits to gloss "redemisti" in verse 20; which is probably merely an accident in copying. The only other verse which calls for remark in point of style is the 8th, where the use of ἀλληθινός is rather peculiar. The verses after the Teruncstus rise to a gradual climax in point of force. First comes the small and well-defined band of Apostles (ἐπ. χρόνος προφητῶν, 1 Sam. x. 5, 10, and χρόνος εὐφρατής) at the close of the hymn of Clement of Alexandria, then the well-disciplined and therefore praiseworthy regiment (numerous) of prophets, then the bright-clad army of martyrs, then the universal Church. Now there is no doubt that "numerous" constantly means a regiment, from the time of Tertullian onwards, but this use of ἀληθινός is not so common. It is found indeed in the LXX. in Isa. xxxix. 24, in Matt. i. 63, and in later writers as noticed by Sophocles, Leseon, &c., and it may be remarked that ἀδελφότης and αὐτὲς occur together in the Greek Song of the Three Children and in the Anaphora to the Gloria in excelsis. We are however bound to notice that the Teruncstus follows the wording of the Latin Mass (God of hosts and heaven, instead of heaven), and not that of the Greek Liturgies. This is an almost conclusive argument against the originality of the Greek poem, at any rate as it has come down to us.

But this version, if not original, is the work of one to whom Greek was thoroughly familiar, and implies that verses 1-10 are a separate hymn. For the peculiar form of verse 11 in all three mss., and of verse 12 in the S. Gall. ms., and the absence of verse 13 (see Text, § i. p. 1120) betray an incompetent and bungling hand attempting to translate at a later date and drooping the attempt. The barbarous word "emense" or "emesses" can scarcely be anything else than a puerile transliteration or vague representation of "inmensae," remembering the length of e in Latin before m and the forms Consan, Κρανκης, &c., for "Constans," "Creases," which show how easily the s was dropped in such a position. No true Greek word can be thought of (such as ákterpou) of which "emese" could be a corruption.

The next verse in the S. Gall. ms., on the other hand, might be a bad copy of a correct but mutilated or blotted line, or on the whole it is most probable that the "allic eikon" represents a barbarous ἀληθινός, not a blurred ἀληθινός, formed on the analogy of such words as ἀδελφικός, εὐφρατής, &c. The absence of the last line would then be due to the interpreter's consciousness of failure, or at any rate to his self-distrust, unless theory of an incomplete doxology be reported to, as in the grace after meat at the close of the Apostolic Constitutions.

7. The arguments in favour of the theory that this early part of the hymn is in intention an address to Christ are chiefly based on the first verse and on the use of the accusative case in it. "We praise thee who art God; we acknowledge thee who art the Lord." The parallel of the Gallican Contestata quoted above, which is addressed distinctly to our Lord, is very striking, and we are also necessarily reminded of the confession of S. Thomas, "My Lord and my God." The mention of the Teruncstus to the second person of the Trinity is also justified by the quotation from Isaiah, chap. vi. 10, made by S. John, and by his description of the scene from which it is taken, "These things said Elias who saw his glory and spoke of him" (John xix. 41). The only real difficulty is in the second person of the sect, and in the use of the accusative case as that of our four Mss. The article is less exactly used. In verse 15 it must be as αὐτῶν ἑκατεροί, and in verse 6 μεγαλεστάτης is not in natural as μεγαλεστός.
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"Nous célébrons tes louanges, ô Dieu, et nous reconnaissons que tu es le Seigneur.

Il n'est pas exact (e.g. "La glorieuse assemblée des apôtres, des prophètes et des martyrs célébre tes louanges") or spirited, and it is, says M. Berger, rarely used. On the other hand the hymn in verse "Grand Dieu nous te bénisons, Nous célébrons tes louanges," which is by the famous Genevan poetist, H. L. Empetaz (d. 1853), is sung at all national festivals and thanksgiving services in all the churches in which the French language is used. It may be found in Recueil de Contiques à l'usage des églises évangéliques de France, Paris, Rue Chauclier, 1876, &c. It is not however so much a translation as a partial adaptation. It is curious that it wholly omits the central doxology (verses 11-13) and therefore, perhaps by accident, reproduces what we have supposed to be the original intention of the hymn. Verses 16 is also wholly omitted. The last three stanzas, 8-10, have a very faint resemblance to the original. The last is a doxology often used at the end of the ordinary service:

"Glorie soit à mon Seigneur !
Glorie soit à Dieu le Père !
Glorie soit à Jean-Christ
Notre époux et notre frère !
Son immense charité
Dure à perpetuer."

Another metrical rendering is given, together with that of Empetaz, but anonymously, in Recueil de Psaumes et Contiques à l'usage des Églises Réformées, Paris and Strasburg, 1859, in 14 stas., beginning:

"(Grand Dieu, nous te couns, nous t'adorons, Seigneur,
Et nous voulons chaster un hymne en ton honneur.

3. Anglo-Saxon and English. (1.) Thomson prints two Anglo-Saxon versions, one from B. M. Ms. Arundel, No. 60, of the 11th century, the other from the Brit. Mus. Ms. Vesp. A. 1., added in the catalogue to the 8th century. There is also a tenth century MS. Peulter (Lambeth, No. 427), which contains it. They vary considerably from one another, but in such a way as to suggest a common origin. The version of the Lambeth Ms., Fol. 195, is here given as it appears never to have been printed. Some words are unclosed, and the gloss is supplied from the context or the margin, or from the Arundel Ms. [in square brackets].

Hymnum ad matutinis dies : dominicae.
1. Le god we herla. [De dritten we andesta]
2. Pe sonde fader call erhywyryk
3. Pe ealle singas pe heofonas & ealle megena
4. Pe [cærubin & saraphin] mid unmahendre
5. Stemme clypfa [mg. also heofyn
6. Haig [hæig halig] [dritten] god weorða, ofpe
7. Siþeung
8. Fulla synn heofonas & eorre maganumnesse
9. Walræs propane
10. Ye grenade ymblwyft eorðan særseal andett
gelung
11. Fader ormettare maganumynesse
12. Bone arwyðran þinne seðan & anlican sunu
13. Halgyn eaccywynce froser gast.
14. [Dea eart mg.] cinge wilderes eart
15. Pe fæs fader ece eart sunu

The latter part of the 14th and the beginning of the 15th century saw a considerable spread of English prayers and devotions as well as of versions of the Scripture. Ms. Maskell has printed three of these in his Monumenta Ritualia Eccl. Anglic. 1846, viz. in vol. ii. pp. 12-14, 11 of a ms. of about 1410 in his own possession, ib. pp. 229, 230, from the Bodleian Douce Ms. 275, and pp. 231, 232, from the Douce Ms. 246, both probably a few years later than 1410. The British Museum also contains two in Add. MSS. 10446 and 10447, and others are mentioned by Maskell in his preface, pp. xxxiii, xxxiv. The relation of these versions to the Wycliffe movement is difficult to define or even to be discussed here; it belongs to the general history of the Prayer in English. A few readings from these three MSS. however will be of interest.

Ms. 1 reads in verse 1, 2. "We beren the god we knowlichen the lord. Thee, everlastynge fader! the erthe worshipcht."
16. "Thou wryst not synnes (the maidenes wombe to deliveyr mankynde) (\texttt{[the ms. version om. suspepted]})."
21. "Make hem to be rewarded with the synnes in blisse with everlastynge pore"
[perhaps a confusion of two versions of the same text].
30. "Thou art bleyne to be borg to cons;"
32. "be I not schent wibben ende"

Ms. 2 and MS. 3 agree much together and with the British Museum MSS. MS. 2 begins, "Thee, god, we prisen thee, Lord, we knowlichen" (\texttt{[similar MS. 3]}). Verse 16. "Thou wyrst not synnes to take the erthe worshipcht" (\texttt{[similar MS. 3]}). verse 14. "Thou art kyng of glorie" (\texttt{[similar MS. 3]}). verse 17. "For thou undercote the name of death;" verse 18. "Thee godis rite syde" (\texttt{[similar MS. 3]}).

The two Brit. Mus. Add. MSS. 10446 and 10447 agree closely with one another as well as with MS. 2 and MS. 3. The most remarkable phrases in these are already quoted; verse 2, "every erthe worshipht;" verse 13, "and the holy gost comfoortor;" verse 14, "Thee art kyng of glorie;" verse 15, "and art."
on the services to be said by the nuns, and is apparently quite independent of the preceding versions. The modern editor, Rev. J. H. Blunt, in his "Early English Text Society, extra series, No. VI., 1873, p. ix, 

includes it as his belief that the author was Dr. Thomas Gascoigne, Warden of Merton, and hence, in the middle of the 15th century. There is a certain beauty and freedom about the version of The Deum, e.g. 

"We praise thee, God, we know the Lord, and all the angels, all the heavens and all the powers of the heavens, to thee do we ascribe the glory and honor and majesty. For thou hast created all things, and hast redeemed the souls of thy servants who trust in thee." 

Verse 16. "When thou shouldest take upon thee mankind for the deliverance of man, thou hast redeemed the souls of thy servants who trust in thee." 

This curious version is the first to read "We praise thee, God," as well as "Sabbath" in v. 5, and "O Lord in the heaven I have trusted." But its chief characteristic is paraphrase, e.g. verses 10, 11, run, "The holy congregation of faithful throughout all the world magnify thee. They knowledge thee to be the father an infinite majesty. They knowledge thee honorable and very onely. And the Holy Ghost alse also to be a comforter." Verse 14. "Thou (when thou shouldst take upon thy nature to deliver man) dost nat abhorre a virgins womb." 

Verse 21 has the modern mistake, for the first time, "Make them to be numbered with thy saints in joy everlasting." Then follows the "Prayer of 1535 (Three Volumes of Henry VIII.) Oxford, 1534, p. 821 which agree generally with the preceding, but has some curious peculiarities of its own, e.g. verses 5, 6, "Holy art thou, Holy art thou, Holy art thou, Holy art thou, Holy art thou, Holy art thou." This version is probably pre-supposed in the two other Primers (of 1539 and 1545), prepared by Dr. Burton in the same volume, pp. 337 and 456, where the first words only are given—indeed in the first case with the title, The Song of Augustin and Ambrose. The second case with the title, The praise of God, the Father the Son and the Holy Ghost. (5.) The version of the last Primer of Henry VIII. 1546 (reprinted in facsimile at the end of the 17th or beginning of the 18th century), and of the first Prayer Book of Edward VI. (1549) is practically the same as that in our Primer. We have seen that the later versions gradually approach to the present, which is not a new one but merely a revision, based apparently upon a collation or reminiscence of several existing forms, which may plausibly be ascribed to Cranmer. It cannot be said to be successful in point of accuracy, though it is beautifully in its smoothness and rhythm. It is a failure in attempting to introduce the inaccurate renderings "thou tookst upon thee to deliver man" and "thou didst open the kingdom of heaven to all believers," the last evidently merely for the sake of euphony; and it stereotypes the Carthusian phrase "We praise thee, O God," and makes them to be numbered with thy saints in glory everlasting," the later, however, being a misreading, as we have seen, of somewhat earlier date. (See Notes on the Metrical Versions at the close of this article.) 3. Thomas prints a modern Swedish version beginning "O God, who art the life of my soul;" and it is in answer to a French "Order, 1556, Till manniskones forlossing togs du i Jungfru lifwe mandom" and v. 21 "Och gïwer dem den eviga blytighet med din Helgen," Quotations from the Icelandic version are given below. 

6. Russian. The Deum, though unknown in the Greek-speaking churches (which use the "Great Doxology" or Gloria in Excelsis in some form or other) is very popular in Russia. It is not sung at Mattins, but at what are called "molchini," which are short thanksgiving services connected with anniversaries, birthdays, &c. The "Great Doxology" in these cases allowed as an alternative is always called the "Song of St. Ambrose," and appears to be translated almost word for word from the Latin, very much in the manner of an interlinear gloss. As the mass, in which it occurs (according to the testimony of Father Pokrovski, of the Acad-emy of S. Alexander Nevski at St. Petersburg) appears not to be older than the 17th century, it is unlikely that it is of comparatively modern introduction. Mr. W. J. Birkbeck, to whom this in formation is due, suggests that it was introduced by Peter Moglina, who was at first a uniat, and was educated at Rome and Paris, and who, as Metropolitan of Kiev (eiren 1530) introduced many useful religious ceremonies from the West, while he guarded against certain Roman errors in doctrine. The Deum may be found on p. 220 of the Molitvenstoj, or popular book of prayer for the City of St. Petersburg. Press of the holy Synod, 1886, and is headed, "A song of praise of St. Ambrose, Bishop of Milan," Enlarged and accenative Boga ("God") answers to Deum. In the Terraeus the fuller Latin form is used instead of that of the Liturgy and the copula (ante) sunt would have been omitted in Slavonic except in a literal fr. In verse 16 the words mean "Thou for deliverance about to take upon Thee man didst not," &c. In verse 21 the words seem to mean "Suffer Di- mare (cosa) cum sanctis tuis in aeternam gloria tua regnae," which is the only serious departure from the original. The last verse runs "O Lord in thee have we trusted let us never be ashamed (posthibili)."

vii. Liturgical Use. 1. The ancient Liturgical use has been touched with a great deal of suspicion, noticing the earliest references to the hymn, in the monastic rules of Cassarius Aurelian and Benedict. Palmer remarks that the usage prescribed by the first and second, who both appoint the hymn to be sung in the morning, is a kind of argument for their better acquaintance with the author's design than the rule of Benedict who ordered it to be sung at the nocturnal office on Sundays, i.e. on Saturday night (Orig. Lit. p. 228). From Sundays its use seems gradually to have extended to Saints' Days, and from the regular to the secular clergy.
TE DEUM LAUDAMUS

The Te Deum lauds the glory of God, the conjunction of a saint, the foundation of a church, the establishment of a kingdom, and the salvation of the world. This 12th-century Gregorian chant is often sung in Latin and is a cornerstone of Catholic liturgical music.

**Musical Settings**

- **By Handel**
  - The Te Deum was famously set by George Frideric Handel in 1733, which is widely known as the "Handel's Te Deum." It is performed at many important events and is a favorite piece in the choral repertoire.

- **By Mozart**
  - Wolfgang Amadeus Mozart composed a setting of the Te Deum in 1782, which is one of his most famous works for chorus and orchestra.

- **By Verdi**
  - Giuseppe Verdi composed a Te Deum for the coronation of King Umberto I of Italy in 1880. It is known for its powerful choruses and is often performed in opera houses and symphony halls.

- **By Brahms**
  - Johannes Brahms wrote a setting of the Te Deum in 1868, which is notable for its rich harmonies and the use of the orchestra to enhance the choral parts.

These are just a few examples of the many musical interpretations of the Te Deum. It remains a significant and beloved piece in the Western classical music tradition.
TE DEUM LAUDAMUS

the choral-liturgical books of the Western Church. Although slight differences appear in various dioceses, these are never more than mere local embellishments or variations, such as are constantly to be met with in local versions of the melody of the Presace, Pater Noster, and other invariable portions of the Latin services. Indeed, as Dom Pothier has pointed out in his Melodies Gregoriennes (p. 238), there is a close connection between these melodies and that of the Te Deum, as may be seen by comparing

Per omnia sancta
and
Sursum corda

The music of which is in the form of an antiphon of the fourth mode, and stands in the same relation to the previous seven verses as an ordinary antiphon might to its Psalm, bringing it to a complete close with a regular cadence ending upon the final of the mode. After this, although no fresh melody is introduced, the music fully bears out the conclusion to which a comparison of the various texts leads. First come two verses (22 and 23) set to the antiphon melody, and then five verses (24-28) to the Psalm tone, when the whole is brought to a fit close once more by the antiphon form:

This last quotation from Te Deum has been purposely taken from another version of the melody to show the nature of the variations between different dioceses. The former is undoubtedly the older of the two, but the latter (Sarum) is a natural development of the original melody, with the addition of an interpolation after the pause in the middle of the verse, analogous to that which appears above on the words Per omnia or Te Deum. This melody is used, with only such variations as the changes in the number of syllables or in the position of the accents necessitate, till the end of the 13th verse; and its obvious connection with the Presace music would seem to indicate its very early appearance in the Western Church: for apart from the early date which the absence of a fixed dominant suggests, the melody appears in portions of the Ambrosian and Mozarabic uses, and is therefore clearly Pre-Gregorian. At verse 14 Tu rex glorie, Christe a fresh melody is introduced, which closely resembles the ordinary Psalm tone of the fourth Gregorian mode in a somewhat ornate form of which the following verse containing a full complement of syllables is a specimen:

Tu ad fili-um suscep-tus bo- mis-
non hor-ras la- ti vir-gi-nas u-te-rum.

This melody, with its clearly defined domi-
the First English Prayr Book was drawn up under the direction of Cranmer, and published in 1549. In the Archbishop's sum (as stated in his well-known letter to Henry VIII, quoted by Strype), to avoid the use of more than one note to each syllable in the adaptation of the ancient melodies to English words, is fully carried out; and in some instances it will be seen from the following examples, that he was thus unconsciously going back to earlier forms. The following passages give Merbecke's version of the verses already quoted:

We pray the o lorde, we knowlege the to
be the lorde. All the earth doth wor-
shipp the, the fa ther e mer last ing.

When thou takest up on the to de li-mer man,=
then dest not ab horre the uir-gin's wome.

Make them to be nom bred wynt thy

saints, in glo y pe e mer last ing.

O lord in the have I trust ed,
let me neuer be con found ed.

It seems that the ancient melody was known to the musicians of some of the Lutheran Churches down to at least the middle of the 18th century. We come across fragments of it amongst Buxtehude's Forspiele, and also in those of Bach. In Iceland a remarkable metrical version was retained down to the beginning of this century; it disappeared when (A.D. 1801) the independent Icelandic service books were modified in order to assimilate them to the more modern Danish forms. The following extracts from the 19th edition of the Icelandic Graduale, printed at Holar in A.D. 1779, will show how the ancient melody was still made use of:

**FORSKTE KOOR.**

*Her ra Gud pig hestrum vier,
Annark koor.*

*Her ra Gud vier pockum pier.*

Pig Fader El-hjelle Veg samar

**TE DEUM LAUDAMUS**

This version was sung by the sides of the choir alternately, each side taking half a verse. In the pneuma, here set to the word Amin, both choirs united.

The metrical trs. of the Te Deum into English are in almost every instance the present in the Book of Common Prayer turned inside out. That tr. beginning "We praise Thee, O God" was given in the Book of Common Prayer in 1549. (See § vi. 3. (4)). The translator is unknown. The metrical renderings therefrom in English include:

1. **O God, we praise Thee, and we own.** Bp. J. Patrick. This was given in his Ps. of David in Metre, &c. 1679, in 12 st. of 4 l. and began:

   "O God, we praise Thee, and we own,
   Thee to be God and King alone."

This version of the Te Deum has had a somewhat strange and eventful history, as the following facts will show:

(1.) In Tate & Brady's Supp'lement to the *New Version*, circa 1700 (2nd ed. 1702), it was given in a rewritten form as:

   "O God, we praise Thee, and confess
   That Thou the only Lord,"

and this remained in C. U. in the Church of England until the *New Version* was superseded by the modern hymn books. In an abbreviated form it is still in use amongst Nonconformists in G. Britain and America, as in the New C. 1859, the *Hym. & Songs of Praise*, N. Y., 1874, and others.

(2.) In the English Moravian H. Bk. pub. in London in 1754, No. 209, Bp. Patrick's tr. was given in an expanded form, the additions being trs. of portions of Luther's German rendering "Herr Gott, dich loben wir!" as below. It begins:

   "O God, we praise Thee, and we own
   Thee, the Almighty Lord alone."

This was in 5 st. of 12 l. and chorus of 11. In the 1789 and later eds. (1849, No. 668) a begins "Lord God, Thy praise we sing, To Thee." From this the following hymns have been manipulated:

(a.) In the American Reformed Dutch Church H. Bk. 1789, is a hymn beginning:

   "O Christ, Thou glorious King! we own
   Thee to be God's eternal Son;"
which is taken from the Moravian H. Bk. 1754, with several lines rewritten. This is No. 193 in the American Reformed Dutch Hs.s. of the Church, N. Y. 1869.

(b.) In the American Ref. Dutch Ch. H. Bk. of 1792, there is another hymn from the same source which begins—

"Almighty God, we praise and own
Thee our Creator King alone."

Several of the lines are altered, the whole being from the first part of the Te Deum. This is No. 47 of the American Ref. Dutch Hs.s. of the Church, N. Y. 1869.

(c.) In the 1815 Appendix to T. Cotterill's Sel. of Ps. & Hs.s. pub. in Staffordshire, No. 214 begins:

"Thee we adore, eternal Lord!
We praise Thy name with one accord."

This has no connection with the version in the Moravian H. Bk. 1754. It embraces st. 1-ix. of the Prayer Hook version of the Te Deum, and was probably by Cotterill. When Cotterill issued the 8th ed. of his Sel. in 1819 he was Incumbent of St. Paul's, Sheffield. In the preparation of this edition he was assisted by the Moravian poet, James Montgomery, at whose press it was printed. In this edition "Thee we adore, eternal Lord" is given as No. 25. This was followed by two hymns based on the remaining stanzas of the Te Deum as follows:

No. 26. "Thee, King of glory, Christ we own
The Father's everlasting Son."

No. 27. "The Church on earth confesseth Thee
The Father, throne in majesty."

These two hymns are adapted from the tr. in the Moravian H. Bk. 1754, and were probably moulded into their present form by Montgomery.

(d.) In the American Hs.s. & Songs of Praise, N. Y. 1874, No. 5, beginning "Thee we adore, eternal Lord," is a cento from the above three hymns in Cotterill's Sel. st. i-iii. being from No. 25; at. iv. from No. 26; and at. v. from No. 27.

(e.) In the Leeds H. Bk. 1853, No. 207, and some other collections, a cento in st. 4 of 4 l. is direct from the Moravian H. Bk. 1754, and, with slight alterations, is given as:

"Both heaven and earth do worship Thee."

(f.) In James Montgomery's Original Hs.s. 1853, No. 13, there is a rendering of the Te Deum in 50 lines. Of these 11 are word for word from the Moravian H. Bk. 1754; 9 are partly therefrom; and the rest are only the Moravian tr. rewritten. From this Montgomery-Montgomery text (which begins as in the Moravian H. Bk.) the cento in C. U. in America—

"Hail King of Glory! Christ the Lord," is taken.

2. We sing to Thee, Thou Son of God. J. Cennick. Pub. in his Sacred Hs.s. for the Use of Religious Societies, &c. Pt. 1, 1743, No. 2. This has been abbreviated and altered by various hands, beginning with Whitfield's Coll. 1753; then Toplady, in his Ps. & Hs.s. 1776; J. Conder, in the Congregational H. Bk. 1836; and others. The text now commonly in use is that of the Cong. H. Bk. 1836. It is in the Leeds H. Bk. 1853, &c.

3. Infallible God, to Thee we raise. C. Wesley. Appeared in Hs.s. for those that seek and those that have Redemption, 1747, No. xiii. in 14 st. of

6 I. In the 1830 Supplement to the Wes. H Bk. it was broken up into three hymns, and given as Nos. 564—5—6, as follows:— 1. "Infinite God, to Thee we raise" (sts. i.—v.). 2. "Messiah, joy of every heart" (sts. vi.—x.). 3. "Saviour, we now rejoice in hope" (sts. xi.—xv.). The first line of No. 3 is altered from the original to adapt it as the opening of a separate hymn. There are also other alterations in this and No. 2 as above. (Orig. text in P. Works, 1869-72, vol. iv. pp. 224—27.) This hymn in some American collections "To Thee we raise in songs of praise," is a cento from this version of the Te Deum.

4. How can we adore, or worthily praise W. Hammond. Pub. in his Ps. & Hs.s. 1745, p. 193, in 17 st. of 8 l. An abbreviated form of this rendering of the Te Deum is in Hatfield's Church H. Bk. N. Y. 1872.

5. We praise, we adore to Thee, O God. This anonymous version of the first part of the Te Deum is traced to P. Gell's Ps. & Hs.s. 1815. It is also in W. Urwick's Coll. of Hymns, Dublin, 1829; the Leeds H. Bk. 1853, the New Con. 1859, the Prim. Meth. Hymnal, 1887, and others. In some books it is given in 5 st. and in others in 6 st. The doxology is later than Gell's Coll.

6. God eternal, Lord of all. J. E. Millard. Written for and first pub. in the Rev. T. F. Smith's Devout Charitier, 1848, p. 106, in 8 st. of 4 l. and entitled "Hymn for Choristers." It was subsequently republished in Hymns and Invocn. Lond. Masters, 1852; Lord Selborne's Bk. of Praise (original text), 1861; and others. An abbreviated and altered form of the text was given in H. A. & M. 1861, as:—"God eternal, Mighty King," and this has been repeated in several collections in G. Britain and America.

7. Holy God, we praise Thy Name. Lord of all. &c. C. A. Walthour. This is dated 1853 in the American Evangelical Hymnal (Half and Lasar), Barnes & Co., N. Y. 1880.

8. Thou art the everlasting Son. This anonymous rendering of the latter part of the Te Deum appeared in the American Sabbath H. Bk. 1858, No. 335, in 3 st. of 8 l. and has been repeated in a few American collections.

9. The God we praise, the Gracious God. W. Robertson. This rendering of the first part of the Te Deum was given in the Hymn for Public Worship, 1861, and the Scottish Hymnal, 1870.

10. Thee, Thee, we praise, 0 God, and own. E. F. Hatfield. Written in 1871 for, and pub. in 1872 in his Church H. Bk. in 6 st. of 4 l. Other translations are:—

1. We praise thee, God, we acknowledge thee. Old Version, 1660.

2. We praise thee, O God, with one accord. W. Barton, 1839.

3. O God, we praise Thy Holy Name. W. Barton, 1839.

4. We praise thee, God, we acknowledge thee. W. Barton, 1839.

5. We give thee praise, 0 God, with one accord. W. Barton, 1839.

6. Great God, we praise thee, thee our Lord. Miles Smith, 1868.


9. We praise Thee God, before Thee fall. By "M. A. C." in Almond's Hs.s. for Occasional Use in the Parish Church of St. Peter in Nottingham, 1819.
10. Before Thee, Lord of all, we bow. W. W. Hall, 1852.
11. Thy God, we praise, and Thee our Lord confess. B. French. 1839.
12. We praise Thee as our God. W. H. Hall, 1862.

The above four renderings of the Te Deum by W. Barton were written at the request of Richard Baxter (see p. 116, E.). J. R. Besto has a kind of blank verse rendering in his Church Hymn, 1849, as follows: "Thee we praise, O God: we own Thee our Lord Almighty." W. H. Jewitt (p. 603, E.) pub. in 1874, twenty-three hymns on the various clauses of the Te Deum of which four have come into C. U. [J. J.]

Many German versions of the Te Deum have been made at various periods. Of these one is noted on p. 515, i., "Herr grosser Gott!"

Another is:—

Herr Gott, die loben wir! Herr Gott, wir danken dir. This is a free version, by Martin Luther, in 52 lines arranged for antiphonal singing. It appeared in his first pub. in King's G. B. Wittenberg, 1529, and from this passed into the Rostock G. B. (Low German) of 1531. Wackernagel, iii. p. 10, prints it from the Geistliche Lieder, Wittenberg, 1531. It is also in Schirck's ed. of Luther's Geistliche Lieder, 1854, p. 1, and in the Univ. K. S. 1851, No. 189. The tr. in C. U. is:—

Thee Lord, our God, we praise. This is No. 356 in the Ohio Luth. Hymn. 1880, marked as a cantata.

Other trs. are:—

(1) "Oh, Lord our God! Thy name we praise." By Miss Frig., 1845, p. 83. (2) "Lord God, to Thee we raise." By J. Anderson, 1846, p. 83. In his ed. 1847, p. 94, altered to "Lord God of hosts, To Thee we raise." (3) "We praise Thee, God—Thy name we praise," By Dr. Hunt, 1853, p. 106. (4) After "Lord, God we praise we sing, Lord God," By J. W. Moline, 1854, p. 86, repeated by Dr. P. Brown, 1884, p. 56. (5) "Lord, God, Thy praise do we," By Dr. G. Macdonald in the Sunday Magazine, 1867, p. 84, repeated, altered, in his Evangelia, 1870, p. 172. [J. M.]

Te Deum Patrem colimus. [Grace after Meal.] The earliest text known is in a folio volume of 17th cent. ms. music in the Library of Christ Church, Oxford (H. i. 21). It is given there with the following note (kindly communicated by the Rev. T. Vere Bayne, the librarian):—

"This hymn is sung every day, in Magdalen College Hall, Oxford, Dinner and Supper; through the yeare for the after grace, by the Chaplains, Clarke, and Choristers there. Composed by Benjamin Rogers, Doctor of Musique of the University of Oxford, 1683."

The ms. is in the autograph of Dr. Rogers, but whether he was the author of words as well as music does not clearly appear. The hymn is still sung every year on the first of May by the choristers from the top of Magdalen College Tower, and is annually sung as the after grace in Magdalen College Hall on Gaudy Day, viz. St. Mary Magdalen's Day. The text is:—

"Te Deum Patrem colimus, Te lanubis prosequimur; qui corpus cibo reddit, Coelestis mentem gratia.
"Te adoramus, o Jesus, Te fili unigenite, Te qui non dederunt aem Subire clausura virginit.
"Actus in eum sequem, factor eis Irae Iove victoria; Per te, Salvator unice, Vite spinus nolis reliquit."

TE LAETA MUNDI CONDUTOR

"Tibi, Aeterna Spiritus, Cujus iustius puer
InfantemRVm Maria, Aeternum benedictus.
"Triumph Deus hominum Salutem aucto optime, Immensus loc mysteriym
Orante lingus canimus."

Dr. Rogers's music is given in the Seren Hymnal, 1868, No. 181 (a tr. of the Latin above), and is dated in the Index, 1660. Tr as:—

1. Father of all! To Thee we raise. Br. W. Palmer, in his Short Poems & Hymns, the Internally Translated, 1845, p. 21, and stated: "Hymn of Thanksgiving after Dinner, Sung in the Refectory of St. Mary Magdalen College, in the University of Oxford." In it, it was included in Dr. Oldknow's Hymn for the Service of the Church, and later in several other collections, as the Sarum (where it is attributed to J. Chandler in error), and others. In the Hymnary, 1872, it is altered to "To Thee, Father, here we raise."

Other trs. are:—

2. Almighty Father, just and good. J. Chandler, 1837 and 1841. [J. M.]

Te laeta mundi Conditor. C. Croft. [Septuagesima.] Appeared in the Paris Brev., 1786, and in Collins's Hymnus Sacri, p. 44, the same year. It is also in later French Brev. It is the hymn at Vespers on the Saturdays before Septuagesima, Sexagesima, and Quadragesima. The text is in J. Chandler's Hymn to the Primitive Church, 1837, No. 56; Carl Newman's Hymnus Ecclesiae, 1862; and L. C. Biggs's annotated ed. of H. A. & M. 1867. Tr as:—

3. Maker of the world, dost rest. By W. J. Biew, in his Church Hymn and Tune Book, 1852-1855, Septuages. 9, and Rice's Sel. from the same, 1870, No. 32.
4. Maker of earth, to Thee alone. By J. M. Neale, in an article in the Christian Remembrancer. It was repeated in Murray's Hymnal, 1852, the People's H., 1867, and other collections.
5. Creator of the world, to Thee. This tr. was given in H. A. & M., 1891, and repeated in 1873. In the Index to the latter ed. it is stated to be the "Composers: based upon older translation from Latin." These "older translations" were specially the two by Chandler and Neale noted above. This text was repeated in Pott's Hymnal, &c., 1861, the S. P. C. K. Church Hymns, 1871, &c., sometimes with, and at other times without the doxology. In the Hymnary, 1872, the text slightly changed, begins, "Creator of the earth to Thee."

Other trs. are:—

1. Thou, Lord, in endless rest. J. Williams, 1878.
2. Creator, Majesty divine. J. D. Chambers, 1857. [J. J.]
Te lucis ante terminum. [Evening.]

This has sometimes been ascribed to St. Ambrose; but it is not assigned to him by Thomasius. More, i. p. 372, cites it as in a MS. of the 8th cent. at Darmstadt. Among the British Museum MS. it is found in three 11th cent. Hymnaries of the English Church (Vesp. Dr. 2961 f. 10 b; Jul. A. vi. f. 23; Harl. Breviary (Add. 30584 f. 66 b). It is in a MS. of the 11th cent. at Corpus Christi, Cambridge (391, page 231); in a MS. of the 11th cent. at St. Gall, No. 387; and in the Latin Hys. of the Anglo-Saxon Ch. (Surtees Society), 1851. It is printed from an 11th cent. MS. at Durham (B. iv. f. 4 b). It is included in the Roman (Venice, 1478), and, with slight differences in the text, in the revision of 1862, Sarum, York, Aberdeen, Paris of 1649, and other Breviaries, generally as a hymn at Compline. The text is also in Daniel i. 43 (the older, and the Rom. Breve. texts), Wattenwyl, i. No. 9, the Hymnarium Sarisb., 1851, p. 3: Card. Newman's Hymni Excerptae, 1838 and 1858, and his, ed. of H. A. & M. 1867 (Rom. Breve.). (J. M.)

Translations in C. U.—
2. Enjoy the waking light. By Bp. R. Mant, from the Rom. Breve., in his Ancient Hymns, &c., 1837, p. 28; ed. 1871, p. 53. This tr. is in a large number of hymn-books, including the Parish H. B., 1863-1875; Thring's Coll., 1882; and others.
3. Thee before the close of day. By W. J. Copeland, in his Hys. for the Week, 1848, p. 18, and the Hys. for the Use of St. John the Evangelist, Aberdeen, 1870.
4. Now with the fast departing light. By E. Caswall, from the Rom. Breve., in his Lyra Catholica, 1849, p. 37, and his Hys. & Poems, 1873, p. 22. This tr. is in several Roman Catholic collections for Missions and Schools.
6. Before the ending of the day. By J. M. Neale, in the H. Noted, 1852, No. 9. In this tr. Dr. Neale took the opening lines from R. Campbell, as above, as the first stanza from each will show:——
Campbell, 1850.

"Before the ending of the day
Creator of the world, we pray,
Beneath Thy kind protection take
And shield us as Thy mercy's sake."

Neale, 1852.

"Before the ending of the day
Creator of the world, we pray
That with Thy wondrous love wouldst keep
Thy watch around us while we sleep."

The popular form of the hymn under these opening lines is that in H. A. & M., 1861 and 1875, st. i. of which reads:—

 compilers
H. A. & M. 1861.

"Before the ending of the day
Creator of the world, we pray
That Thou with wondrous love wouldst keep
Thy watch around us while we sleep."

This tr. which is by the Compilers of H. A.

& M., based upon Neale, has passed into several collections, but usually with slight alterations, as Pott's Hymns, &c., 1861; the Sarum Hys., 1868; the S. P. C. K. Church Hymnal, 1871; the Hymnary, 1872, and others.

8. Now the daylight dies away. By W. J. Blew, from the Sarum Breve., in his Church Hys. & Tune Bo., 1852-55, and Rice's Sel. from the same, 1870, No. 100.

11. Before the waning light decay. This cento was given in Kennedy, 1863, No. 1451, and is thus composed:—st. i., ii., III: Mant's tr. as above altered; st. iii., from C. Wesley's "Forth in Thy name, O Lord, I go", st. v. (p. 188, ii.); st. tr. probably by Dr. Kennedy; st. v., doxology.

12. As now departs the light of day. This is No. 15 in T. Darlington's Hys. for the Ch. of England, 1887. In the Index it is said to be by "J. Mason Neale." It is really the H. A. & M. version from Campbell and Neale as above, with alterations by Mr. Darlington.

Translations not in C. U.—
1. Before the lightsome day expire. Primer, 1645.
2. Maker of all, we Thee intreat. Primer, 1665.
4. O God, before the close of day. Primer, 1766.
5. To Thee, before the close of the day, Creator of all things. Evening Office, 1744.
7. The evening vales; the dying day grows wan. T. Doubleday's Hymnarium Anglicanum, 1844.
8. Thee, before the daylight dies. Bp. J. Williams, 1845.
10. Ere now the daylight fades away. J. W. Hewett, 1859.
11. Creator, ere the fall of day. F. Troppe, 1865.

[J. J.]

Te matrem Dei laudamus, te omnim terra veneratur. St. Bonaventura (?). [B. V. M.]. This travesty of the "Te Deum laudamus," referred in the previous article thereon as the production of St. Bonaventura (which is open to question), is known to us in two forms. The first form is in Daniel, ii. p. 293; and the second in Monc. ii. p. 229, where it is given from two MSS. of the 14th century, and begins, "Te matrem laudamus, te virginium confitemur." More's text is tr. by Mrs. Charles in her Voice of Christian Life in Song, &c., 1858, p. 210, as, "We praise thee, O Mother, we acknowledge thee to be the Virgin." [J. J.]

Te Redemptoris Domini nostri. [B. V. M.] This is the hymn at Lamba on the festival of the B. V. M. under the title of "Help of Christians." This office has been
TEACH ME, MY GOD

added to the Roman Breviary since 1740, and is now said as a Greater Double on May 24. The hymn is in the Roman Breviary, Bologna, 1827, Pars Verna Supplement, p. 399, in 7 st., and is repeated in later eds. of the Breviary and in Daniel iv. p. 303. Tr. as:

Mother of our Lord and Saviour. By E. Caswell, in his Lyra Catholica, 1849, p. 152, and his Hymns, and Poems, 1873, p. 83. Repeated in a few Roman Catholic hymn-books for Missions and Schools.

Another tr. is:

Mother of our Redeemer and our Lord. J. Wallace. 1874.

Teach me, my God and King. G. Herbert. [Duty.] This hymn is found in modern hymn-books in two forms, the first as written by Herbert, and the second as altered by J. Wesley. Herbert's text was printed in his Temple, 1633, p. 178, under the title "The Elixir"; and J. Wesley's in his Coll. of Psalms & Hymns, 1738. The two texts are:

By G. Herbert, 1633.

"Teach me, my God and King.
In all things Thee to see,
And what I do in anything,
To do it as for Thee.

Not rudely as a beast,
To run into an action;
But still to make Thee present
And give it its perfection.

A man that looks on glass,
On it may stay his eye,
Or, if the pleasure, through it pass,
And then the heart's easy.

All may of Thee partake:
Nothing so mean can be,
Which with his tincture
For Thy sake, (a)
Will not grow bright and clean.

A servant with this clause
Makes drudgery divine;
Who sweeps a room as
For Thy laws
Makes that and th' action fine.

This is the famous stone
That turneth all to gold;
For which God doth touch and own
Cannot for less be told."

In modern hymn-books, as in Mercer and others, J. Wesley's text, with the omission of the last stanza, is usually followed. We must note that in Herbert's text the line (a) reads in the 7th ed. "With which this tincture for Thy sake," and that in later editions of J. Wesley's Coll. of Ps. & Hymns, the following changes are also made:—

(b) "Nothing so small can be."
(c) "Hallowed is it, if this the cause."
(d) "The elixir this the stone."

This rugged, but beautiful hymn is well adapted in its original form for private use.

J. J.

TELLURUS INGENS CONDITOR

C. Wesley. [Ordination.] Printed from the Wesley MSS. in the P. Works, 1868-72, vol. ii. p. 140, in 2 st. of 8 l. The opening stanza reads:—

"Teacher of hearts, 'tis Thine alone
Thine officers to ordain,
Point out Thy instruments, unknown
To undiscerning men;
Our apostolic guides apprise
Of Thine unseen decree,
And stir them up to recognize
The men designed by Thee."

In the 1875 ed. of the Wes. H. Bk., No. 631, ll. 5, 6, read:—

"The pastors of Thy Church apprise
Of Thine unseen decree
and this reading was repeated in the Primitive Methodist Hymnal, 1887. By these changes Charles Wesley's well-known convictions respecting Holy Orders are completely expressed.

Tell it out among the heathen that
The Lord is King. Frances R. Havergal. [Missions.] Written at Winterbourne, April 8, 1872, and first pub. in Evening Hymns, 1872, and subsequently in her Under the Sword, 1874. Life Memory, 1879, &c. The text tells us that it

was written at Winterbourne, when unable to go to church one snowy morning. She asked for her Prayer-Book (in bed), always liking to follow the service as by day. On Mr. Shaw's return from church, she heard his touch on the piano. 'Why, Frances, I thought you were upstairs.' 'Yes; but I had my Prayer-Book, and in the Psalms for to-day read, 'Tell it out among the heathen that the Lord is King.' I thought, 'What a splendid first line!' and then words and music ran in to me. There it's all written out. Was copperplate neatness she had rapidly written on the words, music and harmonies complete."

The words and music are issued by Patricie of Paisley as a leaflet. Both are also in the musical ed. of Sheep's Songs of G. C. 1886. The hymn is also repeated in other collections.

Telluris ingenis Conditor. St. Gregory the Great. [Tuesday. Evening.] Mon. No. 274 and i. p. 372, gives this as probably by St. Gregory (it is not assigned to him by the Benedictine editors), and cites it as in a ms. of the 8th cent. at Trier, one of the 9th cent. at Trier, &c. Daniel, i. No. 51, gives it as a hymn On the Work of the Third Day [of the Creation]; and at iv. p. 50, cites it as in a Rheinau ms. of the 10th cent., and makes it a hymn of the 7th or 8th cent. Among the British Museum MSS. it is found in a 16th cent. Hymnaries of the English Church (Vesp. D. xii. f. 16 b; Jul. A. vi. f. 28; Hat. 2961 f. 222 b), in an 11th cent. Monastic Breviary (Add. 30848 f. 73 b., &c. It is in a ms. of the 11th cent. at Corpus Christi, Cambridge (391, page 234); in a ms. of the 9th cent. (No. 20), and three mss. of the 11th cent. (Nos. 387, 413, 414), at St. Gall; and in the Latin Hymns of the Anglo-Saxon (Surtees Society), 1883, printed from an 11th cent. ms. at Durham R. iii. 32 f. 6 b. In the revised Roman Brev. 1632 it begins "Telluris alme Conditor." The original form is included in the older Roman (Venice, 1478) Sarum, York, Aberdeen and other Breviariums as a hymn at Vespers on Tuesday. Also in Wackernagel, i. No. 91, the Hymnarium Sarisb., 1831, and G. M. Druse's Hymnarium Moissiacense, 1888, from a 10th cent. ms.

The
TELLUS AC AETHRA

Roman Breviary text is in recent eds. of that
Breviary, in Daniel i. No. 51, and Card. Newman's Hymni Eccles. 1838 and 1865. [J. M.] Both forms of this hymn have been tr. into
English and are in C. U. The variations in the Latin text are very slight, and are:—
St. 1. ii. "Telluris ingens conditor,
Mundi solum qui errans,
"Mundi solum qui errans.
St. iv. 1. 4. "Et mortis actum necavit.
Roman "Telluris solme conditor,
Sive. Muuli solum qui separat.
"Ei mortis actum necavit.

Translations in C. U.:
1. All-bountiful Creator, Who By Card. Newman, from the Rom. Brev. in his Verses on
Religious Subjects, 1855, p. 96, and again in his Verses on Various occasions, 1868, p. 243. It is repeated in the Marquess of Bute's Roman Breviary into English, 1879. It was partly rewritten by W. J. Blew, and given in his Church Hy. & Tune Bk., 1852-53, as "Almighty Builder of the earth." This form of the text is in Rice's Sel. from Flere, 1870, No. 26.
4. Thou Fram'er of this earthly sphere. By J. D. Chambers, in his Laudia Sonus, 1857, the People's H., 1857, &c.
5. Earth's mighty Maker, Whose command. Contributed to the enlarged ed. of the N. Neded, 1854, by "a friend" of Dr. Neale. It is in the Hymnary, 1882.

Translations not in C. U.:—
11. Almighty Founder of the Worlds. J. D. Chambers, in his Psalter, 1852, p. 301.

TELLUS AC AETHRA JUBILANT. Flavian.
[Passiontide.]
A hymn for Maundy Thursday, the washing of the disciples' feet. It is found in two ms. of the 11th cent. in the British Museum (Add. 19768 f. 37 b : Vesp. D. xii. f. 6); and in the Latin Hym. of the Anglo-Saxon Ch., 1851, is printed from an 11th cent. ms. at Durham (B. iii. 32, f. 235). The printed text is also in Daniel i. No. 1208, with notes at ii. p. 383, iii. p. 252, iv. p. 70. (Daniel quotes two ms. as of the 10th cent. but does not seem to have seen either): Mon, No. 79, and Bäusler, No. 93. Tr. by J. D. Chambers in his Psalter, &c. 1852, p. 212, and his Laudia Sonus, 1857, p. 152, and repeated in Skinner's Daily Ser-

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Tellus tot annos quid tegis, Jean Baptiste de Sainteall. [Invention of Holy Cross.] Pub. in his Hymni Sacri et Natur., 1869, p. 25 (ed. 1698, p. 90, and again in the Paris Brev., 1736, and later French Brees, as the hymn for first Vespers at the Feast of the Holy Cross. Hymn No. 219 in the People's H., 1867; Wherefore, 0 earth, while years flow by," is a tr. by "S. M." [J. J.]

Temperance Hymnody. The Temperance movement has produced abundant stores of verse, consisting of hymns, odes, ballads, and compositions descriptive, imaginative, humorous, pathetic, satirical, and didactic. America has furnished much of this material, but its principal sources have been Scotch and English. The department here treated, Hymnody, may be considered as to its rise and progress, with brief notices of some of its chief contributions and contributors. The Temperance Reform, which began in America early in 1826, took root in Ireland and Scotland in the autumn of 1829, and in England early in 1830. The first societies, founded on the basis of abstinence from distilled spirits only, do not appear to have made much noise in any special hymnody, save in the Temperance question. In a few years they took the position of abstinence from all intoxicating liquors; and in 1836 a collection of Temperance Hymns and Songs was issued from the office of the Temperance Advocate at Preston, a town which had been for some years the chief centre of the abstinence movement. Before the middle of 1837, the Rev. F. Beardsall, of Manchester, brought out the first general Temperance Hymn Book, containing nearly 200 hymns, which the editor had culled from temperance periodicals, American and British. In a second edition the number of hymns was increased to 226, and afterwards to 255, and in 1844 appeared the Hymn Book of the New British and Foreign Temperance Society, N. D.; Temperance Hymns and Songs, edited by J. W. Green, N. D. (enlarged in 1853); and the Scottish Temperance League Hymn Book, N. D. (edited by the Rev. F. C. Wilson). Collections were also issued by Rev. R. G. M'Levy, under the names of Gwyther Kendall, Nottingham, Leicester, and Bristol. The demands of the July milTa Temperance movement, especially in the Band of Hope form, stimulated the publication of poetical pieces with music attached: but hymns, strictly so called, did not multiply in the same proportion. Among works, largely but not exclusively used, in meetings of young persons, may be named, The Crystal Font, N. D.; The Crystal Spring, N. D.; The British Band of Hope Melodist, N. D.; The National Temperance Hymn Book, N. D., compiled by the Rev. H. A. Hammond: Hymns and Melodies of the Band of Hope, N. D.; The New Penny Temperance Hymn Book, N. D., by J. W. Kirton; The Book of Songs of Bands of Hope, N. D.; and Odes for Good Templars, N. D.; and W. Hoyte's Hymns and Songs, N. D. The Committee of the United Kingdom Band of Hope Union have published a handsome volume of 176 Hymns and Songs for Bands of...
TEMPERANCE HYMNOLOGY

Hope, n. d. In connection with the Church of England Temperance Society a book of 254 Hymns and Songs has been published, but only a small number are on temperance topics. In 1864, Mr. J. H. Graham, of Maidstone, published the National Band of Hope and Temperance Melodist, comprising 252 pieces, the production of above 70 writers. In succession to this, and as the result of much labour, Rev. John Compton edited for Mr. Graham the National Temperance Harmonist, 1870, containing 550 hymns and songs. The musical edition contained 311 tunes. In 1872, this work was reissued in an improved form, under the name of the National Temperance Hymnal, the editor as before being the Rev. John Compton. The hymns in this collection are 490. In 1878 also appeared the Standard Book of Song for Temperance Meetings and Home Use, edited by Mr. T. Bowick; followed in 1881 by an elegant volume containing these hymns with music, by Mr. A. J. Burch. All the more recent works can be obtained from the National Temperance Publication Depot, 335, Paternoster Row. It may be observed that all these collections abound in songs as well as hymns, and it is difficult to judge of the numerical proportion they bear to each other in the whole body of metrical compositions. Perhaps it will be an approach to accuracy to estimate the number of distinct hymns at about 300, and of hymn-writers at from 60 to 70. In the earliest collection as many hymns by the same writer are printed; but in the later compilations no writer, with rare exceptions, is represented by more than a few specimens of his poetical powers.

ii. Amongst the most popular and widely used of Temperance hymns are the following:

1. A glorious light has burst around us. Walker.
2. Abasters, wake, there is work to be done. J. Anderson.
3. All gracious Lord, we look to Thee. W. J. Horsley.
4. Almighty Father, while we own, Thy saving power, etc. Vernon.
5. Am I my brother's keep'er? Yes, American.
12. Friends of Temperance, onward go. J. B.
13. Give me a draught from the crystal spring. T. Hastings.
16. Lo Zion droops; in vain, in vain. H. Anderson.
17. Lord, of both heaven and earth, defend us. Anon.
18. O Thou from Whom all gifts proceed. Vernon.
21. Pledged in a noble cause. H. F.
22. Rise, and shine through every nation. T. J.
24. Wake, for the time of slumber. Jabez Burns.
25. We praise Thee, if one rescued soul. Sigourney.
27. Who will tell of strength and freedom? Eliza Cook.
28. Wine is a mocker; it beguiles. J. R.

iii. In furnishing a few biographical details of Temperance hymn-writers we confine ourselves to the following, who have all passed away:

1. Anderson, Henry, was b. at Walton-le-Dale, near Preston, Lancashire, Dec. 3, 1806, and was one of the early Preston abstainers. He was a popular speaker, and his poems were widely recited and sung. A complete edition of his poems, with a Memoir by J. Thrush, has been published.
2. Balfour, Clara Liddall, née Lucas, was b. Dec. 11, 1848. She edited several Temperance Journals, and published the Garland of Water Flowers, and other Temperance works. On Literary as well as on Temperance subjects she was an elegant writer and charming speaker. She d. July 3, 1877.
3. Beardall, Francis, a Minister of the Baptist denomination, was b. at Sheffield, Sept. 6, 1799, and entered the ministry he became an active friend of the Temperance cause in Manchester, and edited the Temperance Star or some time. In 1837 he pub. the first general Temperance Hymn Book, which passed through several editions. He d. June 23, 1842, while on a tour to America.
4. Burns, Jabez, b. d., the well known Baptist Minister, was b. at Oldham, Lancashire, Dec. 13, 1816, and was one of the first Ministers of Religion in London who vigorously advocated Total Abstinence. He edited several Temperance publications, and employed a versatile and forcible pen in the cause of Temperance, both in prose and verse. He d. Jan. 31, 1876.
5. Green, John William, was b. in 1873, and received marked service to the Temperance cause as editor, writer, and speaker. His collection of Temperance Hymns and Songs, had a large sale in London and the neighborhood. He d. Feb. 1, 1864.
6. Masson, Robert Grey, was b. Nov. 1, 1872. He was engaged for many years in the promotion of the Temperance cause both in the pulpit and on the platform. He edited the Temperance Hymn Book, b. d. Aug. 31, 1867.
7. Tunnicliff, Jabez, a Minister of the Baptist denomination, was b. Feb. 7, 1809, and was the pastor of a Baptist congregation in Leeds, where he founded the first Band of Hope, in 1847, the outcome of which is the Leeds of Mrs. Catharine of Dublin. He wrote many songs and hymns for children. He d. Dec. 6, 1868.

iv. When it is remembered that Temperance hymns have been necessarily restricted to one topic, the variety of expression found therein may be justly regarded as being somewhat remarkable. And although not one hymn can be named which ranks with the highest productions of sacred song, yet the literary and devotional merits of not a few are compeive. Several of those named above would make unworthy addition to modern hymn-books designed for special use in divine worship. They might be embodied in a separated section of a Temperance Book. [D. B.]

Templi sacrasas pande, Sion, forea Jesu Baptiste de Santeuil. [Purification of B. V. M.] Appeared in the Paris Breu, 1888, the Charite Breu, 1886, p. 214, and in the author's Hymni Sacri et Nostri, 1859, ed. 1868, p. 65. It is also in the Paris Breu, 1878, and later French Breus, as the hymn at 468 of the Verses of the Feast of the Purification. Text in Carol Newman's Hymni Ecclesiae, 1832 and 1865, and L. C. Biggs's annotated H. A. M. 1867. Tr. as:

1. Sion, ope thy hallowed dome. Appears in I. Williams's Hys. tr. from the Parisian Breu, 1839, p. 182, as having been contributed thereto by "a friend," who is usually understood to have been J. Chandler, although it did not appear in Chandler's Hys. of the Chard, 1841. In addition to being in C. U. in its original form, it is also found as:

(1) O Sion, ope thy hallowed dome, in the English Hys., 1852 and 1861.
(2) O Zion, open wide thy gates, The Lord before, etc., in Pott's Hymns, 1861.
(3) Zion, ope thine hallowed dome, in Kennedy, 1863.

3. **The forty days are past.** By Jane E. Lee, in the *Irvington Hymn for the Use of the Churches*, 1864 and 1871, with the signature "J. E. L."

4. **Sion, open wide thy gates, Christ before his temple waits.** An anonymous tr. in the *Parish H. Bk.*, 1863-75.

5. **O Sion, open thy gates, the victor.** By R. C. Singleton, in his *Anglican H. B.'s.*, 1868.

6. **Other trs. are:**
   - 1. *Now, Sion*, to the approaching King. W. Palmer, 1846.
   - 3. Sion, open thy gates, the victor! J. D. Chambers, 1866.

**Tempora florigero rutilant distincta sereno.** V. H. C. Fortunatus. [Easter.] This is No. 9 in Bk. iii. of his Poems. It is a poem on the Resurrection, addressed "ad Eclesiam Episcopum [Felix, Bp. of Nantes, d. 585]". It is in F. Leo's ed. of Fortunatus's *Opera poetica*, Berlin, 1881, p. 59; from a St. Petersburg ms. of the 8th or 9th cent., a Paris ms. of the 9th cent. (Lat. 3947), &c. Also in a ms. of the 9th cent. in the Brit. Mus. (Add. 24193, f. 33). "In this sweet poem," says Dr. Schurz (*Christ in Song*, ed. 1870, p. 185), "the whole Nature, born anew in the Spring, and arrayed in the bridal garment of hope and promise, welcomes the risen Saviour, the Prince of spiritual and eternal life."

In the Middle Ages varying cents beginning with II. 39, 40: *Salve festa dies, toto venerabilis seve.*

*Qua Deus infernum visit et extra tenebras quae in tenere domum inimica? Salve festa dies.* (See Sequences, pt. ii.)

Other cents from Fortunatus are in *Wackernagel*, i. No. 83; *Trench*, ed. 1864, p. 152 (10 lines); *Bässler*, No. 57 (10 lines), and others.

It would appear that Cranmer had made an English *tr.* in 1541 (see p. 344, l.). There are various centes from this "Salve festa dies." As early as the 14th cent., one of which has passed into English as follows:

- **Also heilig ist der Tag.** Wackernagel, in his D. Kirchenlied, ii. p. 742, gives three, really four, forms of this, pp. 1-41, in 1 st. of 3, 4. iv. in 3 st. of 4. The tr. follow the text given by Wackernagel in 8 lines from the *Psalteri Eccleniastici*, Mainz, 1550, where it is entitled *Gemeine Mans Prozelzang*, It seems to have been used in Pre-Reformation times at processions and pilgrimages. The text in the *Cas. L. E.*, 1864, No. 125, is nearly that of this, also *Mittelo*, No. 151, and *Hoffmann*, Nos. 114, 115. It is tr. as (1) "Hallow we with praising the day." A free tr. by A. T. Russell, as No. 162 in his *Eccl. Hymns*, 1861, and as (2) "So holy is this day of days," by Mrs. Winkworth, 1869, p. 88. [J. M.]

The rendering into English from this poem have been confined to the extract given in Daniel, i. No. 145, or to selected portions of the same as follows:

- **Salve, festa dies, toto venerabilis seve.**
  1. **Hail, festal day, for evermore adored.** By J. M. Neale, in the enlarged ed. of the *H. Noted*, 1854. It is a tr. of a selection from Daniel. Its use is limited.
  2. **Hail, festal day, ever exalted high.** By Elizabeth Charles, in her *Voice of Christian Life in Song*, &c, 1858, p. 135. This is a literal tr. of the text, as in Daniel.
  3. **Hail, Day of days, in paeans of praise.** By J. P. Copeland, in his *Lyro Messianica*, 1864, p. 287; the *People's H.*, 1867, and Schaff's *Christ in Song*, 1870.

4. **Welcome, happy morning, age to age shall say.** By J. Ellerton, contributed to R. Brown-Borithwick's *Supp. H.* and *Tune Bk.*, 1886. It was republished in the *S. P. C. K. Church Hymn*, 1871; the *Hymnary*, 1872; *Things New*, 1882, and several other hymn-books in G. Britain and America, sometimes in an abbreviated form. It is a vigorous and popular paraphrase rather than a direct translation. Full text in Mr. Ellerton's *Hymns*, &c, 1888.

5. **Hail! festal day, to endless ages known.** By T. A. Lacey. In the *Altar Hymnal*, 1884, there are two paraphrases by this translator, one for Easter day and one for the Ascension, and both beginning with the same first line. [J. J.]

**Tempted oft to go astray.** J. S. B. Monsell. [88. Philip and James.] The first stanza of this hymn was given in the 1st ed. of his *Parish Mising*, 1850. In his *Spiritual Songs*, 1857, three st. were added, thus forming a hymn of 4 st. of 8 l. In the revised and enlarged ed. of the *H. Comp.*, 1876, st. L. ii. and iv. were given as No. 353. [J. J.]

**Την ἡμέραν διελθών.** [Evening.] The usually accepted history of this hymn is that given by Dr. Neale in his *Hymns of the Eastern Church*, 1862, as follows:

- "This little hymn, which, believe, is not used in the public service of the Church, is a great favourite in the Greek Isles. Its peculiar style and evident antiquity may well lead to the belief that it is the work of our present author [St. Anastasius]. It is, to the scattered hamlets of Chios and Mitylene, what Bishop Ken's *Evening Hymn* is to the villages of our own land; and its melody is singularly plaintive and soothing."

In 1874, under date of May 1st (13th), the *Very Rev. S. G. Hatherly*, then Priest of the Greek Church, Wolverhampton, and subsequently of that at Bristol, pub. Dr. Neale's tr. "The day is past and over," with slight alterations; a tr., by a friend, of the original *Theodosian*, in the same metre; an original tune by himself, and a note in which he pointed out that the hymn was taken from the *Great After-Supper service* (in Slavonic "Great After-Vesperas"), and was a cento from two parts of that service. Dr. Neale took his cento from Daniel iii. p. 127, where it is given in the *Cas. L. E.*, 1864, No. 151, and also *Mittelo*, No. 115. It is tr. by J. W. Russell, as No. 166 in his *Eccl. Hymns*, and as (2) "So holy is this day of days," by Mrs. Winkworth, 1869, p. 88. [J. M.]"
not in the original rhythmical prose but in a metrical form; and in his original tr. of 1833, as given below, he closely followed that form.

The original Greek is in the Moralia (Σημείωςτα, Venice ed. 1531, pp. 158, 157, ed. 1578, pp. 157, 156). The Greek text occurs in the Great After-Supper service as follows—

It is introduced by the Saviour, "Oti me, hýmni tis ("Our God is with us"), and then proceeds:

"Τὸν ἡμῶν ἔλεος Ἐγγύματοι σοι, εὐρήν. Τὸν ἑαυτοῦ σινοῖν σῶν ἡμᾶς ἀνακατέστη, Παρασκεύα καὶ κατάστασσο;"

"καὶ εἰς τὸν ἑαυτοῦ διαλέγοντας διάλεγοντας σε, θεσμοῖς ἑαυτοῦ σινοῖν σῶν τὸν ἑαυτοῦ ἀνακατεστητον, Παρασκεύα καὶ κατάστασσον;"

"καὶ πρὸς τὸν οὐφρόλωτον Χριστιανὸν καὶ Θεον, μὴν ἔχετε ἐν αὐτῶν ἀπειροτησία, ἀλλὰ μὴν ἔχετε ἐν αὐτῶν μὲν ἀγαπητίαν, ἀλλὰ μὴν ἔχετε μακραὶνον μὲν ἀγαπητίαν;"

"καὶ πρὸς τὸν οὐφρόλωτον Χριστιανὸν καὶ Θεον, μὴν ἔχετε ἐν αὐτῶν ἀπειροτησία, ἀλλὰ μὴν ἔχετε μὲν ἀγαπητίαν, ἀλλὰ μὴν ἔχετε σοφίαν ὑμῶν ἀκριβοτητάν, ἀλλὰ μὴν ἔχετε σοφίαν ὑμῶν ἀκριβοτητάν; καὶ ἁπλόθε τὸν ἡμῶν ἔλεος εἰς τὸν ἑαυτοῦ διαλεγόντας διάλεγοντας σε, θεσμοῖς κατάστασισσον;"

It must be noted that these stanzas are not signed. (See below concerning authorship.) It will possibly be of interest to the English reader to have a literal translation of these stanzas together with the Theotokia omitted by Daniel and the translators who have followed his text. It is as follows, with the portions known as the hymn "The day is past and over," in italics:

"God is with us, let the nations know and be discomfited: for God is with us.

"The day is passing on, I thank Thee, O Lord: that the evening with the night may be thine, I beseech,—grant to me, Saviour, and save me.

"O Glory to the Father, and to the Son, and to the Holy Ghost.

"The day is passing away, I glorify Thee, O Master: that the evening with the night may be thine, I beseech,—grant to me, Saviour, and save me.

"Both now, and ever, and to ages of ages. Amen.

"The day has passed away, I hymn Thee, O Holy: that the evening with the night may be thine, I beseech,—grant to me, Saviour, and save me.

"Outside then the two choirs sing together:—

"The Cherubim, of nature bodiless, with loud hymns glorify Thee.

"The Seraphim, the six winged living ones, with ceaseless voices exalt Thee.

"And all the Angelic host, with thrice-holy songs praise Thee.

"For before all things Thou art the Father, I Am, and hast Thine immaculate Son.

"And dost bear the equal-honoured Spirit of life, and manifestest the undivided Trinity.

"All holy Virgin, Mother of God; ye righteousness and mediators of the Word;

"All ye choirs of Prophets and Martyrs, having life as immortal;

"Intercede earnestly for all, that we may be supported in all dangers.

"That being delivered from the wandering of evil, we may cry aloud the Angelic ode:

"The Holy, Holy, Holy, Three Holy Lord, have mercy and save us. Amen.

"And straightway in a low voice:—

"I believe in one God, the Father, Almigty, etc."
When this tr. is compared with the revised text by Dr. Neale in his 2nd ed. of the Hymns of the E. Church, 1862, and which is followed in the hymn-books, it will be seen that the latter is much more smooth, and musical, than the former (although less literal), and on that account is better suited for public worship. Amongst the earliest hymnals in which it found a place was T. Darlington's Hymns for the Church of England, 1862; the Parish H. Bu., 1863, and others, in some cases it is admitted to be omitted. At the present time it is found in almost every hymnal of note in all English-speaking countries.

In addition, Mrs. Charles has a tr. (from Daniel) in her Voice of Christian Life in Song, 1858, p. 25, the first of which reads:

**The day is passing on, I thank Thee, O Lord.**
I believe Thee this evening and this night.
Keep me without sin, Saviour, and save me!

Dr. H. Bonar has also rendered it into English (from Daniel), and included it in his Hymns of Faith and Hope, 2nd series, 1864. The opening stanza is:

**The day is done! I thank Thee, Lord, alone.**
This evening, and I cry, O Saviour, be Thou near;
This night from sin me keep. Preserve me while I sleep.

3. Some twenty-five years ago Mr. Hatherly wrote a tune in double counterpoint which was published in Our Own Fireside in Nov. 1863, to a "Fontainside Hymn," but was incorporated with the 6th ed. of the Rev. W. H. Havergal's Old Church Psalms in 1867, in alliance with Dr. Neale's tr. of the present hymn. It subsequently became popular in the Levant. To adapt this original Greek to the tune it has been rewritten in the following form by an unknown hand, and is one of the very few current instances of a rendering back into the original tongue of what had previously been translated from it.

"Theodoreus,
"Praefatis diei olim
"Si bene est, domine
"O domine, tuum ortum
"Nunc domine.
"Tristis, sive eternum
"O domine, tuum ortum
"Nunc domine.
"Nunc suscepcias deum
"Si agis eumque
"O domine, tuum ortum
"Nunc domine.
"Knei'jouen' 'byroS
"Et sumo et tuum
"Nunc domine.
"Knei'jouen' 'byroS
"Et sumo et tuum
"Nunc domine.

For many and important details in this article we are indebted to the Very Rev. S. G. Hatherly, Mus. Bac., editor of the 4th ed. of Dr. Neale's Hymns of the Eastern Church, 1882. [J. J.]

This Canon is found in the Triodion, and dates from the beginning of the ninth century. As a Judgement hymn, for majesty and power, it has been regarded by Dr. Neale and other competent judges as second only to the Dies Irae, which it anticipates some four hundred years. Four Odes only have been tr. into English, these are by Dr. Neale, and were pub. with notes (from which we have quoted) in his Hymns of the Eastern Church, 1862. The variation of metre in the tr. follows that of the original; but Dr. Neale omits the expression (address to the B. V. M.) which closes each Ode. The contrast in Ode iv. with human courts of justice, is much more vivid in the original. ["Orator persnasion" = ελευθερών ὑπόθεσι.] In the first three eds., Ode ix., st. 3. 1. Dr. Neale has the curious misprint of "David" for "Daniel." This has been corrected in the 4th ed. He also omits st. v. of that Ode. The untranslated Odes repeat the same ideas as those translated, which are as follows:

Ode 1. Τον θρόνον τῆς φαντασίας.
That fearful day, that day of speechless dread. This was repeated in Lyra Mesologica, 1844; the Hymnary, altered 1811-2; and later collections.
Ten thousand times ten thousand.

The Lord draws nigh, the righteous throne's Assessor.  Also in Lyra Messianica, 1644.  [J. J.]

Ten thousand times ten thousand.  

H. Alford.  [Processional for Saints' Days.]  Appeared 1st in his Year of Praise, 1867, No. 229, in 3 st. of 8 1.  In 1870 it formed part of the poetical setting of F. R Pickersgill's illustration of the Lord's Prayer, which was pub. as The Lord's Prayer Illustrated by F. R. Pickersgill, R.A. and Henry Alford, D.D., p. 16.  On Jan. 17, 1871, it was sung at the author's funeral, with the additional stanza, "Bring near Thy great Salvation."  In this full form it was printed in the author's Life, &c, 1872, p. 483; in H. A. & M., 1875, and again in other collections.  [J. J.]

Ter sancte, ter potens Deus.  Claud de Santueil.  [Holy Trinity.]  Appeared in the Clunyice Brevi, 1886, p. 517.  In the Paris Brevi, 1880, and later French Brevis, it is the hymn for the 1st and 2nd Vespers on Trinity Sunday.  The Paris text is in J. Chandler's Hymn of the Primitive Church, 1837, No. 82; and Card. Newman's Hymni Ecclesia, 1838 and 1865.  Tr. as—

1. Thrice holy, thrice Almighty Three.  By J. Williams, in the British Magazine, Sep., 1837 (vol. xii, p. 267), and again in his Hym. tr. from the Parisian Brevi, 1839, p. 160.

2. Thrice holy God, of wondrous might.  By J. Chandler, in his Hymn of the Pilgrim Church, 1837, p. 92, and again in his Hymn of the Church, &c, 1841, No. 53.  It is in several collections.  The form in the S. P. C. K. Church Hymn, 1871, and Throng's Coll., 1882, is a cento in which st. i, ii, and ill. 1, 2 of st. iii are by J. Chandler, slightly altered, and the rest of the hymn is by J. Ellerton.

3. Lord, thrice holy, and supreme.  By E. Caswall, in his Mass of Mary, &c, 1838, p. 279, and altered in his Hym. & Poems, 1873, p. 130, to "Lord, thrice holy! Lord of might!"  Given, with slight alterations, in the Hymnary, 1872, as "Lord, thrice holy, God of might."


5. God thrice holy, God of might.  By W. J. Blew, in his Church Hymn and Tune Bk., 1852-55; Trinity, 7; and Rice's Sel. from the same, 1870, No. 89.


Other tr. are—


2. Thrice blest, thrice mighty Deity.  J. B. Chambers, 1837.  [J. J.]

Tersteegen, Gerhard, s. of Heinrich Tersteegen (otherwise ter Stegen or zur Ziege), merchant at Mörs (Meitrts), in Rhenish Prussia, was b. at Mörs, Nov. 25, 1697.  His parents intended that he should become a minister of the Reformed Church in Germany.  His father however d. in 1703, and his mother found that after giving him a thorough classical training in the Latin school at Mörs she was unable to afford the cost of his University course.  He was accordingly apprenticed, in 1709, to his brother-in-law, a merchant at Möhlheim on the Ruhr, and in 1717 started in business of his own accord, at Möhlheim.  About his time much broken up, and his opportunities of meditation few, he gave up his business in 1719; and, after a short trial of linen weavers took up the easier and more lucrative occupation of weaving silk ribbons.  During the years 1719-24 he passed through a period of spiritual depression, at the end of which his faith in the reconciling grace of God became assured (see No. xxvii, viii. 25).  On Maundy Thursday, 1724, he wrote a solemn covenant with God which he kept with his own blood.  Previous to this, before 1719, he had ceased to attend the many services of the Reformed Church also absented himself from Holy Communion, on the ground that he could not in the absence of proper communicants and with open senses.  The beginning of 1725 he began the prayer meetings (styled "U", which had been held at Möhlheim, by Wilhelm Hoffmann, who was a breast of theology (licensed preacher) of Church.  Tersteegen was known as a religious teacher, "Sullen im Lande," as the as the meetings were called, and in his handicraft in order to devote him to the service of his Church and Quidisticians, including Made others, and the composition books, to correspondence on and to the work of a spiritus "awakened souls."  From death he was supported by a come which was substantial and friends.  About 1727 a between Möhlheim and a part as a "Pilgerseite;" "heavened souls" could go to the under the direction of Ter with accommodation for retained until about 180 ever, did not confine him to travelled over the dressings of like-minded O. attention to Elberfeld, Crefeld.  From 1732 regularly every year spiritual kinsfolk and where.  From 1739 venticles was strictly could not hold meetings in Holland.  During a house which had where he preached simple medicines to resumed his public he overstrained himself to the sin.  In 1769, dropsy a endurance for a season, Möhlheim (Koch, Klopfide, xv. 334).  christl. Lebens in der Evangel. Kirche, v. 1.  Up to the end he never set up a saying of his followers.
selves with it, especially when a less formal type of religion began to prevail therein. Of Tersteegen's public addresses given between 1733 and 1736, reports were taken of the more important, and in 1769-73, thirty-three of them were pub. as Geistliche Brot-}

men von d. Tisch gefallen, &c. Seven of them have been tr. by A. Jackson as Spiritual Crumbs from the Master’s Table, 1761. This addition he pub. in 1750 a collection of tracts under the title Weg der Wahrheit. A large number of his German letters were pub. in 1773-5, at Solingen; and of his Dutch letters, in Amsterdam, in 1772.

Tersteegen's most important hymnological work was his Geistliches Blumen-Gärten, viz., in the 1st ed., 1729; 2nd ed., 1735; 3rd ed., 1738; 4th ed., 1745; 5th ed., 1751; 6th ed., 1757; 7th ed., 1768; and in each case (after 1729) the name of the editor is added. The first 4th ed. has been accessible to the present writer, but he possesses a copy of the 5th ed., which professes to be a reprint of the 7th ed. So far as the hymn proper are concerned the dates at which they appeared in the successive editions (the numbers in each case being as in Bk. iii. of the ed. of 1768), are as follows: 1729 has Nos. 1-29, 101-111; the 1735, 1-58, 107-111; the 1738, 1-60, 106-111; the 1751, 1-91, 101-111; the 1757, 1-93, 106-111; the 1768, 1-107, 101-111. In iv. Kleinert's copy of the 1784 ed., the additional hymns of the 1768 ed. are appended in the shape of several separately printed supplements, but no record of these is given earlier than 1769. So far as the shorter pieces of the Blumen-Gärten are concerned, the 1729 has 220 pieces in Bk. I., 229 in Bk. ii., and 60 in Bk. iii., and the hymns proper in Bk. iv. In the later eds. Bks. i. ii. ii. are united and enlarged; and so e.g., the 1738 ed. has 513 in Bk. i., and 120 in Bk. ii., while the 1768 ed. has 584 in Bk. i., and 120 with an Appx. of 16 in Bk. ii. The 1729 ed. does not contain the Promemotii Lotterie. This was 1st pub. separately at Elberfeld, in 1729, with 235 "Lob," and added to the later eds. of the Blumen-Gärten, the 1738 ed., e.g., containing 284 aphorisms or "Lobs," and the 1756 ed. containing 391. In the most accessible recent ed. of the Blumen-Gärten, viz., the 1805 ed., pub. by the 1st Neupunkt of Stuttgart (6th ed., 1837), neither Nos. 388-406 in Bk. i., the Erlautearte Verze der Madonna Union, appended to Bk. ii., nor Nos. 388-421 in Bk. iii. of the 1st Neupunkt (1849), Nos. 112-125 in this ed., nor Nos. 382-421 in the Promemotii Lotterie, are in any of the first eight editions; and some of these pieces are certainly of originality nor tr by Tersteegen.

The hymn-books used at the meetings of Hoffmann and Tersteegen have often been regarded as Tersteegen's. The 1st ed. appeared at Elberfeld, in 1721. Neandri vermehrte Glaubens- und Liebes-Übung, nebst einem Anhang, &c., was ed. by Adolph Weber of Hanau, near Elberfeld. The 2nd (Elberfeld, 1736), 3rd (Dulsburg, 1747), 4th (Sollingen, 1765), and 5th (Sol-}
In the 2nd ed., 1735, as above, Bk. iii., No. 37, in 10 st. of 6 l., entitled "Thorough resolution to give oneself wholly to God." Previously in the Hesse-Homburg G. B., 1734, No. 960, in 10 st. Also in the Univ. L. S., 1851, No. 718. According to Koch, vi. 68, it was originally in 9 st., and st. 10 was added at the suggestion of his friend Wilhelm Hoffmann (see above). Tr. (omitting st. ii., vi., x.) as:

1. Lo! my choice is now decided. By Miss Cox, in her Sacred Hymns from the German, 1841, p. 125 (Hymns from the GER., 1864, p. 215, altered), Her trs. of st. viii., ix., viii., altered and beginning, "One thing first and only knowing," are repeated in Hedge & Huntington's Hymns for the Church of Christ, Boston, U.S., 1855.

2. Now at last I end the strife. By Miss Winkworth, in her Lyra Ger., 2nd Ser., 1858, p. 165, repeated (omitting the trs. of st. viii.), as No. 131, in her C. B. for England, 1893.

In the 1st ed., 1729, as above, Bk. iv., No. 7, in 18 st. of 4 l., entitled "Picture of Christian childhood." Repeated, abridged, in Bunsen's Versuch, 1833, No. 924. It is a beautiful description of ideal childhood. Tr. as:

Soul! couldst thou, while on earth's green remaining, By Miss Cox, omitting st. ii.-iv., ix., xi., xv., in her Sacred Hymns from the German, 1841, p. 113. Her trs. of st. i., xvii., viii., were repeated, altered, in Hedge & Huntington's Hymns for the Church of Christ, Boston, U.S., 1855. In Miss Cox's Hymns from German, 1864, p. 197, it begins "Soul, while on earth thou still remainest."

Other trs. are: (1) "Wouldst thou thy soul, the secret find?" by Lady E. Fortescue, 1843, p. 47. (2) "Dear soul, couldst thou become a child." by Miss Winkworth, 1865, p. 32.

In the 2nd ed., 1735, as above, Bk. iii., No. 54, in 7 st. of 8 l., entitled "Prayer to Jesus on His Ascension." Repeated in the Berlin G. L. S., ed. 1865, No. 1031. Tr. as:


viii. Wie gut ist, wann man abgegeben. Lent or Self-Renunciation.
In the 1st ed., 1729, as above, Bk. iv., No. 21, in 9 st. of 6 l., entitled "Of the sweetness of the hidden life of Christians." Tr. as:

How sweet it is, when weaned from all. This is a good and full tr. by S. Jackson, in his Life of Tersteegen, 1832 (1837, p. 417). His trs. of st. i., iii., iz., ix., are repeated in the Christian Hym., 3rd ed., Adelaide, 1972, No. 225.

Other hymns by Tersteegen which have been rendered into English are:

ix. Ach Gott, es laegt doch Familie of Early Things, above, Bk. iii., No. 192, in 4th ed. (see above, Tr. as:"

x. Acc. kent ich stilli sei.
In the 2nd ed., 1729, as above, Bk. vi., No. 7 (omitted) could be found, 1898, p. 134. (3) "Ah, only Durand, 1873, p. 17.

xi. Al Leipzig Wessen.
The 1st ed., 1729, as above, Bk. vii. The trs. are (1) "Thou Art,
By Miss Warner, 1869, p. 417, Apt, Boston, U.S., 1869, entitled "Love unselfish." In the 3rd ed. signed "B. L. H."
(xiv. Dass kussre Sonn.
The 1st ed., 1729, as above, Bk. viii. The trs. are (1) "Ye voice of carnal ease." By S. Tersteegen, 1822 (1837), p. 413 entitled "ye soul awakened." By Leo

xvi. Die Blumenlein.
Garten. (In the Graces.)
In the 1st ed., 1729, as above, Bk. viii. It is one of the supreme copies of the 6th ed. J. H. Ruckers' flowers, in my Lord Mynies in his tr. of xvii. Die Liebes wil

xviii. Für dich, no dannmach, ein Gesekehrung. In the 4th ed., in 9 st. of 6 l. Tr. as: Mrs. Findlater in H.

xx. Die Kreus ist der.
In the 2nd ed., 1824, in 10 st. of 6 l. By Mrs. Findlater in H.

xxi. Das Cammen.
In the 1st ed., 1837, p. 417, entitled "The Y high." By H. B. C. Bucki

xxii. Berufe Seelen.
The 4th ed., 1748, as above, Bk. ix. The trs. are (1) "Ye voice of carnal ease." By S. Tersteegen, 1822 (1837), p. 413 entitled "ye soul awakened." By Leo

xxvii. Ein Korn.
Garten. (In the Graces.)
In the 3rd ed., 1837, p. 417, entitled "The Y high." By H. B. C. Bucki

xxviii. Neuerer Ge.
Derzen.
In the 4th ed., in 16 st. of 4 l. Being, "By Last

xxix. Jesus.
In the 4th ed., 1734, No. 365, in 4 st. of 8 l. Name." By S.

xxx. Liebdesde.
In the 4th ed., 1734, No. 365, in 4 st. of 8 l. Name." By S.
The Apostle Slept 1145

Tersteegen, 1873, as above, and by S. Jackson, in his Life of Tersteegen, 1832.

To the 2nd and later eds. of the Blumen-Gärtlein a collection of aphorisms, entitled Der Frommen Lotterie, was appended. This was enlarged in the successive eds. till the ed. of 1768 contained 381 in all. Of these 200 were selected and tr. by Lady E. A. Durand, and pub. in 1874, as The Poet's Lottery. A selection translated from Gerhard Tersteegen's Frommen Lotterie.

[J. M.]

Thank and praise Jehovah's Name. J. Montgomery. [Ps. civ.] This version of Ps. 107 was given in his Songs of Zion, 1822, in five numbers as follows:

1. Thank and praise Jehovah's name.
2. They that mourn in dungeon-gloom.
3. Fools, for their transgression, see.
4. They that toll upon the deep.
5. Let the elders praise the Lord.

In his Original Hym., 1858, numbers 1–4 were given as one hymn in four parts, with No. 3 altered to "Sinners, for transgression, see," and making 24 st. of 4 l. in all. The most widely used part is No. 1. It is sometimes altered to "Magnify Jehovah's Name," as in the American Baptist Praise Bk., 1871, and other collections.

[J. J.]

Θαυμάστω ἀπερτοφοί. [Νηστεία γεννήματος]

This holy rite, that solemn vow. E. Oeder. [Holy Baptism.] 1st pub. in Hall's Mitre H. Bk., 1836, No. 107, in 2 st. of 6 l., and again in Oeder's Church and King, March, 1837, as the conclusion of an article on "Easter Even." In 1858 it was adopted by the Bap. Ps. & Hymns, No. 711, but the stanzas were transposed, st. ii. being placed first, and thus opening, "Baptized into the Saviour's death." In this form it is found in a few collections.

[J. J.]

That we might walk with God. B. Beddome. [Leadings of the Holy Spirit] This is No. 138 of Beddome's posthumous Hymns Adapted to Public Worship, &c., 1817, in 4 st. of 4 lines, and header: "Leadings of the Holy Spirit." It is not set in C. U.; but it has supplied the following to a large number of American hymn-books:

1. Heirs of unending life. This appeared in the American Prayer Bk. (iv), 1826, No. 210, in 3 st. of 4 l. Of these st. iii. is from Beddome (st. iv.) altered, and st. i. new. American authorities say that this cento was arranged by Bp. Onderdonk, who also wrote st. i. It is in several collections.

2. To God the Spirit leads. This is composed of st. iv. from Beddome, with the alteration of the first line only. It appeared in this form, anonymously, in Bickersteth's Christian Palmothy, 1835, and is in extensive use in public worship.

Sometimes Beddome's hymn is dated 1795, the year of his death.

[J. J.]

The angel comes: he comes to reap. H. H. Milman. [Second Advent.] 1st pub. in Bp. Heber's posthumous Hymns, &c., 1827, p. 40, in 4 st. of 4 l., and again in Dean Milman's Sel. of Ps. & Hys., 1837. It is given in several modern hymn-books, including Dale's English H. Bk., 1874, and others.

[J. J.]

THE ARK OF GOD

C. D. for St. Raphael's. It must be observed that this note reads as if No. 202 (another hymn by to No. 203, the present hymn

The Church's one P Stone. [Processional for pro- cession made upon the Bishop Gray's (Caput of the Church's Head of the B revised form is given in No. 320 (the form in the expanded text 1885 for Processional dural. We give here notes in the margin of each stanza in

St. I. in 1. ** The C 1866, and 1868. She is by From To

St. II. in 2. ** Elec 1866, and 1868. Men To Out Arc

St. III. in 3. ** Th 1866; omitted in 1868. T From J

St. IV. in 4. ** Sp 1866; and st. III. in 1868.

St. V. in 5. ** Sp 1866, and st. IV. in 1866.

St. VI. in 6. ** Sp 1865.

The Church has waited long. H. Honar. [Advent.] Pub. in the Bible H. Bk. 1845, No. 299, in 5 st. of 8 l., with the refrain "Come then, Lord Jesus, come." It was repeated in the 2nd ed. of the author's Songs for the Wilderness, Kello, 1850, p. 39, and again in his Hys. of Faith and Hope, 1857, p. 31. It is in extensive use in G. Britain and America, sometimes without the refrain. [J. J.]

The Church of God lifts up her voice. W. C. Dix. [Easter.] This hymn is based upon a tr. in blank verse by Dr. Littledale of a short hymn near the end of his tr. of the office of the Greek Church for Easter Sunday, as pub. in his Office from the Service Books of the Holy Eastern Church, &c., 1863, p. 222, and begins in the original παρὰ τον ρητρον. Mr. Dix's rendering was made in 1864, and pub. in 6 st. of 5 l., in the St. Raphael (Bristol) Hys. for Public Worship, No. 293, as one of six additional hymns given at the end of the collections, and headed, "Founded on translation from the Greek. Written by W.

The ark of God in safety rode. Bp. C. Wordsworth of Lincoln. [For use at Sea.] Appeared in The Holy Year, 1862, p. 216, in 20 st. of 4 l., and entitled, "Prayers at Sea—The Sailors' Hymn." In later editions it is divided into four parts thus:

Pt. i. "The ark of God in safety rode."
Pt. ii. "O Thou Whose way is on the waves."
Pt. iii. "Our bodies are earthy food."
Pt. iv. "The stars will fall, the sun be dark."

These parts are in the 1869 Appendix to the S. P. C. K. Ps. & Hymns, st. vi. of the original being omitted. This revision was made by the author. In the S. P. C. K. Church Hymns, 1871, is a cento composed of st. i., ii., v., xi., xx. [J. J.]

The billows swell, the winds are high. W. Cooper. [Temptation.] Appeared in the Olney Hymns, 1777, Bk. iii. No. 18, in 5 st. of 4 l., and entitled "Temptation." It was extensively adopted by the older collection, but is somewhat restricted in its modern use. [J. J.]

The bird that soars on highest wing. J. Montgomery. [Humility.] This poem appeared in his Poet's Portfolio, 1835, p. 179, in 3 st. of 6 l., and headed "Humility." It is given as a hymn in several collections, including Martinou's Hymns, &c., 1849; the Prim. Meth. S. School Union H. Bk., 1879, and others in G. Britain and America. [J. J.]

The chariot! the chariot! its wheels roll on fire. H. H. Milman. [Advent.] 1st pub. in Bp. Heber's posthumous Hymns, &c., 1827, p. 7, in 5 st. of 4 l., but not included by the author in his Sel. of Ps. & Hys., 1837. It is in several modern hymn-books, including Kennedy, 1863; Steeple's Songs of G. & G. , 1872, &c. [J. J.]

The Church has waited long. H. Honar. [Advent.] Pub. in the Bible H. Bk. 1845, No. 299, in 5 st. of 8 l., with the refrain "Come then, Lord Jesus, come." It was repeated in the 3rd ed. of the author's Songs for the Wilderness, Kello, 1850, p. 39, and again in his Hys. of Faith and Hope, 1857, p. 31. It is in extensive use in G. Britain and America, sometimes without the refrain. [J. J.]

The Church of God lifts up her voice. W. C. Dix. [Easter.] This hymn is based upon a tr. in blank verse by Dr. Littledale of a short hymn near the end of his tr. of the office of the Greek Church for Easter Sunday, as pub. in his Office from the Service Books of the Holy Eastern Church, &c., 1863, p. 222, and begins in the original παρὰ τον ρητρον. Mr. Dix's rendering was made in 1864, and pub. in 6 st. of 5 l., in the St. Raphael (Bristol) Hys. for Public Worship, No. 293, as one of six additional hymns given at the end of the collections, and headed, "Founded on translation from the Greek. Written by W.
THE CHURCH'S ONE

That she who did not choose Thee

Gave, chosen, at Thy call,

Never to leave or lose Thee.

Or from Thy favour fall.

New in 1885.

7. "For Thy true word remaineth;

No creature far or nigh,

No friend of ill who reigneth

In hell or haunted sky;

That holds her in despite,

Shall hide her from Thy vision,

Shall lure her from Thy light.

New in 1885.

8. "Thine, Thine! in bliss of sorrow,

As well in shade as shine:

Of old, to-day, to-morrow,

To all the ages, Thine!

Thine in her great commission,

Baptised into Thy Name,

And in her last fruition

Of all her hope and aim.

St. vi. in

1866: st.

v. ii. 1-4,

In 1868;

ll. 5-8,

omitted in 1869.

St. vii.

10. "O happy ones and holy;

Lord, give us grace to be

Like them, the meek and lowly,

On high and exalted dwelh with Thee;

There past the border mountains,

Where, in sweet vales, the Bride

With Thee, by living fountains,

For ever shall abide. Amen.

A collection of the above text of 1885, with those of 1866 and 1868, gives the following results.

St. i. The same in all.

St. ii. In 1866, line 1 reads "She is from every," &c.

St. iii. The same in 1866 and 1885.

St. iv. v. The same in all.

St. vii. vii. viii. New in 1865.

St. ix. In 1866 and 1868, ll. 1-4 read:-

"Fet she on earth hath union

With God the Three in One,

And mystic sweet communion

With those whose rest is won."

St. ix. ll. 5-8, same in 1866, not in 1868.

St. x. ll. 1-4, same in all; ll. 5-8, same in 1866 and 1868, not in 1869.

This collection and further reference to the full text show that the 1868 version of the hymn is the finest of the three, and that which will live in the hymn-books of the future.

The use of this form of the text is most extensive in all English-speaking countries. It has also been translated into several European and other languages. The versions in Latin include "Nunc salutis hostia", from Rev. E. Marshall, 1882 (and circulated as a card); and "Qui Ecclesiam instauravit", by the late T. G. Godfrey-Faussett, in Memorials, 1878.

In reference to the fact that this hymn was chosen as the Processional at each of the three great services at Canterbury Cathedral, at Westminster Abbey, and St. Paul's Cathedral, when all the Bishops of the Lambeth Conference of 1888 assembled, the following lines were written by Bishop Nelson, of New Zealand. They appeared in Church Bells of Nov. 30. 1888.

"Bard of the Church. In these divided days

For words of harmony to these be praise:—

Of love and oneness thou didst strike the chords,

And set our thoughts and prayers to tuneful words.

The Church's one Foundation thou didst sing,

Beauty and Bands to Her thy numbers bring.

Through church and chanter, aisle, and transept deep,

In fullest melody thy watchword spread.

Now in the desert, now upon the main,

In mine and forest, on and ctittd plains:

From Lambeth tower to New Zealand's coast,

Bard of the Church, thy blare inspiring the host." [J. J.]

The city paved with Gold. Bp. W. W. How. [The New Jerusalem.] "Written for Church Hymns, 1871. Designed specially as a counteractive to the merely materialist and futurist tone of many of the ordinary 'Jerusalem' hymns (Notes on Ch. Hymns, p. lxxiii.). This is an attempt to be accomplished by giving a spiritual meaning to the "gold" and "gates of pearl," &c., of the New Jerusalem, as for instance:

"The gates of pearl are there

In penitential tears,

Bright as the jewel rare.

Each sainty grace appears:

We track the path saints trod of old,

And lo! the pavements are gold.

as said of the "true kingdom" within the man. Although well conceived, and executed in good style, it has failed to gain attention, and is very limited in its use. [J. J.]

The day is past and gone, Great God, we bow to Thee. W. J. Blew and J. Ellerton. [Evening.] This is a cento from Mr. Blew's tr. of "Grates, peracto jam die" (p. 441, i.), with original additions by Mr. Ellerton. Mr. Ellerton's tr. appeared in his Church Hy. and Tune Bk., 1852-55, in 6 st. of 4 l. In 1868 Mr. Ellerton compiled the cento for the Nantwich Festival of Choirs. It was composed of 4 st. from Mr. Blew's tr., 3 original st. by Mr. Ellerton, and a doxology, thus:

1. The day is past and gone. Blew.

ii. O when shall that day come. Blew.

iii. Where all things shall be peace. Blew.

iv. Faints are our voices here. Ellerton.

v. Yet, Lord, to Thy dear will. Ellerton.

vi. This Thine each soul to calm. Ellerton.

vii. Until at rest beneath, by the

One God, the Father, Son. Doxology.

In 1869 this cento was rewritten in 6 st. as "The day of praise is done," and pub. in the Rev. R. Brown Borthwick's Supplemental Hy. & Tune Bk., and again in his Select Hymns, 1871. This text was revised by Mr. Ellerton for the S. P. C. K. Church Hy., where it was given in 1871 as "Our day of praise is done." In this form it has nothing of Blew's hymn except that the line of thought is the same. It is a hymn of great merit, and in popularity and existence of use it is unequalled by any of Mr. Ellerton's original hymns except his "Saviour, abide with us," again to Thy dear name we raise," which was also written for a Nantwich Choral Festival. [J. J.]

The day, O Lord, is spent. J. M. Neale. [Evening.] 1st pub. in his Hymns for Children, 1st series, 1842, No. xviii., in 4 st. of 4 l., and given as a daily hymn for use at 6 F.M. It is in a large number of hymn-books, and usually unaltered, as in Tiring's Coll., 1862. In the Cooke and Denton Hymnal, 1853, No. 150, in 4 st. of 4 l., beginning, "Saviour, abide with us," it is a cento, of which st. i. and iv. are by Canon W. Cooke, and st. ii. and iii., the corresponding stanzas of this hymn, by Dr. Neale. This cento is repeated in the S. P. C. K. Church Hymns, 1871, with the omission of the doxology. [J. J.]

The days of old were days of might. Jane E. Leesom. [The Days of Old.] Pub. in her Songs of Christian Chivalry, 1848, No. 21, in 4 st. of 4 l., and entitled "The Days of Old." In Kennedy, 1863, No. 1396, it is
altered to "The ancient days were days of
night." It is a plaintive poem mourning
departed greatness. It is answered by No. 22
"Yea, watch and wait a little while," which is
titled "Rejoinder," and is a poem of
faith in and hope for the future. [J. J.]

The deluge at the Almighty's call.
P. Doddridge. [Safety in Christ.] Pub. in
Job Orton's posthumous ed. of Doddridge's
Hymns, &c., 1753, No. 336, in 7 st. of 4 l.,
and again in J. D. Humphreys's ed. of the same,
1839, No. 362, and in each case with the head-
ing, "Noah preserved in the Ark, and
the Believer in Christ." In H. W. Beecher's
Plymouth Coll., 1855, st. ii., iii. are omitted,
whilst in the Presby. Ps. & Hymns for the
Worship of God, 1867, st. vi., vii. are given as
"Enter the ark, while patience waits." [J. J.]

The eternal gates lift up their heads.
Cecil F. Alexander, née Humphreys. [Ascen-
sion.] Contributed to the 8. P. C. K. Hymns,
1852, No. 62, in 5 st. of 4 L. In 1858 it was
published in a revised form in Mrs. Alexander's
Hymns, Descriptive and Devotional, No. 14,
as "The Golden gates are lifted up." It is in
C. U. in both forms; but the earlier is the more
widely used of the two. In addition st. iii.,
iv. are given in the American Unitarian Hys.
of the Spirit, Boston, 1864, as " O, ever on our
earthly path."

The fabric of nature is fair. S. Pearce.
[During Sickness.] This poem, for it cannot
be called a hymn, unless taken as such for
private devotion, appeared in A. Fuller's Mem-
oir of Samuel Pearce, 1800, and again in
the 2nd ed., 1801, at the end of the Memoir.
It is in 15 st. of 4 L, and entitled "On being pre-
vented by sickness from attending on Public
Worship." It was added to Rippon's Sl. in
1800, No. 540, Pt. ii., through which it passed
into other collections.

The faithful men of every land.
Cecil F. Alexander, née Humphreys. [Holy
Catholic Church.] 1st pub. in her Hys. for
Little Children, 1848, No. 16, in 8 st. of 4 L,
and headed with the words from the Apostles' Cre-
cd, "The Holy Catholic Church." In
many instances where the hymn is in C. U.
the following stanzas are omitted (iv., v.):—
"All members of one body vast
With Jesus for their Head,
And Sacraments whereby their souls
Are born again and fed;
And Bishops good to order them,
And Priests to train and teach.—
This is the Holy Church wherein
We have our places each."—

The hymn in full or in part is found in
several collections.

The fairest morn, my [O] God is
come. J. Merrick. [Ps. cxzii. Sunday
Morning.] Pub. in his Poems, 1763; and
again in his Psalms Translated or Para-
phrased in English Verse, 1765, p. 327, in 7 st.
of 6 L. It was given in several of the older,
and is still retained in a few modern collec-
tions, but usually in an abbreviated and
slightly altered form, as in Hatfield's Church H.
Bk., N. Y., 1872; E. Prout's Psalms, 1878;
and others. In the American Prayer Bk. Coll.,
1826, st. i. - v. were given as "With
joy shall I behold the day." This form is re-
peated in several American
Church Hymnals,
and in 4 st. in the Prot.-
Reformed Hymnal, 1871.

The first sad hoar
Alford. [Annunciation
in his Ps. & Hys., 1844,
and again in his First
Angels Bk., 1853. Its use is limited.

The foe behind, M. Neale. [Esther C.
Easter was pub. in his
Angels Bk., 1853, and in St.
modern hymn-books
are "From Sequences (see Prof-

The gathering
J. Newton, the Rev. Josiah Bu
and St. Mary Woolseley,
the following entry
in New England, and, I believe,
be suitably affect

Mr. Bull adds to
"A few days ago I was
weekly on account
and, though we met
usual.

Following this
Newton's Diary:
"Sunday, June 11,
a brief sketch of
with a view to enga
Tuesday morning's im-
posed for this service.

The hymn
under notice.
Gospel Magazin
headed "On the
It appeared in
of Bk. ii., a
Commencement
Beyond these associa-
sions the
not be

The glor
throne. A.
or All Saints
the 5th ed.
Christian So
and a
In its rewritten
on the dix to the S
Songs, No. 4.
modern hymn
Paisley, 1871
others.
butted to Rolc
The glorious universe around. J. Montgomery. [Communion of Saints.] This hymn appeared in the Levisa Scl. of Hym., Compiled and Original, &c., by E. Parsons and others, 1822, No 829, in 5 st. of 4 l. In Montgomery's Christian Psalmist, 1825, No. 476, it was given with a slight revision and the addition of the stanza “The earth, the ocean, and the sky” as st. ii. in its revised form of 6 st. The same text was reprinted in his Original Hymns, 1833. In Spurgeon's O. O. H. Br., 1866, st. iv.-vi. of the 1825 text are given as “In one fraternal bond of love.” [J.J.]

The glory of the Spring, how sweet. T. H. Gill. [Spring.] “Composed at Whit-
suntide, 1867, and 1st printed in the Golden
Chain, &c., 1869.” No. 112, in 9 st. of 4 l, and
entitled “The Divine Renewer, ‘Thou re-
newest the face of the earth.’ Be renewed
in the spirit of your mind.” It is an exquisite
lyric, and has been somewhat widely used,
but usually with the omission of one or more
stanzas. In G. Britain it is in Dale's English
H. Br., 1874, No. 1143; the Bap Hymnal,
1879, No. 816; Horder’s Cong. Hymns, 1884,
No. 622, and others, and in America in the
Songs of the Spirit, N. Y., 1871, &c. [J.J.]

The God of Abraham praise. T. Olivers. [Praise to and Trust in the God of
Abraham.] Concerning the origin and first
publication of this hymn somewhat conflicting
accounts are in circulation. The most cir-
cumstantial is that quoted by Miller from an
unauthenticated source. (Singers & Songs,
1869, p. 245):—

The son of a Wesleyan Minister said a few years
ago, “I remember my father telling me that he was
once standing in the aisle of City Road Chapel, during a
conference in Wesley’s time. Thomas Olivers, one of the
preachers, came down to him and said, ‘Look at this; I
have rendered it from the Hebrew, giving it, as far as I
could, a Christian character, and I have called on Leoni,
the Jew, who has given me a synagogue melody to suit
it: here is the tune, and it is to be called Leoni.”

On communicating with the late Rev. Dr.
Adler, the Chief Rabbi of the British Empire,
we find that this account of the origin of this
hymn is as near the actual facts as possible.
The hymn is a free rendering, with, as Olivers
puts it, as decided “a Christian character”
as he could give to it, of the Hebrew Yigdal or
Doxology, which reappeared in mesrical form
the thirteen articles of the Hebrew Creed. The
Yigdal is supposed to have been composed by
Daniel ben Judah, a Medieval writer, the date
of whose birth and death is unknown. The
thirteen articles were drawn up by Moses
Maimonides (1130-1205), the first who formulated
the Dogmas of Judaism. [See article
on the Dogmas of Judaism in the Jewish
Quarterly Review, October, 1888.] The Yigdal
is contained in the Hebrew daily Prayer
Books, and is sung at the conclusion of divine
service on the eve of Sabbaths and Festivals.
Leoni, or rather Meyer Lyon, was chorister at
the Great Synagogue, Duke’s Place, Aldgate,
London, at the end of the last century. Leoni
sang the Hebrew Yigdal to the melody now
known as Leoni. It is still chanted on Friday
evening in every Synagogue of the British
Empire, and at the family worship in Jewish
homes (Dr. Adler’s Mem). As this hymn, both in its Hebrew form, and
as a paraphrase by Olivers, is of world-wide
interest, we append (1) The Hebrew Text,
as used in the Jewish Synagogues, supplied by
Dr. Adler, (2) A literal translation, as ap-
pended to the Hebrew text in the printed form
as used in some of the Synagogues, supplied by
Dr. Adler, (3) the Paraphrase by Olivers,
and (4) The Melody, as sung in the Jewish
Synagogues.

i. The Hebrew Text.

[Text in Hebrew]

ii. A literal Translation of the same.

Exalted and praised be the living God, who exists unbounded by time.
He is one of unparalleled unity, invisible and eternal.
Without form or figure, [incorporeal], holy beyond conception.
Prior to all created things,—the first, without date or beginning.
Lo! He is Lord of the world and all creation, which evince His greatness and dominion.
The flow of His prophetic spirit has He imparted to me selected for His glory.
No one has appeared in Israel like unto Moses; a prophet, blessing His glorious words
And giving the true law to His people, by the hands of His true prophet.
This law, God will never alter nor change for any other.
He perceives and is acquainted with our secrets—sees the end of all things at their very
He rewards man with kindness according to his work; dispenses punishment to the
At the end of days by Him appointed, will He send our Messiah, to redem those who have
God, In His great mercy, will recall the dead to life. Praise be His glorious name for

iii. The Paraphrase by T. Olivers.

"PART THE FIRST.

1. "The God of Abraham's praise,
Who reigns enthroned above;
Antient of everlasting days,
And God of Love;
Jermovah Great I Am".
By earth and heav'n confest;
I bow and bless the sacred Name,
For ever blessed.

2. "The God of Abraham's praise,
At whose supreme command,
From earth I rise—and seek the joys
At his right hand;
I all on earth forsake,
Its wisdom, fame, and power;
And him my only portion make,
My Shield and Tower.

3. "The God of Abraham's praise,
Whose all-sufficient grace
Shall guide me all my happy days,
In all my ways;
He calls a worm his friend;
He calls himself my God;
And he shall save me to the end
Thro' Jesus's blood.

4. "He by Himself hath sworn,
On his oath depend,
I shall, on eagle's wings up-borne,
To heaven ascend;
I shall behold his face,
I shall his power adore,
And sing the wonders of his grace
For evermore.

"PART THE SECOND.

5. "The' nature's strength decay,
And earth and hell withstand,
To Canaan's bounds I urge my way,
At his command.
The way's deep I pass,
With Jesus in my view;
And thro' the bowing wilderness
My way pursu'e.

6. "The goodly land I see,
With peace and plenty bless'd;
A land of sacred liberty,
And endless rest.
There milk and honey flow;
And oil and wine abound,
And trees of life for ever grow,
With Mercy crown'd.

7. "There dwells the Lord our King,
The Lord our Righteousness
(Triumphant over the world and sin),
The Prince of Peace;
On Sion's sacred height,
His kingdom still maintains;
And glorious with his saints in light,
For ever reigns.

8. "He keeps his own secure,
He guards them by his side,
Arrays in garments, white and pure,
His spouse's bride:
With streams of sacred bliss,
With groves of living joys—
With all the fruits of Paradise
He still supplies.

"PART THE THIRD.

9. "Before the sun's three
They all exulting stand;
And tell the wonders he hath done
Thro' all their land:

The listing ship
And swell the gale
And sing the song
The wind

"The God who is
The great sole
And holy.
Almighty

Who is, and
And evermore
Jermovah Praise

We wait

"Before the sun's three
The ransomed
Overwhelm'd as
For ever
He shall be
They kindle
And sound the
The

"The whole:
Give thank
Hail, Father
To
Hail, Abram
(Join the
All might and
And

The title of the
is reprinted, is:

A Hymn to the God
Adapted To a celebrate
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"I was my
bymn. "The
THE GOD OF GLORY

could use the language of it with any truth, my heart was a little at ease. There was something peculiarly solemn and affecting to me in this hymn, and particularly at this time. The truth of the sentiments I knew well enough. But, alas! I felt that the state of mind expressed in it was above mine at the time, and I felt driven to forsake all else.

The opinion of James Montgomery as expressed in the "Introductory Essay" to his Christian Psalms, 1825, is just and discriminating. Had he known, however, that this "noble ode" by an "unlettered man" had its inspiration in, and was built up from, the metrical form of the Hebrew creed, his astonishment at the result would have been somewhat modified. His note is—:

"That noble ode, page 365, "The God of Abraham praise," &c., though the essay of an unlettered man, claims especial honour. There is not in our language a lyric of more majestic style, more elevated thought, or more glorious imagery. Its structure, indeed, is unattractive; and, on account of the short lines, occasionally smooth; but, like a stately pile of architecture, severe and simple in design, it strikes less on the first view than after deliberate examination, when its proportions become more graceful, its dimensions expand, and the mind itself grows greater in contemplating it."

Preface, p. xxvii.

iv. The Melody.

The following melody has been supplied by the Rev. Francis L. Cohen, Minister of the Borough New Synagogue, London:—

**YGGDAL "LEONI."**

---

Mr. Cohen accompanies the melody with the following note:—

In Leoni's time it is most unlikely that its (The Melody) Synagogue version was written in score at all, for no knowledge of the condition of Synagogue music in those days leads us to believe it was then sung in unison, with no doubt an improved accompaniment by the 'bass' and 'singer' (i.e. soprano), who as 'shemesh' (i.e. accompanying singer) sustained the Haikin. (Grand.') I give you, however, the most correct form of the melody at present in use.

In connection with this hymn and the above Melody, it may be of interest to note a few facts concerning Leoni himself. Leoni is sometimes said to have been the uncle of the celebrated Brahms, but for this statement there is no evidence. Both were choristers at the same time in the Great Synagogue, Duke's Place, London. Brahms left the synagogue for the stage; Leoni was also a public singer, either at Drury Lane, or Covent Garden. It is said that his voice surpassed that of Brahms in sweetness and melody. In every other respect he was unsuited for the stage, and his appearance was a failure. Subsequently he became the first qualified chanon of the English and German Synagogue in Jamaica. Leoni died in Jamaica. (See Jewish Chronicle, Dec. 26, 1878.) [J. J.]

The God of love my Shepherd is. [Ps. xlviii.] Various versions of Ps. 23, each beginning with the same first line are in C. U. These are:—

1. George Herbert's version, pub. posthumously in his Temple, 1633, in 6 st. of 4 l., and repeated in all subsequent editions of the same. The first stanza is,—

"The God of love my Shepherd is,
And He that doth me feed:
While He is mine and I am His,
What can I want or need?"

2. George Rauven's rendering in the Leeds H. Bk., 1853, No. 26, is based upon the above by Herbert, and the first stanza is:—

"The God of love my Shepherd is,
To watch me and to feed;
Since He is mine and I am His,
What can I want or need?"

This text was slightly altered by Mr. Raw-
son for the Bap., Ps. & Hys., 1858, and again for his Hymns, Verses and Chants, 1876.

3. G. Rawson has a second version of Ps. 23 in his Hymns, &c., 1876, the opening stanza of which is:

   "My Shepherd is the Living Lord,
   So I can never need;
   In pastures green
   Still streams between
   I lay me down to feed."

4. G. Rawson's third version in his Hymns, &c., 1876, in 6 st. of 4 l. begins:

   "The God of love my Shepherd is,
   My gracious constant Guide;
   I shall not want, for I am His:
   In all supplied."

This was given in Thring's Coll., 1882, with a new verse by Prebendary Thring in the place of Mr. Rawson's st. v. The latter reads:

   "Thy grace astounds my demon foes;
   True oil of joy mine;
   My cup of mercy overflows
   With care divine."

Prebendary Thring's substitute is:

   "Thou spread'st my table 'mid my foes,
   The oil of grace is mine,
   My cup with mercy overflows
   And love divine."

5. Mr. Rawson, not content with his original version, supplied us with the following in MS.:

   "God is my host, His welcome grows;
   The finest oil is mine;
   My board is spread, my cup overflows,
   By care divine."

To our mind Prebendary Thring's version is the most acceptable of the three renderings of the fifth stanza. [J. J.]

The God of nature and of grace.

J. Montgomery. [Glory of God in Creation.] Pub. in his Greenland and other Poems, 1819, p. 174, in 10 st. of 4 l., and headed, "The Visible Creation." It was repeated the same year in Cotterill's Sc. No. 351, in 8 st. of 4 l.; again in Montgomery's Christian Psalmist, 1825, No. 520, also in 8 st. of 4 l. (slightly altered); and again, in the same form, in his Original Hymns, 1833. In Kennedy, 1863, No. 338, st. i., and st. ii. 1-4, are from this hymn —the rest of the cento being by Dr. Kennedy. The cento begins with the same first line as above. In addition there are in C. U. two centos from the original: (1) "Behold this fair and fertile globe" (st. iii.), and (2) "How excellent, O Lord, Thy Name." [J. J.]

The golden gates are lifted up.

Cecil F. Alexander, see Humphrey. [Ascension.] Pub. in his Hymns Descriptive and Devotional, &c., 1858, No. 14, in 5 st. of 4 l., and repeated in later editions. It is in C. U. in its full form, and also as "Thou art gone up before us, Lord," beginning with st. ii. [J. J.]

The great Apostle called by grace.

H. Allford. [Conversion of St. Paul.] 1st pub. in his Ps. & Hys., &c., 1844, No. 79, in 4 st. of 4 l., and again in his Year of Praise, 1867, No. 250. It is given in several hymnals in G. Britain and America. [J. J.]

The ground on which this day we stand.

J. Montgomery. [Laying the Foundation Stone of a Church.] Written for the laying of the foundation stone of Holy Trinity Church, The Wicker, Sheffield, erected by the Misses Harrison (compilers of the Weston H.

Rh), which took place on was written at the same cumbent, though much a own wish, as he judged he had written enough more to say "(Memoir, hymn was included in V Hymns, 1853, No. 291, it

The head that c with thorns. T. I through Sufferings]. I given as from the 1814. This is not so. It appears in 6 st. of 4 l., and is 1833. It is based on Luke 23, for Whom Whom are all things unto glory, to make them perfect through a into numerous collecti... An America, and has been Maegill, in his Son and Life, 1876, as "

The heart of c. J. Keble. [2nd Su pub. in his Christi 4 l., and based up of Galilee, the 6 centos therefrom] all silent joy, th" Fathers may have these no other use for congregational

The heathen. Montgomery. [M Sheffield Iris new the proprietor April, 1824, in 2 in Montgomery's 551, and again No. 256. It is modern hymn-b

The higher. H. Allford. [St Ps. & Hys., &c., and again in 1 252. It is also collections.

The hour. J. Logan. [Dr No. 3, in 6 st pended to the phrases, 1781 assigned to Logan rather it use. The hymn is in g Britain

The how. J. Ellerton. companion h Thee" (p. 2 Hys. for Sch 1858. In t Mr. Ellerton: "The hours both in this

The Kir. Sir H. W. .
again in his posthumous Poems, 1817, p. 107, in 4 st. of 4 l. It is in a few modern hymn-books only, including the Songs for the Sanctuary, N. Y., 1865. [J. J.] The Lord is risen indeed. T. Kelly. [Easter.] 1st pub. in his Coll. of Ps. & Hys., &c., Dublin, 1802, No. 263, in 7 st. of 4 l., and then in his Hymns, &c., 1804, and later eds. In the latest ed. it was expanded to 8 st. as in that of 1853, the addition there being st. vi. It is found in full or in an abridged form in a large number of hymn-books. [J. J.] The Lord Jehovah calls. P. Doddridge. [Warning to Sinners.] This hymn is No. 64, in the p. ms. It is in 4 st. of 4 l., and headed, “On hearing God’s Voice immediately; from Heb. iii. 13.” It has no date: but being found between one hymn dated “April 10, 1735,” and another “Jan. 1, 1736,” we may date it circa 1736 with tolerable certainty. In Job Orton’s posthumous edition of Doddridge’s Hymns, &c., 1839, No. 335. [J. J.] The Lord Jehovah reigns. His throne is built on high. J. Watts. [Ps. cxlvii.] Although given in his Hys. and S. Songs, 1769, Bk. ii., No. 169, as a version of Ps. 118, in 4 st. of 8 l., it did not appear in his Psalms of David, 1719, nor in any subsequent edition of the same. It is in somewhat extensive use. [J. J.] The Lord, my Saviour, is my Light. Anne Steele. [Ps. xlii.] Appeared in her Poems on Subjects Chiefly Devotional, 1769, vol. ii. p. 190, in 7 st. of 4 l., and again in D. Sedgwick’s reprint of her Hymns, 1803. In some American hymn-books a part of this hymn beginning with st. iv. is given as “A mother may forgetful be,” and again in others, “Forgetful, can a mother be?” [J. J.] The Lord is King; he wrought with his own hand. J. Keble. [Christ the King.] “Composed in the occasion of the Visit of the British Association for the Promotion of Science, to be sung in the Parish Church of St. Nicholas, Newcastle-upon-Tyne, 1863,” and pub. in the author’s posthumous Miscellaneous Poems, 1869, in 6 st. of 4 l. In Thring’s Coll. 1882, and others. [J. J.] The Lord is King! lift up thy [your] voice. J. Conder. [Christ the King.] Pub. in his Star in the East, &c., 1824, p. 50, in 8 st. of 4 l., and based upon the words “Alleluia! for the Lord God Omnipotent reigneth.” It was repeated in the Cong. H. Bk., 1836, No. 461; in Conder’s posthumous Hys. of Praise, Prayer, &c., 1856, p. 196. It is sometimes given as “The Lord is King! lift up your voice.” In addition there are also two stanzas in C. U. beginning (1) “The Lord is King! Child of the dust” (st. iii.), “He reigns! ye saints, exalt yourstrain.” Through various forms and editions this hymn is in extensive use. [J. J.] The Lord is my Shepherd, He makes me reposer. W. Knox. [Ps. xxiii.] Appeared in his Songs of Israel, &c., 1824, and concludes this hymn. [J. J.] 4 E
The Lord shall come! the earth shall quake. Bp. R. Heber. [Second Advent.] Of this hymn there are three forms in C. U. as follows:—

1. The Lord shall come! the earth shall quake. This, the original form of the hymn, was given in 5 st. of 4 l. in the text number of the Christian Observer, 1811, as a turn for the 8th S. in Advent. In its original form it is not in C. U. In the 1815 Appendix to Cotterill’s Sel., st. 1–III. and v. were given in an altered form as No. 340. In the 5th ed. of his Sel., 1819, R. 196, Cotterill restored st. IV. in an altered form. This form of the text was repeated in J. Montgomery’s Christian Psalms, 1823, No. 310, and is given in several modern hymnals including the Leeds H. Bk., 1833; the Bapt. Ps. & Hym., 1854; the People’s H., 1867, and others.

2. The Lord will come; the earth shall quake. This revised form of the hymn appeared in Bp. Heber’s posthumous Hymns, &c., 1827, p. 5. It is in extensive use in most English-speaking countries, and is by far the most popular form of the hymn. Usually the text is unaltered as in the H. Comp., 1876.

3. The Lord will come; the earth shall quake. In Murray’s Hymnal, 1852, the 1827 text was given with slight alterations, and the addition of a doxology. In Chope’s Hymnal, 1857 and 1861, st. 1–III. of Bp. Heber’s 1827 text, slightly altered, were given with a new stanza beginning, “O King of Mercy, grant us power,” and the doxology as in Murray’s Hymnal, 1852. This arrangement of the text, with slight variations, is No. 111 in Thring’s Cyc., 1892.

In other hymn-books there are variations from the above forms of this hymn. These variations can be tested by the work already named. Of Bp. Heber’s 1827 text a rendering into Latin is given in R. Bingham’s Hymno. Christ. Latina, 1871, as “Adveniet Dominus! Tellus tremfacta lab sắcat;” and another of the same text in H. M. Macgill’s Songs of the Christian Creed & Life, 1876: as “Deus veniens: tremuentes.” [J. J.]

The Lord will happiness divine. W. Cooper. [Lent.] Pub. in the Olney Hymns, 1779, Bk. I., No. 64, in 6 st. of 4 l., and entitled “The entreit heart.” It is in a large number of hymnals in G. Britain and America, and is specially suited for private use. [J. J.]

The Lord’s my Shepherd, I’ll not want. Scottish Psalter, 1650. [Ps. xxiii.] We have selected this for treatment as a specimen of the so-called Scotch Version, seeing that it is the most familiar of all in Scotland; and is also included in many English and American hymnals of the present day. It is founded on the version by Francis Rose. His 1st ed. of 1641 has not been accessible, but the text of his 1643 ed. is here quoted from Dr. Laing’s Letters and Journals of Robert Balfie, vol. III., 1812.

“My Shepherd is the living Lord, and he that doth me feed; How can I then lack anything whereof I stand in need. “In pastures green and abounding he makes me down to lye: And after drives me to the streams which run most pleasantly. “And when I feel my selfe neere lost, then home he me doth take; Conducting me in his right paths, even for his owne Names sake. “And though I were even at death’s doore, yet would I fear none ill! Thy rod, thy staff do comfort me, and thou art with me still. “Thou hast my table richly stoo’d in presence of my foe; My head with oile thou dost anoint, my cup doth overflow.

In great measure Whittingham’s “The port,” 1st pub. in the works of David, General, by the Divines of that city, is published in 1616.

“The Lord is not far In pasture that doth "My soul’s care, and me On the even for "Yes the I’d be Thou art to me "Before me in peace My heart my cup Goodness shall And in my cup The version p. of this, the var. ll. 2–4, and the st. 3.

On analysing its original version on of Rosa, 1643, on iv. ll. 2, 3, and v. 2, 4; iii. 1, 1; iv. ll. 1, 3, and iv. 1 editions only (1646). The vers. the Histori and Glasgow, 1825, p. 3. "For a iv. 1. "For a Wilt. Thus the only nearly, in any case l. 3. iv. 1. "M The first first knee, and entering "( its place it include it collections England and O. O. H. the Cante the Anders son’s Son Reformed unaltered H. Bk., 1.

The Morn.” J. Mont; Greenb. 4 st. of In Cotte. "For C." 1825. A revised being st. ...
THE MORNING FLOWERS

The 1825 text was repeated with slight variations in Montgomery's Original Hymns, 1853, No. 61, and is thus usually given in the hymn-books both in G. Britain and America. Sometimes the text is abbreviated. [J. J.]

The morning flowers that sweetly bring
The morning life, and health and cheer;
A pleasant thought, and fresh delight,
To sing the morning's hallowed cheer.

The morning flowers that sweetly bring
The morning life, and health and cheer;
A pleasant thought, and fresh delight,
To sing the morning's hallowed cheer.

The morning stars in concert sang
J. Montgomery. [Praise.] Written for the Sheffield Sunday School Union Whitsunday gathering of 1819, and printed on a broad sheet for the use on that occasion. In Montgomery's Original Hymns, 1853, in 6 st. of 4 l. It is given "For the Opening of an Organ," for which it is well adapted. [J. J.]

The night is come; like to the day.
Sir T. Browne. [Evening.] 1st pub. in the 1642 ed. of his Religio Medici, p. 10, § 4, and is thus introduced in speaking of sleep:

"It sleepeth is that death which we may be literally said to die daily: a death which Adam died before his mortality; a death whereby we live a middle and mediating point between life and death. In fine so like death dare not trust it without my prayers, and an half hour to God:"

"The night is come; like to the day," Bp. PSA & HYS, 1458. Original text in The Camelot Classics, Lond., W. Scott, 1886. [J. J.]

The night is wearing fast away.
[Second Advent.] This appeared anonymously in the Plymouth Brethren's Hymn, of the Poor of the Flock, 1806, No. 86, in 5 st. of 4 l., and again in several later collections. In The Christian Hymn. (S.D.) It is attributed to Sir E. Denby, but it is not in his Hymns and Poems, 1814 or 1870. In J. Denham Smith's New Times of Refreshing, 1888, the author's name is given as "Hoare." [J. J.]

The poorest of the poor are we.

"We [Mr. J. Everett and himself] found that our entrance had arrested his pen in the midst of transcribing another hymn which he had requested to compose for the Ragged Schools. On being requested he had written, but with such an involuntary accent of pain and pleasure in the affecting incident.

This hymn is in 9 st. of 4 l. in Montgomery's Original Hymns, 1853. In its full form it is not in C. U., but st. ix. vii—viii. are given in

THE RACE THAT LONG

Martineau's Hymns, &c., 1873, No. 373, as "O God, most merciful and just." [J. J.]

The race that long in darkness pined.
J. Murray. [Epiphany.] This fine hymn appeared as No. 19 in the Draft Scottish Translations and Paraphrases, 1781, as a version of Isaiah ix. 2-8 thus:

I. "The race that long in darkness pined shall have seen a glorious light; The people dwell in day who dwelt in Death's surrounding night.

II. To hail thy rise, thou better Sun! the gathering nations come, Joyous, as when the trumpers bear the harvest-treasures home.

III. For thou our burden hast removed, and quelled the oppressor's sway; Quick as the slumbering squadrons fall in Midian's evil day.

Through shrieks of woe, and scenes of blood, the warrior urges on: The lightning's speed, great Saviour! marks the conquest thou hast won.

"To us a Child of hope is born; to us a Son is given. Him shall the tribes of earth obey, him, all the hosts of heaven.

V. His name shall be The Prince of Peace; the Wise, the Mighty One; With justice shall he rule the earth from his eternal throne.

V. In the public worship ed. issued in that year by the Ch. of Scotland, and still in use st. iv. was omitted and st. vi. rewritten thus:

"His name shall be the Prince of Peace,
For evermore adored.
The Wonderful, the Counsellor,
The great and mighty Lord.

His pow'r increasing still shall spread;
his reign no end shall know;
Justice shall guard his throne above,
And peace abound below."

In the markings by the eldest daughter of W. Cameron [p. 300, ii.], ascribed to Morison. The revised text of 1781 is included in full and unaltered as No. 55 in Lord Selborne's Bk. of Praise Hymnal, 1868, and slightly altered as No. 47 in the American Episcopal Coll., 1826, and as No. 80 in the Anglican H. Bk., 1871. Omitting st. iii. it has been included in the American Baptist Psalmist, 1843, Kennedy, 1863, The Baptist Hymnal, 1873, and other collections. It is also found in the following forms:

1. The race which long in darkness pined. Pratt's Coll., 1829; Liverpool Coll., 1841.
2. The race that long in darkness lay. Urwick's Coll., 1829.
3. The race that long in darkness walked. S. P. C. K. Hymns, 1852; Common Praise, 1879.
4. The people that in darkness sat. A greatly altered version by the compilers of H. & M., 1841, (No. 61, with an altered doxology.) This has been included in Barry's Hymnal, 1867, and in the Hymnary, 1872. The version in the Irish Hymnal ed. 1869, No. 52, is st. i., st. iv., v., of H. & M., and vi. included in the Irish Hymnal ed. 1873; the 1st ed. (No. 102) giving st. vi. nearly as in the 1781. In America it has appeared in the Francis Hymnal, New York, 1868.
5. The race that long in darkness pined. Thwing's Coll., 1883, No. 146, the revised text of 1873, slightly altered, and with doxology by Mr. Thring added; with st. ii. i., ii. st. iii., and st. iv. i. 4 as in H. & M.
7. To us a Child of hope is born. St. iv.-vi. included in England in Curwen’s and various other children’s hymn-books, and in America in the Andover Sabbath H. Bk., 1858; Robinson’s Songs for the Sanctuary, 1865; Dutch Reformed H. Bk., 1869; Baptist Praise Bk., 1871, and various others.


The text should also be compared with Watte’s Hymns, 1709, Bk. i., No. 13, “The hands that long in darkness lay;,” and “The hands that in darkness walk’d,” in Miss Leeson’s Paraphrases & Hymns for Congregational Singing, 1853, No. 43. [J. M.]

The radiant morn hath passed away.

G. Thring. [Afternoon.] Written in 1864, and 1st pub. in his H. A. Congregational & Others, 1866, p. 66; and again in his Hymns & Lyrics, 1874, p. 137, in 5 st. of 4 l. It was adopted as the opening hymn of the 1868 Appendix to H. A. & M., and has since then been included in numerous collections in G. Britain and America. In H. A. & M. it is set to special music by Sir F. A. G. Ouseley, Bart. This tune is known as “St. Gabriel.” [J. J.]

The rosy hues of early dawn.

Cecil F. Alexander, see Humphreys. [Evening.] Mrs. Alexander has published this hymn in two forms as follows:—

1. The first form appeared in the S. P. C. K. Hymns, 1852, No. 155, as:—

“The rosy hues of early dawn,
The brightness of the day,
The crimson of the sunset sky,
How fast they fade away!
Oh! for the pearly gates of heaven,
Oh! for the golden floor,
Oh! for the Sun of Righteousness,
That setteth nevermore!

“The highest hopes we cherish here,
How fast they tire and faint!
How many a spot defiles the robe
That wraps an earthly saint!
Oh! for a heart that never sins,
Oh! for a soul washed white,
Oh! for a voice to praise our King,
Nor weary day or night.

“Here faith is ours, and heavenly hope,
And grace to lead us higher;
But there are perfectness and peace,
Beyond our best desire.
Oh! by thy love, and anguish, Lord!
Oh! by thy life laid down!
Oh! that we fall not from thy grace,
Nor cast away our crown.”

This text was repeated in Mrs. Alexander’s Legend of the Gold’n Prayers, &c., 1899, p. 139; and is also found in a large number of hymn-books in G. Britain and America, including H. A. & M., the S. P. C. K. Church Hymns, Thring’s Coll., the Hymn Comp., and others. Sometimes st. ii., l. 8, reads “Nor weary day nor night,” as in H. A. & M. In some collections the hymn opens with st. i. 1, 5, “O! for the pearly gates of heaven,” and in others with st. ii., “The highest hopes we cherish here.” In Bigge’s annotated ed. of H. A. & M., 1867, the full text is rendered into Latin by Lord Lyttelton (1866), as, “Aurora rosae primum generat color.”

2. Mrs. Alexander’s recast of this hymn appeared in her Hymns Descriptive and Devotional. For the Use of Schools, 1858, No. 4v., as:—

“The crimson of the sunset sky,
The last gold lines of day,
Along the mountain’s rose verge
How fast they fade away!”

The Saviour close.

Charlotte Elliott 1st pub. in Elliott’s in 5 st. of 5 l., with my evening hour,” 1 to 7 st., the 3rd and collections, being added her Hymns for a We found in Sney’s So with the refrain long hymn, “Oh, smile not. It is given in a lar hymn-books.

The Saviour station.] This hymn is Magazine for July, 18, and signed “B. J. W. the Salisbury H. Bk., addition of a doxology 1863, in 3 st. of 8 l. take the author’s name in its original form Cotterill’s S., 1810 “See! what unbound is composed as follows

St. i. “See what unbound is composed as follows

St. ii. “Good will to men
St. iii. “With all His st. iv. “By His obedience
St. v. “Lord, fill our hearts
St. vi. “With love like”

On the withdrawal S., 1819 [see st. v. and vi. were row this revised form was 1820, and is that wh Sney’s Songs of G. & time. It is sometime droms was the burning in C. U. is “With
in view." This begins with st. iii. of the original. [J. J.]

The scene around me disappears. J. Montgomery. [Christmask.} Pub. in his Christian Psalmist, 1825, No. 488, in 4 st. of 7 l., and headed, "A visit to Bethlehem in Spirit"; and repeated, without alteration, in his Original Hymns, 1833, No. 52. In Holy Song for All Seasons (Bell & Daddy), 1869, it begins "Fair Bethlehem's star again appears," and is limited in use. [J. J.]

The secret of the Lord, From sinners, &c. [Consecrated by Free Grace.] This hymn appeared in the Gospel Mag. for March, 1778, p. 151, in 7 st. of 4 l., headed "Psalm xxxv. 14," and signed "Ingeniosa." In Spepp's Songs of G. & G., 1872, st. v-vii. are given as "The covenant of free grace." We have not found this extract elsewhere. [J. J.]

The shadow of th' Almighty's cloud. J. Keble. [Confirmation.] Written on Feb. 21, 1827, and 1st pub. in his Christian Year, 1827, in 10 st. of 4 l. The title, "Spirit of might, and a spirit too," in Kennedy, 1863, begins with st. vi. of this poem, the doxology being an addition by Dr. Kennedy. In most other collections, as the Wellington College Chapel Hymns, 1860 and 1880, the doxology is omitted. [J. J.]

The sick man in his chamber. Cecil F. Alexander, née Humphreys. [During Sickness.] This poem in 14 st. of 4 l., was contributed to Rutherford's Laos of the Sanctuary and Other Poems, 1859, p. 89, under the title "The Sun of Righteousness." It appeared also in the same year in Mrs. Alexander's Legend of the Golden Prayers, 1858, p. 151. From it the cento "The sick man lieth weary," in Kennedy, 1863, No. 15, is taken. It is composed of st. vii., viii., xi-xiv. [J. J.]

The Son of David bowed to die. J. Anstee. [Easter.] Appeared in his posthumous Hymns, pub. by his widow in 1836, No. 15, in 4 st. of 6 l. It is sometimes given in its full form, and at other times abbreviated to 3 st. as in Thring's Call, 1882. It is a spirited hymn and worthy of more attention it has received. [J. J.]

The Son of God goes forth to war. Bp. R. Heber. [St. Stephen.] Pub. in his posthumous Hymns, &c., 1827, p. 17, in 8 st. of 4 l. It is usually given in an unaltered form as in the 8. P. C. K. Church Hymns, 1871, and is often accompanied by a fine musical setting as in the same hymnal. [J. J.]

The Son of God in mighty love. H. Bonar. [Christmas.] This hymn is given on p. 161, ii., as first appearing in Bonar's Hymn Book of Faith and Hope, 1837, in error. It was pub. in his Songs for the Wilderness, 1st ed., 1845, in 8 st. of 4 l., with the heading "The Word made Flesh." It was repeated in his Hymns of Faith and Hope, 1857, in the same form. In addition to being in C. U. in its original form, it is abbreviated as "In love, the Father's sin-less Child" (st. ii.); and "Jesus, whom angel-hosts adore." [J. J.]

The Spirit breathes upon the word. W. Cooper. [Holy Scripture.] Included in the Olney Hymns, 1779, Bk. ii., No. 62, in 5 st. of 4 l., and entitled "The Light and Glory of the Word." It is in use in its original form, and also as "A glory gilds the sacred page" (st. iii.). In the latter form it is found in a large number of hymn-books, especially in America. It is also often found as "What glory gilds the sacred page!" [J. J.]

The starry firmament on high. Sir R. Grant. [Ps. xxxvii.] This was given in Lord Glendev's posthumous edition of Grant's Sacred Poems, 1839, p. 28, in 4 st. of 8 l, and headed with the following words: "This is intended as a sequel or counterpart to Addison's hymn, 'The spacious firmament.' It corresponds to the latter portion of the 19th Psalm, as Addison's does to the former.

The use of this paraphrase in its full form is confined to a few American collections. The last stanza, "Almighty Lord, the sun shall fail," is given in Laudes Dominii, N.Y., 1884, as No. 233. [J. J.]

The sun is set, the twilight's o'er. Bp. E. H. Bickersteth. [Holy Communion.] Written in 1860 for the author's Hymns and Other Poems, 1871. Outside of the Hymn Comp. its use is limited. [J. J.]

The Sun of Righteousness appears. S. Wesley, jun. [Easter Day.] 1st pub. in his Poems on Several Occasions, 1736, in 4 st. of 4 l, and again in Nicholl's reprint of the same, 1862. At an early date it appeared in the Ps. & Hymns of J. & C. Wesley, and other collections. It has passed into a limited number of modern hymn-books. The fourth stanza is noteworthy as being that upon which C. Wesley based his st. iii. in "Christ the Lord is risen to-day." The two stanzas are as follows:—

S. Wesley, jun. "In vain the stone, the watch, the seal Forth an early rise To Him Who breaks the gates of hell, And opens paradise."

C. Wesley. "Vain the stone, the watch, the seal; Christ has burst the gates of hell! Death in vain forbids His rise: Christ has opened paradise."

S. Wesley's hymn was given in Bp. Heber's posthumous Hymns, &c., 1827, p. 93, as Amon. In a few collections st. iii. iv. are given as "Alone the dreadful race He ran." [J. J.]

The thing my God doth hate. C. Wesley. [Holiness Desired.] This cento was given in the Wes. H. Bk., 1760, No. 331, in 3 st. of 8 l, and is composed of No. 1240 as st. i., and 1223 as st. ii., of his Short Hymns on Sel. Passages of Holy Scripture, 1762, vol. ii. (P. Works, 1868-72, vol. x., Nos. 1362, and 1354). Several times it has been pointed out that the line (st. iii., 1, 5) "Soul of my soul, remain!" is evidently taken from Sir Richard Blackmore's "Ode to the Divine Being," where we have the same expression thus:—

"Best object of my love intense."

"O Thee my joy, my treasure call."

"My portion, my Reward inmence."

"Soul of my soul, my life, my All." One can hardly think that this is accidental. This hymn is in several collections in G. Britain and America. [J. J.]

1st pub. in his *Holy Year*, 1862, p. 168, in 14 st. of 4 l. In the 1863 ed. of the *Holy Year*, it was divided into two parts, pt. ii. beginning with st. ix. "Taught by St. Mark, the Morians land." To this line the following note is appended in both editions:—

"St. Mark was Bishop of Alexandria in Egypt, and died there as a martyr, and the celebrated Catechetical School which produced Clement, Origen, and other ancient Teachers of Christianity, bore his name."

In the *Hymnary*, 1872, No. 357 is composed of st. viii. of pt. i., and the whole of pt. ii. It begins "Jesus, we praise Thee for his work." The text is altered. [J. J.]

The voice of one that cries. H. Alford. [Advent.] 1st pub. in his Ps. & Hgs. 1844, No. 1, in 4 st. of 4 l., for the 1st Sunday in Advent; and again in his *Year of Praise*, 1857, for the same Sunday. As a s. w. hymn it is an acceptable change of metre in the Advent hymns. [J. J.]

The voice that breathed o'er Eden. J. Keble. [Holy Matrimony.] Written for, and first pub. in the Salisbury H. Bk., 1857, where it was given as No. 187, in 8 st. of 4 l. In the author's posthumous *Miscellaneous Poems*, 1869, it is headed "Holy Matrimony. To be sung at the Commencement of the Service," and is dated "July 12, 1857." In Biggs's annotated ed. of *H. A. & M.*, 1867, it is rendered into Latin by Lord Lyttleton (1866) as *Ilius Edenensis qui Patris Deus*. The original is in extenso use, and is one of the most beautiful of modern hymns for Holy Matrimony. [J. J.]

The winds of God have changed their note. [Easter.] In a volume of verse consisting of English poems by H. Vaughan and some Latin verses by his brother Thomas, put forth by one "J. W." in 1678 as *Thalia Rediviva; the Pastimes and Diversion of a Country Muse*, a short poem in 14 l. was given under the motto, "The Revival." In Bell & Denny's ed. of H. Vaughan's *Sacred Poems*, &c., 1858, it was repeated at p. 226. From it the following lines were taken by the Rev. T. Darling, and, after being elaborated into the hymn, "The winds of God have changed their note," were given in the 1st ed. of his *Hgs. for the Church of England*, 1855, and continued in later editions:—

"Hark! how the winds have changed their note, And with warm whispers call thee out, The frosts are past, the storms are gone, And backward life at last comes on. The lofty groves in express joys Reply unto the turtle's voice: And here in dust and dirt, O here The labours of His love appear." [J. J.]

The winds [are] howling o'er the deep. Bp. R. Heber. [Epiphany, 4 S.] This hymn in 10 st. of 4 l. was given in the 1828 ed. of Heber's posthumous *Hymns*, &c., as the 5th hymn for the 4th Sunday after the Epiphany, and is based on the stiffing of the tempest, the Gospel for that day (St. Matt. viii. 23). The cento "How long the time since Christ began," in the Leeds H. Bk. 1853, and several others in G. Britain and America is from this hymn. The original in an abbreviated form is in several American hymnals, including the Plymouth Coll., 1855, and others. [W. T. B.]

The wise men
Cecil R. Alexander

*Pentecostal* &c., 1859.

Although seldom it is in Mrs. Alexander's interpretation and meaning, as an adaptation of the hymn, was composed from it in 1858, for dealing with the College H. Bk., I pointed for the slight alteration it a most acceptable union for use at a

The world
Take. [The La. composed from J. pub. in 1858. 1

St. i. ii. From: Conscience st. ii. p.

St. iii. From "S.

St. iv., v., vi. altered.

In this form Huntingdon's editions. Orig. in *Mason's Songs* text of the e., was at first ascribed to L. formation, however, is still in C. U.

The world
J. S. B. Mon. This poem of *Spiritual Song-* Day. The B. called The A.

Kept. 1865, the 5th of the Blessings. Thou this begins with

8 st. of 4 l. t part of the freely altered revised ed.

"O Saviour, the original of the open hymn than

Hys. of L.}

The yes
[Edinburgh] 1st pub. in of 4 l., and also ye are made without not in C. following

(1) "The In several of teours? In a few whole is

than for p.
Thebesius, Adam, a. of Peter Thebes or Thebesius, pastor at Seiffersdorf near Liegnitz in Silesia, was b. at Seiffersdorf, Dec. 6, 1596. After studying at the University of Wittenberg (a.m. 1617) he was instituted, on Nov. 24, 1619, as pastor at Mondschütz, near Wohlian, and in 1627 became pastor at Wohlian. Evidently, in 1632, he was appointed pastor of SS. Peter and Paul, the principal church in Liegnitz, and in 1612 he also became assessor of the consistory. He d. at Liegnitz suddenly, after a double stroke of paralysis, on the evening of Dec. 12, 1652. (Koch, iii. 64: S. J. Ehrhart's Prussianrelogic Schlesiens, 1780-89, vol. iv. p. 263, &c.)

Thebesius was a diligent, faithful and popular preacher. He was much tried by family afflictions (his wife and four children predeceased him), and by the misfortunes of these times of war and pestilence. He was crowned as a poet in 1638. Mützel, 158+ prints two pieces as his. One of these, which, according to Koch, outwights all his other poetical productions, is —

Du grosser Schmerzensmann, Passionide. This appears in Martin Janus's Passionale multae, Görlitz, 1663 (Wernigerode Library, No. 239, in 7 st. of 4 l., marked as "M. Adam Thebesius." Included in Mützel, 1584, No. 218, and in the Berlin G. L. S., ed. 1901, No. 224. "Fr. as Thou Man of Sorrows, hail!"

This is a good fr. of st. 1. iv. vii. by A. T. Russell, as No. 89 in his Ps. & Hymns, 1851. [J M.]

Thee in the loving bloom of morn.
H. Bonar. [God in all, and all in God.] Pub. in his Hymns of Faith and Hope. 3rd Series, 1867, in 12 st. of 4 l. Repeated in full in the Westminster Abbey H. Bk., 1883. [J. J.]

Thee we adore, eternal Name. J. Watts. [Life frail, Eternity unending, or New Year.] 1st pub. in his Hymns and Spiritual Songs, 1707 (2nd ed. 1709, Bk. ii., No. 53), in 7 Thee of 4 l. It is found in a large number of hymn-books in all English-speaking countries. The form of the text which is in the most extensive use is that given in the Ps. & Hymns of J. and C. Wesley in 1738, and continued in the revised ed. of the Wes. H. Bk., 1875, in which there are four slight changes from the original. The original came into use in the Church of England through M. Madian's Ps. & Hymns, 1706. In Dale's English H. Bk., 1874, it begins with st. ii., "Our wasting lives grow shorter still." [J J.]

Their hearts shall not be moved.
Jane E. Leeson. [Ps cxixe.] Pub. in her Hymns and Scenes of Childhood, 1842, No. 57, in 6 st. of 6 l. In the Leeds H. Bk., 1883, No. 174, st. i.-iii. are given in an altered form, and opening with the same first line. These alterations were made by G. Rowson. This text was repeated in the Bap. Ps. & Hymns, 1858, and other collections in G Britain and America, and is that in C U. [J. J.]

Theootistos of the Studium. A monk of the great monastery of the Studium at Constantinople, circa a.d. 890. Neale calls him a friend of St. Joseph. [See Greek Hymnody, § xvii. 1.] His only work known to the Church is his "Suppliant Canon to Jesus," which is found at the end of the Paraliturie or Great Octoechos, a volume in eight parts, containing the Ferial Office for eight weeks. From that canon Dr. Neale compiled a canto beginning, ἰποῦ γλαυκάτα, and pub. its translation, "Jesus, Name all names above," in his Hymn of the Eastern Church, 1832, in 6 st. of 8 l. In 1867 it was included in an unaltered form in the People's H., and subsequently repeated in the Hymnary, the Parish H. Bk., and other collections. In the 1889 Suppl. Hym. to H. A. M. there is another tr., "Sweet Saviour, in Thy pitying grace" (Lent). This was contributed thereto by the Rev. R. M. Moorsom. [J. J.]

Theodore, St., of the Studium. One of the Greek hymn-writers. He was b. at Constantinople, circa 759, and educated by his uncle, St. Plato. He was banished by Constantine, for his resolute refusal to acknowledge the Emperor's illicit marriage with Theodora, in 797. On the accession of Irene (798), he was recalled, and enjoyed the favour of the Empress. In 809 he was again banished, for the old cause, refusal to acknowledge the legitimacy of Constantin's marriage. Recalled once more in 811, he was imprisoned and again banished for his defence of the Icons, under Leo the Armenian. He was recalled a third time at the death of Leo, and d. Nov. 11, 826 (Dr. Neale adds, "in banishment"). He succeeded his uncle, St. Plato, as Hegumen of the Monastery of The Studium. See further Greek Hymnody, § xviii. 1, and Ceillier's Auteurs sacrés. [H. L. B.]

Theodosia, the nom de plume of Anne Steele.

Theophrastes, St. The third in rank among the Greek ecclesiastical poets called Melodictes, circa 800-830. He was a son of pious parents, and a native of Jerusalem. He may have been educated, as his elder brother Theodore was, in the Laura of St. Sabas, and thence have imbued his taste for the composition of hymns. He was sent, with his brother, by the Patriarch of Jerusalem, to Constantinople, to remonstrate with the Emperor Leo the Armenian (reg. 813-829), against Iconoclasm. They were scourged and banished from Constantinople. After the murder of Leo they were allowed to return, but were again banished. In the reign of Theophilus (reg. 829-842) they were again at Constantinople, and were then banished on their faces with some opprobrious Iambic verses (from which they were afterwards known as "Grapti"), and a third time banished. After 842 Theophrastes was recalled, on the triumph of the defenders of the Icons at the accession of Theodora, and was made Archbishop of Mida, where he died. The brothers are commemorated in the Greek calendar on Dec. 27. The sketch here given will be found quite different from that predicated to the translations from Theophrastes in Neale's Hymn of the Eastern Church. Dr. Neale mistook the poet for an earlier saint, Theophanes of Syngria, who continued the Chronicle of George Syncellus. The identification of the poet with Theophrases Grapitis is however universally attested by the Greek writers, and the Canon of Theophanes of Syngria is written by Theophras Grapitus on the ascension, Θεοφάνης μέλετε την Θεοφάνην. (See Dict. Greek and Roman Biography; Ceillier's Auteurs sacrés; and Greek Hymnody, § xviii. 2. [H. L. B.]

Θεός ὄν εἰρήνης. [Χριστός γεννήται.]

Θεοτόκιον. [Greek Hymnody, § xvii. 2.]
There came a little Child to earth,
Emily E. S. Elliott. [Christmas.] 1st pub. in 1846 in Matty's Missionary Box (Loud.; T. Nelson & Son), and since included in Miss Elliott's Chimes for Daily Service, 1880, p. 97, in 4 st. of 8 lines. It has appeared in the Church S. S. H. Bk., 1868, Scottish Presbyterian Hymnal, 1876; Allan's Children's Worship, 1878, &c.; and is included in full and unaltered (save st. ii. 1-8) a No. 373 in the Scottish Free Church H. Bk., 1882. Its use is extensive. [J. M.]

There is a blessed home. Sir H. W. Baker, Bart. [Heaven anticipated.] Written in 1801, and pub. in H. A. & M. the same year as No. 182, in 4 st. of 8 l. It has passed into several collections, and is a beautiful and touching hymn. It was sung over the author's grave. In Bigga's Annotated ed. of H. A. & M., 1867, there is a rendering in Latin by Lord Lyttelton (1866) beginning "Est benatorum Domus incolumarum." [J. J.]

There is a book, who runs may read. J. Kebbe. [Septuagesima.] Written in 1819, and pub. in his Christian Year, 1827, as the poem for Septuagesima Sunday, in 12 st. of 4 l. It is in several collections in G. Britain and America, but usually in an abbreviated form. In a few collections it begins with st. ix., "One Name above all glorious names." The original, which is very beautiful, is based upon the words, "The invisible things of Him from the creation of the world are clearly seen, being understood by the things that are made." Rom. i. 20, with a distinct reference to Gen. i., which is the first Lesson for Septuagesima Sunday Morning. In R. Bingham's Hymno. Christ. Latina, 1871, st. i. v., xi., as in H. A. & M., are rendered into Latin as "Est liber, atque illixum qui currir perlegat, omne." [J. J.]

There is a calm for those who weep. J. Montgomery. [Death and Burial.] This is the opening of Montgomery's poem "The Grave," which first appeared in his Sheffield Newspaper, the Iris, June 20, 1803, in 80 st. of 4 l., and signed "Alessus:" again in his Wanderer of Switzerland and Other Poems, 1806; and again in various editions of his Poetical Works. In the 1834 ed. of his P. Works Montgomery has dated it 1804. Various stanzas from this poem are in C. U. as hymns, and all but one begin with st. i. In Martineau's Hymns, &c., 1840, No. 365 is composed of st. i., ii., xvi., xix., xxv., xxvii., slightly altered; and No. 366 of st. xxviii.-xxx. It must be noted that st. xxviii. is a repetition of st. i. with the third line rewritten. The stanzas in American hymn-books differ from these, and from each other. [J. J.]

There is a Fountain filled with blood. W. Cooper. [Passiontide.] This hymn was probably written in 1771, as it is in Conyers's Coll. of Ps. and Hys., 1772, in 7 st. of 4 l. It was republished in the Olney Hymns, 1779, Bk. i., No. 79, with the heading "Praise for the Fountain opened." It is based on Zec. xi. 1, "In that day there shall be a Fountain opened to the house of David and to the inhabitants of Jerusalem for sin and for uncleanliness; and the Lord shall be known unto the Gentiles." A well-known 19th century alteration, which is usually credited to Calvary's Cross, appeared in Cooke's 1845, in 5 st. of 4 l., much altered. "Amen.

In these two lines, the Ps. has the question as it were made, first in Is. xiii. 1, and then in Bickersteth's Christian Annals, 1835, in 6 st. of 4 l., much altered.

The question as it were made, first in the Ps. and then in Bickersteth's Christian Annals, 1835, was answered in the Rev. example. He said it there: Bickersteth's Christian Annals, 1835, in 6 st. of 4 l., much altered.

We know from the Ps. that it is altered by his Sel. and if have one of these, however, rewritten the in these words: "We should never alter any part of the original, but we should alter it for the better."

It should be altered to: "We should never alter any part of the original, but we should alter it for the better."

In Cotter's version: "We should never alter any part of the original, but we should alter it for the better."

In Bickersteth's version: "We should never alter any part of the original, but we should alter it for the better."

In later versions: "We should never alter any part of the original, but we should alter it for the better."
There is a God, all nature cries.

J. Montgomery. [Nature's witness to the Existence of God.] The vs. of this hymn is dated "January 8, 1838." It was included in Montgomery's Original Hymns, 1853, No. 6, in 7 st. of 4 l. and headed "The Guilt and Folly of denying God." It must be distinguished from Miss Steele's "There is a God, all nature speaks," which is also in C. U. [J. J.]

There is a green hill far away. Cecil F. Alexander, see Humphreys. [Good Friday.] 1st published in her Hymns for Little Children, 1818, p. 31, in 5 st. of 4 l. and based upon the words "Suffered under Pontius Pilate, was Crucified, Dead, and Buried," of the Apostle's Creed. It is an exceedingly popular children's hymn, and is in extensive use. [J. J.]

There is a happy land. A. Young. [Heaven.] In 1838 Mr. Young was spending an evening in the house of Mr. Marshall, the mother of some of his pupils. Among other pieces she played was one which caught his attention. On inquiry he found it was an Indian air called "Happy Land." With the air ringing in his ears he composed this hymn to it. It was sung in his classes at Niddry Street School, Edinburgh, and there heard by the Rev. James Gall, who included it in the first series of the Sacred Song Book, 1843 [see Bateman, C. H., p. 116, ii.], from whence it has passed into many hymn-books. It has been tr. into Chinese, many Indian and African dialects, &c., and in those and its original form is now to be heard in Sunday Schools all over the world. In 1876 Mr. Young included it in his The Scottish Highlands and other Poems, p. 117, in 3 st. of 8 lines. Originally st. iii. 1-8 began "We reign," but subsequently, and in his volume of 1876, Mr. Young altered it to "Reign, reign." The text of 1876 is included unaltered in the Hy. Comp., 1876, the Scottish Pite Church H. Bk., 1882, and others. In the Christian Melodies, N. Y., 1859, an imitation beginning "O send the word divine" as a hymn on Sending the Bible to the Heathen is included as No. 545. It may be noted that the Rev. John Inglis, D.D., Presbyterian missionary in the New Hebrides tr. it in 1834 (as his first attempt), into the Aeneiyemese language, beginning "The Hand," p. 31. This version was a great success and continues to be a favourite. Dr. Geddie and Dr. Inglis, assisted to some extent by others, tr. 51 Psalms and Hymns (of which this is No. 23) into Aeneiyemese, included as part of the Nauruadl Itap, pub. by the Religious Tract Society of London in 1880. [Missions Foreign, p. 741, ii. § ii., iii., 2.] [J. M.]

There is a holy sacrifice. Charlotte Elliott. [The Contrite Heart] This hymn is usually attributed to J. Montgomery on the grounds that its first appearance as far as yet traced was in the 1819 ed. of Cotterill's Sel., to which Montgomery largely contributed; and that in the 2nd ed. of W. Oliphant's Son's Sacred Poetry, 1859, pp. 292-1, it is attributed to Montgomery. In 1836 Miss Elliott pub. her Hours of Sorrows, with an Introduction "To the Reader" which begins:

"Not for the gay and thoughtless do I weave These plaintive strains."

These words to our mind clearly entitle the Reader that the entire contents of the book were by Miss Elliott. At p. 10 this hymn is given in 5 st. of 3 l., with the refrain "The contrite heart!" as in Cotterill's Sel., 1819, No. 341. Seeing that in 1819 Miss Elliott was 30 years of age, that it is in her Hours of Sorrows as above, and that in metre it is the same as a large number of her hymns, and that it is not in any known work by Montgomery, we have no hesitation in ascribing it to her. It is a sweet hymn for private use, and is found in several collections. [J. J.]

There is a land of pure delight. I. Watts. [Heaven anticipated.] 1st pub. in his Hymns and Sacred Songs, 1707, and again in the 2nd ed., 1709, bk. ii., as No. 66, in 6 st. of 4 l., with the heading "A prospect of Heaven makes Death easy." In the older collections very many variations in the text were introduced, but most of these have gone out of use. Of those which remain the following appeared in Hall's Metre H. Bk., 1836, No. 182:

St. 4. "Infinite day" to "Eternal day."
St. 6. "Never withering" to "Never fading."
St. 5. "This heavenly bliss" to "That heavenly bliss."
St. vi. "We but climb" to "We but stand."

The last alteration was made by Bp. Blomfield, to whom the "proofs" of the Metre H. Bk. were submitted. Other variations are found in the text in some hymn-books: but latterly a strong reaction has taken place in favour of the original as given in Lord Selborne's Bk. of Praise, 1862-7. The use of this hymn has extended to all English-speaking countries, and it has been translated into many languages. In his Hymno. Christ. Latina, 1871, B. Bingham has rendered four stanzas into Latin as, "Extat terra procul sanctis habitata beatis." This hymn is one of the earliest of Watts's compositions. A tradition exists in Southampton that it was suggested by the view of the Isle of Wight as seen from that town. [J. J.]

There is a path that leads to God. Jane Taylor. [A Child Pilgrim.] 1st pub. in the Hymns for Infant Minds, by A. and J. Taylor, 1816, in 7 st. of 4 l. and entitled "The Little Pilgrim." It is one of the best examples of the writer's clear, simple, nervous style, and excels in popular use all her other compositions. It is found in numerous collections for children in Great Britain and America, but often in an abbreviated form. Orig. text in the Hy. Comp. [J. J.]
There is a safe and secret place.
H. F. Lyte. [Ps. xxi.] Appeared in his Spirit of the Psalms, 1834, as his G. M. version of Ps. 91, in 5 st. of 4 l. It is very simple and tender, and is in somewhat extensive use in G. Britain and America. In the enlarged ed. of the Spirit of the Psalms, 1836, st. ii. ll. 1, 2, are altered from:

"The least, the feeblest there may hide
Uninjured and unawed;"

The change of thought from hiding in terror, to abiding in calm repose is a decided poetic improvement; and is certainly more in accord with the Psalmist's declaration "Thou shalt not be afraid for the terror by night; nor for the arrow that flieth by day; nor for the pestilence that walketh in darkness, nor for the destruction that wasteth at noonday." (vers. 5, 6), than the original reading. [Psalms, English, § xvii.]

There is an everlasting home. M. Bridges. [Christ, the Rock of Ages.] Pub. in his Hymn of the Heart. For the use of Catholics, 1848, in 6 st. of 4 l., and entitled "Latus Salvatoris." In its full or abbreviated form it is in several collections, including the People's H., 1867, &c. The tune Milford, by T. Woolsey White, was specially composed for this hymn. [J. J.]

There is no night in heaven. F. M. Knollis. [Heaven.] Contributed to the Lays of the Sanctuary, &c., 1859, in 10 st. of 4 l., and entitled "The One Family. Thoughts for the Feast of St. Michael and All Angels." In the edition of 1861 it is given in 5 st. of 8 l. In this form it was included in Kennedy, 1863, No. 1104. Its well-known and popular form appeared in the S. P. C. K. Church Hymns, 1871, where to st. i., iii., vii., ix. of the original of 1859 are given with alterations, and an additional stanza was added by the Rev. J. Ellerton. In Thring's Coll. the orig. text of these stanzas is restored. [J. J.]

There is no sorrow, Lord, too light [slight]. J. A. Crewelson, see Fox. [Divine Sympathy.] Given in her A Little White and Other Poems, Manchester, n.d. (circa 1860), p. 19. In Kennedy, 1863, it begins, "There is no grief, however light," and in one or two others the words "too light" are changed to "too slight," in the opening line. It is sometimes also given as "There's not a grief however light." [J. J.]

There were ninety and nine that safely lay. Elizabeth C. Clephane. [The Lost Sheep.] This beautiful poem was probably written in 1868 at Melrose, where the author was then residing, and first pub. in 1868, in a small magazine for the young, entitled, The Children's Hour, pt. ii. p. 15, in 5 st. of 6 l. Subsequently it appeared as No. 8 of the series of her hymns entitled Breathing on the Border, in the Family Treasury, 1874, p. 355. There it was copied into the Christian Age, May 13, 1874, where it was seen by Mr. J. D. Sankey, who set it to music and sang it with great effect at his gospel meetings. He included it in 1875 in his Sacred Songs and Solos. It has been sung in the Hymn Comp. of the Baptist, Ps. & H. America in the Cleveland, 1885, and rapidly attains modern hymn-books. [J. J.]

There's a A. Millane. Written Feb. 2, 1845. Notes for the stanzas, how they are given.

There's a W. Noel. This hymn common with the Noel's Sch. No. 561, in distributed with the, to do doubt the lections, but in Bickerst. No. 37, it is Bingham's iii., v., are rest, nidum.

There's light. J. J. This hymn 4th ed. of R. E. and Hymns by Rowland H. and entitles As it has a largerement.


In J. Hymns, of Mr. Wall hymns, th rearranges:


In the 1860, and introduce:

St. "There. not a cloud, the early dawn beneath."

From hymns,

"There's Child's"
Thee are all gone into the world of light. H. Vaughan. [Death and Burial.] Pub. in his Silex Scintillans, 2nd ed. 1655; in H. F. Lyte’s reprint of the same, 1858; and in Grewart’s Fuller Worthies, 1868. In some collections, as in Martene’s Hymns, &c., 1875, it begins as above; but in the American Unitarian Hymn, for the Church and Home, Boston, 1853, it opens, “Dear, beauteous Death! the jewel of the just.” [J. J.]

They come, God’s messengers of love. R. Campbell. [St. Michael and All Angels.] Written for, and 1st pub. in his Hymns and Anthems, 1850, p. 94, in 6 st. of 4 l. In 1852 it was re-published, with alterations, in Murray’s Hymnal, No. 79. This was repeated in several collections, including H. A. & M., 1861, and has become the accepted form of the hymn. Sometimes it is abridged to four stanzas. It is the most widely adopted hymn for St. Michael and All Angels of any in the English language. [J. J.]

They whom the Father giveth. J. Conder. [Communion.] 1st pub. in his Star in the East, 1824, p. 54, in 8 st. of 4 l. and based upon John x. 27, 28, “My sheep hear My voice and I give unto them eternal life, and they shall never perish.” In 1856 it was repeated in his Hymn of Praise, Prayer and Devout Meditation, pp. 55–57. In its original form it is not in common use, but st. v., vi., and vii., beginning, “Christ watches o’er the embers,” were given in Kennedy, 1863. This arrangement is adapted to “Burial,” or a service associated therewith. [J. J.]

They whose course on earth is o’er. J. M. Neale. [Communion of Saints.] 1st pub. in his Hymns for the Young, 1844, No. xv., in 9 st. of 4 l., and based on the article of the Creed “The Communion of Saints.” In 1866, Dr. Neale revised the text on his death-bed, and made alterations in st. iv. and ix. This text was pub. in his posthumous Original Sequences, Hymns, and other Miscellanea, 1866, p. 64, and given there for All Souls at Vespers. The same text was repeated in the People’s H., 1867; and, with a slight variation, in the S. P. C. K. Church Hymns, 1871. [J. J.]

Thilo, Valentin, s. of Valentin Thiel or Thilo [b. Jan. 2. 1579, at Zinten, became diac. of the Altstadt Church in 1603, and d. of the past. at Königsberg in 1620], diac. of the Altstadt Church in Königsberg, was b. at Königsberg, April 19, 1603. He matriculated in 1624 at the Univers. of Königsberg as a student of theology, but devoted himself more especially to the study of rhetoric. When the Professor of Rhetoric, Samuel Fuchs, retired in 1632, he recommended Thilo as his successor. The post was, at Thilo’s desire, kept open for two years, during which he pursued his studies at the University of Leyden. On returning to Königsberg, he graduated M.A. there on April 20, 1634, and was thereafter installed as Professor of Rhetoric. During his 28 years’ tenure of office he was five times elected as dean of the Philosophical Faculty, and twice as Rector of the University. He d. at Königsberg,
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Thilo was a great friend of Heinrich Albert (p. 35, l.) and of Simon Diet (p. 276, l.), and was with them a member of the Königsberg Poetical Union. He was the author of two text-books on Rhetoric, pub. in 1635 and 1647. Some of his separately printed occasional poems are noted by Goedcke as above. His hymns were all printed for various Festivals of the Christian Year. They are a rule short and vigorous, and are somewhat akin to those of Diet. They are all included in the Preussische Fest-Lieder, Elbing, 1642-44 (Berlin Library), and in the New Preussisches vollständiges G. R. Königsberg, 1659 (Hamburg Library). A list of their first lines is printed in the Altpreussische Monatschrift, Königsberg, 1859, p. 306, where evidence is given to show that they are by the younger Thilo, and not, as has sometimes been said, by the father.

The only hymn by Thilo tr. into English is:

Mit Ernst, o Menschenkinder. Adwent. This is a fine hymn founded on St. Luke iii. 4, 5, and was 1st pub. in pt. i., Elbing, 1642, of the Preussische Fest-Lieder, as No. 8, in 4 st. of 8 l., entitled "On the Fourth Sunday of Advent. Parate viam Domino," and marked as by "Valentinus Thilo." Hence in the Königsberg G. B., 1650, as above, p. 27, also marked as by "Valentinus Thilo." In the Hannover G. B., 1657, st. iv. was re-written, and this form, passing through Freylinghausen's G. B., 1704, is found in most recent German hymn-books. In the Univ. L. S., 1851, No. 15, both forms of st. iv. are given. Laumann, in Koch, viii. 8, considers st. iii. the finest, and thinks that it may have been suggested by the remembrance of his beloved sister (wife of Pastor Kuhn, of the Rosgard Church in Königsberg), who d. of the pestilence on Aug. 16, 1639, and as a picture of her character. Tr. as:

1. O sons of men, your spirits. This is a good tr. of st. i.-iii., by A. T. Russell, as No. 35 in his Ps. & Hym., 1851.

2. Ye sons of men, in earnest. This is a good tr. of the original form, by Miss Winkworth, as No. 84 in her C. B. for England, 1853. It is repeated, omitting st. iii., in the Ohio Luth. Hym., 1889, No. 121. [J. M.]

Thine for ever! thine for ever! C. Wordsworth, Bp. of Lincoln. [Confirmation]. Contributed to the 1869 Appendix to the S. P. C. K. Ps. & Hymns. It was originally in 4 st. of 8 l., but in later editions of the S. P. C. K. Ps. & Hymns, it is given in 6 st. of 4 l. In 1871 it reappeared in the S. P. C. K. Church Hymns, in 8 st. of 4 l., this last being the authorized text. [J. J.]

Thine, Jesus, Thine. A. Midlane. [Self-Dedication to Jesus.] A birthday hymn written on the author's 36th birthday, Jan. 23, 1861, and pub. in the Things Old and New magazine, in May the same year. It has passed into a large number of what are commonly known as "Gospel hymn-books," including The Enlarged London H. Bk., 1873: The Little Flock, 1880, and others. [J. J.]

Thine, O Lord, our quiet trust. B. H. Kennedy. [Ps. Iv. 1.5. Harvest.] This version of Ps. 63 appeared in Dr. Kennedy's Psalter in 1860, p. 95, in 10 st. of 4 l. From this Dr. Kennedy compiled the hymn, "Thou Who hearest human prayer," and included it in his Hymn. Christ. 1863, No. 1290. The same text was again altered for the Wes. H. Bk., 1873, No. 370, where it is given as "O Thou God, Who hearest to Thee, that livest borrowed from J. C."

Thine, Thine Bp. E. H. Bickering in 1870 for the 

Thine, Bp. E. H. Bickering in 1870 for the 

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Thine, Thine

Bp. E. H. Bickering in 1870 for the 

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Think gently, J. S. B. Monson. [G Spiritual Songs, 18. 18, st. of 4 l., and 19th S. after Epiph. H. Bk., 1874. No. 76 written, and given gently speak." In able hymn for cong.

Think gently, [Greatness.] This American Universal Devotion, by Adams No. 813, in 2 st. of passion for the Sinn as by "Miss Fletcher wise unknown. It is 7.6.8.8.6.8.6.8.6. As American hymn-book H. W. Beecher's Pl 1062, in 4 st. of 4 l.; omission of st. iii.

Think, O ye w! W. B. Collyer. [Ded in his Coll, 1812, No. entitled "Consolation. st. i., iii. are usually Church H. Bk., N. Y.,

Think on the Emily Garnier. [Christ in The Child's Christ- of 6 l. and is found in From the Sedgwick written in 1835 by Em of the Dean of Winches age of 14, and that it Child's Christian Year.

This day and at E. Canwell. [Birthday. of Mary, &c., 1858, p. 2 and headed "Prayer with Birthday" (i.e. July 1 after revision, in his H. 298. A cento compiled given in the Hymnary. It deals, suffering, crucif for which it is specially s

This day the Life. Bp. W. H. Hott. Bp. How to col & How's Ps. & Hymns, 1884 again in the enlarged ed. by Thy creating world." have the following forms:

1. The original as above.
2. The 1864 revised text as ab
3. No. 130 in Chope's Hymnal, 1864, with the 1st st. of the original, and the remaining stanzas with many alterations. This version is inserted in Thring's Coll. 1862, No. 69. It has not the author's authority.

4. This is the day thy children's. In addition to slight alterations this text has by Ken's day added thereto. It was given in the Hymnary, 1874, No. 14, "This day at thy creating word." The Church Hymns text by Sp. Bos., No. 6, with the doxology from H. A. M., 1841, No. 3. This is the authorized text of the hymn.

When these various forms of the text are taken together, it is found that the hymn is in extensive use.

[J. J.]

This is the day of Light. J. Ellerton. [Sunday.] Written in 1857, and 1st pub. in Hymns for Special Services and Festivals in Chester Cathedral, a collection of 100 hymns, compiled by Dean Howson, 1867 (Chester: Philbrick & Golder), No. 51, in 5 st. of 4 l. From this it passed into the 1868 Appendix to H. A. M.; the S. P. C. K. Church Hymns, 1871; Thring's Coll., 1882, and several other hymnals both in Great Britain and America. It is a fine hymn, and ranks in popularity with some of the best of Mr. Ellerton's compositions.

[J. J.]

This is the day the Lord hath made. He calls the hours His Own. J. Wadsworth. [Easter-day, or Sunday.] First pub. in his Psalms of David, 1719, p. 309, as a paraphrase of a portion of the 118th Psalm, in 5 st. of 4 l., and headed, "Hosanna; the Lord's Day; or, Christ's Resurrection, and our Salvation." It is in several collections and usually unaltered and unabridged. In the Hymnary, 1872, the cento "Behold the tomb its prey restored;" is composed of st. 1 new, ii.-iv. from this by Watts, slightly altered, and v. new. It is a successful hymn for Sunday.

[J. J.]

This is the day the Lord hath made. Let young and old rejoice. J. Montgomery. [Sunday.] Written for the Sheffield Red Hill Sunday School Anniversary, held on March 26, 1820, and printed on a fly sheet for that occasion. It was repeated in Montgomery's Christian Psalmist, 1823, No. 467; and again in his Original Hymns, 1833, No. 95, in 5 st. of 4 l. Its use is limited.

[J. J.]

This is the feast of heavenly wine. W. Carver. [Holy Communion.] 1st pub. in the Olney Hymns, 1779, Bk. ii., No. 33, in 5 st. of 4 l., and headed, "Welcome to the Table." Sometimes it begins with st. ii., "O bless the Saviour, ye that eat." See also "Bless'd with the presence of their God." [J. J.]

This is the month, and this the happy morn. J. Milton. [Christmas.] This is the opening of Milton's great ode On the Morning of Christ's Nativity, written in his 21st year (1629), and found in all editions of his Works. It has an introduction of 4 st. of 7 l., and then follows the hymn proper in 27 st. of 8 l., beginning, "It was the winter wild." From this the following centos have come into C. U.:

1. It was the winter wild (st. L). This is in a few collections.
2. Re war or battle's sound (st. iv.). This is in H. W. Beecher's Plymouth coll., 1855, and other American hymnals.
3. Ring out ye crystal spheres (st. xiii.). In Hymns for the Use of the University of Oxford in St. Mary's Church, 1872, and others.
4. This is the month, and this the happy morn. From the Introduction to the hymn.

[J. J.]

This livelong night we've toiled in vain. [Jebed. [Obdience.] This poem is dated 1821. It appeared in the Christian Year, 1827, for the 5th Sun. after Trinity, and based upon a portion of the Gospel of the day, St. Luke v. 1, &c. In its original form it is unknown to modern hymnals, but a cento compiled from its 15 st. is given in the New Cong., 1859, beginning with st. i.

[J. J.]

This night I lift my heart to Thee. W. Bartholomew. [Evening.] Written in 1854 for Costa's oratorio Elia, and 1st pub. therein, 1854, as one of the songs appropriated to the Prophet Samuel. It is in 3 st. of 4 l., and was repeated in the New Cong. II. Bk., 1859, and subsequently in other collections.

[J. J.]

This place is holy ground. J. Montgomery. [Death and Burial.] This is the opening line of Verses to the Memory of the late Richard Reynolds, of Bristol. London: Longmans, 1816. The Verses were given in three parts: i. "The death of the Righteous": ii. "The Memory of the Just": iii. "A Good Man's Monument." Mr. Reynolds was an eminent Quaker philanthropist; and the "Monument" referred to was the Society for the relief of persons in necessitous circumstances which was founded in Bristol in his memory. The Verses were repeated in all the complete editions of Montgomery's Works. The text given in several American hymn-books, including Hatfield's Church H. Bk., 1872, is composed of st. i., ii., vii.-ix. of pt. i. on "The death of the Righteous." The original is in 9 st. of 6 l.

[J. J.]

This stone to Thee in faith we lay. J. Montgomery. [Laying Foundation-stone of a Church.] Written in 1822, for the laying of the Foundation-stone of Christ Church, Attercliffe, Sheffield, and sung at that ceremony on Oct. 30, 1822. It was printed in Montgomery's newspaper, the Sheffield Iris, Nov. 5, 1822, together with a full account of the whole ceremony. Subsequently it was pub. in Montgomery's Christian Psalmist, 1823, No. 474, his Poetical Works of various dates, and his Original Hymns, 1838, No. 30, in 6 st. of 4 l. It is in extensive use in its full or in an abbreviated form, and also as:

1. Here, in Thy Name, eternal God. This form is given in Hatfield's Church H. Bk., N. Y., 1872, and others.
2. When in these courts we seek Thy face. In the American "abath H. Bk., Andover, 1856, it begins with an altered form of st. ii.
3. When here, when we seek Thy face. This form of the text, beginning with st. ii., is in the Plymouth Coll., U. S. A., 1855.

[J. J.]

Tholuck, Friedrich August Gotttreu, D.D., was b. at Breslau, March 30, 1799. He studied at the Universities of Breslau and Berlin. He became a University lecturer (Privatdocent) at Berlin, in Dec. 1821, and extraordinary professor of Theology there in
Apr. 1, 1823 (d. d. from Berlin in 1826). In Nov., 1825, he was appointed ordinary professor of Theology at Halle, and entered on his duties at Easter, 1826. He was also appointed as University preacher, in 1839, and a member of the Magdeburg consistory in 1829. From Michaelmas, 1828, to Easter, 1829, he officiated as chaplain to the German Embassy at Rome, having gone there on sick leave. Otherwise, after 1826, his life was spent almost entirely at Halle. He d. at Halle, June 10, 1877 (Koch, vii. 26; Herzog's Real-Encyklopädie, xxi., 560, &c.).

Tholuck was a celebrated preacher, and a great linguist. He is perhaps best known to English readers by his Commentaries, as e.g., on Romans, i. 24 (5th ed., 1869; Eng. tr., 1833 and 1826); or St. John's Gospel, 1827 (7th ed., 1857; Eng tr., 1858); on the Sermon on the Mount, 1833 (5th ed., 1812; Eng. tr. 1834 and 1837, improved in 1839); on Hebrews, 1836 (3rd ed., 1850; Eng. tr., 1842); on the Psalms, 1843 (2nd ed., 1874; Eng. tr. 1865), &c., and by his De Lehre von der Sünde und dem Verstoßen, oder die Wege des Zweifters, 1823 (enlarged ed., 1825; 6th ed., 1871), a sort of religious novel which has powerfully influenced many. W. C. J. P. Spitta (see p. 1078, &c.), and has been tr. into English (two versions as Guida et Julia, &c., by J. R. Ryland, 1836, and by J. Martin, 1855), French, Danish and Swedish. He was a many sided man, who exercised a great and far-reaching influence over his contemporaries, and who, by the charm of his personal character as well as by his learning, drew crowds of students to Halle, not only from all parts of Germany, but also from Great Britain and America. His hymns appeared in his Stunden christlicher Andacht, Hamburg, 1833-40. This is a volume of Meditations which has passed through many editions in German (5th ed., 1870), and of which at least two versions have appeared in English (as Hours of Christian Devotion), a partial one by the Misses Ann and Catherine H. Dunn, pub. at L. oden in 1853; 2nd ed., 1857, and a nearly complete one by Dr. R. Meintjes, pub. at Edinburgh in 1870 (partly pub. as The Circle of Human Life, Edinburgh, 1841, and completed by The Circle of the Church's Life, London, 1873). In the preface to the Stunden, Tholuck mentions that he had intended to introduce many quotations from German hymns and sacred poems, but could find few that suited his purpose. So he adds "I therefore myself spoke in the language of poetry; only a very few of the verses here interspersed are by other authors." He does not however indicate in any more definite way which are his own compositions. A few pieces from this work have passed into American-German hymn-books, and they have all been tr. by Dr. Menzies, as above. Two which have not been traced earlier, and are probably original, may be here noted, viz.:

1. Einst wird's gewahrt, dass auf der Erde. Second Ad scant in his Stunden, 1840, p. 470, as the conclusion of Med. xxvi., in 2 st., of 8 s., and founded on Rom. viii. 21-30. Tr., as:

A day will dawn when from on high.
In full by Dr. R. Menzies, 1870, as above, p. 561. Included by H. L. Hastings in his Songs of Pilgrimage, Boston, U. S., 1890, No. 193.

2. O wünscher Hirte, unter deinem Stabe. The Good Shepherd. In his Stunden, 1840, p. 151, in 7 st., of 411, as the conclusion of Med. xxvi., and founded on Ps. xxiii. The lit. are (1) "O gentle Shepherd, guided by thy hand, My soul hath found her everlasting rest." By Miss Dunn, 1853, as above, p. 110. (2) "O gentle Shepherd by thy staff directed." By Miss Burlingham in the heraldic herald, Sept., 1865, p. 143, repeated in Reid's Praise Book, 1872. (3) "Beneath Thy gentle care, O Shepherd dear." By Dr. R. Menzies, 1870, as above, p. 175.

[J. M.]

Thomas, Joan, of Rhaiaiar, was b. 1730, in the parish of Myddfai, Caernarvonshire. One of the first books he ever read was the Welshman's Candle. He published several books of hymns. The first appeared in 1771, The Golden Treasury, a translation of C. H. von Bogatzky, with some of Dr. Watts's hymns. In the same year appeared Flerayciadhin Grôs, and in 1778, Caniadai Sion. His hymns in all number about 200. He was a minister with the Independent at Carmarthen in 1731.

[Thomai, Joan.]

Thomas, of Newfoundland, was b. 1730, in the parish of Myddfai, Caernarvonshire. One of the first books he ever read was the Welshman's Candle. He published several books of hymns. The first appeared in 1771, The Golden Treasury, a translation of C. H. von Bogatzky, with some of Dr. Watts's hymns. In the same year appeared Flerayciadhin Grôs, and in 1778, Caniadai Sion. His hymns in all number about 200. He was a minister with the Independent at Carmarthen in 1731.
At the time enabled him to attract large con-
gregations to hear St. Thomas preach. In 1248 he was
directed to take his degree at Paris; and though his modesty and dislike of
honour and distinction made the proposal distasteful to him, he set out and begged his
way thither; but it was not until October 23rd, 1257, that he took his degree. The interval
was filled with hours of reading, lecturing, and
practising, as to enable him by the time he became a doctor to exercise an influence
over the men and ideas of his time which we at this time can scarcely realise. So much
was this the case that Louis IX. insisted upon St. Thomas becoming a member of his
Council of State, and referred every question that came up for deliberation great succour
before, that he might reflect on it in solitude.

At this time he was only thirty-two years of
age. In 1259 he was appointed, by the Domi-
nican Chapter at Valenciennes, a member of
a Commission, in company with Albertus
Magnus and Pierre de Tarentaise, to establish
unity and uniformity in all schools of the
Dominicans. In 1261 the Pope, Urban IV.,
immediately upon his election to the Pontifical
throne, sent for St. Thomas to aid him in his
project for uniting into one the Eastern and
Western Churches. St. Thomas in that same
year came to Rome, and was at once appointed
by the Election of his order to the university
in the Dominican College in that city, where he obtained a like reputation to that
which he had secured already at Paris and
Cologne. Pope Urban being anxious to re-
ward his services offered him, first the Patri-
archate of Jerusalem, and then a Cardinal's
hat, but he refused both. After lecturing, at
the request of the Pope, at Viterbo, Orvieto,
Perugia, and Fendi, he was sent, in 1263, as "Definitor," in the name of
the Roman Province, to the Dominican Chapter
held in London. Two years later Clement IV.,
who succeeded Urban as Pope, appointed him,
by bull, to the archbishopric of Naples, con-
forming St. Thomas of the common revenues
of the convent of St. Peter ad Aram. But
this appointment he also declined. In 1269
he was summoned to Rome—his last visit—
to act as "Definitor" of the Roman Province
at the triennial Chapter of his Order, and he
remained there until 1271, when his superiors
recalled him to Bologna. In 1272, after visit-
ing Rome on the way, he went to Naples to
lecture at the University. His reception in
that city was an ovation. All classes came
cat to welcome him, while the King, Charles L,
as a mark of royal favour bestowed on him a
pension. He remained at Naples until he was
summoned, in 1274, by Pope Gregory X., by
special bull, to attend the Sixth Council of
Lyons, but whilst on the journey thither he
was called to his rest. His death took place
in the Benedictine Abbey of Fossa Nuova in
the diocese of Terracina, on the 7th of March
1274, being barely forty-eight years of
age.

St. Thomas was a most voluminous writer, his
principal work being the celebrated Summa
Theologicae, which, although never completed,
was accepted as such an authority as to be
placed on a table in the council-chamber at
the Council of Trent alongside of the Holy
Scriptures and the Decrees of the Popes. But
it is outside the province of this work to
enumerate his prose work, not a prolific writer of hymns, St. Thomas has con-
tributed to the long list of Latin hymns some
which have been in use in the service of the
Church of Rome from his day to this. They
are upon the subject of the Lord's Supper.
The best known are:

Pange lingua gloriosi Cæterum Mysterium: Adea
te demum latera levis: Sacra sollemnis juxta sunt
gaudia: Lauda Nion Salvatorum: et Verbum
supernum
proweni. The 1st, 3rd, and 4th of these are found in the Rom. Hymne, the 2nd, 4th, and 5th in
"Newman's Hymns Ecclesiae;" the 4th in the Rom.
Missal: all of them appear in Daniel: the 2nd and 4th in
"Dominius;" and the 2nd, 4th, and 5th in "Conceyfied." Various other hymns have been attributed to St. Thomas,
but in error, as:—O expectatorem, (p. 388, l.); and the
St. Jacundas versus usudas (n.v.). See also More,
No. 199, and ii. p. 257.

Of these hymns numerous translations have
been made from time to time, and amongst the
translators are found Caswall, Neale, Woodford, Morgan, and others. Each of these
hymns is annotated in this work under its
original first line.

[D. S. W.]

Thomas of Kempen, commonly known
as Thomas à Kempe, was b. at Kempen, about
fifteen miles north-west of Düsseldorf, in 1379
or 1380. His family name was Hammerken.
His father was a peasant, whilst his mother
kept a dame's school for the younger children
of Kempen. When about twelve years old he
became an inmate of the poor-scholars' house
which was connected with a "Brother-
House" of the Brethren of the Common Life
at Deventer, where he was known as Thomas
from Kempen, and hence his well-known
name. There he remained for six years, and
then, in 1398, he was received into the
Brotherhood. A year later he entered the
new religious house at Mount St. Agnes, near
Zwolle. After due preparation he took the
vows in 1407, was priested in 1413, became
Subprior in 1425, and d. according to some
authorities on July 26 and others on Aug. 8,
1471. Much of his time was occupied in copy-
ing Missals, Breviaries, and other ecclesiastic
and religious works. His original writings
included a chronicle of the monastery of St.
Agnes, several biographies, tracts and hymns,
and, but not without some doubt as to his
authorship (for a résumé of the controversy
see Enc. Brit., 9th ed.) the immortal Initiatio
Christi, which has been translated into many
languages than any other book, the Bible
alone excepted. His collected works have
been repeatedly published, the best editions
being Nürnberg, 1694, Antwerp in 1607
(Thomas Malledi à Kempe . . . Opera omnia),
and Paris in 1649. An exhaustive work on St.
Thomas is Thomas à Kempe and the Brothers
of the Common Life, by S. W. Ketlewell, in 2
vols., Lond., 1882. In this work the following of
his hymns are tr. by the Rev. S. J. Stone:

i. From his Vita Boni Monachi, ii. :—
1. Vitam Jesu Christi. Invitatio Christi. Be the
life of Christ thy Saviour.
arms, take thy shield.
with Laurens.
4. O dulcissime Jesu. Jesus the most Dear. O [Child]
Christ Jesus, closest, dearest.
Thomson, Alexander Ramsay, D.D.,
a minister of the American Reformed Dutch
Church, was b. at New York, Oct. 22, 1812,
and graduated at the New York University,
1842, and the Princeton Seminary, 1845. He
was Reformed Dutch Pastor at various places,
including East Brooklyn, St. Paul's (R. P. D.),
New York City, North Reformed Church,
Brooklyn (1874), and others. Dr. Thomson
was joint editor of the Reformed Dutch Hymns
of the Church, N. Y., 1869, and the Hymns
of Prayer and Praise, 1871. He has contributed
original hymns and music to these collections,
to Schaff's Christ in Song, 1869, and to the Sunday School Time.,
Philadelphia, 1883, &c. His music will be found
in the Index of Authors and Translators. In
addition two original hymns:—
1. O Thou Whose lighted and falling eye. Good
Friday.
2. Wayfarers in the wilderness. Life a Pilgrimage.
are in the Hymns of the Church, 1869, with the
signature "A. R. T." [F. M. B.]

Thomson, Henry John, M.A., b. of
John Northouf Thomson, was b. at Kings-
clere, Hants, 1830: was Tynel Exhibitioner
Queen's College, Oxford, 1850: and graduated
B.A. in 1853, M.A. in 1856. On taking
Holy Orders, he became curate of St. Mary's,
Warwick. In 1859 he was instituted to the
vicarage of Dodington, near Wealden, Northants.
In 1878 he became chaplain to the R.A. garrison
at Wealden, and in 1879 was appointed
rural dean of Wealden. Mr. Thomson has
written, "Christ, we come before Thee" (Holy
Matrimony), to be sung at the commencement
of the office of Holy Matrimony. It was 1st
printed, with music by the Rev. T. R. Mat-
thews, by Novello & Co.: and again, together
with the same music, in the S. P. C. K. Church
Hymns, 1871, No. 238, in 4 double st. of 8. 1.
Mr. Thomson has also written a few hymns for
"Harvest," "Confirmation," and other
occasions, and some carols. These, with other
poetical pieces, were pub. in his Hymns and
other Verses, and form a pleasing volume.
[J. J.]

Thou art coming. O my Saviour.
Frances R. Havergal. [Advent.] Written at
Wintery, the Rock now
Paragon's last
face, 1874; a
of the most.
Sometimes it
with "Thou
Havergal's hymn; but
Dr. Mend's
[Hay, ms.]
Thou art not,
[Death and
ber, 1818, on
six months,
as is at pres-
was in the
Visitor, for
with various
Poetry, Edin

rath of mansions
[Ascension.] anonymous
Public War-
and again in
Its un
lish-speaking
altered, a
however, in
H. A. & M.,
but in the
mansions."

In 1871,
for the Rev.
No. 102 (Ha
the follow-
in Judas's c

This stanz,
pilors, and

Thou
bold. T.
of God.]
author, cc
G. Dawson
st. of 4.
& Huntin
Boston, U
st. ii. with
American
author's G
as No. 13:
"The glo
God." In
633, st. ii.
American
contains t
stand unto
biddest, L
THOU BOUNDLESS SOURCE

Thou boundless Source of every good. [Divine Guidance desired.] This hymn is a cento, and as such it appeared in T. Cotterill’s Sel. of Ps. & Hys. 1st ed. 1810, in 6 st. of 4 l. and headed “For the right improvement of the dispensations of Providence.” It was repeated in Cotterill’s Sel. 1818 and 1839; in Bickersteth’s Christian Psalmody, 1833; and in many modern hymn-books, including the S. P. C. K. Ps. & Hys. &c. It is sometimes abbreviated to 4 st. Of the original cento st. ii., iv., vi. are from O. Higginbotham’s (p. 506, i.) “Father of mercies, God of love,” which was No. 9 of his Hymns, &c., Sudbury, 1794, but in an altered form; and st. i. and v. are probably by T. Cotterill. [J. J.]

THOU GOD OF GLORIOUS

Thou God art a consuming fire. J. Montgomery. [Prayer.] Written in 1818, and first printed on a broadsheet with Montgomery’s “Prayer is the soul’s sincere desire,” and “What shall we ask of God in prayer?” for use in the Nonconformist Sunday schools in Sheffield. It was included in Cotterill’s Sel. 1819, No. 279, in 4 st. of 8 l.; in Montgomery’s Christian Psalms, 1825, No. 481, with alterations, and in 8 st. of 4 l.; and again in his Original Hymns, 1856, No. 68, without further alteration. This last is the text usually given in the hymnals. [D. J.]

THOU CHILD OF MAN, FALL DOWN.

Alford. [Adult Baptism.] 1st pub. in G. Stevenson de M. Rutherford’s Lays of the Secantory, and Other Poems, 1859, p. 7, in 8 st. of 4 l., and headed “Lines for an Adult Baptism.” In 1868 it was included by the author in the revised ed. of his Poetical Works, p. 236, with the simple heading “1846,” the date of its composition, and probably of a special Baptism for which it seems to have been composed. In Kennedy 1863, No. 771, “Servant of God, go forth,” is composed of st. iv.—viii. It is a hymn of some merit, and might be divided with ease into two parts; the first to be sung before, and the second after, the administration of the Holy Rite. [J. J.]

THOU DEAR [GREAT] REDEEMER, DYING.

Lamb. J. Cennick. [The Holy Name Jesus.] Published in his Sacred Hymns, &c., Pt. iii., 1743–44, p. 143. It was included in the 1875 ed. of the Wes. H. Bk. as “Thou great Redeemer, dying Lamb.” In the English Moravian H. Bk. 1886, it is given in 3 st., and begins with the original first line. [J. J.]

THOU DIDST LEAVE THY THRONE AND THY KINGLY CROWN.

Emily E. S. Elliott. [Christmas.] 1st privately printed, 1864, for the use of the choir and schools of St. Mark’s Church, Brighton, and first pub. by the author in the Church Missionary Juvenile Instructor, 1870, p. 188; and again in her Chimes for Daily Service, 1880, p. 99, in 5 st. of 6 l. It was repeated in Wilson’s Service of Praise, 1865; Allon’s Children’s Worship, 1874; Mrs. Brock’s Children’s H. Bk., 1881; Church Praise, 1889, &c., and is given in full, and almost in the 1880 text as No. 374 in the Scottish Free Church H. Bk., 1882. [J. M.]

THOU GLORIOUS SUN OF RIGHTEOUSNESS.

Charlotte Elliott. [Sunday Morning.] This hymn is in C. U. in two forms, and both are by Miss Elliott. The former form is in 3 st. of 4 l., beginning as above, and appeared in the “Third Thousand” of H. V. Elliott’s Ps. & Hys., 1839, No. 291. This text is repeated in the Leeds H. Bk., 1855, and others. The second form is that given in Miss Elliott’s Morning and Evening Hys. for a Week, 1839, p. 3, in 1 st. of 4 l. Of this form of the text st. ii., and xi. are the preceding stanzas being new. This form is repeated, sometimes abbreviated, in Brownlie’s Select Hys., &c., 1871; the S. P. C. K. Church Hys., 1871; Soper’s Songs of Grace and Glory, 1872; Thring’s Coll., 1882, and others. [J. J.]

THOU GOD OF RUIN.

And we to Righteousness, and with a long note, thus introduced:—

I am glad of an Opportunity to rescue this significant Word (Fate) out of the Hands of the Infidels, who use it together with Luck, Fortune, Chance, Destiny, to promote their favourite Scheme, of excluding the particular Providence of the Wise Disposer of all Events from the Government of the Affairs of Man.

He then proceeds to justify the use of the word by first giving its derivation from the Latin, Fatum, and then quoting classical authorities for its use in the same sense as that in which it is used by Wesley. Fate is that which God has spoken concerning man. In this verse of the hymn that word is, “Dust thou art and unto dust shalt thou return.” Hence its truth.

Concerning the second stanza, "Lo! on a narrow neck of land," much controversy has arisen as to whether or not it was written "on a narrow neck of land" at the Land’s End, Cornwall. Mr. T. Jackson, in his Life of C. Wesley, asserts that there is no proof of its having been written under these circumstances; and Dr. Osborn, the learned editor of the Poetical Works of J. & C. Wesley, is silent on the subject. Failing to find elsewhere any evidence of value in favour of the common belief, we must join the above authorities in pronouncing against it.

The literary merits of this hymn won the praise of Montgomery:—

"Thou God of glorious majesty!" is a sublime conception in another vein; solemn, collected, unimpassioned thought, but thought occupied with that which is of everlasting import to a dying man, standing on the lapse of a moment between ‘two eternities.’


An abbreviated form of this hymn is found in a few collections including Major’s Book of Praise, &c., No. 65. It is composed of st. ii.—vi., beginning “O God, mine inmost soul convert.” The same stanzas, considerably altered, are given as “O God, Thy saving grace impart,” in Kennedy, 1863. [J. J.]
Thou knowest, Lord, that they.

Thou, Lord, delights Thy saints to own. J. Allen. [Holy Baptism.] This imperfect line is the opening of a hymn out of which a fairly good lyric has been made. The original, by J. Allen, appeared in A Collection of Hymns for the use of those that seek, and those that have Redemption in the Blood of Christ. Kendal: Printed by Thomas Ashburner, MDCCLVII, No. 114, as follows:

"At Baptism.
1. Thou, Lord, delights Thy saints to own
In Thy appointed ways;
This ordinance with blessings crown,
And tokens of Thy grace.
2. Jointly we raise our hearts to Thee,
Thy pow'rful spirit breathe;
And let the little infant be
Baptized into Thy death.
3. O let Thy unction on him rest,
With grace his heart beseech;
And write within his tender breast
Thy name and nature too.
4. If Thou shouldst quickly end his race
His place with Thee prepare;
Or if Thou lengthen out his days,
Continue still Thy care.
5. Thy faithful soldier may be prove,
Begirt with truth divine;
A sharer of Thy dying love,
A follower of Thine."

In 1782 Thomas Beck included it in an altered form in his Hymns Calculated for the Purposes of Public, Social, and Private Worship, &c., Rochester, 1782, as No. 105, thus:

"Dedicating the Child to God in Baptism.
1. Thou, Lord, art pleased Thy saints to own;
And will their children bless;
This ordinance now with mercy crown,
And tokens of Thy grace.
2. Jesus, we raise our souls to Thee
[And, as in orig. above.]
3. O let Thy unctuation on him rest,
Thy grace his soul beneath;
[And, as in orig. above.]
4. [As above with l. 1 "race" to "days"; and l. 2, "days" to "race".] 5. [As above with l. 2 "hep's" to "ground," and l. 3 "sharer of" to "sharer in." ] 6. A new stanza, being:
"Plant us into His death,
That we His life may prove;
Partakers of His cross beneath,
And of His crown above."

from Hymns, on The Lord's Supper, by J. and C. Wesley, 1745, No. 97, rewritten in c.m. as:

"Lord, plant us all into Thy death,
That we Thy life may prove;
Partakers of Thy cross beneath,
And of Thy crown above."

In 1833, this cento took the form in which it is known in modern hymn-books, appearing in Bickersteth's Christian Psalmody, No. 351, as "Jesus, we lift our souls to Thee," in 5 st., beginning with the second stanza altered, by Allen, and concluding with the stanza, also altered as above, by Wesley. In the Irish Church Hymnals, st. 4, as in Bickersteth, is omitted. The cento should therefore be subscribed "J. Allen, C. Wesley, T. Beck, and E. Bickersteth." [W. T. B.]

Thou, Lord, that knowest. P. place of His in N. xiv. in the Dwelling-placements," 1736. It was ed. of Dodd and again published in 1737.

Thou knowest. P. a name, I.xvii. 1, 1874. L. Lewis, Bk., 1859, in the revised and again published in 1833.

Thou dost. [Paraphrase] L. the 1781 ed. of the Psalms, as No. 197. "Dean All."

Thou dost. P. a name, I.xvii. 1, 1874. L. Lewis, Bk., 1859, in the revised and again published in 1833.

Thou dost. [Original.] L. the 1781 ed. of the Psalms, as No. 197. "Dean All."

Thou dost. P. a name, I.xvii. 1, 1874. L. Lewis, Bk., 1859, in the revised and again published in 1833.

Thou dost. [Paraphrase] L. the 1781 ed. of the Psalms, as No. 197. "Dean All."
THOUGH HOLY, HOLY, HOLY

T. Randell. [Love.] First appeared as No. 11 in the Draft Scottish Translations and Paraphrases, 1745, as a version of 1 Cor. xiii., in 14 st. of 4 lines. In the Draft of 1781, No. 12, and again in 1783. In the Draft of 1781 to W. Cameron. In the Eng. Presb. Ps. & Hymns, 1807, the text of 1781 was included as No. 282-283, No. 282 beginning "Love suffers long, love envieth not" (st. v.), and No. 2823 beginning with st. x., "Here all our gifts in perfect are. It is also found in the following forms:

1. Though every grace my speech adorns, beginning with st. i. altered in the Springfield Coll., 1836, No. 247 (American).
2. Love still shall hold an endless reign, st. ix., xii.-xiv. in Byron's Hymns, 1800, No. 162.
3. 'Tis Love shall hold an endless reign, st. ix., xii.-xiv., in Trench's Chapel Coll., 1845, p. 64.
4. Faith, hope, and love, new dwell on earth, st. xiii., xiv. in Montgomery's Christian Psalmist, 1872, No. 109, and in America in Adams & Chaplin's Coll., 1846, No. 387. (Compare Watts's Hymns, BK. i., Nos. 133, 134.)

[J. M.]

THOUGH holy, holy, holy, Lord J. Montgomery. [Holy Trinity.] This appeared in Bickersteth's Christian Psalmody, 1833, No. 12, in 7 st. of 4 l., and based on Isaiah vi. 3. It is given in a few modern hymn-books in G. Britain and America, but is not found in Montgomery's Original Hymns, 1853. [J. J.]

THOUGH troubles assail, And dangers affright. J. Newton. [Security in God.] Written in February, 1775, for the service at the Grand House at Olney (Ball's Life of Newton, 1868, p. 208), and first pub. in the Gospel Magazine, Jan. 1777, p. 42, in 8 st. of 8 l., and headed "Jehovah-Jireh, i.e. The Lord will provide, Gen. xxii. 14." It was included in the Olney Hymns, 1779, BK. i., No. 7, with the title "The Lord will provide." It is usually given in an abbreviated form. [J. J.]

THOUGHT on thought in solemn train. E. Caswall. [Man Perfect, Fallen, Redeemed.] This poem of 222 lines appeared in his Masque of Mary, &c., 1858, p. 292, as "Musing in a solemn train," in 7 parts as follow:—
1. Nature in Paradise; i. Nature Fallen; ii. Nature Comforted; iv. Nature Redeemed; v. Nature Warned; vi. Nature Restored; vii. Nature Glorified. In his Hymns and Poems, 1873, p. 259, it was repeated in full with the same divisions, and the general heading "Human Nature before and since the fall." In the Hymnary, 1872, two verses were given from it as (1) "Hail, O Thou of grace divine;" (2) "If thou wouldst life attain:"
The latter of these has been repeated elsewhere. [J. J.]

THOUSANDS, O Lord of hosts, this day. J. Montgomery. [During Sickness.] Pub. in Bickersteth's Christian Psalmody, 1833, No. 129, and again in the Westminster H. Bk., compiled by the Misses Barrison of Sheffield, 1834, No. 198. It was republished in Montgomery's Poe's Port-

THRELFALL, JEANETTE 1171

folio, 1835, p. 255, with the title "The Prisoner of the Lord." A Sabbath Hymn for a Sick Chamber; and the addition of two stanzas ("I, of such fellowship benight," and "O make Thy love on me beginning") This text was repeated in his Original Hymns, 1853, No. 183. It is in C. U. in Great Britain and America usually in an abbreviated form; and also as follows:

2. Thousands, O Lord, of souls this day. In the American Unitarian Hymns of the Spirit, Boston, 1844, in 3 st.
3. The dew lies thick upon the ground. In the American Church Pastoral, 1864, st. viii. [J. J.]

Three in One, and One in three. G. Rorison. [Holy Trinity.] The ms. of this hymn was sent in 1849, with seven others, to R. Campbell for insertion in his St. Andrew's Hymnal, but they were not included therein, although the ms. were retained and now form part of the c. ms. The heading of this special ms. is "Trinity Sunday. An imitation and combination from the Roman Breviary 'Tu Trinitatis Unitas,' and 'Jam sol recedit igneus.'" The hymn was first pub. in Dr. Rorison's Hymns and Anthems, 1851 (Preface dated "All Saints Day, 1850"), p. 97, as follows:

"Three in One and One in Three: Rule of the earth and sea! Hear us while we lift to Thee Holy chant and psalm.
1. Three in One and One in Three: Light of lights! with morning-shine Lift on us Thy light divine; And let charity be shed A vesper calm.
2. Three in One, and One in Three! Darkling here we worship Thee: With the Saints hereafter we Hope to bear the palm."

In Murray's Hymnal, 1832, it was repeated with "Dimly here," &c., for "Darkling here," &c., in st. iv., l. 2. This text was given in H. A. & M., 1861, with the additional change of "Shed a vesper calm," to "shed a holy calm." Other, but slight, alterations have been introduced in modern hymn-books, including:

1. Ever blessed Trinity. In the 1890 Appendix to the Hap. Ps. & Hymns.
2. Holy Godhead, One in Three. In the Roman Catholic Hymn, for the Year 1877.
3. Lord of love! as deep and free. In J. Hunter's Hymns of Faith and Life, Glasgow, 1889.

It must be noted that most editors of hymnals have misquoted at st. ii. by putting the compound substantive "morning-shine" as two words, followed by a colon, an oversight which destroys the whole point and meaning of the stanza, and goes far towards spoiling the entire hymn. The text, usually as in H. A. & M., is in extensive use in G. Britain and America. The H. A. & M. text is also tr. into Latin by G. S. Hodges, and is given in his County Palatine, 1876, as, "Una Trina Deitas." [J. J.]

Threlfall, Jeannette. This sweet singer of hymns and other sacred songs, was born in the town of Blackburn, Lancashire, on 24th March, 1821. She was the daughter of Henry Threlfall, wine merchant, and
Catherine Eccles, the latter a somewhat noticeable local family, who disapproved of the marriage. She was early left an orphan, and became the "beloved inmate" (as a memorial card bears) of the households successively of her uncle and aunt. Damister and Mary Jane Eccles, at Park Place, Blackburn, and Golden Hill, Leyland; and later of their daughter, the late Sarah Alice Aston, and her husband, of Dean's Yard, Westminster. Latterly she met with a sad accident that lambed and mutilated her for life, and a second rendered her a helpless invalid. She bore her long slow sufferings brightly, and to the end retained a gentle, loving, sympathetic heart, and always a pleasant word and smile, forgetful of herself. Throughout she was a great reader, and at "idle moments" threw off with ease her sacred poems and hymns. These were sent anonymously to various periodicals. They were first collected and issued in a small volume, entitled Woodseer; or, Leaves from a Retired Home. By J. T., Lond.: J. Nisbet, 1856. There are thirty-five poems in all. They do not appear to have won any notice except among friends. Years later she selected 15 pieces from Woodseer and added 55 others, and pub. them as Sunshine and Shadow. Poems by Jeannette Threlfall. With Introduction by the Lord Bishop of Lincoln [Wordsworth]. Lond.: (Hmt), 1873. A 3rd ed. (1880) is entitled New Edition. With In Memoriam from the Sermons of the Dean of Westminster and Canon Farrar. The two memorial tributes are very tender and sweet. A few words from each will be acceptable.

Dean Stanley, amongst other things, nicely put, says:-

"If I may speak of one who has been taken from these precincts within the last week: when a life, bright and lovely in itself, is suddenly darkened by some terrible accident; when it has been changed from the enjoyment of everything to the enjoyment of nothing; when year by year, and week by week, the suffering, the weakness, have increased; and when yet, in spite of this, the patient suffers the centre of the household, the adviser and counsellor of each; when there has been a constant stream of cheerfulness under the severest pain; when there has been a flow of gratitude for any act of kindness, however slight; when we recall the eager hope of such an one, that progress and improvement, not stagnation or repose, will be the destiny of the newly-awakened soul; then, when the end has come, we feel more than ever that the future is greater than the present."

So Canon Farrar:—

"A few days ago there passed away a resident of this parish, a member of this congregation, whose name many of the poor well know; who was their friend and their benefactor: who had the liberal hand and the large heart; who helped the charities of this parish with a spontaneous generosity which is extremely rare; whose purse was ever open, unmasked, to every good work of which he heard; whose delicate mind was alive with Christian sympathy; who had pre-eminently

"The faith, through constant watching wise,
And the heart at leisure from itself,
To soothe and sympathise."

Bp. Wordsworth praises her poems, and observes:—

"It is an occasion for thankfulness to be able to point to poems, such as many of those in the present volume, in which con-liderable mental powers and graces of composition are blended with pure religious feeling, and hallowed by sound doctrine and devout devotion."

The title Woodseer was chosen from its name in Italian, "Alleluia," and because Fra Angelico paints it, with daisies at foot of the Cross in one of his most lovely paintings.
THRING, GODFREY

THRING, Godfrey, B.A., S. of the Rev. J. G. D. Thring, of Alford, Somerset, and brother of the Rev. E. Thring (see above), was b. at Alford, March 25, 1823, and educated at Shrewsbury School, and at Balliol College, Oxford, where he was graduated in 1845. On taking Holy Orders he was curate of Stratfield-Turnig, 1846–50; of Stratfieldsaye, 1850–53; and of other parishes to 1858, when he became rector of Alford-with-Hornblotton, Somerset. R.D. 1867–70. In 1876 he was preferred as prebend of East Harptree in Wells cathedral.

Prebendary Thring's chief works are—Hymns Congregational and Other, 1854; Hymns and Verses, 1866; and Hymns and Sacred Lyrics, 1874. In 1880 he pub. A Church of England Hymn-book Adapted to the Daily Services of the Church throughout the Year; and in 1882, a revised and much improved edition of the same as The Church of England Hymn Book, 4c. (for details see Hibbert's). Several English, Hymnody, Church of, p. 331, § vi.). A great many of Prebendary Thring's hymns are annotated under their respective first lines (see Index of Authors and Translators); the rest in C. U. include:—

1. Beneath the Church's hallowed shade. Consolation, E. Ryland Ground. Written in 1750. This is one of four hymns in two verses by Dr. Dykes, and first pub. by Noveilo & Co., 1873. It was also included (but without music) in the author's Hymns & Sacred Lyrics, 1874, and in his Coll., 1882.

2. Blessed Saviour. Thou hast taught us. Quinguaexta. Written in 1866, and first pub. in the author's Hymns: Congregational and Other, 1874. It was republished in his Hymns & Sacred Lyrics, 1874; and again in his Coll., 1882.

3. Bestow our sins of old. Written in 1862, and first pub. in Hymns, Cong. and Others, 1866; Hymns & Sacred Lyrics, 1874; and his Coll., 1882. It is in several collections in the U. States, and America, and has been especially set to music by H. H. Pierson (Novello & Co.), and in other hymnals.

4. Bowed down with sorrow, sin, and shame. Lent. Written in 1866, and first pub. in his Coll., 1882, as a Processional during Lent. It is of more than usual merit.

5. Bulwarks of Church and Conferences. Ec. Written in 1870, and first pub. with music by the Rev. S. M. Barkworth (Novello), 1871, and in many other collections, 1872.

6. Dead to life, yet loath to die. Invitation to the Wedding Supper. Written in 1862, and first pub. in Morrell & How's P., 1864; and again in the author's Hymns, Cong. and Others, 1866; and in his Coll., 1882, and in other hymnals.

7. For mercy, Lord, I cry. Lent. Written in 1862, and first pub. in his Hymns, Cong. and Others, 1866, and his Hymns & Sacred Lyrics, 1874.

8. From the eastern mountains. Epiphany. Written in 1873, and first pub. in his Hymns, Cong. and others, 1866, and his Hymns & Sacred Lyrics, 1874.

9. Give me the food of heaven, the bread eternal. Litany for Close of Service. Written in 1871, and first pub. in his Hymns, Sacred Lyrics, 1874; and in his Coll., 1882, and in other hymnals.

10. Grant us O our heavenly Father. Growth in Grace and Grace. Written in 1861; in the request of the Rev. W. B. Michell, Diocesan Inspector of Schools for Boys and Wells, to set forth the growth of religion through the Visitation, the Incarnation, and the Church, and first pub. in the author's Coll., 1873.

11. Great Architect of worlds unknown. Holy Trinity, Monmouth. Written in 1853, at the request of the Rev. W. B. Michell, Diocesan Inspector of Schools for Boys and Wells, to set forth the growth of religion through the Visitation, the Incarnation, and the Church, and first pub. in the author's Coll., 1873.

12. Hall of day of light, that bringest light. And joy to me. "Hail! quiet spirit, bringing peace. And joy to me." Although the altered form is in the author's Coll., 1882, originally it is his authorized text.

13. Hark! hear ye not the angel-song. Christmas Carol. Written in 1868. In the author's Coll., 1882, and in the author's Hymns, 1874; and his Coll., 1882, also in other hymnals.

14. Hark: the vault of heaven is ringing. Ascension. Written in 1873, and first pub. in his Hymns & Sacred Lyrics, 1874; again in his Coll., 1882; and in other hymnals.


17. Heal me, O my Saviour, heal. Lent. Written in 1866, and first pub. in his Hymns, Cong. and Others, 1866, in 5 st. of 4 l., and, enlarged to 8 st., in his Hymns & Sacred Lyrics, 1874, and his Coll., 1882, also in other hymnals. It has been specially set to music by H. H. Pierson in his Hymn Tunes, 2nd series, 1872. Its use has extended to America.

18. Hear us, Thou who broodest. Processional for Whittensale. Written in 1873, and first pub. in his Hymns & Sacred Lyrics, 1874; and in his Coll., 1882, also in other hymnals. The latter is his authorized text.

19. In the Name of God the Father. Holy Baptism. Written in 1867, and first pub. in his Hymns & Sacred Lyrics, 1874, and again in his Coll., 1882. The second stanza begins, "Washed beneath the mystic waters."

20. Jesus, heavenly Shepherd. The Good Shepherd. Written in 1872, and first pub. in his Hymns & Sacred Lyrics, 1874, and again in his Coll., 1882; also in other hymnals, but omitted from the 1882 ed. of the same, although it is by no means an indifferent hymn.


22. Lord of Power, Lord of Might. Collect, 7th S. After Easter. Written in 1865, and first pub. in Chope's Hymnal the same year. It was repeated in the author's Hymns, Cong. and Others, 1866; his Hymns & Sacred Lyrics, 1874, and his Coll., 1882. It is also in a large number of collections, and ranks in popularity with most of the author's best hymns. It has been specially set to music by H. P. Monck and by H. H. Pierson.

23. Make me holy, O my Saviour. Holiness desired. Written in 1865, and first pub. in his Hymns & Sacred Lyrics, 1874; and again in his Coll., 1882 (Private Use).

24. Most holy, most blessed are ye. Blessing, 15th. Written in 1862, and pub. in Chope's Hymnal the same year. It was repeated in the author's Hymns, Cong. and Others, 1866; his Hymns & Sacred Lyrics, 1874, and his Coll., 1882. It has been specially set to music by H. H. Pierson and W. H. Best.

25. O faithful for the faith that knows no doubt. Unfailing Faith desired. Written in 1864, and first pub. in his Hymns, Verses, and Others, 1866; his Hymns & Sacred Lyrics, 1874; and in his Coll., 1882; but omitted from the ed. of 1882.


27. O God, the King of glory. Who. Collect, S. after the Ascension. Written in May, 1863, and pub. in his Hymns, Cong. and Others, 1866; his Hymns & Sacred Lyrics, 1874; and his Coll., 1882; but omitted from the ed. of 1882.


29. O sing to the Lord with a psalm of thanksgiving. Church Conference. Written in 1871, and pub. in Four Hymns, set to music by Dr. Dykes, 1873, in the author's Hymns, Cong. and Others, 1866; his Hymns & Sacred Lyrics, 1874, and his Coll., 1882. A fine Processional hymn for Christ's gatherings of various kinds.


31. O Thou Who every change of human life. St. Thomas. Written in 1874, and first pub. in his Coll., 1869, and also in the 1882 ed. of the same.

32. O Thou, Who from one blood didst make. For
Unity. First pub. in his Coll., 1880; again in 1882, and in other hymnals.
34. O Thou Who madest land and sea. For Orphans. Written in 1881, and included in his Coll., 1882.
35. O Thou Who sitst enthroned above all worlds both great and small. Consolation of Church. Written in 1887, and pub. with music by Dr. Bykes in Four Hymns, 1872, and used at the consecration of Hornblotton Church, Feb. 19, 1874. Also specially set to music by H. S. Ives (Novello), 1874. It was repeated in the author's Hymns & Sacred Lyrics, 1874; and his Coll., 1882, also in other hymnals.
36. See the Sun high heaven ascending. Mid-day. Written in 1864, and first pub. in his Hymns, Cong. and Others, 1866; in his Hymns & Sacred Lyrics, 1874; and in his Coll., 1882.
37. The ocean hath no danger. For Use at Sea. Written in 1862, and first pub. in his Hymns, Cong. and Others, 1866; his Hymns & Sacred Lyrics, 1874; and in his Coll., 1882.
38. Thou that sendest sun and rain. Boys. Written in 1862, and first pub. in his Hymns, Cong. and Others, 1866, as a hymn for a "Bad Harvest." It was repeated in his Hymns & Sacred Lyrics, 1874; his Coll., 1882, and in several hymnals.
39. Thou to Whom the sick and dying. On behalf of Hospitals. Written in 1870, at the request of Rev. Hutton of Lincoln, and first pub. in his Supplement, Lincoln, 1871; and again with music by H. H. Pierson in Hymn Times (Simpkin & Marshall), 1872. It is also in the author's Hymns & Sacred Lyrics, 1874; his Coll., 1882, and several other hymn-books.
40. Those happy bliss whose tranquil mind. Contentment. Written in 1863, and first pub. in his Hymns, Cong. and Others, 1866; and his Hymns & Sacred Lyrics, 1874. It is given in one or two American hymn-books.
41. Thy love for all Thy creatures. Mid-day. Written in 1864, and first pub. in his Hymns, Cong. and Others, 1866; again in his Hymns & Sacred Lyrics, 1874; his Coll., 1882, and several hymn-books.
42. To Thee, O God, we render thanks. Holy Scripture. Written in 1860, and pub. in his Coll., 1882.
43. Watch now, ye Christians. Watch and pray. Advent. Written in 1861, and first pub. in Chope's Hymnals, 1882. Afterwards repeated in the author's Hymns, Cong. and Others, 1866; his Hymns & Sacred Lyrics, 1874; and his Coll., 1882, also in other hymnals.
44. We know not. O we know not. how far a prayer may go. Prayer. Written in 1866, and first pub. in his Hymns & Sacred Lyrics, 1874; and again, abbreviated, in his Coll., 1882 (Private Use).
45. With tears and hearts bowed down with sorrow. Death of a Child. Written by request in 1881 for the funeral of a little boy, William Holmes Orr, son of the Rev. W. H. Orr, Rector of West Lydford, Somerset, who was killed by the fall of a shed, under which he with five other boys had taken refuge during the great storm on Oct. 14, 1881. It was included in the author's Coll., 1882. The special metre was adopted that the hymn might be sung to Neumark's Chorale, "Wer nur den lieben Gott liest wissen." (See p. 796, lii.)
46. Work is sweet for God has blest. Work. Written in 1863, and first pub. in his Hymns, Cong. and Others, 1866; his Hymns & Sacred Lyrics, 1874; his Coll., 1882, and other hymn-books. In addition to the above, and those annotated under their respective first lines, Prebendary Thring wrote in 1868 a series of "Hymns on the Creation," as set forth in the first chapter of Genesis, and pub. the same in his Hymns & Sacred Lyrics, 1874, and in his Coll., 1880 and 1882. These hymns have also passed into other collections. They are all in the same metre (8.8.8.8.8.0), and are certainly very fine. The first lines are:-
47. When o'er the water's misty deep. Sunday.
49. With azure girdle circled round. Tuesday.
50. So grass, and berti, and fruitful tree. Wednesday.
51. Four days had come and gone to rest. Thursday.
52. The last great day of work had come. Friday.
53. And now, amid myriad worlds enthroned. Saturday.
Although, as is natural, Prebendary Thring's hymns are more fully represented in his own Coll. than elsewhere, yet a fair proportion are found in a large number of hymn-books in Great Britain and America. His hymns are mainly objective, and are all of them of a strong and decided character. The poetical,

As distinct hymn-written use of Holy (worth) on its tendency to its descriptive few, and of the Chasome of his and his str his plaintive varied, and perfect. T are a clear reality, and hymn-book strength, by

Throug, life. Tate, peared in the 1, divided by it is reg in the New mine of we a whole in but conceptions in following a

I. St., i, II. alterations in further alters passed into St. Psalmody, 1844; 9, H. Bk., 1859 Hymn, 1852; numerous col. Great Britain's tertull's alterat to "And so of the our popular extra li. St., i, vi

v. St., i, 1 1844; Alford Stevenson's v. St., i, 1875; Ishing

vii. St., i, ix. St., i, 1 Bk. x. St., i, 1 Hymns, 1871

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p. 396. 110ing. "The

Although both in the ancient evidence, the great upon the are but a portion of various for, and Psalmody. I

Throug, T. Kelly, of his Hymn, 1804 the words of men" several me
Through endless years Thou art the same. [Ps. ciii.] This cento is found in several English and American hymn-books; sometimes in four and at other times in five stanzas; and in most cases differing somewhat in the text. The earliest date to which we have traced it is the English Bap. New Sel. of Hys., 1828, No. 17, in 5 st., the first of which is taken from Watts’s version of Ps. ciii., and the rest from the New Version, 1826; and in both instances with alterations. This text, with alterations and the omission of st. v., was given in the American Congregational Church Psalmody, by Mason & Goodnow, Boston, 1831, No. 102. In some later American hymn-books, st. v., as in the English Bap. New Sel., 1828, or altered, is restored. The text of the 1880 Suppl. to the English Bap. Ps. & Hys., is from the New Sel., slightly altered. [J. J.]

Through the day Thy love has spared us. T. Kelly. [Evening.] Pub. in the 2nd ed. of his Hymns, &c., 1806, in 2 st. of 6 l., (ed. of 1800). It has come into extensive use in all English-speaking countries, and has been tr. into several languages. R. Bingham’s tr. in Latin is his Hymno. Christ. Latina, 1871, begins:—*Per hunc diem trium- pidum.* [J. J.]

Throw away Thy rod. G. Herbert. [Discipline.] 1st pub. in his posthumous work The Temple, 1633, under the title “Discipline,” thus:

*Then let wrath remove; Love will do the deed; For with love Stony hearts will be blest; Love is swift, and sure, Love’s man of war, And can shoot, And can hit from far; Who can scarce escape his bow? That which wrought on Thee, Brought Thee low, Needs must work on me; Throw away Thy rod; Thon art great; Thou art Thy rod; The rod of Thy wrath.*

The earliest attempt known to us to adapt this poem for congregational use was made by John Wesley. In his Coll. of Ps. & Hys. printed at Charleston, America, 1736–7, it was altered from its 5.5.3. metre to 5.7.7. and given as No. vi. of the “Ps. & Hys. for Wednesday and Friday.” The first stanza begins:

*O throw away Thy rod! O throw away Thy wrath! My gracious Saviour and my God, Take the gentle path.*

The original poem, usually in an abbreviated form, is found in several modern hymn-books, including the People’s H., 1867; the Cong. Ch. Hymnal, 1887, and others. [J. J.]

Thrupp, Dorothy Ann, daughter of Joseph Thrupp, of Paddington Green, was b. at London, June 20, 1779, and d. there on Dec. 14, 1847. Her hymns, a few of which have come into extensive use, were contributed to the Rev. W. Carus Wilson’s Friendly Visitor and his Children’s Friend, under the en de: A Volume of Love: to Mrs. Herbert Mayo’s Sel. of Hys. and Poetry for the use of Infant Schools and Nurseries, 1838 (3rd ed. 1846, with change of title to A Sel. ... of Infant and Juvenile Schools and Families), in which her signature is “D. A. T.”; and also to the Hys. for the Young, which she herself edited for the R. T. S. circa 1830, 4th ed., 1836. In 1836 and 1837 she also pub. Thoughts for the Day (2nd series), in which she embodied many hymns which previously appeared in the Friendly Visitor. In addition to her hymns, which are annotated under their respective first lines (see Index of Authors and Translators), there are also in C. U.:


2. God loves the little child that prays. God’s love for Children. Given in Miss Thrupp’s Hys. for the Young, 4th ed., 1846; and again in Mrs. Mayo’s Sel. of Hys., &c., 2nd ed., 1846, and signed “D. A. T.” It is sometimes given as “God loves the child that humbly prays.”

3. Have you read the wondrous story! Lift and Feast of Jesus. This appeared anonymously in Miss Thrupp’s Hys. for the Young, T. S., 1830, No. 12, in 5 st. of 4 l. In Miss Thrupp’s last publication this hymn is omitted, a fact which suggests that it was not her composition, but possibly that of a friend. It is in the Leeds S. S. Union H. Bk., 1835–6.

4. Let us sing with one accord. Praise of Jesus. This hymn is usually associated with Miss Thrupp’s name, but on insufficient evidence. We find it in the 4th ed. of her Hys. for the Young, 1836, and again in the 3rd ed. of Mrs. H. Mayo’s Sel. of Hys. and Poetry for the Use of Infant and Juvenile Schools, &c., 1846, and in both instances without signature. We know of no evidence which justifies us in ascribing the authorship with certainty to Miss Thrupp. The hymn is in the Leeds S. S. Union H. Bk., 1835–6, and several others.

5. Poor and needy though I be. Divine Providence. Appeared in Miss Thrupp’s Hys. for the Young, 4th ed., 1836, No. 22; and again in Mrs. Mayo’s Sel. of Hys., &c., 2nd ed., 1840, and signed “D. A. T.”


7. Thou Guardian of my earliest days. Jesus the Children’s Friend. This hymn we have traced to her Hys. for the Young, 4th ed., 1836. It is sometimes given as “Thou Guardian of our earliest days.”

8. What a strange and wondrous story. Life and Death of Jesus. This hymn is found without signature in her Hys. for the Young, 4th ed., 1836, and again in Mrs. Mayo’s Sel., 1836, No. 173, in 4 st. of 4 l. We have found no authority for ascribing it to Miss Thrupp. In the Ch. S. S. H. Bk., n.d., 8 lines have been added as a concluding stanza by an unknown hand.

9. What led the Son of God! Love of God in Christ. This appeared anonymously in her Hys. for the Young, 1836, and again in the Leeds S. S. Union H. Bk., 1836. In modern collections it is attributed to Miss Thrupp, on the ground that it is found in the Hys. for the Young, which she edited.

10. Who are they in heaven who stand! All Saints. Pub. in Mrs. Mayo’s Sel., 3rd ed., 1846, No. 64, in 5 st. of 4 l., and signed “A. D. T.” It is in the Prisc. Methoist S. S. H. Bk., 1879, and others.

Several additional hymns to those named above have also been contributed to Miss Thrupp on insufficient authority. This has probably arisen out of the fact that all the hymns in the Hys. for the Young, including her own, were given anonymously. [J. J.]

Thrupp, Joseph Francis, M.A., s. of a solicitor, was b. May 20, 1827, and educated at Winchester School and Trinity College, Cambridge. At Winchester he gained the Heathcote and Duncan prizes, and the Queen’s gold medal for an English poem, and was Head Prefect during his last year. He graduated in 1849 as 7th Wrangler, and 11th in the 1st class of the Classical Tripos. In 1830 he was
Thus far on life’s bewildering [perplexing] path J. Montgomery. [Safely in God.] 1st printed on a broadsheet for use at the Anniversary Sermons, on behalf of the Red Hill Sunday School, Sheffield, March 28, 1819, in 4 st. of 6 l., and signed “J. M.” In Montgomery’s Greenland and Other Poems, 1819, p. 171, it was given in 6 st. of 6 l., the new stanzae being st. iv. and v. of the text as included in his Christian Psalmist, 1825, No. 479, and his Original Hys., 1853, No. 55. The 1819 text was altered in 1825; and again, but very slightly, in 1853. In modern collections the text is usually abridged. [J. J.]

Thus speaks the heathen: How shall man. J. Logan. [Mercy rather than Sacrifice.] 1st pub. in the Scottish Translations and Paraphrases, 1781, No. xxxi., in 6 st. of 4 l., on Micah vi. 6-9. It is nearly found outside of that work. This paraphrase is ascribed to J. Logan, on evidence given in the memoir of M. Bruce (p. 118, ii.). [J. J.]

Thus speaks [saith] the high and lofty One. J. Logan. [God with the Hum-
TILL HE COME

1861 and first pub. in his work The Blessed Dead, 1862, and subsequently in his Supp. to Psalms and Hymns, No. 41; The Two Brothers, 1871; and the 1870, 1876, and 1890 eds. of the Hymnal Companion. The author says that it is given in his Hymnal Comp. as presenting "one aspect of the Lord's Supper which is passed over in many hymnals. 'Ye do show forth the Lord's death till He come'; and also our communion with those of whom we say 'We have this holy Name for all Thy servants departed this life in Thy faith and fear.'" (Note in the annotated ed. of Hy. Comp.) It is in several hymn-books. [J. J.]

Time is earnest, passing by. [Old and New Year.] This p-pular Sunday School hymn appeared in three publications in the same year, and in each case anonymously. (1) It is found in Sidney Dyer's American South-western Psalmsist, 1851 (p. 317, ii.), and signed "Anon." (2) Again in an American paper called Independent, 1851; (3) and again, in England, in The Bible Class Magazine, 1851, with the signature "Independent," the name of the American paper from which it was taken. It was in 4 st. of 4 l. Subsequently it was reprinted in The Bible Class Magazine, with music by Mr. Joseph Dyer, the Schoolmaster of the Wesleyan School, Cockington. Miller says (Singers & Songs, etc. 1853, p. 551) that "it also appeared in Select Music for the Young (Sunday School Union), where it is headed, "All Things Earnest; composed by Joseph Dyer." This curious association of two men of the name of Dyer with the hymn, the first in America, and the second in England, has led to its authorship being attributed at one time to Sidney Dyer, and at another to Joseph Dyer, and in each case without authority of any weight. Usually the hymn is given in an abbreviated form of 5 st. as in the Universal H. Bk., 1885, the Cong. Church Hyl., 1887, and others. [J. J.]

Tis a point I long to know. J. Newton. [In Doubt and Fear.] Appeared in the Olney Hymns, 1779, Bk. i. No. 119, in 9 st. of 4 l. It is in C. U. in an abbreviated form, and opening with the first line as above. In some collections it begins, "Lord, my God, I long to know"; and in others, "Could my heart so hard remain" (st. iii.). These altered forms of the text are in use principally in America. [J. J.]

Tis enough, the hour is come. J. Merrick. [Nunc Dimittis.] This paraphrase of the Nunc Dimittis was pub. in his Poems on Sacred Subjects, 1763, p. 13, in 22 lines. As given in Kennedy, 1863, No. 185, some of the lines are transposed, and the whole are expanded into 3 st. of 8 l. [J. J.]

Tis finished, the Messias dies, Cut off for sins, &c. C. Wesley. [Good Fri-
In 1762 this hymn, in 2 st. of 8 L, appeared in C. Wesley’s *Short Hymns*, vol. ii. p. 234. These stanzas are:

"Tis finished! the Messiah dies,
Cut off for sins, but not His own!
Accomplish’d is the sacrifice,
The great redeeming work is done;
Finish’d the first transgression is,
And purg’d the guilt of actual sin,
And everlasting righteousness
Is now to all the world brought in.

"Tis finish’d, all my guilt and pain,
I want no sacrifice beside,
For me, for me, the Lamb is slain,
And I am more than justified;
Sin, death, and hell are now subdued,
All grace is now to sinners given,
And, lo! I pleads th’atoning blood.
For pardon, holiness, and heaven."

It is from the first four lines of this hymn that Blair formed st. iv. of his cento, “Behold the Saviour on the cross,” p. 130, i. The original, as above, was given in A. M. Toplady’s *Ps. & Hys.*, 1776, No. 223, and thus came into use in the Church of England. Charles Wesley, however, was not satisfied with those stanzas, and at his death left in ms. another hymn on the same text, “It is finished!” in 8 st. of 4 L, of which st. i. and viii. are st. i. ll. 1–4, and st. ii. ll. 5–8 (slightly altered) respectively of the 1762 text, and st. ii. – vii. are new. This text was given in the 1830 *Suppl.* to the *Wes. H. Bk.*, and again in the *F. Works*, 1868–72, vol. xii. p. 99. [J. J.]

"Tis gone, that bright and orbed blaze. J. Keble. [Evening.]* Date: Nov. 25, 1820, and 1st pub. in his Christian Year, 1827, in 14 st. of 4 L, and headed with the text “Abide with us, for it is toward evening,” and the day is far spent. St. Luke xxiv. 29.”

The centos from this poem in C. U. are:

1. Sum of my soul. Thou Saviour dear. This cento was given in three stanzas in Elliott’s *Ps. & Hys.*, 1835. This was repeated in numerous hymnals, sometimes in the same form, but usually with additional stanzas, until it has become one of the foremost hymns in the English language. It has been tr. into several languages. Those in Latin include, “Sol animae vitaeque meae, praecipua Jean” (4 st.); by R. Bingham, in his *Hymno. Christ. Latina*, 1771; and “Sol mens: Omnis Salvator!” (4 st.), by H. M. Macquill, in his *Songs of the Christian Creed and Life*, 1876.

2. The Rulers of this Christian land. This cento, *For those in Authority*, is in limited use.

3. Thou Frame of the light and dark. This cento “For the High Court of Parliament” is in the 1863 *Appendix to the S. P. C. K. Ps. & Hys.*; the *Hy. Comp.*, and others, and is admirably suited for the purpose.

4. When the soft dews of kindly sleep. This cento for Evening was given in the *Salisbury H. Bk.*, 1857; the *Starum Hg.*, 1866, and others. [J. J.]

*Tis my happiness below. W. Cowper. [In Affliction.]* Appeared in Lady Huntingdon’s Coll., 1774, No 143, in 3 st. of 8 L, and in the *Old Hymns*, 1779, Bk. iii., No. 16. In the Lady Huntingdon Coll. it preceded, and in the *Old Hymns* it follows Cowper’s “God moves in a mysterious way” (see p. 433, i.), and seems to have been written at, or about the same time, and under the same circumstances. Its modern use is mainly confined to America where, in its full, or in an abridged form, it is somewhat popular. [J. J.]

"Tis pure delight without alloy. J. Watts. [Divine Love Desired.]* Pub. in his *Hymn. Lyric*. 1706, Bk. i., in 6 st. of 4 L, and headed, “Ascending to Him in Heaven.” In the *American Meth. Episc. Hymns*, 1849, and in their *Hymnal*, 1878, it is given with the omission of alloy.” It was put to the heart with

*Tis sol Sir J. Bowes hymn is in *the Poor of 4 L.* It always tran. given in D 1855, No. i. Index. Sc

*a* 1869, p. 42

hymn’s sation. It date, incl. *Hg.*, 1886.

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*Tis av T. Davis. Pub. in his p. 23, in 4 1888, it was early mor *New*, 1867, p. 17 earth to authorized

Tittius, or Tietze, *Silesia*, we entered th at Breslau,* Giles* (Gy matriculed University pleting his in 1664, tutor. O pastor in *Franco tor* at H he was at Nürnberg and in Ni and insepe Feb. 21 G. A. Wil pt. iv. p. 1887, p. i 10, 1641, authori

Titus he berg *Gymn* either then appeared in *Bott-n-ner Christophe 1663* [1.14]. with 15 by *Reter, Scri (Berlin Lit* enlarged *A Mental Chl* (Göttingen) were those *Almern Cl* German b which are of them *s* scriptural

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English,
This is a hymn of penitence before Holy Communion, and was 1st pub. in 1663, as above, as No. ii., in 8 st. of 4 l., entitled “Hymn of Consolation.” Included in Crüger’s Psalms, 1675, the Nürnberg G. B., 1676, Freylinghausen’s G. B., 1704, the Berlin G. L. S., 1863, No. 856, and many others, sometimes printed as 5 st. of 8.

Lawrence (Kock, viii. 488) that C. A. Dann, chief of Front St., wrote this, but it is entirely different from this hymn.

The 4th in C. U., is in my anglois lane. This is a good tr., omitting st. vi., by Miss Winkworth, in her Lyra Gec., 2nd Ser., 1858, p. 201; repeated in her C. B. for England, 1863, No. 146. Included in full in the Ohio Luth. Hym., 1880, and abridged in the St. Aidan’s College H. B., 1864.

Other trans. are:

(1) “Yes, I am to man appear.” This is a tr. of st. ii., as st. v. of No. 1662, in the Septp. of 1668 to the Moreno H. B., 1841 (1896, No. 593). (2) “Deem me sometimes, spirit-shaken.” In L. Rheinhard’s Church at Sea, 1868, p. 44, only st. i., vi. being from this hymn.

I. O du Schöpfer aller Dinge. Holy Communion. This is a hymn of penitence before Holy Communion, and was 1st pub. in 1663, as above, as No. ii., in 8 st. of 4 l., Reprinted in Crüger’s Psalms, 1675, No. 133; but recently in the Berlin G. L. S., ed. 1863, and erroneously ascribed to Johann Heinrich Keilbach or Calvisius [D. 1633, at Wahlau, in Silesia; d. March 30, 1696, as chief pastor and superintendent at Gauelford, in Württemberg]. This possibly arose from the fact that in Calvisius’s Hauskirsche, Nürnberg, 1676, p. 388, there is a hymn beginning “Mein Schöpfer aller Dinge,” Dem bei dieser Morgen-Zeit,” in 7 st., but it is entirely different from this hymn. Tr. as “Bow Thine ear, I now implore Thee.” By Dr. H. Mills, 1843, p. 38.

ii. Sollt es gleich biawellen scheinen. Cross and Consolidation. His most popular hymn, 1st pub. in 1663, as No. vi., in 10 st. of 4 l., entitled “Hymn of Consolation.” Included in Crüger’s Psalms, 1675, the Nürnberg G. B., 1676, Freylinghausen’s G. B., 1704, the Berlin G. L. S., 1863, No. 856, and many others, sometimes printed as 5 st. of 8.

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TO GOD WITH MOURNFUL VOICE

1179

with a tr. into Latin, in Daniel, iii. p. 225. It appeared in the People’s H., 1867, with the signature “F.”

J. J.

To day we're bidden to a feast.

J. Conrnick. [Holy Communion.] Pub. in his Sacred Hys. for the Children of God, &c., 1741, No. vi., in 8 st. of 4 l., and entitled, “Before the Sanriment.” In a few hymn-books a cent from thereon is given as “Together with these symbols, Lord” (st. vi.).

J. J.

To God belongs the eternal sway.

J. Merrick. [Ps. xvi.] 1st pub. in his Psalms Translated or Paraphrased in English Verse, 1765, p. 239, in 48 lines. In 1797 Merrick’s Psalms were republished by W. D. Tatterseil “divided into stanzas for Parochial Use,” and this version was given therein in 18 st. of 4 l., two lines being added to st. vi., and two lines to st. x. to make up the required number of stanzas. In this form it is unknown to modern hymn-books. In Cotterill’s Sel., 1819, Ps. 57, it is given in an abbreviated and rewritten form as, “The Lord is King! let earth obey.” This is given in some modern hymnals, including Kenneth’s 1863, with alterations and the omission of st. ii., iii.

J. J.

To God most awful and most high.

J. Montgomery. [In time of Sorrow.] Written for the laying of the foundation stone of a Corn Mill at Sheffield, on Nov. 3, 1755, which was “built for the common use and benefit of the people.” It was printed in Montgomery’s Sheffield Iris newspaper the same day, and signed “Paul Positon,” a nom de plume of the author. It subsequently appeared in Cotterill’s Sel., 1819, No. 269; Montgomery’s Christian Psalmist, 1825, No. 552; and his Original Hymns, 1833, No. 276. In the last two it is headed, “The poor praying for bread in the time of scarcity.” It is found in a few modern hymn-books.

J. J.

To God the only wise, Our Saviour and our King.

J. Watts. [Preserving Grace.] 1st pub. in his Hys. and Spiritual Songs, 1707 (2nd ed. 1709, bk. i., No. 51), in 5 st. of 4 l. It is found in most of the early hymn-books, especially those of a Calvinistic type, as the collections of G. Whitefield, M. Madan, and others, but to modern hymnals, except in America, it is not so well known, although still found in several books.

J. J.

To God the only wise, Who keeps us by His word.

[Doxology.] This doxology, which is in somewhat extensive use in America, is usually ascribed to J. Watts. One stanza only—the second, “Hosannah to the Word”—is from his works, and this is altered from his c. m. doxology in Hys. and S. Songs, 1707. Stanzas i. and iii. we have not traced. The latter is 2 Cor. xiii. 14 turned into metre.

J. J.

To God with mournful voice.

Tate & Brady. [Psalm csix.] In the New Version, 1836, in 7 st. of 4 l. In 1836 it was re-written by J. Hall or E. Osler, probably the latter and included in the Mitre H. Bk., as,

“... in deep distress to God I poured my care and grief,”

in 4 st. of 4 l., and from thence passed, without alteration, into the Wes. H. Bk., 1875,
TO HIM THAT LOVED

No. 634. The version of Ps. ex. in the Mithraic H. Bk., in 3 st. of 4 l., beginning,

"In deep distress to God I cried,
And He aveng'd my wrongs."

was by E. Odel, and is also found in his Church and King, 1836-37, p. 137, for the 2nd Sun. after Trinity. [J. J.]

To Him that loved us for Himself, J. Mason. [Praise.] This is No. xxxiii. of his Songs of Praise, 1853, in 4 st. of 8 l. and entitled, "A Song of Praise collected from the Doxologies in the Revelation of St. John." It is very unequal in merit, some lines being very fine, whilst others are of little worth. It has, however, the elements of a splendid hymn of Praise. In modern hymnody it is known as the hymn to which Watts is supposed to have been indebted for his "Now to the Lord that makes us know" (q.v.), a supposition which cannot be maintained. Orig. text in D. Sedgwick's reprint of Mason's Songs, 1839, p. 65. [J. J.]

To keep the lamp alive. W. Cooper. [In Trial and Despondency.] Pub. in the Olney Hymns, 1779, Bk. iii., No. 74, in 6 st. of 4 l., and headed, "Dependence." In its original form it is in limited use. The extract from it beginning with st. iii., "Beware of Peter's word," is much more popular, and especially in America, where it appeared in Nettleton's Village Hymns, 1824. [J. J.]

To me a sinner, chief of all. H. Alfred. [Lent.] Written for and pub. in his Year of Praise, 1857, No. 191, in 4 st. of 4 l., and again in his Poetical Works, 3rd ed., 1868. It has passed into Dale's English H. Bk., 1874; Thring's Coll., 1882, &c. [J. J.]

To me to live, let it be Christ. J. Montgomery. [The Image of Christ.] This is dated in the ms. "Aug. 30, 1833," We have not traced it in print earlier than his Original Hymns, 1833, No. 122, where it is given in 3 st. of 4 l.; but probably it was published before that date. [J. J.]

Το μέγα μυστήριον. St. Andrew of Crete. [Passiontide.] This is the 3rd Ode of a Canon, containing 3 odes, found in the Compline for Great Thursday (the Thursday of Holy Week) in the Triodion, and is in 8 stanzas. It dates about 700, and was first rendered into English by Dr. Neale, and pub. in The Ecclesiastical and Theological, 1854, p. 44, and again in his Hymns of the Eastern Church, 1862, in 6 st. of 6 l. as, "O the mystery, passing wonder." In this tr. st. iv. is omitted, and st. vi. and vii. are fused together. In 1863 it was included in Lyra Eucharistica, and the Parish H. Bk., and subsequently in numerous collections. [J. J.]

Το παντανακτός. [Exsultet.] Το προ των αιώνων. [Χριστὸς γενν. vāt.]

To the hills I lift mine eyes. C. Wesley. [Ps. cxv. 1.] Pub. in Ps. & Hys., 1743, in 6 st. of 8 l. (P. Works, 1868-72, vol. viii., p. 232). In A. M. Toplady's Ps. & Hys., 1776, st. i., ii. and iv. were given with alternations, as No. 227. This cento has gone out of use. The text are in a

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TO US THE VOICE

**English H. Bk., 1874.** In R. Bingham's *Hymno. Christ. Latina,* 1871, the original, with the omission of st. v., is rendered into Latin as, "Sacram Domini dominum." [J. J.]

To us the voice of wisdom cries. J. Montgomery. [Invitation to Wisdom.] Appeared in Cotterill's *Selection,* 1819, No. 147, in 3 st. of 8 l., and entitled "The voice of Wisdom." In 1825, on its republication in Montgomery's *Christian Psalmist,* No. 501, it was partly rewritten, and given in 7 st. of 4 l., the title being also changed to "The Invitation of Wisdom." This latter text and title were repeated in his *Original Hymns,* 1853, No. 20. It is the text in C. U. [J. J.]

To Whom but Thee, O God of grace. W. J. Irons. [Seven Words from the Cross.] In his *His. for Use in Church,* 1866, Dr. Irons included seven hymns on the words on the Cross, and repeated them in his *Ps. & Hys.,* 1873–75, as follows:—

1. To whom but Thee, O God of grace. St. Luke xxiii. 34.
2. Thy presence, Lord, is heaven to those. St. Matt. xxi. 38.

Most of these hymns have passed into other collections, but their use is limited. [J. J.]

To whom, my Saviour, shall I go? [Clinging to Christ.] This hymn is found in the *Pansophia,* 1815, where it is signed "Carp.* It was repeated in Nettleton's *Village Hymns,* &c., 1824, No. 408, in 4 st. of 4 l., and without signature. Subsequently it appeared in several collections, and amongst modern hymnals it is found in Hatfield's *Church H. Bk.,* N. Y., 1872, and several others. [F. M. B.]

To-day the Lord our Shepherd leads. J. Montgomery. [The Good Shepherd.] Printed on a broadsheet for the use of Shilfield Sunday School Whit-Mondays, gathering, June 11, 1821, in 6 st. of 4 l., and signed "J. M." There is also a copy in the m. ms. in Montgomery's handwriting, dated "Sep. 14, 1832." The text in his *Original Hymns,* 1853, No. 161, is slightly altered from the broadsheet of 1821. In a few collections it begins "Now may the Lord our Shepherd lead." [J. J.]

To-day Thy mercy calls me [us]. O. Allen. [Invitation.] Appeared in his *Hys. of Christian Life,* 1862, p. 102, in 4 st. of 8 l., and headed "To-day." It is found in several collections in Great Britain and America, and sometimes altered to "To-day Thy mercy calls us," as in the S. P. C. K. *Hymns,* 1871. It is the most widely used of the author's hymns. [J. J.]

Toke, Emma, née Leslie, daughter of John Leslie, b. D., Bishop of Kilmore, was b. at Holywood, Belfast, Aug. 9, 1812: married to the Rev. Nicholas Toke, Godlington Park, Ashford, Kent, in 1837; and d. in 1872. Mrs. Toke's early hymns were written in 1851, "at the request of a friend who was collecting for the Committee of the S. P. C. K." (Miller, p. 578), and they appeared in the S. P. C. K. *Hymns for Pub. Worship,* 1852, as follows:—

1. Glory to Thee, O Lord (see p. 429, ii.).
2. Lord, of Thy mercy, hear our cry. National Thanksgiving.
4. O Lord, Thou knowest all the snares. Lent.
5. O Thou, to Whose all seeing eye. Annunciation.
7. Thou art gone up on high. Ascension.

The most popular of these hymns are, "Glory to Thee, O Lord," "O Lord, Thou knowest all the snares"; and "Thou art gone up on high." These hymns as a whole are simple and pleasing. They seldom rise into passionate fervour, and are weakened in several instances by faulty construction. They have been widely adopted in G. Britain and America. Another series of hymns by Mrs. Toke was contributed to the Sunday School *Literary... and Hymn Book,* arranged by the Rev. J. Judah, B.A., Incumbent of St. Mary's, Halifox. Halifax. F. King, 1870. These hymns have failed to attract attention, although in literary merit they fall short little of her earlier efforts. They are:—

9. Lord God, the strength and stay of all. General.
10. Lord of all power and might. General.
15. O God, the strength and stay of all. General.
16. O God, upon this solemn day. St. Matthias.
17. O Thou, Who didst through heavens, &c. *Purification B. V. M.*
18. The joyfull day at last is come. Easter.
19. This is the day when Jesus Christ. Christmas.
20. Upon this sad and solemn day. G. Friday.
21. We bleue Thee, Lord, for that clear light. *Conversion St. Paul.*

In addition to these hymns Mrs. Toke rewrote and expanded some of her earlier compositions. In their new form, however, they are almost unknown. [J. J.]

Tov ἁμαρτίαν μοι τὴν παρθένον. St. Joseph the Hymnographer. [Lent.] This is the opening line of a cento taken from a long Canon for the Monday of the First Tone in the *Parascevice.* It is virtually, as compiled by Dr. Neale, a new poem, representing neither the form nor the idea of the original. Dr. Neale's tr., beginning, "And wilt Thou pardon, Lord?" was pub. in his *Hymns of the Eastern Church,* 1862, in 5 st. of 4 l. In a slightly altered form as, "O wilt Thou pardon, Lord?" it was also given in the *Parish H. Bk.,* 1863, and repeated subsequently in various collections. The *Hymnary* text opens, "And wilt Thou hear, O Lord?" The original dates from the middle of the ninth cent. [J. J.]

Τὸν ἐν προφηταὶς. St. Andrew of Crete. [St. John Baptist.] Three Hymnals from the *Vespera* of the Nativity of St. John Baptist, by St. Andrew of Crete (q. v.). The poems are in the form of an address to St. John, each of them closing with an appeal. It is found in the *Menæa.* The tr., "The first of all Apostles," by Dr. Littledale, was made for and 1st pub. in the *People's Hymnal,* 1867, signed "L," and appointed for the
Festival of St. John Baptist. St. i.-v. represent the 1st idiomel, st. 6 the 2nd, and verses 7, 8 the 3rd. The doxology added by the translator. [H. L. B.]

Τὸν ἰέρων ἄθλοφόρον. St. Joseph the Hymnographer. [ Martyrs.] The original from which this cento is taken is the Canon (see Greek Hymnody) for the Deacon St. Timothy and his wife St. Maura, whose martyrdom is commemorated by the Church of Constantinople on May 3. The Office for that day is included in the service-books of the Greek Church. The tr. of this cento was made by J. M. Neale, and first pub. in his Hymns of the Eastern Church, 1862, in 4 st. of 8 l., and beginning, "Let our Choir new anthems raise." As a hymn for congregational use it was included in the People's H., 1867, the 1868 Appendix to H. A. & M., and many others, and usually with the omission of st. iii., and sometimes altered, as, "Let the Church new anthems raise," and "Let the Church new anthems sing." The martyrdom of St. Timothy and Maura has been popularized for the English reader by Canon Kingsley, in his poem "St. Maura," and Dr. Neale's tr. of the cento from the Canon ranks with the most popular and widely used of the trs. from the Greek. Stanzas i., ii. represent Ode i.; the remaining stanzas give rather the spirit than the letter of the original. [J. J.]

Τὸν πρὸ χλιον χλιων δύσαντα ποτέ ἐν τάφῳ. [Easter.] This is an Odeos, or short hymn, in honour of the holy women who brought spices to anoint the body of Jesus, and follows in the Greek Office for Easter Day, a κοστομία (another short hymn), by St. Romanus (q. v.), to whom, possibly because of this close association, it is sometimes ascribed. It dates probably about 500, and is found inserted between Odes vi. and vii. of the Golden Canon of St. John of Damascus in the Pentecostarion. The original text, together with a blank verse tr., are given in Dr. Littlehale's Offices, &c., of the Holy Eastern Church, 1863, p. 92 and p. 216, and the same tr. rendered into 8. 7s. measure by W. Chaterton Dix, in Lyra Mechanica, 1864, p. 292. The two translations begin:—

Seeking as those who seek the day. R. F. Littlehale.
As those who seek the break of day. W. C. Dix.

[T. J.]

Tonns, Charlotte Elizabeth, née Browne, commonly known as "Charlotte Browne," was the only daughter of Michael Browne, Rector of St. Giles, Norwich, and was b. in Norwich, Oct. 1, 1790. She was first married to Captain George Thedin, of the 60th Rifles (who d. in 1837), and secondly to the Rev. Lewis H. Tonns. Her death took place at Ramsgate, July 12, 1846. Under the name of "Charlotte Elizabeth" she pub. several works, including Chapters on Flowers, Derby, a Tale of the Revolution, Personal Recollections, &c. Her hymns in C. U. include:—

1. Holy Father, heavenly King (1832). God Man's only refuge.
2. O God of Israel, deign to smile. For Resignation.
3. 0 Thou Who didst prepare. For Use at Sea.
4. Sinner, what hast thou to show Christians' Joy.
5. Soldier go, but not to claim. The Good Fight of Faith.

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TOPLADY, AUGUSTUS M.  

a song of grace that has given him a deeper and more inward place in millions of human hearts, from generation to generation than almost any other hymnologist of our country, not excepting Charles Wesley. Besides the "Rock of Ages" must be named, for power, intensity, and higher afflatus and nicer workmanship, "Object of my first desire," and "Deathless principle arise." It is to be regretted that the latter has not been more widely accepted. It is strong, firm, stirring, and masterful. Regarded critically, it must be stated that the affectionateness with which Toplady is named, and the glow and passion of his faith and life, and yearning after holiness, have led to an over-exaltation of him as a hymn-writer. Many of his hymns have been widely used, and especially in America, and in the Evangelical hymn-books of the Church of England. Year by year, however, the number in use is becoming less. The reason is soon found. He is no poet or inspired singer. He climbs no heights. He sounds no depths. He has nowhere vanished gleams of imaginative light. His greatness is the greatness of goodness. He is a fervent preacher, not a bard.  

[A. B. G.]  

Toplady's hymns and poetical pieces were published in his:—  
(1) Poems on Sacred Subjects wherein The Foundation, or Deep of Christian Charity, with many other interesting Poems, are occasionally introduced. ... Dublin: Printed by S. Powell, in Crane-lane, MCCCLIX.  
(2) His Ps. & Hymns for Public and Private Worship, 1766.  
(4) In Hymns and Sacred Poems on a variety of Divine Subjects, &c. D. Seligwick's reprint, 1868.  
His Works, with a Memoir by W. Row, were pub. in 5 vols. in 1738.  
Walter Row was also the editor of the 2nd and some later editions of the Ps. and Hymns. He was a most careless editor, and attributed several hymns by C. Wesley and others to Toplady.  

A large number of Toplady's hymns are annotated in this Dictionary under their respective first lines. (See Index of Authors and Translators.) The following additional hymns in C. U., together with cantos indicated in the sub-lines, are from:—  

1. His Poems on Sacred Subjects, 1759.  
   2. Come from on high, my King and God. Holiness desired.  
      (1.) O might this worthless heart of mine.  
      (3.) From Thy supreme tribunal, Lord. Christ's Righteousness was a Refuge.  
      (1.) The spoilt Saviour lived for me.  
      (2.) Great God, Whom heaven, and earth, and sea.  
      (3.) Saw, and le: a countless throng. Saints' Days.  
      Revised Form in the Gospel Magazine, 1774, p. 449.  
   3. Immeasurable our hope remains. Divine Pathfulness.  
   5. "Prayer can mercy's door unlock."  
   6. Jesus, Thy power I faint would feel. Lent.  
   8. My yielding heart dissolves as wax. On behalf of Jesus.  
      (1.) O Jesus, manifest Thy grace.  
      (2.) Not to myself I owe. Praise for Omission.  
      (3.) Not to ourselves we owe.  
      (4.) The Father's grace is mine.  
      (5.) If my heart was right with Thee. Dedication  
   9. O Thou Who art nearest the prayer of faith. Christ's  
   10. That is the prayer that beateth down Christ's  
   11. O Thou Who didst Thy glory leave. Thanksgiving  
   12. O when wilt Thou my Saviour be. Trust in Jesus.  
      (1.) Jesus, the sinners' Rest Thou art.  

   Revised text in Gospel Magazine, 1774, p. 945.  
   (1.) Weary sinner, keep thine eyes.  
   (2.) Weeping soul, no longer mourn.  
   ii. From the Gospel Magazine.  
   14. Compared with Corset, in all besides. Christ All  
      in All. Feb. 1772.  
   15. Eternal Hallelujah Be to the Father given. Holy  
      Trinity, Dec. 1774.  
   16. From whence this fear and unbelief. Reviving  
      1774. From this "Not for the works which we have  
      done" is taken.  
   18. Whom have I in heaven but Thee? Christ All  
      and in All. Feb. 1772. From this "If my Lord Himself  
      reveal" is taken.  
   19. Jesus, immutably the same. Jesus, the True  
      Vine. June, 1771.  

All these hymns, together with "O precious blood, O glorious death" (Death of Christ), are in D. Seligwick's reprint of Toplady's Hymns, &c., 1860. We have met with several other hymns to which Toplady's name is appended, but for this we can find no authority whatever.  

[J. J.]  

Toss'd with rough winds, and faint with fear. Elizabeth Charles, née Rundle. [Consortation in Affliction.] Appeared in her Three Wakings, &c., 1855, p. 190. It was given in an abbreviated form of st. of 3. I., and the refrain, "Tis I, be not afraid," in the Hy. Comp., 1870, and again in other collections. The slight change in the text of st. iii. was made by Mrs. Charles.  

[J. J.]  

Tourneaux, Nicolas le, was born of poor parents at Rouen, April 30, 1640. The uncommon ability he displayed at an early age attracted the notice of M. du Fossé, Maître des Comptes at Rouen, who sent him to the Jesuits' college at Paris, where he made remarkable progress in his studies. He then retired to Touraine, where he passed some time with a pious ecclesiastic in the practice of prayer and penitential exercises. His friend, observing that he had a gift for preaching, advised him to return to Rouen. This he did, and adopted the clerical profession, and was in 1662 admitted to priests' orders by special dispensation, though still under canonical age. He subsequently removed to Paris, where he employed his time in study, and in 1675 obtained the prize given by the French Academy for prose composition. He was appointed to a canony in the Sainte-Chapelle, and later became prior of Villers sur Fere in the diocese of Soissons, and d. suddenly on the 28th Nov., 1686. He was the author of several theological and religious works, and wrote some hymns [see Index of Authors and Translators], which were inserted in the Clunise Breuiary of 1680, and the Paris Breuiary of 1698. In the Clunise Breui. 1686, his signature is "N.T.P."  

[G. A. C.]  

Tract. Veres of Holy Scripture, originally always of the Psalms, sung after the Gradual instead of the Alleluia, in all masses, from Septuagesima till Easter Eve in the Roman liturgy. The Tract was so called either because it was sung "tractum" by the cantor or cantors, without the interruption of other voices, or because, according to Durandus, it
was sung in a slow, sad voice. In some of the later English Missals the Tract assumed a metrical form, as e.g. the following:—

"Duce nomem Jesu Christi,
Felix omne ferox triarius
Jucundus mentem jubilo;
Tolit inunctum, affect fractum,
Ed absolvent sanctum
Purgat cor a nudio,
Tam peccatum quam reatum
Consequentia, expurgatum.
Reddite minet, lenient
Hostes fert, mores serit,
Mala serit, gravis serit,
Pianum est presidium:
Nos defendit, nos ascendit,
Nos intendit, et extendit
Hic nomen in gaudium.
Nominatim, invocatim,
Honoratim, praedicatim
Semper sonat dulcis.
"

This Tract in the Missae of the Name of Jesus is found in three ms. Missals now in the Bodleian, viz., a Sumr (Barlow 5), a York (Univ. Coll.), and a Hereford (Univ. Coll.) each dating about the end of the 14th cent. [F. E. W.]

Tregelles, Samuel Prideaux, LL.D., &c., of a Quaker, was b. at Wodehouse Place, Falmouth, Cornwall, Jan. 20 (sometimes dated Jan. 30), 1813, and educated at the Falmouth Grammar School. From 1838 to 1844, he was employed in the Neath Abbey Iron Works. In 1866 he became a private tutor in Falmouth. His deep interest in biblical studies developed in an earnest desire to produce the most perfect edition of the Greek Testament it was possible to publish. The first specimens of his work were pub. in 1838, and the first instalments of his task for public use, in 1844. His Greek Testament thus begun was pub. in parts, Pt. vi. appearing in 1872. The work was hindered by his two attacks of paralysis (1861 and 1870); and the Prolegomena had to be added by Dr. Hort and A. W. Strane in 1879. Dr. Tregelles received a Civil List Pension for some years. He was one of the Revisers of the New Testament, but ill-health prevented him from taking an active part in the work. He d. at Plymouth April 24, 1875. His hymn-writing began, so far as we can gather, before 1837, and extended to 1861 or later. The earliest were pub. in the Plymouth Brethren's Hymns for the Poor of the Flock, 1838; their Psalms, Hymns, and Spiritual Songs, 1842; and their Few Hymns and some Spiritual Songs, selected, 1856. Some also were contributed to Dr. P. Maurice's Ch. of England Choral Hymn-Book, 1861, in which they are marked as having been supplied in "ms." Some of those so marked were, however, in print before. His hymns now in C. U. include the following: the date of each as given being that of the collection named in which it appeared:—

1. Father, we Thy children bless Thee. Thanksgiving for Divine Mercies; and the Second Advent (1838). In the Few Hymns of 1856, st. iv., v. were given as No. 310, "Father, O how vast the blessing."

2. Holy Saviour, we adore Thee. The Second Advent desired (1838).

3. Lord Jesus, we believing. Peace in Jesus (1861).


6. The gloomy night will [shall] soon be past. Heaven anticipated (1842).

7. Thou God of grace, our Father. Praise for Election Grace (1839).

8. Thou, Lord of all, on high (1841).

9. Thou, O God, Thy be Jesus (1841).

10. Thy Name alone, O Strength and Safety (1841).

11. Thy Name we be Name over all (1865).

12. 'Tis sweet, O God, to act of Praise (1841).

13. 'Tis sweet to think Christianity, 2nd St. 1842 (1841).

14. Twas the Holy 80 tide (1841) Appendix to I, 1845 (App. to Worthy the Land of Saints (1845). The use of Dr. T confined to the taken as a whole ti ng features of ext Trench, Rich b. in North Frode 5th, 1807, during months to Ireland Trench, 6th son of lands, co. Galwa grandchild and Bishop of Water St. George, O almost purely Bishop Chev's vix of d'Épy refuge in Eng' Edict of Nan families mature, and in time foreign (the Archbishop two sisters) w Refugee Phil line, all the o end. Trench Lodge, close far from So he proceeded to Harrow, In Ockle College, C aence is full called The immediate graduate, t a contrib acquired t himself to of Miscell he was sent of the exit his motto personal Spain.

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TRENCH, RICHARD C.

EI lid as to his calling, Law rather than Divinity colouring his thoughts and plans. He left Cambridge on February 1st, 1829, and rejoined his widowed father at Elton Lodge, near Newark, and in 1832 he married Emma, daughter of the Rev. John Bate, of the Church, Bath, on May 31st, 1832, his own cousin, Frances Mary Trench, daughter of his uncle, Francis Trench (2nd son of Frederick Trench, of Woodlawn, co. Galway, Ireland, and next brother to the 1st Lord Ashtown). On October 7th, 1832, he received Deacon's Ord-}

ication in the Church of England, and enthroned in the lands of the aged Bishop Barthurt of Norwich. His first curacy was at Hasting, Norfolk, with H. J. Rose. He was ordained priest early in July, 1833, by Bishop Sumner, of Winchester. He pub. in 1835 The Story of Justin Martyr, and other Poems (Moxon.) This was (practically) his first book. In 1838 followed Sal-}

utation, Honor Neale, and other Poems, with Notes. In 1840 he published his first prose work, Notes on the Parables of our Lord, subsequently companioned with Notes on the Miracles of our Lord (1845). In 1841 “the loving disci-

pline of pain” visited his heart and heath by the death of his eldest born, a steep sorrow his wife gave his subtlest and finest ins-}

piration to his Elegiac Poems. A third volume of poetry, Poems from Eastern Sources, the Steadfast Prince, and other Poems, was pub. early in 1842: and a fourth, Genewen, later in the same year. Early in 1843 he delivered his Five Sermons before the University of Cam-

bridge, and a Study of Words. In 1846 he was appointed Professor of Divinity at King's College, London, later changed into “Pro-

fessor of the Exegesis of the New Testament,” which he held u. til 1858. The friendship between Trench and Maurice here was very beautiful. In 1846 also came the Hulsean Lectures, their subject being Christ “the Desire of all Nations.” In 1849 appeared his Sacred Latin Poetry. This is an inestimable book. In 1852, Lessons on Psalms and Study of Words, and in 1855 English Past and Present appeared. His Synonym of the New Testament (1854) was a permanent contribution and inspiration to Philology and Theology. Life's Dream: a Great Text from the Spanish of Calderon, with an Essay on his Life and Genius, was pub. in 1856; 2nd ed. in 1860. The Crimean war drew him from his first verse, Poems written during the Russian War (1854-55). In 1856 he was appointed Dean of Westminster. In 1861 was pub. his Commentary on the Epistles to the Seven Churches in Asia. On New Year's Day, 1864, he was consecrated Archbishop of Dublin in Christ Church Cathedral. He instantly took a foremost place in the regard of the entire community. His pub. Sermons, including his Studies on the Gospels (1867), are amongst the most thoughtful and quietly eloquent in our language; as are his Lectures on Plutarch (1875), and others. Timothee (1881) was his last poem. His final confirmation was in St. Bartholomew's Church on May 16th, 1884. On November 26th, 1884, he resigned his Archbish. He d. in London, March 28, 1886. Few have left behind them a more stainless, a more lovely legacy to the memory. He was sweetness and light embodied.

[ A. B. G.]

In the strict sense of the word Archbishop Trench, although a poet, was not a hymn-}

writer. Some of his practical pieces are used as hymns, but their use is limited. These include:-

1. High thoughts at first, and visions high. Ordina-

tion. Appeared in his Story of Justin Martyr, Ec., 1835, p. 53, in 7 st. of 8 L. and entitled “To a Friend entering the Ministry.” (Poems, 1858, p. 267.) Its use as a hymn is in an abbreviated form.


5. Nt Thou from us, O Lord, but we. Divine Love.}


7. Some murmurs when their sky is clear. Con-}


8. Thou inevitable day. Death. From his Saluta-}


[T. J.]

Tresstrail, Elizabeth Ryland, née Dent, was b. at Milton, near Northampton, March 24, 1813, and is great-granddaughter of the Rev. John Collet Ryland, a.m., grand-}

niece of the Rev. John Ryland, d.d. (v. Ry-

iland, John), and sister of Miss Caroline Dent (p. 446, i.) Her first husband was John Roby, banker, of Redehale. In 1858 she was married to the Rev. F. Tresstrail, d.d., an eminent minister of the Baptist Denomination. Mrs. Tresstrail contrived a few pieces to the Thoughts and Sketches in Verse, pub. by her cort. She also wrote the Sketch of the Life & Character of John Roby, prefixed to his Legendary & Poetical Remains (Longmans, 1864). She was also joint author of her sister of a small vol. of consolatory verses printed for private circulation, and entitled Our Darling (1861). Only one of Mrs. Tresstrail's hymns is in C. L. — Haste-

ljlah! Praise the Lord! (Pratse). It was written in 1864, in celebration of the Jubilee of the Baptist mission in Jamaica, and is No. 5 in the Baptist Hymn Book for School and Home, 1892.

[ W. R. S.]

Trinitas, Unitas, Deitas aoterna. [Trinity Sunday.] Given by Moore, No. 6, from a Munich MS. of the 12th cent. and arranged in 36 lines, and repeated in Daniel v. p. 206, and Keberius, No. 141. Tr. as:-

Trinity, Unity, Deity, Eternal [Majesty]. By J. M. Neale, in the enlarged ed. of the H. Hymnary (with alterations, 1872; the Hymnary, 1862, Ec.

[ W. A. S.]

Triodion. [Triodier.] [Greek Hymnody. § xiv., xvi. 10.]

Тріфеній Монах θεσσαλον. [Метрофо́не Блаже́нна, табл. 732, l.]

4 G
Trisagion. [Τρισάγιον.] [Greek Hymnody, § x. 7.]

Tritton, Joseph, was b. at Battersea, Surrey, Sept. 21, 1819, educated at Charterhouse and other schools, and was for upwards of 40 years a partner in the banking-house of Barclay, Bevan, Tritton & Co., Lombard Street. He was a member of the Baptist Denomination, and for many years Treasurer of the Baptist Foreign Missionary Society, and of a number of other important philanthropic and religious institutions. During the latter part of life his residence was Bloomefield, Norwood. He d. May 1, 1887. Mr. Tritton was for many years an occasional writer of hymns and poems. Two of the hymns sung at the opening of the Metropolitan Tabernacle, in 1881, were composed by him for that occasion, and afterwards incorporated by Mr. Spurgeon in O. O. H. Bk., 1886. These are:

1. Sing to the Lord with heart and voice. Opening of a Place of Worship.
2. Spirit of glory and of grace. Opening of a Place of Worship.

A third hymn in the same book,
3. Behold He comes! the glorious King (Second Advent),
was composed in 1856. In the 1880 Supplement to the Bap. Ps. and Hys. are two hymns prepared for use at meetings of the Baptist Missionary Society in 1880. These are:
4. Head of the Church and Lord of all. Missions.
5. Lord God of our salvation. Missions.

Other hymns of merit by Mr. Tritton have appeared from time to time in The Missionary Herald.

[W. R. S.]

Triumph! plaudant maria. [Ascension.] Probably of the 17th cent. Included in the Sieneus symphoniacus. Cologne, 1678, p. 108; the Psalterium cantionum catholicae, Cologne, 1722, p. 114: in the Hymnodia sacra, Minster, 1783, p. 118; and in Daniel ii. p. 365. Tr. as:
2. With all your foods attending. By H. Ky
3. O clap your hands, ye oceans. By R. F. Littledale, in the People's H., 1867, with the signature, "B. T." In The St. Michael's Hys., Tringmouth, it begins, "O clap your hands, great ocean."

[T. M.]

Troparia. [Τροπαρια.] [Greek Hymnody, § xvi. 10.]

Troparium. The Tropary was a medieval service-book, of which specimens exist from the 9th century onwards. It contained the Troparia or fables prefixed to or inserted into the Introit, Kyrie, and other choral parts of the service. It also contained the Sequences or Prosse ad Sequentiam, an extension of the last syllable of the Alleluia preceding the Gospel. These non-scriptural and complicated additions to the Ordinary and Canon of the Mass mostly fell out of use in the thirteenth century. Those which survived became incorporated in the Gradual or Missal. But the word Troparium still appears from the 13-16th century, with an altered meaning, as a book merely containing the Sequences. A 15th cent. ms. Troparium in the Bodleian Library (Rawl.
1882, it begins "O Christ, Thou art our joy alone."

2. O Christ, our joy, gone up on high. D. T. Morgau, in H. A. & M., 1873, and his Hymn, and Other Poetry of the Latin Church, 1880.

Other trs. are:

2. O Christ, the Source of our delight. J. C. Earle, in O. Shippee's Annales Anglican., 1854. [J. J.]

Tu qui velatus facie. [Passiontide.]

Mone, Nos. 87-91, gives this from a 14th-cent. Reichenau ms. where it bears the title "Hours of St. John the Baptist, compiled from the Prophe'ta and the New Testament by the blessed Pope Urban." [The pope meant may possibly be Urban the 4th, pope 1261-1264; more probably Urban the 5th, b. 1302, d. 1370.] It is in five parts, viz.: i. "Tu qui velatus facie," for Prime; ii. "Hora qui ductus tertiarii," for Terce; iii. "Crucem pro nobis subit," for Sext; iv. "Beata Christi passio," for None; v. "Qui jacuisti mortuus," for Compline. Mone's text is repeated by Daniel iv. p. 220, who adds that an office with this hymn was in use in Halberstadt till the beginning of this century. [W. A. S.]

The trs. of this hymn into English, and as divided for divine service, are:

1. Tu qui velatus facie. Prime.

2. Sun of Righteousness, blest face. By F. Oakley, in his Devotions Commemorative of the Most Adorable Passion of our Lord and Saviour Jesus Christ. 1842.

3. Tu qui velatus facie. Terce.
   1. Thou Who at this third hour of dread. By J. D. Chambers, as above, p. 165, with the opening line given as "Tu qui lac horae tertia.
   2. Thou Who at the third hour wast led. By Mrs. E. Charles, as above, p. 177.
   3. Who to die, along the road. By F. Oakley, as above.

3. Suffering Christ, we pray to Thee. By F. Oakley, as above.
   1. Quia jacuisti mortuus. Compline.
   1. Thou sinius King, Who stalk and dead. By J. D. Chambers, as above, p. 178.
   2. O Thou Who layest dead, the King. By Mrs. E. Charles, as above, p. 178.
   3. Who in the grave. By F. Oakley, as above. Of these trs., these by Mrs. Charles are in Turgin's 'Colloq.,' 1882; and those by Canon F. Oakley, in Skinner's 'Daily Service Hym.' 1884. [J. J.]

The Compline hymn "Qui jacuisti mortuus" has also been rendered into English through the German as follows:

Der du Herr Jesu, Ruh und Rast. Included in the Königsegg G. R., 1650 (preface 1643), p. 197, in 3 st., marked as by Georg Weer, is also in Crüger's 'Praxis,' 1648, No. 125, the 'Lett. d. M.,' 1651, No. 32, &c. The trs. in C. U. are:


Tu Trinitatis Unitas. St. Gregory the Great. [Friday, Morning.] (St. li. is "Juan [Nam] lectoris censure, cumus."") Mone, No. 279, and i. p. 372, gives this as probably by St. Gregory (it is not assigned to him by the Benedictine editors), and cites it as in a ms. of the 8th cent. at Trier, one of the 9th cent., also at Trier, &c. By Hinemar in his De und et non trinit Delate, 857, it is ascribed to St. Ambrose; but it is not assigned to him by the Benedictine editors nor by Breitinger in Ein Maiereri e Carmen de Senti Ambrogi, 1682. Daniel gives the text at i. No. 25, and at iv. 38 cites it as in a Rheinman ms. of the 10th cent. ranking it as one of the hymns of the 7th or 8th cent. Among the British Museum's ms. it is found in three 11th cent. Hymnaries of the English Church (Vesp. D. XIII. 22; Jul. A. vi. f. 28 b; Horl. 2961 f. 221 ; in an 11th cent. Mozarabic Hymnarium *Add. 3085 f. 174 b, an 11th cent. Mozarabic Breviary (Add. 30848 f. 78 b), &c. It is in a ms. of the 11th cent. at Corpus Christi, Cambridge (391, page 226); in two ms. of the 11th cent., at St. Gall, Nos. 257, 414, and in the Latin Hymns of the Anglo-Saxon Ch. (Sarre Ross Society) 1851, is printed from an 11th cent. ms. at Durham (B. iii. 32 f. 8 b). It is included in the Roman (Venice, 1478, and the revision of 1629), Sarum, York, Aberdeen, Paris of 1643, and other Breviaries, as a hymn on Friday at Matins and Nocturns. The text is also in Wurtembergi No. 32, Hymnarium Saris., 1851, p. 54; in Card. Newman's 'Hymni Ecclesiæ, 1858 and 1868; and G. M. Dreyer's 'Hymnaria Missarum,' 1888, from a 10th cent. ms. See also note on following hymn. [J. M.]

Translations in C. U.:

1. Dread Unity in Trinity. By W. J. Copeland, in his Hymn, for the Week, &c., 1848, p. 40. This is given in the Hymnary, 1872, in an abridged and altered form, as "Dread Trinity in Unity."

2. O Three in One and One in Three. In the Antiphoner and Grail, 1880, p. 20.

Translations not in C. U.:

1. Thou great mysterious Three and One. Primus. 1856.


3. Thou Unity of Trinity. J. D. Chambers, in his Psalter, 1852.


5. Dread Trinity My Name. Hymnarium Anglicanum, 1844.


7. Thou Trinity of Unity. J. D. Chambers, in his Psalter, 1852.

8. O Three in One, eternal Cause. F. Tappert, 1865.


Tu Trinitatis Unitas. [Trinity Sunday.]

This cento was added to the Roman Breviary at the revision of 1568, and is found at p. 436 of the ed. pub. at Rome in 1550, as the hymn at Lauds on Trinity Sunday. It consists of st. i. of the hymn noted above, and of st. ii. of the hymn "Aeternus coeli gloria" ("Ortus refugit lucere"); with an added doxology. This form is repeated in the 1628 and later eds. of the Roman Breviary, and in Carol. 4 G 2
Newman's *Hymns Ecclesiastic*, 1888 and 1889.

1. Thou great mysteries Three and One. *Primer* 1748.
2. Three in One, and One in Three, of the universe. *Jps. Doane*, 1824.

**Tuba Domini, Paule, maxima. Peter Abelard.** [Conversion of St. Paul.] Cousin in his ed. of Abelard's *Opera*, Paris, 1849, vol. 1, p. 320, gives this from a ms. in the Royal Library at Brussels. This ms. is of the 12th cent. and is probably the collection of hymns which Abelard prepared for the use of the Abbey of the Paraclete, of which Heloise was abbess. The text is given with full notes in *Trench*, ed. 1864, p. 207. Also in *Neal's Sequel*, 1852, p. 98, *Daniel* p. 224, and *K. Meriv* No. 305. It is tr. as "Mightiest of our militant Lord," in the *Monthly Packet*, 1829. The tr. which in some copies of the *Hy. Noted* is marked as from this hymn, is really from the "Paule doctor egregiae"; p. 877, i.

**Turner, Daniel, M.A., was b. at Blackburne Park, near St. Albans, March 1, 1710.** Having received a good classical education, he for some years kept a boarding-school at Hemel Hempstead, but in 1741 he became pastor of the Baptist church, Reading. Thence he removed, in 1748, to Abington, and continued pastor of the Baptist church there until his death on Sept. 3, 1738. He was much respected throughout his denomination, and was the friend and correspondent of Robert Robinson, Dr. Rippon, and other eminent men of that day. He probably received the honorary degree of M.A. from the Baptist College, Providence, Rhode Island. Turner was the author of works on *Open Communion* and *Social Religion*; also of *Short Meditations on Select Portions of Scripture*, *Divine Songs*, *Hymns* and other poems were pub. in 1747, and his work, *Poems Devotional and Moral*, was printed for private circulation in 1794. Four of his hymns are in the Bristol Bap. Coll. of Ash & Evans (1769), and eight (including the four already named), in Rippon's Bap. *Sel. 1787*. Only the following are now in C. U.:

2. *Jesus, full of all compassion* (1749). *Sinner's appeal to Christ*.
4. *Altered in Baptist Ps. and Hymns*, 1818, as "Lord of hosts, how bright, how fair!"

The well-known hymn "Beyond the glittering starry skies," in its enlarged form of 28 stanzas, was the joint production of Turner and his brother-in-law, the Rev. J. Faucl, for details of which see p. 139, ii. [W. R. S.]

**Turney, Edward, D.D., an American Baptist minister, was b. at Easton (then Weston), Connecticut, May 6, 1816, and graduated at Grav. Robert C. and also Theologic Subsequent. *The Monthly Packet*, 28, 1872 and Mem. of the following:

1. *Bene* 
2. One 
3. I will 
4. O love 

These hymns.

**Turni st. surgeon at Dennis Hospital and the other by the following**:

1. *Hy. Godfrey's Church, New-York, Plain 7* From followi:
2. A
3. C
4. Appear 1832, in *Childs*.
5. G
7. O
8. *Baptist* 1842.
9. F
10. In his *Hy*.
11. E. I.
12. *Sic* 1787.
13. From into M.
14. *In his*.
15. *Jer.* 1862.
16. From 3 st.
17. *Sic* 1787.
18. *For* the.
19. *Thi*.
hymns are annotated under their respective first lines (see Index of Authors and Translators), the most popular of which are, "Father, let me dedicate": "Go forward, Christian soldier"; and "O quickly come, dearest Judge of all."

Mr. Tuttle's hymns are characterised by smoothness of rhythm, directness of aim, and simplicity of language, and deep earnestness. Those for special services and seasons are of great merit.

[J. J.]

"Twas on that night when doomed to know. John Morison. [Holy Communion."

First appeared as No. 35 in the Draft Scottish Translations and Paraphrases, 1781, in 6 st. of 4 l., as a version of Matt. xxvi. 26-29. Here st. iv. ii. 1, 2, read:—

"Then taking in his hands the cup,
To Hear' n again he thanks sent up."

The rewriting of these lines was the only change made in the public worship ed. issued in that year to the Church of Scotland, and still in use. The hymn bears a close resemblance to a Latin hymn, beginning "Nunc quippe Chriarterum," in the Roman Porters' Prayers, p. 405, Parker Society, 1851, quoted in full in the notes to the larger ed. of the Free Church H. Bk., 1882, by Andrew Ellinger, who was b. 1526 at Orlaundi, on the Saale, a little above Jena, and d. March 12, 1592, at Jena, where he had become Professor of Medicine in 1560. Mr. William Benar, of London, considered it a tr. from Ellinger by William Archibald (ordained parish minister of Unst, Shetland, in 1735, d. there March 7, 1785), and that Archibald's text was altered by Morison for the Translations and Paraphrases. In th: markings by the eldest daughter of W. Cameron (p. 300, i.), it is ascribed to Morison. It is very generally used in Scotland as a Communion hymn. Included in Burgess & Money's Ps. & Hys., 1857; Common Praise, 1879; Church Praise, 1888, and other collections; and in full and unaltered, as No. 35 in the Free Church H. Bk., 1882. Its resemblance to Watts's "Twixt day and dark and doleful night," in his Hymns, 1709, Bk. iii., No. 1, often referred to, is but slight.

[J. M.]

"Twas silence in Thy temple, Lord. J. Keble. [Ordination.]

Dated March 28, 1828, and pub. in the 4th ed. of his Christian Year, 1828, in 13 st. of 4 l. The following centres therefrom are in C. U.:—

2. Spirit of Christ, be earthen vessel (st. viii.). In the Comp. Church Hymnal, 1887.
3. Spirit of Light and Truth, to Thee (st. x.). In the Ps. & Hys., 1854; the New Comp. H. Bk., 1869, and others.

It is somewhat curious to note that whilst this poem has been thus made use of by Nonconformists, the Church of England, upon whose Office for Ordination it is based, has utterly ignored it in her hymnody for public worship.

[J. J.]

"Twells, Henry, M.A., was b. in 1823, and educated at St. Peter's College, Cambridge, B.A. 1848, M.A. 1851. Taking Holy Orders in 1849, he was successively Curate of Great Berkhamsted, 1849-51; Sub-Visitor of Stratford-on-Avon, 1851-54; Master of St. Andrew's House School, Melk, Somerset, 1854-56; and Head Master of Godolphin School, Hammondsmit, 1856-70. In 1870 he was preferred to the Rectory of Baldock, Hertis, and in 1871 to that of Wallham-on-the-Wolds. He was Select Preacher at Cambridge in 1873-74, and became an Honorary Canon of Peterborough Cathedral in 1884. Canon Twells is best known by his beautiful evening hymn, "At even ere the sun was set" (p. 88, ii.). He also contributed the following hymns to the 1889 Suppl. Hys. to H. A. & M.:—

1. Glorious is Thy Name, O Lord. The Name of God.
2. Know ye the Lord hath borne away! Ascension.

[J. J.]

"Two brothers freely cast their lot. Card. Newman. [SS. James and John.]

Written at sea, June 22, 1833, and printed anonymously in the British Magazine, 1835, vol. vii. p. 661, in 4 st. of 4 l. It was repeated in Ezra Apostolica, 1836, p. 31, and again in Card. Newman's Verses on Various Occasions, 1844. Usually in modern collections it is appropriated to St. James, and a doxology is usually added, as in the Wellington College H. Bk., 1836, or as in the S. P. C. K. Church Hymnus, 1871.

[J. J.]

"Two clouds before the summer gale. J. Keble. [St. Luke. Written April 6, 1822, and 1st pub. in his Christian Year, 1827, in 20 st. of 4 l. It is also given in all subsequent editions of the same work. In 1844 a revised form of this poem, consisting of st. ix.-xii. xix. and xx. were given with slight alterations, in Hys. for the Christian Seasons, pub. at Gainsbur-gh, No. 143, as, "Behold and see Christ's chosen saint." This cento is also given in the same form in Chope's Hymnal, 1862.

[J. J.]

"Tyce, Christopher, MUS. D., b. at West-minster in the reign of Henry viii. He was celebrated as a musician, and was granted the degree of Mus. D. at Cambridge in 1545. He was musical tutor to King Edward vi., and organist of the Chapel Royal under Queen Elizabeth.

Besides composing numerous anthems, he rendered the first fourteen chapters of the Acts of the Apostles into metre, which were set to music by him and sung in Edward 6th's Chapel, and pub. in 1558. [English Hymnody. Early s. vi.] He d. circa 1580.

[J. J.]

"Tyers, John, b. at Wynestow, in Leicestershire, Oct. 14, 1748. For a number of years in the earlier part of his life he lived at Loughborough, where he was in business as a lace manufacturer. In 1805 he removed to Leicester, where he d. Sept. 11, 1848. Mr. Tyers was a General Baptist, widely known and much respected, and though never the pastor of a church, was often engaged in preaching. Seven of his hymns are in the 1830 Appendix to the General Baptist Hymn-book, and two as below in the Baptist Hymnal, 1879:—

2. Great God, avow this house Thine own. (opening a Place of Worship.

Besides these Mr. Tyers wrote a number of hymns for Sunday Schools, which appeared in the school hymn-books of his day, but are no longer in use. He was also the author of
Tymms, Thomas Vincent, was b. in Westminster, Jan. 5, 1822. After being educated for the Baptist ministry in Regent's Park College, London, he became, in 1851, pastor at Berkswell-upon-Tweed, Thirls, in 1852, he removed to Accrington, and in 1857 to London, where he now ministers in an influential congregation in the Bow Church, Clapton. In 1855 Mr. Tymms published an altered and adapted The Mystery of God; a compendium of some intellectual conclusions to Psalms 2nd ed. 1889; a 3rd ed. 1887. Mr. Tymms has written several hymns, which have been printed in the 1885 Supplement to the Bap. Psalms and Hymns, and in the Bap. Ps. and Hymns for School and Home, 1882:—

1. Another salutary theme: 1841 Sunday Evening.
2. In answer, where These are was altered 1851. Prayers in the Lord's Supper.

Of these hymns, No. 4, originally in 7 st. of 4 l. was altered and abridged to 5 st. in the Bap. Ps. and Hymns for School and Home. The original st. viii. are:—

1. But I have wanted for 4. Now no longer with some nearer
take from Thy waiting for a more
sight. But w. bodily come
same permission, and yield me
whispered unto To be Thee.
Me alone.

2. Lord, receive me to Thy kingdom
Not to my end decline;
Let Thy spirit softly whisper
Thou art mine.”

W. R. S.

U


Ulrich Anton of Brunswick. [Anton Ulrich.]

Ulricibus nos undique. C. Coffin. [Friday.] Appeared in the Paris Breviary, 1736, and again in Coffin's Hymni Sacri, of the same year, p. 27. In the Paris and other French Breviers, it is the hymn for Fridays at Lauds from Trinity to Advent. The text is in J. Chandler's Hymns of the Primitive Church, 1837, No. 39, and Card. Newman's Hymni Ecclesiae, 1838 and 1865. Tr. as:—

1. While Thine avenging arrows fall. By I. Williams, in his Hymn. tr. from the Parisian Breviary, 1849, p. 35, and again with alterations as “Lord, while Thy chastening arrows fall,” in the Hymnary, 1872.

2. Lord, when Thine avenging dart. By G. Berton, in his Hymns and Anthems, 1851, No. 58. In the 1899 Appendix to the same No. 307, the last 4 st. are given as “Lord, Thy chastening hand we fear.”

Other trs. are:—

2. When Thou, O God, Thine own elect. J. D. Chambers. 1857.

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UNITARIAN HYMNODY

Hym. for Pub. Worship, Boston, 1845, in 4 st. of 4 1. It was repeated in Hedge & Hunt- ington's Hym. for the Church of Christ, 1853, and later American editions; and in Mat- theus' Hymnus, &c. 1873. In Stapfort A. Brooke's Christian Hymns, 1881, No. 177, it is slightly altered, and another stanza (iv.) is added. This text is repeated in Horder's Cong. Hym., 1884, No. 438.

[J. J.]

UNITARIAN HYMNODY, American.

[American Hymnody, 5, vii.]

UNITARIAN HYMNODY, Scottish.

[Scottish Hymnody, p. 103, i.]

UNITARIAN HYMNODY, Welsh. [Welsh Hymnody.]

UNITARIAN HYMNODY.—For the right understanding of English Unitarian Hymnody a few words of historical introduction are needed.

1. The English Presbyterians, after close fellowship with the Independents during the early decades of last century, gradually moved into a system of parties through the force of circumstances they had become as much congregational in their system of church government as their neighbours, but after the Salters' Hall controversy of 1719 they were more and more confirmed in the principle of non-subscription to any formalized statement of belief, the Bible only being their standard of authority in matters of doctrine. The consequence was that while the Independents at the close of the century occupied much the same doctrinal position as at the beginning, the Presbyterians had passed through various changes. Their original Calvinism had been abandoned for a form of Arminian doctrine, and then, through the influence of such men as Locke and Dr. Samuel Clarke (their teachers, though not of their fellowship), they gradually adopted the scheme of Arianism. This was held in various degrees of precision, until it passed into Unitarianism, as in the person of Dr. Priestley and those who thought with him, towards the close of the century. A similar change had taken place in a portion of the General Baptist churches, especially in the south of England, and these two groups of non-subscribing congregations were naturally drawn together by their common sympathies.

Then there was the congregation of Unitarians organized in Essex Street Chapel, London, by Theophilus Lindsey on his leaving the Church of England, as early as 1774; and to these have been added during the present century other congregations, either through doctrinal development (as with certain Methodist Societies under Joseph Coke, early in the century, or later through the influence of Joseph Priestley), or through the missionary effort on the part of established societies of Unitarians. (Cf. Rev. J. J. Taylor's Retrospec of the Religious Life of England, chap. 3 and 5, and Rev. Brooke Herford's Story of Religion in England, chap. 30, 32 and 33.)

In Wales and Ireland there are also similar groups of non-subscribing churches, in which Unitarianism is now the prevailing doctrine. Taken together, all these are popularly known as the Unitarian body of this country, but it is a body which has not always been Unitarian, and is in fact a group of Free Churches, which hold to the fundamental principle of the liberty of prophesying, and impose no restraint of form or discipline on theological development. It is of the hymn-books and hymn-writers of this group of churches, various in their origin, but united in their broad principles, that the present article is to speak. [See also references to special articles on p. 1, 1191.]

2. The marked individualism which from early times has characterized the members of these churches appears also in their hymn-books. From the time when the various departures from the use of Dr. Watts began, about the middle of the last century, to our own day, there has been a long succession of books, often two or three appearing in a single year; and although occasionally a book has made its way into very general use, there has never been any one recognised hymnal of the whole body of churches. The Psalms and Hymns of Dr. Watts were as popular for some time with the Presbyterians as with the Independents. The Psalms, through appearance, quickly superseded the books previously used, and in many congregations remained in use even to the close of last century, when various other books had already been provided. These others had their origin at first in the needs of special congregations. As the doctrinal movement into Arminianism became more decided, and as Watts himself did not live to make that revision of his work, which his own reported change of opinions would have required, ministers of Presbyterian congregations in various parts of the country took in hand to supply the want. They either made a selection from Watts, with the necessary alterations, or compiled a supplement to the Psalms from his hymns and other sources, or made an entirely new collection, in which, while Watts remained predominant, his psalms and hymns were mingled with those of other writers. This last was the course most frequently adopted.

3. Thus in 1757 there appeared

A Collection of Psalms and Hymns for Divine Worship, London; Printed and sold by J. Noon, at the White Hart, in Cheapside, near the Poultry; James Waugh, at the Turk's Head, Lombard Street; and Lewis Burd, at Exeter. This was a collection of 218 psalms and hymns, the authors in addition to Watts being Addison, Tate & Brady, Browne & Doddridge. It is said to have been edited by Rev. Micah Tomgood, Arian Minister of James' Meeting, Exeter, and was certainly used by his congregation. A second edition, enlarged to 365 psalms and hymns, was printed in 1779, by W. Grigg, at Exeter. In the year following the first appearance of this book, it was reprinted with alterations and additions for the Presbyterian congregation of Lewin's Mead, Bristol.

In 1760 the Rev. Michael Pope, minister of the Leather Lane Meeting, in London, followed the same example, though in more independent fashion. His book is entitled

Psalms and Hymns for Divine Worship. London: Printed for J. Waugh, at Lombard Street; J. Ward, in Cordhill; J. Buckland, at the Turk; T. Longman, at the Ship; W. Penner, at the Angel and Bible, in Paternoster Row; and R. Dilly, in the Poultry, 1760, and is known as Pope's Old. It is divided into two parts, 1st. 273 psalms, of which 176 are by Watts, 28 by Tate & Brady, others by Patrick, Addison, Doddridge, Hymnman, &c. 2nd. 263 hymns, nearly half being by Watts, other authors being Doddridge, Addison, A. Pope, Browne, Grove, Appley, Flesman, and Ansona. (For. This collection was the first in which the hymns of the four last authors (all Presbyterian ministers) appeared. The
alterations and omissions from the psalms and hymns of Watts and others, due to the editor's Arianism, or to his poetical taste, are considerable.

A similar, though smaller collection, appeared in Liverpool in 1764, edited by Revs. John Breckell and W. Enfield, ministers of the Key Street and Bell's Garden chapels respectively:

A New Collection of Psalms proper for Christian Worship, in Three Parts. I. Psalms of David, &c. II. Psalms of Praise to God. III. Psalms on Various Subjects. Liverpool. Printed in the Year 1764. There are 242 psalms, more than half by Watts, and in addition to names mentioned above, Gibbons, Carter, Rowe, Cotton, Ogilvie, Heginbotham, and Steele, are represented. There were later editions in 1767 and 1779; in 1771 a new edition was printed (for J. Gore), with 60 psalms added to the third part, including some by Mrs. Barisand and T. Scott. This edition, entitled merely A Collection of Psalms, &c., was reprinted in 1786 and 1806. A few years after it was superseded by new collections separately for each of the two congregations.

4. Different in character from the above collections was Dr. Enfield's second book:

Hymns for Public Worship, selected from Various Authors, and intended as a Supplement to Dr. Watts's Psalms. Warrington. Printed for the Editor, 1772. Later editions 1781 and 1789. Its character is indicated by the title. There are 160 hymns, more than a third being selected from Watts's hymns, while after Doddridge, Mrs. Barisand and Thomas Scott hold the chief place. Some of their hymns appeared for the first time in this collection.

5. Different again was a book issued without date, but probably in 1780, by two Presbyterian ministers, Revs. W. Wood and Benj. Carpenter:

An Abridgment of Dr. Watts's Psalms and Hymns, with some alterations. To which is added an appendix containing some hymns, selected from other authors, Birmingham. Printed by Pierce and Jones, and sold by them and by the editors at Dudley and Stourbridge. This collection is notable for the very slight alterations of Watts, when compared with what he has undergone at other hands. It contains 162 psalms and ten 110 hymns. Only the last 14 hymns form the appendix, by Addison, Doddridge, Kipps, and T. Scott. A third edition considerably enlarged, with an entirely new title-page, was issued in 1802 as A Selection of Sacred Poetry, adapted to Public and Private Worship, in Three Parts. Stourbridge. Printed and sold by J. Hening. The former appendix of 14 hymns is enlarged to a third part, and includes hymns by Wesley, Cowper, Beddome, Steele, Hyer, &c.

6. These are examples of various departures from the exclusive use of Dr. Watts in the old Presbyterian congregations. The collection of Theophilus Lindsay was of other origin. To the second edition of his

Book of Common Prayer Reformed according to the Plan of the late Dr. Samuel Clarke, prepared in 1774 for use in Essex Street Chapel, he appended:


It contains only 127 hymns and psalms, of which more than half are by Watts. In subsequent editions, 1784, 1793, 1805, 1822 (the last two by Rev. T. Bisham), it was gradually enlarged. In the editions of 1835 and 1849, by the Rev. T. Madge, it became practically a new collection.

7. The method of appending hymns to the forms of liturgical service had already been adopted in Liverpool in 1763 by the congregation which met for a few years in the Octagon Chapel. To their "Form of Prayer" was added A New Collection of Psalms, for the use of a Congregation of Protestant Dissenters in Liverpool. It contains only 150 psalms, and is quite distinct from Watts, and includes many which have disappeared from his book. A new edition of the "Form of Prayer" was published in 1794, and a "Book of Common Prayer" in 1803. An edition of the latter was published in 1812, and a "Book of Common Prayer" in 1820. The latter was more popular, but the earlier was more extensively used.

8. There is something of the same character in the "New Testament" of 1777, which was compiled by Rev. T. Bisham, and was reprinted in 1791. It was intended to be a useful companion to the "Form of Prayer," and was printed in a large format. It was revised in 1803, and a new edition was published in 1820. The latter was more popular, and was reprinted in 1835 and 1849. The "New Testament" was reprinted in 1787, and a new edition was published in 1803. It was revised in 1835, and a new edition was published in 1849. The latter was more popular, and was reprinted in 1862. The "New Testament" was reprinted in 1787, and a new edition was published in 1803. It was revised in 1835, and a new edition was published in 1849. The latter was more popular, and was reprinted in 1862.
The alterations are very freely made in accordance with Priestley's theological views, but often apparently only from difference of taste, not always to the advantage of the poetry.

In 1791 the larger number of the new books perished in the fire by which the mob destroyed not only Priestley's house but both the Old and the New. Part of the issue had been provided for the congregation of Cross Street Chapel, Manchester, and remained in use there until 1800. With the introduction of Kippis in Birmingham congregation, joining for a time in common worship with their friends of the Old Meeting, returned to the use of Watt's Psalms and Hymns. But the latter congregation had not yet relinquished. Afterwards a fresh collection was made for the New Meeting, issued in three books successively in 1794, 1796, and 1830. The Old Meeting adopted Kippis.

9. Among the Presbyterians in the North of Ireland the Scottish Psalms and Paraphrases occupied the same place as Watt's Psalms and Hymns with their brethren in England. The first book of their own seems to have been the Hymnody of the Presbyterian Congregation in Lisburn, Belfast, 1757, a collection of 100 hymns taken from much the same sources as the English books, altered in the same way. A somewhat larger collection, but of similar character, was A Collection of Psalms and Hymns proper for Christian Worship. In the part to T. Watts of T. Watts, London-Derry, 1756. Second ed. 1794. This book was afterwards discarded by the congregation as not sufficiently orthodox.

10. The collection known variously as Kippi or Rees, from two of its editors, was the first of the Unitarian books to attain to any very extended circulation. It went through many editions and was reprinted and reprinted, even out of the way, until quite recently. It may be taken as typical of the kind of Unitarianism most prevalent in England at the beginning of the present century, before the deeper spiritual influence of Channing made itself felt on this side of the Atlantic. The title of the book is:

A Collection of Hymns and Psalms for Public and Private Worship; selected and prepared by Andrew Kippis, D.D., F.R.S., & F.S.A.; Abraham Rees, D.D., F.R.S., & F.L.S.; The Rev. Thomas Jerries, and the late Thomas Morgan, L.L.D. London, 1785. The editors were all Presbyterian ministers resident at that time in London. The preface states that although the Presbyterian societies in the Metropolis and its vicinity have been accustomed with Dr. Watts's Psalms, with the exception of one congregation, which has a book of its own (Pope's Coll., 1760, at the Leather Lane Meeting), to remedy this defect the present compilation is made on the same principles as the earlier Presbyterian collections. Alteration and adaptation are freely resorted to, in order to avoid whatever might "clash with the sentiments, or hurt the feelings of any sincere Christian." There are 600 hymns by more than 50 authors, including Watts, Mrs. Steele, Doddridge, Merrick, Jervis, Mrs. Barraud, Thomas Scott, other well-known names are Milton, Dryden, Addison, Pope, Cowper, Barnes, besides many less remarkable, common to the early Presbyterian books. In 1797 a supplement of 94 hymns was added, and in 1824 a much enlarged supplement, edited by Rev. Edmund Kell.

The general impression made by Kippis is of a somewhat cold and external piety. Though very excellent in moral tone and exhortation, too often somewhat cold, it introduces virtually God and the greatness of His works touches no spring of living emotion, and the redemptive work of Christ seems to be viewed rather from outside than expressed in the kindling words of actual experience. It must be added however that the hymns of Cowper, J. Wesley's

"Commit thou all thy griefs, and others which spring from the deeper sources of inspiration, are included in the volume.

11. In spite of the considerable popularity attained by Kippis, it is not too much to say that during the 45 years between its appearance and the publication of Martineau's Hymns for the Christian Church and Home, on an average only 500 copies of Kippis, large or small, was issued every year. It was a period of considerable activity in Unitarian propagandism, and several of the books are of importance. Only a few can be so much as named here, e.g.:

Dr. Enfield's Norwich Coll. of 1792; the Exeter Coll., 1801; Dr. Watson's Bristol Worps, Rev. With presed (Newcastle), 1806, Norwalk, 1814; Liverpool, Paradise Street, 1815; Samuel Dobell's, 1816; Liverpool, Renshaw Street, 1816, and again 1836; Warrington, 1819 (the curious book in which the editors object to "the introduction of the term soul, in connections where it necessarily implies an immortal and separable principle in man."); Dukinfield, 1822 (still in use); K. Wallace, 1822; Rev. J. J. Taylor's (Mosley Street, Manchester), 1829; Dr. Carpenter's (Derby), 1831; Rev. Benj. Carpenter's (Nottingham), 1838.

In Ireland appeared the Psalms, Hymns and Spiritual Songs; selected for the First Congregation of Presbyterians in Belfast, 1801, which in that congregation superseded the use of the Psalms and Paraphrases, and was itself superseded by A Selection of Psalms and Hymns for the use of the Presbyterian and the Congregation of Strand Street, Dublin, Belfast, 1818, really a new ed. of the earlier book. There was also Rev. A. G. Malcom's Neery Coll., 1811.

12. In 1810 Rev. Robert Aspland of Hackney published A Selection of Psalms and Hymns for Unitarian Worship, Revised through several editions, and to which in 1824 a supplement was added. This is said to be the first instance of the term Unitarian appearing on the title-page of a hymn-book. To hold such doctrine was still a penal offence. This collection contains 500 hymns for private and domestic as well as public worship, by more than 60 authors. There is greater variety and freshness of devotional expression than in Kippis.

13. The two books between Kippis and Martineau which had the widest circulation were those known as the Exeter Coll. and Churchman's Coll. The collection of Psalms and Hymns for Social and Private Worship, Exeter, 1812, edited chiefly by Dr. Lant Carpenter, at that time minister of the George's Meeting. Many editions were printed, not only at Exeter, but also at Glasgow and London, the 12th ed. being London, 1835. It is a collection of 313 hymns, and while strictly Unitarian in doctrine, it contains the number of suitable hymns especially referring to Christian privileges and acquisitions. The same may be said of A Selection of Hymns and Psalms for Christian Worship. By H. E. Howse, jun. Bath, 1830. Of this nine editions were printed, and it was extensively used by the congregations of the Baptists, who had become Unitarians, as well as by others, in some cases until quite recently. There are 528 hymns by about 80 authors.

14. One other book of this period must be named:

A Collection of Hymns for Public and Private Wor-
The peculiarity of this collection was that only hymns by Unitarian writers were admitted. The result was a collection of 580 hymns, by 57 authors, the chief contributors being: John Bowring, William Gaskell, J. G. Wallace, J. R. Wreford, John Johns, S. G. Bulstitch, J. Brettell, and Mrs. Barbauld. Only a few of these hymns have passed into general use in Great Britain, and the principle of selection has not found favour among the Unitarians of the English non-subscribing churches. Many of these hymns have however passed into American Unitarian collections.

15. In 1810 appeared the book which has made the most striking epoch in the history of Unitarian hymnody. As Kippis fairly represents the condition of English Unitarians at the end of last century, so the

Hymns for the Christian Church and Home. Collected and edited by James Martineau. London, 1840, may be taken as the best expression of the new spirit of devotion which, largely through the influence of Channing, had for some time been making its way in their societies. When the new hymn-book appeared Dr. Martineau was minister at Paradise Street Chapel, Liverpool. It was to some extent only a prospectus of what was to be, for the book was received at first with objection in some quarters; but quickly made its way, and, far more generally than Kippis at the beginning of the century, superseded all earlier collections. It is now the book most widely used among Unitarians in England. It was a collection of 650 hymns, Mrs. Adams's "Nearer, my God, to Thee" being added as hymn 651 to the 10th ed. of 1853. The preface develops the thought of worship as being the natural expression of emotion, awakened in the mind "possessed with the religious or mysterious conception of God, of life and death, of duty, of futurity," and shows how the substance of the devotion of the various writers, whose hymns are adopted, is preserved, while the special dialect of their dogmatic theology is changed into a more universal language.

Of the 161 authors from whom selection is made not a third could be rightly classed as Unitarians; the chief of these being Adams, Barbauld, Bowring, Bryant, Butcher, Emfield, Estlin, Furness, Gaskell, Johns, Norton, Pierpoint, the Roscoes, J. E. Smith, John and Emily Taylor, Ware and Wreford. But the chief contributors are members of other Churches, Catholic, Lutheran, Anglican, Wesleyan, Baptist, Independent, and others; Dr. Watts standing first with 77 hymns, and after him Montgomery with 57, Doddridge 53, Charles Wesley 43, Heber 28, Cowper 14, Newton 14, Conder 12, Hymns 11, South 8, Millman 16. The hymns are divided into six books according to their subjects.

16. From 1840 until the appearance of Dr. Martineau's last collection in 1873, was a period not so prolific as the preceding in Unitarian hymn-books. This was natural, since the need of the churches had been so well supplied. Various books for individual congregations were however issued. Among these may be named:

(1) W. J. Fox's Hymns and Anthems, London, 1841, to which were first contributed the hymns of Sarah Adams; (2) the Plymouth Hymns for Public and Private Worship, 1854; (3) the Liverpool Remshaw Street Hymns, Chants, and Anthems; selected and arranged by John Hamilton Thom, 1854; (4) a new Keeler Collection, 1863, edited by Rev. T. W. Chignell; (5) the Rev. Charles Clarke's Book of Prayer and Praise, Bir-

mingham, 1877. Public Worship, the (7) Presbyterian, Worship, Helf's new edition of the Christian Worship, selected editions in 1867 a

17. This period greatly to the new religious attitude which particular his earlier hymn he published:-


There had coalesced to the extent of incidents were formerly, and given to the Christianity with its pure and permanent this collection that "chiefly to the poet the old hymns of subjective incident or in the apocryphal collection to be made from new hymns, 417 being added and 380 added. Given there are 253 in the former collection every quarter of the Catholic to the Unitarian, Faber, Neeley, Whittier, D. Longfellow, J. H. In amount of content, pre-eminence, Montg. 67 hymns, then Chur. 49, Doddridge 41, Hymn. 15, Barbauld 13, Lyttelton 11, Gill 11. The last is adhered to as in the apocrypha of the collection of a "Nonconformist" Brown was designed, shows the condition of the new Unitarians. After H. Church and Home it societies more than any.

18. Of subsequent notable are the Hymns of Hope, Manchester, 1851, selection edited by Rev. S. Farrington; Hymns, for Public Worship, by C. Hopps, Leicester, 1857, congregations; and the Unitarian Hymn, London, congregation by Rev. S. his leaving the Church.

19. From the above hymn-books it will be seen how many of these books have been drawn from writers belonging to the Christian Church, that the editors have been more
adaptation from common sources than a collecting of new material. There are however a considerable number of original writers among Unitarians in England as well as America, some of whom are well known beyond the borders of their own immediate circle.

20. In the old Arian days there were several liberal ministers whose hymns occur repeatedly in the earlier collections and less uniformly in the modern books, who stand naturally in the line of development which has resulted in modern Unitarianism. Such were Henry Gove, Thomas Scott, Roger Flaxman, John Binns, and somewhat later, Beni Williams, Henry Moore, and the editors Kippis, Jervis, Walker and Enfield. Among Unitarian hymn-writers in the latter part of last century the first place must be given to Mrs. Barbauld, with whom are naturally associated the Norwich group of the Taylors and Sir J. E. Smith, William Rouse of Liverpool, and his gifted children. Other contemporaries, passing gradually on to a new generation, were Dr. Estlin, Pendlebury Houghton, Edmund Butcher, William Lampaert, John Rowe, George Dyer, Helen Maria Williams, and in Ireland Dr. Drumm and William H. Drummond, whose hymns were born in the last century were John G. Relf, John Bateman, W. J. Fox, J. C. Wallace, Jacob Brettell, Hugh Hutton, and in Ireland David Whyte and A. G. Malcolm. Belonging entirely to the present century are the Martines. Sarah Adams, John Johns, Dr. Wreford, William Gaskell, Samuel Greg, Thomas Hincks, John Page Hoppes, and others.

Of the chief of these further notices will be found elsewhere in this Dictionary. In the alphabetical list given below brief notes are added concerning the rest.


Akin, John, M.B., 1747-1822. The brother of Mrs. Barbauld, son of Dr. Akin of the Warrington Academy. As physician he practised at Warrington and Warrington and Macclesfield, and died at Stoke Newington. Author (with his sister), of Averages and Comparisons, editor of the General Biographical Dictionary, and for some time of the Pulpit Monthly. His hymn In time of war, “While [what] sounds of war are heard around,” was very popular. It is in M. and M. 1.

Aspland, Robert, 1782-1845. Minister at Hackney, founder and for many years editor of the Monthly Repository and the Christian Repository. In his Psalms and Hymns for Unitarian Worship, 1818, are three hymns signed “A.”

1. Almighty Father of mankind! Jehovah, self-existent Lord, To the one God. 2. Sons of Adam! Join to raise. Creation, Redemption, Restoration.

3. Welcome, the hope of Israel’s race! The glory of the Man Jesus.


1. Best is the man whose pining eye. Of Charity.
2. Thou Cause unknown! whose secret word. God the Creator.

Atkins, Hugh, b. 1838. Of Hinckley, manufacturer. He includes his hymn of the pure in heart, “Jesus, anoints the footprint of Olivet.” This, with two others, is in J. G. Leman’s Leicester Coll., 1850.

Bache, Sarah, 1771-1844. A relative of the Carpen ters, who kept a school for many years in Birmingham. Her hymn, “See how he loved,” exclaimed the Love of Christ, was contributed to the Exeter Coll., 1812. It is in M. 1 and B. and most of the early books after its appearance.

Barnby, Goodwin, 1820-1861. Minister at Wakefield, author of the Return of the Prodigals, and other poems, 1861, &c. H. gives a hymn of his own, The following of Christ, “Beside the shore of Galilee.”

Barnes, Thomas, D.D., 1747-1816, b. at Warrington and educated for the ministry at the Warrington Academy. Settled first at Cockye Moor, near Bolton, in 1780 at Cross Street Chapel, Manchester. In 1786 he became first Principal of the newly founded Manchester Academy, now Manchester New College. Two hymns of his on The Christian’s Hope, are in the Duchess Coll., 1822.

1. I hope ere long to leave behind. 2. While darkness reigns beneath the pole.

Breckell, John, 1696-1749. Minister of Key Street Chapel, Liverpool, and co-editor with Dr. Estholf of the old Liverpool Coll., 1746, which gives his hymn for a Fast Day, “O Lord of hosts, Almighty King!” Capp’s York Coll., 1746, gives a translation of Psalm 29 as his, “The glory of their father, God.”

Bright, Henry Arthur, 1830-1884. A Liverpool merchant and man of letters. A friend of Nathanial Hawthorne, and a contributor to the Athenaeum, &c. and in his Remembrance, 1851, contains his hymn, “To the Father through the Son.”

Carpenter, L. A., L.L.D., 1781-1840. Minister at Exeter and Bristol, a distinguished writer and translator among the Unitarians of his day. To his Exeter Coll., 1812, he contributed the hymn of reverence and love for Jesus, “Father of Jesus, God of Love,” which contains the signature “L.” In his Collection of Hymns for the use of Unitarian Christians, Bristol, 1831, —

2. O God, all holy and all just. The mercy of God in Christ Jesus.
3. The hour must come, the closest ties. Parting here, reunion hereafter.

Carpenter, Mary, 1797-1877. Daughter of Dr. Laut Carpenter, of Bristol, best known for her works of philanthropy, but also a devotional writer in prose and verse. Her Morning and Evening Meditations (1845) has passed through several editions. It contains her hymn of Dedication, given in B., "To thee, my God, to thee.” Another hymn by Miss Carpenter is in the Supp. to Mortimer’s Hymn, for use at Lea’s Mere Chapel, Bristol, 1849 and 1859. It begins “Father, here Thy glory proclaims.” (Sunday Evening.)

Chignell, T. W., b. 1794. Minister of the Meeting, Exeter, and editor of the Exeter Coll., 1863 and 1874, which contains several of his own hymns, and various translations from foreign authors. The South Place enlargement of W. J. Fox’s Coll., 1875, gives five of his —

1. Morning breaketh on thee. Morning aspiration.
2. Hail the whoop of victory. Progress.

Conway, Moncreif Dana, b. 1832. For many years minister at South Place Chapel, Finsbury, and editor of the enlarged edition of W. J. Fox’s Hymns & Anthems, 1873, which contains his hymn of Christ, "All out of the storm, ‘A storm spoilt over sea and land.”

Cox, James, d. 1825. An Exeter layman, who contributed several hymns to the Exeter Coll., 1812, 12 of these B. and H. give —

1. Homage pay to God above. Thanksgiving. 2. See from on high a light divine. The baptism of Jesus.

Cross, John, d. 1830. An Exeter layman, who contributed three hymns to the Exeter Coll., 1812, also in the Duchess Coll., 1822, and Bristol Coll., 1823. —

1. The morn of life, how fair and gay. The word of God the guide of youth.
3. With warm delight and grateful love. The character of Christ.

Darwin, Erasmus, M.D., 1733-1802. Physician and poet, of Lambeth, author of The Botanic Garden, 1741, &c. He was a friend of Dr. Priestley’s, and in sympathy with many of his views, although not permanently connected with any church. His hymn on God, the disposer of events, "The Lord, the bender of his love’s, is in K., M. 1 & 2. II. gives another hymn on Immortal Nature, "Roll on, ye stars, reliant in youthful pride.”


1. The heaven of heavens cannot contain. God presides in sacred worship.
2. In this fair globe with ocean round. The love of God.
4. All nature feels attractive power. The love of love.
5. O sweeter than the fragrant flower. The luxury of devotedness.
7. Why does the will of heaven ordain. The use of affliction.

Some of these are still in C. U.

Dyer, George, R.A., 1755–1841. Educated at Christ's Hospital and Emmanuel College, Cambridge. The friend of Charles Lamb, of Priestley and Wakefield, and biographer of Robert Robinson of Cambridge. In 1782 he moved to London, to chambers in Clifford's Inn, Fleet Street, supporting himself by private tuition and literary work. He was a contributor to the Gentleman's and the Monthly Magazine, for which he wrote the introductory Ode in 1794. From 1809 to 1810 engaged upon Valpy's edition of the Classics, in 140 vols. Author of a History of the University and Colleges of Cambridge, 1814, and of several volumes of verse. Three of his hymns are in K. & R., and in frequent use in other books.

2. Greater of beings, source of life. The same continued.

Estlin, John Frier, b. 1747–1817, b. at Hinckley, and educated at the Warrenton Academy. For many years minister at Lewin's Meadow, Bristol; author of Familiar Lectures on Moral Philosophy, &c.; editor of the Psalms & Hymns, adapted to Public and Private Worship, Collected for the use of the Society of Lewin's Meadow, Bristol, 1808, to which he contributed two hymns, also in M. 1 & 2.

1. Gracious source of every blessing. For the close of Evening Service.
2. Then art the First, and thou the Last. Aversion of Praise.

Flaxman, Roger. b. 1758–1759, b. at Great Tarrant on, Devon. Educated for the ministry at Tiverton by Rev. John Moore, ordained at Modbury, 1730, and from 1730 to 1743 was minister at Rothley. In 1776 appointed one of the compilers of the Index of the Collected Hymns. He contributed 4 hymns to Pope's Cents., 1764.

1. Great God, to thee my grateful tongue. God the Benefactor.
2. In realms of everlasting light. Saint's Conflict and Record.
4. To God my grateful soul ascend. Ps. 24, 25.

Forkeston, Thomas Wesley, b. 1827. Minister of Unity Church, Islington. His hymn, "The toil of brain, or heart, or hand" (Christian Service), is in H. and in Horder's Cents. Hymnal, 1841.

Gretton, Samuel, 1804–1876. Member of a family closely associated with Manchester industries, and social work of various kinds. Selections from his papers, in prose and verse, with a memoir and a prefatory letter by Isaac Stainly, were published posthumously as A Layman's Legacy, 1877. The best known of his hymns are:

2. Stay, Master, stay upon this heavenly hill. Worship preparing for work.
3. My soul in death was sleeping. Strong in his strength.

Grove, Henry, 1685–1739. Presbyterian minister at Taunton, his birth-place, and conductor of a Dissenting Academy there, a contributor to Addison's Spectator

(Nos. 588, 601, towards A Demoral Philosophy. Thoughts concern Reason, 1739; also in the Monthly Repository. 1741–1742.)

1. O Lord, how? Before the Lord (1) is in K. & R., and in other select books in order moving.

Hampton, William, 1700–1780. Three of whose hymns are in Aspand, 1810, a

1. The Lord of the creation of Christ. M. 2, also in the Nor

Hampton, Pendeble Octagon Chapel, North Street Chapel. Liverpool of friends after death shall meet, is in M. 1

Hutton, Hugh, 1796–1, under Dr. Bruce, and a Warrenton, and I can at Old Meeting, Birmingham chiefly on devotional and of a Selection of Hymns, 1785, which is in

Lampart, William, 1771 Lancaster; author of 8 Hymns and other Devotions. The hymns contained in

Lun, John Calbraith, b. 1780, editor of Hymns for 1790. This includes hymns (Grundy), author of Poes

Malcolm, Andrew George, at Newry, and editor of A Cents. and Spirituals, 1790. He published Hymns Newry, 1811, which contains of these are retained in K. & R.

Mishell, William, b. 1792, and other places. His hymn we thy children, is given in H. Pain, "The hinds of hill a

Moore, Henry, 1732–1802. Minister of the same name at Doncaster's Academy at Nor

Mount, minister at Modbury, and of Lyrical and Miscellaneous; b. 1769, 1797, given b. 5.

1. All earthly charms, burned as in a flame, to his nostrils, and on

2. Amidst a world of hopes at

3. Assist us, Lord, to act. Solicited.

4. My God, thy boundless love

5. Soft are the fruitful showers of spring and New Life


New, Wither, b. 1786. Selects hymn of Inspiration, "the open press," is given in K. It appears
Upham, Thomas Cogswell, D.D., was born at Duxbury, New Haven, Jan. 30, 1799, and educated at Dartmouth College (1818), and at Andover (1821). Having entered the Congregational Ministry he became Professor of Mental and Moral Philosophy at Bowdoin College, in 1825, and retained the same until 1867. He died at New York, April 2, 1872. His publications were numerous and included Mental Philosophy (which was long and widely used); American Cottage Life; a volume of Poems, 1852, &c. Five of his hymns are given, with accompanying dates, in *Hymns and Songs of Praise*, &c., N. Y., 1874, as follows:

2. Happy is the man who knows. Obligence (1872).
3. Oh thou great Ruler of the sky. Morning (1872).
4. Oh thou great Teacher from the skies. Following Christ (1872).
5. "Tis thus in solitude I roam. Omnipresence (1853).

These hymns are limited in their use. In 1847 Upham pub. the *Life and Religious Opinions and Experiences of Madam de la Mothe Guyon*. Two vols., N. Y. This work the anonymous *tr.s* from Madam Guyon's hymns given at p. 476, ii. are found, viz.:

- By sufferings only can we know.
- "I would love Thee, God and Father."
- "Tis not [by] the skill of human art.

There are also additional *tr.s* of two of her hymns in the same work.


Rubem Romuleam quis furor incitat. Jean Baptiste de Sainteill. [St. John at the Latin Gate.] Pub. in the 2nd ed. of his *Hymni Sacri et Novi*, 1838, p. 32. In 1796 it was included in the revised Paris Brev., for the Feast of St. John at the Latin Gate. It was repeated in later French Brevs., and also in Cardinal Newman's *Hymnæ Ecclesiæ*, 1838 and 1865. Tr. as:

1. What frenzy doth the city move! by W. J. Bles.
2. Through Rome's intractable city. by R. F. Littledale, in the *People's Hymn*, 1867, with the signum, "F. R.

Urbs beata Hieri.

*Urbs beata Hieri*.

*Usbe beata Hieri*.

Visio. (The Dedict)

"rugged but fine old Trench calls it, is precent, and is based on and Eph. ii. 20. It is the 11th cent. in the R. one of the Early English f. 119), and in two Churches (Add. 30848, f. 153). Also in the 11th cent. in the Saxon Church (Surtees it is printed from the Dr-yes, in his *Hymnari* p. 73, prints it from a x is also in Daniel, i. No. Wackernagel, i. No. 12 Hymn., 1875, p. 208, &c. been printed from com it is here given from th noted above, viz. (a) V. 30848, (c) Add. 30851.

1. "Urbs beata Hieri*.

Quae constutitum in coe.

Et angeli coecum notia

2. "Nunc venientes coeunt in praesentia

Ut expectetis plateae et muri ejus ex

3. Portae nitent margaritae

Et virtute inermorum ille

Omnia qui pro Christi

premuntur.

4. "Toneolius, proserpius

Suisque aptatuar locis

ipseo pulpitu permanuerunt

et

5. "Angularia fundamentus

Quem compagno parietis

in quum Sion sancta succesat

manet.

6. "Omnia hila Pace saec et

Plena modulius in laude

et

7. "Hec in templo summa

Et delimitet, ostitit, prae

Largam benefactionem hi

8. "Hic promeruntur omnes

et aucta possidere cum eum

Paradisum introire, transt

9. "Gloria et honor Deo usque

Unum Patri, Filiique, incip

Col laus et et potentes, pe

The principal variations are:

1. i. 1, 3. "Et angelico orbis, o

b comituri" c. i. 1, 3. "Fortes a

2. i. 1, 2. "Illic," b. e. iii. 1, 3.

3. i. 1, 3. "Deo

4. i. x. 1. 2. "Una Patri inclytoque H

5. c. st. vi. precedes st. v. in c.

6. in the *Maiestas MX* there is an

before st. vii. and another insert

are not found elsewhere, and clear

original hymn. Otherwise the

ically the same as the above, exa

A discussion has arisen on the

of st. vii., viii., the sum of

Daniel, No. 219, suggests that st

addition meant to adapt a hymn o

sale for use on a *Dedication Festin* not seem to be any foundation f

own showing there are hymns f

Church probably as old as this (see

p. 296, iil.) He adds the statement, *Antig. Eccles. Inscript.*, p. 307,

ical of the 14th cent. of the *doc*

hymn is directed to be sung at

the *Font on Holy Saturday.* For this p
Urbs Beata Hierusalem

This text is given in full in J. Chandler's Hym. of the Primitive Church, 1837. Nos. 105, 106.

4. Another form of the text is given in the Brevarium Metropolitanae urbis Romanae, 'Sacerdotalis', 1856. Pars Hesiriæ, p. Lxxviii. as follows:—

"Urbs, vera pacis Visio, Jerusalem, Quanta surgit! celsa saxis Conditur viventibus: Quae pulvis, haec coeptum obliviscens viventur. Aether oblitus, ut Filius, Pater Spiritus, Laudae iura numen Terque sanctum concinit. Undecaqua sunt aperta Civitatis ostia: Quidquid ambit huc venire, Inserire toto mundi; Ante suris hic probari Debit laboris. Sit pervenit laus Parenti, Sit pervenit Filio: Laus tibi, qui nescis ambas, Sit pervenit Spiritus; Chrism a cujus non scimus tu, Filius a paradisco."

This is the text to which Dr. Neale refers in his Mediaeval Hym., 1851 and 1867, as:

"There is in the Paris Breviary, a riformamento of this hymn; very inferior, it is true, to the original, but much superior to the Roman form."

It is however an error to call this the Paris Brev. text, as it is neither in the Paris Brev. of 1643, 1736, nor 1778. This form has been ascribed to Sebastian Besnault (p. 138, ii.), many of whose hymns are included in the Sens Brev. of 1726.

The translations of the various forms of this hymn are:

1. Original Text: (i.) Urbe Beata Hierusalem; (ii.) Anglicar su-damentum. 
2. (a.) Blessed city, heavenly Salem, Vision dear of peace and love, &c. Pt. i.

(5.) Christ is made the sure Foundation. Pt. ii. By J. M. Neale. This was given as one hymn in Mediaeval Hymns, 1851, but in the H. Noted, 1852, it was revised and divided into two parts as above (Nos. 43, 44). The tr. thus divided was given in the Salisbury B. Bk., 1857, and in H. A. & M., 1861, with alterations in each case. Dr. Neale's comment on some of these alterations in the 3rd ed. of his Mediaeval Hymns, 1867, p. 22, is:

"This hymn, divided as in the Breviary, after the fourth verse, was inserted, with some corrections, in the Hymnal Noted. Thence, with a good many alterations, it was copied in the Sarum Hymnal (Salisbury B. Bk., 1857); one of these changes seems true and happy: v. 27—"

Who, the two walls underlying. Bound in each, bind both in one.

In Hymns Ancient and Modern it is very slightly altered: and some of the changes can hardly be thought improvements. E.g. "Thither faithful souls may soar."

"Neale: 'Thither faithful souls may soar.' It is curious to observe how both one and the other soften the second line of the second verse: [Neale: 'Ready for the nuptial bed'] the Sarum has—"

"Grace and glory round her shed:"

Hymns Ancient and Modern (much better) —

"Bread and glory round her shed."

The second part of the translation, 'Christ is made the sure Foundation,' has been adopted as a dedication hymn with so much general favor, that it would be unthankful not to mention the fact."

Amongst those collections which include both parts of this tr. as in the H. Noted, but giving in almost every instance variations, chiefly from H. A. & M., are Pott's Hymns, &c., 1861; Kennedy, 1863; People's H., 1867; Sarum, 1868;
the Hymnary, 1872; Thrings Coll., 1882, and several others in G. Britain and America. There are also a few collections which take only Pt. i., and others, greater in number, Pt. ii. There are centos also from both parts in C. U., beginning with the opening line of Pt. i., as in the Parish H. Bk., 1863-75; the H. Comp., and others. The position taken by Dr. Neale's tr. of this hymn is thus prominent and important. In popularity and extensiveness of use it is unapproached by any other.

2. (a.) Happy city, holy Salem. Pt. i.
(b.) Christ, the key-stone of the corner. Pt. ii.
By W. J. Blew, in his Ch. Hy. and Tune Bk., 1852-55, ii. 2, and Rice's Sel. from the same, 1870, Nos. 114, 115.
3. (a.) A blest city is Jerusalem. Pt. i.
(b.) Christ is laid the sure Foundation. Christ is the tried [And the precious], &c.
Pt. ii.
These renderings in the English Hymnal, 1856 and 1861, are by the editor, J. A. Johnston, based upon Dr. Neale, as above.
4. (a.) Blessed City, Heavenly Salem. Peaceful vision, &c.
(b.) Deeply laid a sure Foundation. Pt. ii.
By Archbishop Benson, tr. at Rugby, and used at the Dedication of Wellington College Chapel, July 16, 1863. It had previously appeared in the Wellington College H. Bk., 1860. It is also given in the S. P. C. K. Church Hys. 1871.
5. (a.) Blessed Salem, long expected. Pt. i.
(b.) Christ is laid the sure Foundation, Christ the Head, &c.
Pt. ii.
By W. Mercer, in the Oxford ed. of his Church Psalter and H. Bk., 1864.
6. (a.) Blessed City, Heavenly Salem, Vision fair of peace and rest. Pt. i.
(b.) Christ is laid the sure Foundation, Cornerstone from, &c.
Pt. ii.
By R. C. Singleton, in his Anglican H. Bk., 1868 and 1871.
7. Built on Christ, the firm Foundation. Pt. ii.
By F. J. French, in the Ohio Ecang. Lutheran Hyl., 1880.

Other trs. are:
1. Jerusalem O cítie blest, That of peace, &c.
   By T. H. Young, 1859.
2. Jerusalem, that place divine, The vision, &c.
   By T. H. Young, 1861.
3. God hath laid the sure Foundation, Pt. ii.
   By A. T. Russell, 1851.
   By J. D. Chambers, 1827. In full.
5. (a.) Jerusalem, the blest. Pt. i.
   (b.) Christ the Corner-stone is made, &c.
   By B. R. B., in Lyra Musica, 1865. In part only.
8. Hail Jerusalem the blest, peaceful city, vision dear.
   By D. F. Morgan, 1871 and 1880. In full.
   ii. The Roman Breviary Text: (i.) Coelestis urbs Jerusalem; (ii.) Allo ex Olympi vertice.
9. (a.) City of heaven, Jerusalem. Pt. i.
   (b.) From loftiest peak of heavenly light. Pt. ii.
   By W. J. Copeland, in his Hys. for the Week, &c., 1848, p. 133. In 1856 pt. i. was given in Stretton's Church Hys. In Johnston's English Hyl., 1856, both parts are altered as, (1) "Cælestis urbs Jerusalem," (2) "Christ for the Corner-stone is given." 
10. (a.) Jerusalem, thou city blest. Pt. i.
    (b.) From highest heaven, the Father's Son.
    Pt. ii.
    By E. Caswall, in his Lyra Catholica, 1849, p. 225, and his Hys. This tr. passed into M others.
11. Thou heavenly, w. J. Irons, in the New Oxford was repeated in Dr. Irons altered in his Ps. & several other collection.
12. City of peace, Jerusalem. By the Hys for the Use of Aberdeen, 1870.

Other trs. are:
2. (a.) Hymnals who Primer, 1796.
3. (b.) From high Olym Primer, 1796.
5. (a.) City of heaven, J. Hope, 1844. In part only.
6. Promised home of peac bell, 1850.
7. (a.) Jerusalem, thou c.
   Potter, in the Catholica, 1840.
8. (a.) Celestial City, Saved lofty summit of high heaven.
   i. The Paris Breviary Jerusalem beata; (ii.) A
1. (a.) The holy Jerusalem. Pt. i.
   (b.) Christ is set the By I. Williams, Of the British Magazine, A: the same, July 1837 (vo parts were included in V the Parisian Breviary, 18)
2. (a.) O City of our Go.
   (b.) Christ is our Cor
   we build. Pt.
   By J. Chandler, in his Church, 1837, p. 119. P but Pt. ii. is the most pop portion of the hymn, an use in G. Britain and A begins, "O Christ, our Cor "Here, Gracious God, do Hymns, &c., 1840 and 1 beginning with st. iii.
3. O heavenly Queen, by W. J. Blew, in his Church, 1852-55, H. Seasons, 53, a from the same, 1870, No.
   iv. The Sens Breviar beata, vera pacis.
   A tr. of this text, by given in Duffield's Latin as, "Blessed city vision tr.

Ut jucundas cervus desiderat. Bernard of C This is the opening of a p of poems or hymns, kno Up to 1600 it generally name of Bernard or of its It was also ascribed to St. (d. 1274); to Hildegard, a (d. 1144), and to others, rather a cento from it be die Marine") passed current of St. Casimir of Poland recently been ascribed to St who, in 1603, was appoint 1078, Abbot of Bee in N Archibishop of Canterbury April 12, 1109. The ascrip
has been upheld by Father Ragey of the Marist Order, who in 1884 pub. an ed. of the full text as Sancti Anselmi Cantuariensis Archi-
episcopi Mariæ, &c. (London, Burns & Oates), with a preface and introduction dated April 21, 1883. This ed. is out of print, but Father
Ragey kindly presented the present writer with a copy of the work, and also with translations of the articles on the Mariæ in the Annales de Philosophie
Christienne (Paris), May and June 1883, and in the Controverse et Contemporain (Lyons), Nov. 1887. There, in the Requites des
Questions historiques (Paris), Oct. 1886 and July 1887, and in the works referred to in these articles, the subject may be studied in detail.
Here we can only give a brief outline of the subject, dealing (i) with the MSS., (ii) with the Authorship, and (iii) with the Centos and
Translations.

(i) MSS. The Mariæ exists in at least five MSS., not later than 1200. Two of these are in the Bibliothèque Nationale, viz., the Add. 211927, and the Harl. 2882.

The form of these (a Poeter apparently written for a Benedictine monastery in the province of York) contains a very fragment of the text, beginning at line 4, 6, with the words ‘Omnis dicat Maris.’ and is entitled ‘Lamb
et oratio de sa Maria.’ This MS. has sometimes been assumed to belong to the end of the 11th cent., but the British Museum
authors, on being requested by Father Ragey to re-examine it, agree in considering that it is not earlier than 1173. The Harl. MS. (a complete and excellent one, apparently written in England), is quoted
in the Catalogue as of the 12th cent., but the similarly elicited opinion of the British Museum authorities is that it is not earlier than 1200.

The other three MSS. are in the Bibliothèque Nationale at Paris, viz., Lat. 2445 A., Lat. 10522, and Lat. 16565.

M. Leopold Dibelius, the Principal Librarian, has kindly re-examined these, and has come to the conclusion that none of them is as early as 1146. The 2445 A. is the earliest, and may possibly date soon after 1150.

The Mariæ is also found in a considerable variety of MSS. of later date, in the Brit. Mus., and in various French and German libraries, but these are not mentioned in detail.

The verse form, a variety of the trochaic catalectic tetrameter, is not earlier than about 1050.

(ii) Authorship.—These facts, and the other evidence adduced in the works noted above, clearly point to the conclusion that the poem was
written, either in France or in England, not earlier than 1050, and not later than 1150. The possible authors are thus M. I. L. C. H. M.,
viz.: St. Anselm of Canterbury, St. Bernard of Clairvaux, Bernard of Cluny, and Hildebert of Tours. St. Thomas of Aquino (to whom it is
ascribed in a 14th cent. MS. cited by More, ii. p. 258) was only born in 1225.

(iii) Hildebert.—For Hildebert there is only the ascription in a miscellaneous MS. volume of the 13th or 14th cent., formerly belonging to the monastery of St. James at Le Puy, in the Bibliothèque Nationale. The text of this MS., which is apparently the oldest MSS. of the text, is printed by F. W. E. Roth, in his
Hymnen, 1867, No. 203. The text of this MS. is the same as that of the Harl. MS., and so the name of the Hildebert is printed by F. W. E. Roth, in his
Hymnen, 1867, No. 203. The text of this MS. is the same as that of the Harl. MS., and so the name of the MS. is not contained in the Bibliothèque Nationale edition of the Hildebert's Opera (Paris, 1819), and M. Hauréau, who has recently interested himself
in the history of Hildebert, assigns it not to him, but to Bernard of Cluny.

(b) St. Bernard of Clairvaux. The ascription to St. Bernard, which also rests on a very slight foundation. The

The author to whom the work is ascribed in the Harl. MS. was clearly not the abbot of Clairvaux, but the monk of

St. Bernard, M. Hauréau in his articles in the Journal des Savants for 1862, reprinted in the Poèmes Latins attribués
à Saint Bernard, Paris, 1862.

(c) St. Bernard of Cluny. The principal specific reasons (beyond the general contention that it harmonises

in sentiment and expression with St. Anselm's character, and with his works), which led Ragey to think that it was by him are:

1. The fact of its being in very early MSS. But, as shown above, no such MSS. of the early 11th cent. can be inferred

from its character, nor consequently it cannot be adjudged from Bernard of Cluny on that ground. (2) The fervour of its devotion to the

Virgin. But St. Bernard in the Harl. MS. is not exclusively addressed to her. (3) The frequent resemblances to passages in the

works undoubtedly of St. Anselm. In the first ed. of the Mariæ these were not noticed, and the second ed. of the Harl. MS. is

the second part of the pages containing the corresponding portions of the text. But the parallels are not very close, and even if

they were closer than those between the works of St. Bernard, it would not be considered, for it is tolerably certain that Bernard had access, in the

library at Cluny, to at least a fairly complete set of the works of the well-learned and ecclesiastic and theologian at St. Anselm. (4) The fact that in the Harl. MS. 2882 it

occurs in a section which otherwise contains nothing but pieces which are undoubtedly by St. Anselm. This is not a very conclusive argument, especially as the other pieces are all in prose. (5) Certain allusions which

Ragey thinks were meant to refer to circumstances in England, under the rule of William Rufus (1087-

1100). The allusions are however not distinct enough to found an argument.

To the present writer the great difficulties in the way of ascribing the Mariæ to St. Anselm are firstly that F.

Ragey relies too much on subjective evidence, and secondly that the other poems ascribed to him are of such small importance, and nowhere show any evidence of poetical talent or of the power to compose such a long poem in so difficult a metre.

The Mariæ had indeed been ascribed to St. Anselm much earlier than by Father Ragey. Before 1150, and of about the end of the 12th cent., now in the Bibl. Nat. at Paris (Lat. 16499, f. 343), where it is entitled ‘Meditations

interius et exterius’ the literary form of the Mariæ is quite different from that in the Harl. MS. The whole

fact of its apparence with that title in this solitary, and not very ancient, MS., has not convinced M. Hauréau (1899,

p. 57) that it is really by Anselm, nor is the present writer inclined to regard it as conclusive evidence of his

authorship.

(4) Bernard of Cluny. The earliest MS. of the poem now known is the Lat. 2445 A. at Paris, written circa 1150. Here it is entitled ‘Invocatio divinae Sapientiae facta a Bernardo in laudem sanctam Virginim.’ The epithet ‘monarchus’ is evidently meant to point to Bernard of Cluny, for long before 1150 St. Ber-

nard, from a simple monk, had become Abbot of Clair-

vaux. The ascription to Bernard is found in various MSS. of the early 12th cent., written in France, and in

the Brit. Mus. (Reg. A 7, viii., and Reg. B 1, l.), the former is styled ‘Bernardius doctor,’ and in a MS. of

the 12th cent., now also in the Brit. Mus. (Addl. 7360, f. 3636), the poems are styled ‘Oratones sancti Bernardi de
doctoris,’” and appointed for the octave of the Assump-

tion of the H. V. M.

To show the structure of the poems we print here the opening of its best-known part:

omnium dicat Mariæ, nullæ, lances, animae

Eius naturae, eius gentis colomnae,

Contemplae, et miture eius celestiusam;

Die felicius Gentircum, die Beatam Virginem.

On comparing this with the De contemptu mundi (pp. 137, ii. and 335, iii.), which is the undisputed work of

Bernard of Cluny, we see in both an equal mastery of a difficult and somewhat similar material. The poet who
could write the one was certainly capable of writing the other. Whatever may be the theological prepossessions of

critics it is only just and unfair to deny that the De
contemptu and the Mariæ are both the work of a private poet, and it is idle to deprecate the De

contemptu in order to exalt the De

contemptu. The De

contemptu indeed contains much that might well have been left out, but the first part, for hundreds of lines, has in its way

nothing to equal its beauty in the whole range of Latin sacred poetry. If the De
contemptu is not accused of want of progress and of eddying round its subject, then this is precisely what may justly be said of

the Mariæ.

Therefore, on the grounds of the early ascription to

Bernard of Cluny, of the fact that no one can find which are sufficiently remote to deny the works of

Bernard Cluny, and of his talents as a poet and master of Latin

language as incline to regard the Mariæ as his. St. Anselm was indeed a distinguished ecclesiastic, but we have really no reason to regard him as a poet of any merit.
(iii.) Centos and Translations. The complete text of the poem is, in Ragey’s edition, arranged in 15 parts, viz. a Prævia, a Praevid, and 13 Hymns. It is not necessary here, to print the first lines of these as Ragey’s 2nd ed. (Tournay: Descée, Lefebvre & Co., 1885) is easily accessible, as well as cheap, and very prettily printed. Here we give only the beginnings of the different forms or centos which we have noticed, adding the page references to Ragey’s 1885 ed. These forms and centos are:—

2. Jesu Christe, per quem iste. p. 123.
4. Lingua mea, dic trophaea. p. 18
5. Lux sanctorum, placet lauram. n. 71.
7. O Maria, vita tue. p. 137.
10. Splendor Paritis, factor Matria. p. 44.
11. xii. ut jucundas cervus undas. p. 23.

Of these Nos. i., ii., iii., v., vii., x. are given by Mone (Nos. 569-571) from various ms. of the 14th and 15th cent., and seem to have been meant for use at private devotions. The other forms may be here noted somewhat more fully, viz.:

4. Lingua mea, dic trophaea virginis puerores. A cento beginning thus was tr. as:

O my tongue, the praise and honours. By T. I. Ball for the 1663 Appex. to the H. Nated. No. 205. This is repeated in the Office H. Bk., 1899. In the St. Margaret’s Hyl. (East Grinstead), 1875, it is in two parts, the second beginning “O thou ever pure, yet fruitful.”

vi. O felicem gentem, ejus sacra viscera. This is the only portion of the poem which seems to have come into public use in Pre-Reformation times. It is included in various Missals of the 15th and 16th cent., such as the Lübeck, c. 1480; the Trier, c. 1490; the Prag of 1507; the Naumburg, 1517, and others. Also in Wacker-nagel, i. p. 192; Daniel, ii., p. 205; Kebrin, No. 315, &c. It is tr. as:

Blessed Mother e’er all other. By A. D. Wacker-bure in his Lyra Ecclesiastica, 1842, p. 27.

vii. Omnii die, die Mariæ, mea, laudes, anima. The popular form of this is the cento made from the poem by St. Casimir of Poland (b. 1458, d. 1484). A ms. copy of this arrangement is said to have been found in his grave when that was opened in 1604; and in the 17th cent., and indeed till recently, he was generally thought to be its author. It is given in his life in the Bollandist Acta Sanctorum (1688), for March 4; in the Parnasus Marianus, Donay, 1824, p. 364.; in J. M. Horst’s Paradosium animae Christianae, Cologne, 1630, p. 500 (1644, p. 462); in Daniel, ii. p. 372. &c. Various trs. of it are included in German Roman Catholic hymn-books from 1613 on, it was tr. into French at least as early as 1630, and there are also trs. in Italian, Spanish, Polish, Hungarian, &c. It has also been tr. into English as:

1. Each day, my soul, Tell Mary’s praise. By Canon F. Oakley, in his tr. of Horst’s Paradisus, 1850, p. 593, and divided, as in Horst, into six decades.
2. Daily, daily, sing to Mary, Sing, my soul, her praises due. This is in the Oratory Hyl., 1854, and the Catholic Examinist, 1858, p. 141. It is

repeated in the Catholic part of No. 63; and, in the Book of the Queen of Heaven.


ix. Pulchra tota, sinea
This is really part of Casimir. It is tr. as:

Holy Queen! we beseech thee purity divine. By E. C. May, 1858, p. 312, a p. 176; repeated in the and the and the Poetical H. B. Hyl., 1860, No. 63, p. 176; in the Mary, we implore thee and this form is repeated H. Bk., 1862.

xi. Ut jucundas cervus
This is found also in a Trench’s Sac. Latin Poet is tr. as:

The thirty hast panting
against Morgan, in his Hyl. of i. p. 94.

These various forms are the popularity which the Roman Catholic circles beautiful; but is, as a Marian to lend itself for of the Reformation, uni tion as would almost de

Ut queant laxis
Paul the Deacon. [St. Day.] This hymn by I. of Warming, is found 11th cent. in the British f. 54; Vesp. D. xi. f. 81 l. in and the Latin Hyls. of 1851, p. 102, is printed f. and at Durham (B. ii. 32 f. 3 Gall. No. 387, of the 11th cent. at Cambridge (391, p. 296.); in the Bern ms. it is found in cent. No. 303 circa 900 10th cent. Ernest Dün Latinani aest Carolin. Ber gives it in the Appendix orum” of Paul the Dea a Vatican ms. of the 10th others. It is in the Re. Aboe, and other Bre cam use part i. was assig. Antra deserti teniasa sub and 0 nimis felix, meritoque selvi has often been quoted by (from Guido of Arezzo wards) as indicating the note:

“Ut queant laxis Be Mirae gregem Fat Solivi petulant Labi Sancte Johannes.”

The printed text is No. 183, with readings a citing the Bern ms. No. 4: nagel, i. No. 127; Boole Drweil’s Missale Misse from a 10th cent. m.; and Hymni Ecclesiae, 1898 and
The three parts of this hymn have been tr. into English as follows: —

i. Ut quemque laxis resonare fibris.

O that once more, to sinful man descending.

By T. I. Ball, in the 1863 Appendix to the H. Noted. In the Office H. Book, 1889, it is given as “O that to sinners once again descending.”

2. Greatest of prophets, messenger appointed.

By R. F. Little darkness, in the 1890 Appendix to the H. Noted, in the Day Hours of the Church of England, 1884, and again in the People’s H., 1887, with the signature “B.”

3. O heavenly Father, cleanse our lips.

By W. Cooke, in the Hymnary, 1872, with the signature “A. C. C.” and again in Tring’s Coll., 1882.

4. O for thy spirit, holy John, to chasten.

Anonymous, in the Antiphoner and Grad, 1880, and the Hymner, 1882. It is based upon W. J. Blew’s tr. as below.

Other trs. are —

1. That thy rare doings, O S. John we pray thee.

Primer, 1599.

2. That we from thy servants may with joy declare.

Primer, 1615.

3. That we with deep-tun’d strings may sound.

Primer, 1665.

4. O sylvan Prophet, whose eternal Fame.

Primer.

1706 and 1782.

5. That with tuneful Notes may sound thy Life.

Evening Office, 1760.

6. O for thy spirit, holy John, once more.

W. J. Copeland, 1848.

7. Unloose, great Baptist, our sin-setter’d lips.

E. Caswall, 1849.

8. O for thy spirit, holy John, to chasten.

W. J. Blew, 1852-66.

9. That with glad voices, we thy matchless virtues.

T. J. Porter in Christian Pantegost, 1858.

10. In flowing measures worthy to sing.

J. D. Chambers, 1866.

11. That we may worthy be in tuneful strain.

J. Wallace, 1874.

ii. Anra deserti teneris ab anans.

1. In caves of the lone wilderness thy youth.

By E. Caswall, in his Lyra Catholica, 1849, p. 156; his Hys. & Poems, 1875, p. 85, and a few Roman Catholic hymn-books for Missions and Schools.

2. Thou, young in years, in desert caverns hidest.

By T. I. Ball, in the 1893 Appendix to the H. Noted. In the Office Hg. Book, 1889, it is greatly altered as, “Thou, in the wilds, thy tender years art hiding.”

3. Thou in thy childhood to the desert caverns.

Anon. in the Antiphoner and Grad, 1880, and the Hymner, 1882.

Other trs. are —

1. From noisy crowds thy early years recess.

Primer, 1599.

2. In tenderest years withdrawn from haunts of men.

W. J. Copeland, 1848.

3. In the lone desert, to the caves and covets.

W. J. Blew, 1862-56.

4. Thou in the desert caves thy tender youth.

J. D. Chambers, 1866.

5. Thy childhood’s home the desert was.

J. Wallace, 1874.

iii. O nimia felix meritiu regali.

1. O blessed saint, of snow-white purity.

By E. Caswall, in his Lyra Catholica, 1849, p. 158, and his Hys. & Poems, 1875, p. 86. It is given in a few collections. In Hys. for the Year, 1867, it begins, “O Saint of snow-white purity.”

2. O blessed saint of high renown and honour.

By R. F. Little darkness, in the Day Hours of the Church of England, 1864, and the People’s H., 1867, where it is signed “B.”

3. O more than blessed, merit high attaining.


Other trs. are —

1. Half Prince of Prophets, Prince of Martyrs, hall.

Primer. 1706.

2. O, all too blest, and of transcendent worth.

W. J. Copeland, 1848.

3. Baptist thrice blessed, John august and holy.

W. J. Blew, 1862-56.

4. Most blest, most excellent in holiness.

J. D. Chambers, 1866.

5. Thrice happy, thou exalted saint.

J. Wallace, 1874.

[V. J.]

V.

1. In the New Golden Shower, N. Y., 1876, i.e. Mrs. Van Alstyne.

Vain are the hopes the sons of men.

I. Watts. [Justification by Faith.] Pub. in his Hys. and Songs, 1709, Bk. i. No. 94, in 4 st. of 4 l. and headed “Justification by Faith, not by Works; or, The Law condemns Grace justifies, Rom. ii. 19-22.” In the Draft of the Scottish Translations and Paraphrases, 1745, it was given unaltered; in that of 1751 it was slightly changed; and in the authorised issue of the Tr. and Paraph., 1781, No. xii., st. i., ii. were rewritten, but began with the original first line as above; st. iii. was taken from the Draft of 1751; and st. iv. unaltered from Watts. In the markings by the oldest daughter of W. Cameron (p. 300, ii.) these alterations are attributed to him. The use of the 1781 form of the text is far more extensive than that of the original.

[V. J.]

Van Alstyne, Frances Jane, née Crosby, a member of the Methodist Episcopal Church, was b. at South East, Putnam County, New York, March 24, 1823. When six weeks old she lost her sight. About 1835 she entered the New York City Institution for the Blind. On completing her training she became a teacher therein from 1847 to 1858. In 1858 she was married to Alexander Van Alstyne, a musician, who was also blind. Her first poem was pub. in 1831; and her first volumes of verse as A Blind Girl and Other Poems, 1844; Monterey, and Other Poems, 1849; and A Wreath of Columbia’s Flowers, 1856. Her first hymn was “We are going, we are going” (Death and Burial), which was written for Mr. Bradford and pub. in the "Golden Censer," 1864. From 1858 to 1869 she wrote 20 songs, which were set to music by G. F. Root. Her songs and hymns number some 2,000 or more, and have been published mainly in several of the popular American Sunday school collections, and often under a nom de plume. About 50 have come into C. U. in G. Britain. The majority of these are taken from the following American collections: —

i. From The Shining Star, 1864.


ii. From Fresh Laurels, 1867.


3. Jesus the Water of Life has given. The Water of Life.


4 H 2
VAN AL8TYNE,

1204

VAN ALS

P. J,

There's a cry fVoni Macedonia. MUtioiu.
We Are marchlnx on with shield mkI banner

'6.
6.

bright.

Annir^rtary.

.V.

From Mwtiatl

iii.

0 what

7.

are

45.

Pardon and

lA^uces, 1868.

you (^ing

u> do, brother

Touthfor

?

Ood.

From Sabbath Caroh,
Dark

R.

is

Frum SUmt Spray,

V.
10.

If I

come

He

to JeKUK.

is

blowing.
Ltnt.

1 fall.

1868.

make

will

roe glad.

Feaee

in Jetut.

From Note* of
:

From Brhjht

here.

Htavm

The IHvinc Fatker.
light.
a glorious throng. Pmsing

'

17. .Saviour, bleu*

a Uule child.

A

Child' t Prayer.

Ki b. 6. l»<69.

From Songt of

I'ass roe nut,

U

Dvrotion, 1870.
Unt.

gentle Saviour.

the perishing, care for the dying.

llesctie

Home

From Pure
Great

ao.

in

QtAd, 1871.
Jebovah.
King of kings,

Ood.

(ireatneu qf

21.1 would be Thy little lamb. The Good Shepherd.
2a. Lead me to Jtvus, lead me to Jeaus.
Dttiring
Jt$ut.

To the work, to the work, we are servanta of God.
Mittion*.
24. Why laUiur for treasures that rust and decay?
23.

Home
The

FadeUn

i'ruirn.

From

X.

the Royal Diadem, 1873.

38. I am Jesun' little f>-|end.
fhr Infant ScKoott.
26. Jesus I love Thee.
Lueing Jetu$.
27. .Mourner, w lien-soe'er thou art.
71» the Sorrowing
ami Penitent. Written Oct. 3, ls7l.
a». Nover 1* faint or weary.
Joy in Jtiu*.
39. Only a step to Jesus.
InmttUion.

From

x\.

From Echoes of

xii.

where

31. Say,
Mittivn*.

xiii.
32.

Winnotrteti

Loving Saviour, bear

30.

From

Is

my

brother?

Home

of Grace and Glory, 1874.
Portion.

From BrighteH and

33. All the

Christ the Portion

way my

Uegt, 1875.

.Saviour leads me.

Jetut the
Ouidt.
34. I am Thine, O Lord
I have beard Thy voice.
Botinet* df tired.
36, O come to the Saviour, believe in Uls name.
Invitation.
Written. S«-p. 7. IK74.
36. 0 how Bweet whf-n we mingle.
Communion of
Saints.
Written in 1h66.
37. 0 my .Saviour, hear me.
Prayer to Jetut for
bUtiinff
3«.

and

feels

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VAUGHAN, Henry, M.D., commonly called "The Silurist," was one of twin-brothers born of a titled family at Newton, Llanfairfechan, in 1621. After studying under the Rev. Matthew Herbert, Rector of Llanngattock, he proceeded to Jesus College, Oxford, in 1638; but through the national troubles of those days, his studies, in common with those of his brother, were interrupted, and they had to leave the University. Subsequently he entered the medical profession, and practised at Brecon and at Newton. He d. April 23, 1695. His published works include, Poems with the Tenth Satire of Juvenal Englished, 1646; Olor Humantis, 1651; The Silurist's加入, 1652, &c. As a religious poet he followed very closely the peculiarities of George Herbert, of whose writings he was a great admirer. His best and most devotional poems were written during a severe affliction, and were pub. in his Silex Scintillans. After being almost forgotten for more than 200 years, his quaint, thoughtful, devotional, and, in many instances, beautiful poems, are receiving attention at the hands of hymnal compilers and others. The title of the work in which these pieces appeared is:—


From the Silex Scintillans several pieces have been taken as hymns for public worship. In addition to those which occur in their respective first lines (see Index of Authors and Translators), the following, all from the 1st ed. of 1650, are in C. U.:—
1. As travellers when the twilight's come. Life a Pilgrimage.
2. Bright shadows of true rest! some shoots of bliss.
4. King of mercy, King of love. God our King.
5. Lord, with what courage and delight. Readiness.
7. Since in a land not barren still. Love and Discipline.
8. Up to those bright and gladsome hills. Ps. xxxi.
11. Zion's true glorious God! on Thee. Praise.

Of Vaughan's hymns the most widely used are:—"Bright Queen of heaven," "My soul, there is a country," and "Up to these bright and gladsome hills." [J. J.]

Vaughan, Rowland, was a member of an ancient Welsh family in Merionethshire. He received his University education at Jesus College, Oxford. His name stands pre-eminent among the contemporary gentry of Wales, for devoting his talents to the improvement of his poorer countrymen. He translated several excellent works; and besides being a good prose writer, he was also a good poet. His tr. of the Veni Creator Spiritus, "Tyr'd Yabryd Glan," and his Galarnad Pechadur are still in great favour in Wales. His mansion at Caergai was burnt to the ground by the Republican forces from Montgomeryshire, and part of his estates confiscated. His attachment to the King's cause brought upon him great sufferings. 

[We. G. T.]

Vene's Jéan, mon salutaire. Antoinette Bourignon. [Renouncing all for Christ.]

This hymn was written, circa 1640, and expressed her determination to live for Christ alone, a resolution which she came to whilst suffering from her father's anger because she refused to marry a man whom he had chosen for her. It is given in her Works, Amsterdam, 1686, in 5 st. of 8 l. Tr. as:—

Come Saviour, Jesus, from above. Dr. Osborn, in The Poetical Works of John and Charles Wesley, 1808-11, vol. i. p. 110, says in a note to this tr., which is given there from the Wesley Hys. and Soc. Poems, 1739, p. 123, in 10 st. of 4 l. This, and the "Farewell to the World," p. 17, were probably furnished to the compilers by Mr. Byron, of Manchester (see 'Byron and the Wesleys,' by the Rev. Dr. Hooke [1841], pp. 17, 27), and translated by him from the French of Madam de Bourignon. The copy of A Hymn to Jesus, which is found in his Miscellaneous Poems (Manchester, 1773), vol. ii. p. 211, differs from that given above only in the title ('Renouncing all for Christ'), and in such verbal alterations as a superior taste and judgment of the Wesleys would dictate. The 9th and 10th verses, in both Byrom's and Wesley's copies are daged with that mysticism to which the preface (to the Hys. and Soc. Poems, 1739) refers; and Wesley has improved on himself as well as on Byrom in the last edition of v. 9 (that in the Large Hymn-Book, 1780) where, instead of 'Nor heaven nor earth,' we read 'Neither heaven nor earth.'

The references to Byrom and the Wesleys are these:—

(1) p. 17. Under date "Manchester, March 2nd, 1736," Byron writes to C. Wesley, and in his letter says:—"As your brother [J. Wesley] has brought so many hymns translated from the French, you will have a sufficient number, and no occasion to increase them by the small addition of Mademoiselle Bourignon's two little pieces. I desire you to favour my present weakness, if I judge wrong, and not to publish them,"

(2) p. 27. Under date written to his son:—"Thou together printed a book of 1739, amongst which th' Bourignon's, one of which World,' translated from a book for the Wesleyan, Who, they say, write another, for whom the veneration, but think'd to acknowledge their merit, like which they do see the reason of."
VENI CREATOR SPIRITUS

VI.

Hostem repellas longius,
Da gaudiarum praemia,
Veni cum spirital.

vi.

Te sciens, da,
Da gratiarum munera,
Veni, et rasce in animo.

These six stanzas clearly form the original text, and in some of the ms. cited (e.g. Add. 30648, and Patal. 30), in the Add. 18301, f. 1286 (a Collectarius and Hymnal of the 12th cent.), and in some of the early printed Breviaries, e.g. the Augsburg MS. of 1493, Basel, 1498, &c., &c. nothing more is added. Many ms. indeed contain a doxology, the most usual being:

"Sit Iaue Patri cum Filio,
Sancto spiritu Paracleti,
Christi sancta Spiritus."

The extraneous character of the doxology is however betrayed by the quantity of the penultimate of Paracleti, and by the great variety of such doxologies, almost every church having its own special one. The doxology in the Venice Hymnal is:

"Sit Iaue Patri cum Genito,
Amortum et Paracleti,
Protes ut hunc promiserat,
Assunta modigina.

In the Roman Brev. of 1570 and 1632 the doxology reads:

"Deo Patri sit gloria,
Ex Filio, qui a mortuis
Surrexit, ac Paracleti,
In sempiterna (ascullorum) aculia."

But whatever the form was it was, as a rule, merely a general doxology common to all the Penitential hymns, as indeed is often indicated by a rubric such as "Sic terminatur Hymnus mone ad Vesperas Sabattis sequentias" (Brev. Rom.). In the Aurelian MS. 153, only the words "Sit Iaue Patri." are added; and in the Vesp. D. xii., "Deo Patri sit gloria."

The variations in the six stanzas of the text proper are few and of small importance, viz. in st. iii. 3, 4, some ms. give "proimissum," and "ditannas," and in st. iv. 1, 4, some ms. give "paternissimam." In the Roman Brev. of 1632 the variations introduced are:

il. 1.

Qui dicerit Paracleti.

il. 2.

Attestatus domum Dei.

il. 3.

Spiritus Paternae destinat.

vi. 3.

Te uiui et te trinque Spiritum.

These variations however rest on no ms. authority, but are merely due to the tasteless revision of the Breviary hymns made in 1628-31, under Urban VIII., and are simply some what clumsy attempts to improve the rhythm and scanlon. That in st. ii. 1, is specially to be regretted, as it destroys one of the most characteristic features of the hymn, viz. the way in which it preserves the correct quantity of the penultimate of Paracleti, contrary to the general practice in Latin.

(8) Additions to the Original Text. In some ms. as additional stanzas is given between st. v. and vi. as follows:

"Da gaudiorum praemia,
Da gratiarum munera,
Veni et rasce in animo tempore."

This is contained e.g. in two ms. in the 12th cent., and Liturg. Misc. 370, f. 117, circa 1490, and is one of the early printed books, e.g. the Basel Brev. of 1498. But it is wanting in the earliest ms. (e. g. it is not in the Durham Hymnal; Vesp. D. xii.; Jul. A. vi.; Liturg. Misc. 320; Patal. 30; C. C. C. 391), and the true ending of the hymn is st. vi., which forms the real conclusion of the hymn being needed.

Another extraneous stanza is sometimes inserted after st. vi., viz.:

"Dudum sacra pectora,
Tua replesi gratia,
Dispita nunc picaremo,
Et da quieta tempora."

This is found in the Durham Hymnal, but it has no business in the text, and really belongs to the "Beata nobis gaudia" (p. 180, l.). In the Sarum Brev. it is attached, along with the doxology, "Sit Iaue Patri cum Filio," to other Pentecostal hymns.

There is thus no doubt that the hymn should really consist of the 24 lines printed together as above, ending with the stanza "Per te sciens, da, Patrem." We may add that in a ms. circa 1100, in the Brit. Mus. (Add. 18802, f. 24), a rubric regarding the "Venice Hymnal" is followed by a hymn in four st., viz.:

i. Te nunc Deus pessime.
ii. Dudum sacra pectora.
iii. Ille, Christe nunc Paracleti.
iv. Sit Iaue Patri cum Filio.

Of these st. ii., iv. are noted above, st. i. is from the "Beata nobis gaudia," and st. iii. is given in the Durham Hymnal as part of the "Jam Christus ascendit descendit" (p. 476, l.).

ii. Authorship and Date. It is curious how very little is known of the authorship of this hymn, which has taken deeper hold of the Western Church than any other mediaeval hymn, the Te Deum alone excepted. The real author is as yet unknown, but it has been ascribed (a) to the Emperor Charles the Great (Charlemagne), (b) to St. Ambrose, (c) to Gregory the Great, and to (d) Rhabanus Maurus. We may discuss these in order.

(a) Charlemagne. The best known and most widely accepted opinion is that which ascribes it to the Emperor Charles the Great. Even Dom Gueranger (Institutionum Liturgicarum vol. i, p. 233) says that he thought it unlikely that such a hymn, which has taken deeper hold of the Western Church than any other mediaeval hymn, the Te Deum alone excepted. The real author is as yet unknown, but it has been ascribed (a) to the Emperor Charles the Great (Charlemagne), (b) to St. Ambrose, (c) to Gregory the Great, and to (d) Rhabanus Maurus. We may discuss these in order.

"It is told of the blessed man [Notker] that one day when he went through the dormitory he listened, for there was hard by a mill, whose wheel was revolving slowly for lack of water, and he found it sounding something like words. And the man of God, hearing this, straightway was in the spirit, and produced that most beautiful hymn, and gave utterance to the honey-sweet melody from the same kind spirit which possessed him: I mean the Sequence on the Holy Spirit 'Sankti Spiritus' which he had completed it he sent it as a present to the Emperor Charles the Great, who was then already at Rome. And the Christian Emperor sent back to him the messenger that with which the same Spirit had inspired him, viz., the hymn 'Venii, Creator Spiritus.'"

Here we have the original story which has spread so widely, and has been so generally accepted. The words in italics were really found in Eckehard's autograph ms. at St. Gall (No. 556, p. 342), but are a manifest blunder, for Charles the Great (Charlemagne) died in 814, and Notker was born about 816 after, circa 846. The Charles to whom the St. Gall tradition really referred was probably Charles the Fat, and such an interchange of courtesies is not at all unlikely to have taken place between Notker and that Emperor. Charles the Fat paid Notker special attention during his visit to St. Gall in 855, and the incident which Eckehard relates may well have taken place soon after. I that the hymn was
actually composed by Charles the Fat does not seem probable. If however this tradition has any foundation of fact it implies that the hymn was at that time newly composed, or at least had lately come into the Emperor's hand. This suggests that it was written in the last quarter of the 9th cent., and by a person who was in some way connected with the Emperor of Germany.

(2) St. Ambrose. Like most other important Latin hymns this also has been ascribed to St. Ambrose, e.g. by Garaviti. It appears as his in some early printed books, e.g. in the "Aurelianum Christianum," Leipzig, 1675, and is included in some of the earlier editions of his works, e.g. Paris, 1614. It is not however claimed for him by the Benedictine editors of his works, nor by Burghii in his "Juni sacrorum cenarit di Saint Ambrogio," 1852, and there is really no evidence whatever of his authorship. It is true that it bears traces of his influence. The lines:

"Accende lumen sensibus,
Infunde amorem cordibus,"

recall the words "Infunde lumen cordibus" of the very ancient hymn "Gloria Patri Trinitatis," (p. 842, iii.), which is probably his work; while II. 3, 4 of st. iv. are borrowed directly from the "Veni Redemptor gentium" (p. 1211, ii.), which is certainly his. But the mere fact that it borrows two lines from a well-known hymn of his is no evidence whatever that as a whole it is his work. The hymns of St. Ambrose soon became the common property of the Church, and later writers had no scruples about making free use of them in their own compositions. The "Veni Creator" is ascribed to St. Ambrose by no ancient writer, and the ascription to him may be set aside without hesitation.

(3) Gregory the Great. *None* 1. p. 242 (followed by Klotz, p. 17, p. 74), ascribes it to Gregory the Great, on the following grounds:—(1) Its correspondence with his known hymns and his other works. (2) Its classical metre, with occasional rhymes. (3) The correct quantity of the penultimate of *Paradisiacum*, showing a knowledge of Greek. These arguments have a certain value, and Gregory is in himself not an unlikely person to have written the hymn. But had it been the work of a writer of such repute as Gregory in the 6th cent. we might fairly have expected to come across some early notices of it. It is however attributed to him by no early writers. It is wanting in the earliest hymnals which we possess, and is not alluded to by Bede (d. 735) in his "De arte metrica," where many early hymns are mentioned. It is quite preposterous to assign it, on purely subjective grounds, and in the absence of any external testimony, to so early and so celebrated a writer as Gregory.

(4) Rhabanus Maurus, sometime Archbishop of Mainz (b. circa 776, d. 856). Christopher Brower, a learned Jesuit, included the "Veni Creator" in his edition of Rhabanus's *Novella* (Mainz, 1617, p. 74). He was evidently not at all certain that it was really by Rhabanus, and does not print the text in full. He gives no definite information regarding the ms. which he used, and it does not seem to have been of any great antiquity.

Some of the hymns in this ms. are certainly not by Rhabanus, and his claim to the rest is very shadowy. The ms. contained 29 hymns, but of these Professor E. D. Hinck, in his critical edition of the *Corpus* of Rhabanus (*Poetae Latini aevi Carolini*, vol. ii., Berlin, 1844), has only seen reason enough to accept two, both of which he gives among the pieces "incertae origines," and he did not find sufficient ground to include the "Veni Creator" among the poems doubtfully ascribed to Rhabanus. It is indeed true that in Rhabanus's prose work *De Universo*, Bk. i., chapter iii. (Migne's PP. Lat. colls. 23-26) there are some phrases which resemble portions of this hymn; but *None*, 1. p. 251, and A. Trench, in his *Sac. Lat. Poetry* (ed. 1864, pp. 175, 185) give quite as close parallels from the writings of St. Augustin and others.

Here we are compelled to leave the question. The evidence is too scanty to draw a positive conclusion. The hymn is clearly not the work of St. Ambrose nor of Charles the Great. Nor is there sufficient evidence to allow us to ascribe it either to Gregory the Great, to Rhabanus Maurus, or to any of the ecclesiastics connected with the court of Charles the Fat. The references to the hymn do not help us much in determining the authorship, as the following facts will show.

The earliest definite allusion to it (apart from the statement of Eickhardt), is that it was used at a Synod at Helms in 1049 (see C. J. Helffe's *Gemeinergeschichte*). Vol. iv. 2nd ed. 1655, p. 209) it gives a quotation from the *Annalis Ord. Benedicti*, ed. (vol. vi.) p. 53, account of the (Marouli) at Sias, but in i. in 1054 in the *Mone*, l. p. 24 ms. earlier than this. It is probably in *Thomasius*, 1. 304, and he includes the in this case it together, for T early ms. as

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iii. Use. This hymn of dignity, by incense, of Its use in the Challen to be traced by has part allot ye Vesp. D. x Misc., 820) Radulf, De Creator "fo the "nom changed (I But some ti have been adopted by Mus. Reg. and not for Sarum use, with Acts i the monast Hugh, Abb. an anonymous *Aetn Sanctum Ordinis S. Mozarabic* in the Briti 30848), and is assigned use at Law Breviary, cecum (Add. Lawe seen in the (the been traced not found 950, printed
The text of the Veni Creator Spiritus direct from the Latin into English have been numerous and important. They include the following:—

1. Come Holy Ghost, eternal God. This tr. in c.m. in the Ordering of Priests in The Book of Common Prayer, was apparently printed in the Ordinal of 1549, and certainly in the 2nd book of Edward 6th, where it is given in 7 st. of 8 l. (Brit. Mus.). As it is too long to reproduce in full, we give the first and last stanzas only:—

(1) "Come holy ghost eternal God proceeding from above, 
Blest Father, and the Son, and the Holy Ghost send from above.

Visit our myndes, and into vs thy heavenly grace inspire,
That in all trueth and Goddinesse, we Male have true desire.

(7) "Laudes and praise be to the father, and to the sonne equal, 
And to the holy Spirtue also, one God eternall. 
And we desire that the onely Sonne, vouchsafe his Spirtue to sende, 
To all that do proffe his name unto the worlde endless.

A tr. which seems to be a variation of this text (but regarded by some as an older tr.) is found in The whole Psalter, translated into English metre, &c., John Daye, London, N.D. (Brit. Mus., Lincoln Cathedral Library, &c.). [Psalters, English, p. 917, § II.] This is known as Archbp Parker's Parker's Psalter, and was written by him whilst in exile, 1553-1558 (Absolute Psalterium versum metrico lingua vulgari, Parker's Diary, 1557). The tr. seems to be the preceding rendered into more even feet. It is in 18 st. of 4 l., of which st. i., ii., and xvi. are as follows:

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The father first: and eke the sonne, 
One God as we do reade.

(3) "Oh visit thou our minds and harts, 
Thy heavenly grace inspire: 
That we in truth and godlinsse, 
May rest our whole desire.

(15) "Be laude to God: the father dye, 
And God his sone praye ye: 
Be praye to God: the holy spirtue, 
One God in Trinity.

(16) "Praye we that Christ: the saviour. 
Vouchsafe his spirte to sende, 
To all which true: proffesse his name, 
Till all the worlde doth ende."

The next form of this tr. is that in "The Ordering of Priests" in The Book of Common Prayer, and given therein in 1662. This is also in 18 st. of 4 l., of which st. i., ii., and xvi. are as read as in modern copies of the Prayer Book:

(1) "Come, Holy Ghost, eternal God, 
Which dost from God proceed, 
Both from the Father and the Son, 
The God of peace and love; 

(2) "Visit our minds, into our hearts. 
Thy heavenly grace inspire; 
That truth and godliness we may possess with full desire.

(15) To God the Father land and praise, 
And to his blessed Son, 
And to the Holy Spirit of grace, 
Co-equal Three in One.

(16) And pray we, that our only Lord 
Would please his Spirit to send 
On all that shall profess his Name, 
From hence to the world's end."

VENI CREATOR SPIRITUS 1209

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(1) "Come, Holy Ghost, eternal God, 
Which dost from God proceed, 
Both from the Father and the Son, 
The God of peace and love;
From this text two or three centuries, all beginning with st. i., have been adopted by a few hymnal compilers.


2. Come, Holy Ghost, our souls inspire. By Bp. John Cosin. This is in his Collection of Private Devotions in the Practice of the Ancient Church, called the Hours of Prayer, &c., 1827. This book was modelled on the Primers which were extensively used during the reigns of Henry vii. and Elizabeth. It contains devotions and a hymn for each of the Canonical Hours, together with other devotions, hymns, and prayers (see Reprint by J. G. & F. Rivington, London, 1838). This tr. is appointed for the “Third Hour,” and is given in 18 lines. It was also given in an unaltered form in “The Ordering of Priests” and “The Consecration of Bishops” in The Book of Common Prayer, 1862. This and the c.m. tr. above were the only metrical hymns which have been legally sanctioned in the Church of England by both Church and State. In the hymn books of the last century Bp. Cosin’s tr. is rarely found; but in modern collections it is largely used, and in almost every instance in an unaltered form. In the Gospel Magazine for 1774, p. 449, it is given as a “Hymn to the Holy Spirit, modernized from the Office for Ordination.” The opening lines are:—

“Come, Holy Ghost, our souls inspire, And with uncreated fire.”

The signature “Minimus” is that of A. M. Toplady. This “modernized” form of the text has never come into use, and was excluded, even by Toplady himself, from his Ps. & Hys., 1776.

3. Creator Spiritu, by Whose aid. By J. Dryden. This appeared in his Miscellaneous Poems, pt. iii., 1693, and the Primer of 1706 and 1732, in 7 st. of unequal length, numbering 39 lines in all. It is found in numerous collections, both of the past and the present centuries, but always in an altered and abbreviated form. One of the first to adapt it for congregational purposes was J. Wesley, who included it in his Ps. & Hys., 1741, in an abbreviated form. He was followed by G. Whitefield, 1753, A. M. Toplady, 1776, and others, until the adoption of the hymn became general. The variations which have been introduced into the text are so many and various that it is almost impossible to set them forth in an intelligible manner. The text of given hymnal which may be consulted should be compared with the original in the Lyra Brit., 1857, p. 209. In some American collections it begins “O Source of uncreated light.”


This is in L.M. in 28 l. It is given in the Scottish Hys., 1870, as a tr. by Miss Winckworth, in error. It is also in J. Chandler’s Hys. of the Church, mostly Primitive, 1841, No. 50.

5. Come, Holy Ghost, Creator, come, Inspire the [these] souls of Thine. Tate and Brady. This is the c.m. version in the Supplement as above, circa 1700 (3rd ed., 1702). It also appears in J. Chandler’s Hys. of p. 91, with alteration and again in his li. Primiire, 1841, No. 54 without any indication is usually attributed.

6. Holy Spirit, give in his Ps. Hys., and in p. 205, in 5 st. of unaltered form in 1st Psalter & H. Bk., 2

7. Come, Holy Ghost Thou each willing child Ancient Hys., 1837, 1871, p. 110. It is 2

8. Come, Holy Ghost give us of minds Jesu, and Mary, 1 in his Hymns, 1868, 1767, and in our Lyra, 1837, 1774, 1745, “Come,” begins: “Paraclete, The he not found it else where. 9.

9. Come, Holy Ghost souls take up Thine Catholical, and in his Hymns, several modern re

10. Come, O Cur souls take up Thine Lyra Catholical, and in his Hymns, several modern h

11. Come, O Creator souls of Thine, sing to our parent from the Rom. 1 Catholical, 1849, p. 133.

12. Creator, Bell, in his Hys., in 7 st. of 4 Dryden. This is a few modern hys. Annum Sanctus,

13. Come, Ho even and the Paraphrases & Pt. ii. begini sacred fire.”


15. Come, Holy poems and the 1858, p. 65, a

16. Come, E within our soul & M., 1861, a the latter ed. E. Caswall an however, we Campbell for

17. Come, J Thine, it. This Parish H. B. Caswall’s tr. in s.M. It Creator with repeated in t

18. Come,
VENI JAM VENI

right heavenly throne. This appeared anon-

ymously in the Hymn, for the Year, 1897, and

several later Roman Catholic collections.

Other trs. are:

1. Come, holy ghost, a creator eternally. Pyrner

2. Come, holy Ghost that we hath made. Primer


5. Spirit, Creator of mankind. Primer (London),

1687. 1. Creating-Spirit, come, possess. Evening Office,

1710 and 1760. Also in G. Shipley's Annas Sacroms,

1884. 2. Come, Holy Ghost, Creator come, From thy

celestial home. Garden of the Soul, 1737.

8. Come, Creator Spirit divine. Evening Office,

1745.

9. Come, Spirit, Whose creative power. Anon. in

R. W. Almond's Occasional Use in the Parish of St.

Peter, Nottingham, 1819.

11. Come Holy Ghost, Creator, Come, And make

these souls of ours Thine own. Bp. Dowe, 1824.

11. Creator spirit, come, Visit these souls of Thine.

Bp. Dowe, 1824.

12. Come Thou Creating-Spirit bless, And be our

Guest. J. Williams, 1825.

13. Come, Holy Ghost, O Thou alone. D. French,

1839.

14. Creator-Spirit, from Thy throne, Descend to make

these souls Thine own. F. C. Houdbeta, 1841.


Pitts, 1842.


that art called the Paraclete. W. J. Cogdall, 1848.

17. Creator spirit, come! Control And visit every

willing soul! J. R. Bate, 1849.

18. Creator Spirit! Power divine. J. D. Chambers,

his Psalmist, 1842, and Lucas Lyon, 1857.

19. Come Spirit bless, Creator come. W. J. Blew,

1853-55.

20. Creator Spirit, come and rest Within the soul, &c.

W. Bright, in his Anthems, &c. 1858.

21. Creator Spirit! come and bless us! Let Thy love

and fear, &c. W. Crosswell, 1860.


23. Spirit, heavenly love bestowing. E. C. Benedict,

1867.

24. Spirit divine, creative power, divine. E. C. Benedict,

1867.

25. Come Thou Spirit, live bestowing. E. C. Benedict,

1867.

26. Creator Spirit, come in love, Our struggling souls,


27. Creator Spirit, come in love, And let our hearts,


30. Holy Spirit! come, W. M. Mogill, in The

Juvenile Miss. Mag. of the U. Presh Church, Jan.

1886, and his Songs, &c. 1876.


32. Creator Spirit, all divinity. J. D. Aylward, 1884.

33. O Holy Ghost, Creator, come. S. W. Infield in

Scha's History of the Christian Church, vol. 1r, 1886,

p. 177, and Infield's Latin Hymn-Writers, &c., 1889,

p. 117.

We have also seen two or three additional references to American trs., but have been unable to verify them.

The great similarity which is founded in the majority of these trs. suggests that many of the later translators were very much indebted to their predecessors for the tarsences and vigour of their renderings. This suggestive- ness is most apparent in the more striking passages of the hymn. [J. J.]

VENI, JAM VENI, benignissimae. [Whit-

sunday.] None. No. 188. gives this, in 26

lines from a 12th cent. ms. at Mainz. It is

almost identical with a portion of the Oratio

zus. of St. Anselm of Canterbury, which is

also found as No. 1 in the Medieval com-

pilation called the Meditationes of St.

Augustine (Venice, 1553, f. 11). The passage in

St. Anselm is:

"Veni jam, veni, benignissime doctores animae con-

solator in opportunitatis, et in tribulationibus adju

tor. Veni, mundator scelerum, curator vulnerum. Veni,

fortitudo fragilium, refector labradantium, doctos sen-

tium doctor, superiorem destructorum. Veni, orphano-

num plus pater, viduarum dulcis iudex. Veni, spes paupe-

rum, refectoriall deficientium, et superiorem seminantis;

hauragmentum portus. Veni, omnium viventium sin-

gularis decus, meritorium unius salus. Veni Sanctis-

stis Spiritus, veni et misericors, &c." It is fr. as —

1. Come Thou, O come, Sweetest and Kindliest. By

G. Moddle, in his Hys. and Lyrice, 1641, p. 148; the

People's H., 1867, No. 187; and the Hymnary, 1872.

2. Come, yea, and quickly come. By B. F. Infield,

in his Latin Hymn-Writers, &c., 1889. [J. M.]

VENI Redemptor gentium (omnia). St.

Ambrose. [Christmas.] This is one of the

twelve hymns assigned to St. Ambrose by the

Benedictine editors. It is plainly referred to

the work of St. Ambrose by St. Augustine

(Sermo 372), and is definitely cited as his by

Pope Celestine, at a Council held at Rome, 460;

by Faustus, who in 455 became Bp. of Rhetia

(Riez in France), in his Epistolad a Gratiam

donatum; by M. A. Cassiodorus (d. 575), in

other commentary on the Psalms; and by

other early writers. The text in 7 st. is in

Daniel, i. No. 16, with other notes at iv. pp. 4, 353

(quoting at length the references to St.

Augustine, Pope Celestine, Faustus and Cas-

sirodorus, and citing it as in a 9th cent. ms. at

Bern); in None, No. 30, and others. Some-

times a stanza is prefixed, as follows:—

"Intende qui regis Israel,

Super chcrubin qui sedes

Appare Ephraem, coram excelsa

Potentiam tuam, et veni."

Celestine and Cassiodorus however cite the hymn as beginning "Veni Redemptor gentium"; and this stanza does not appear to be found in any ms. earlier than the 14th cent., and has obtained no currency save in the Cistercian Brevariaries. In any case these lines are not by St. Ambrose, for they are simply the Vulgate of Ps.

lxx., which begins: "Qui regis Israel intende; qui deducis velut omen, Joseph. Quo sedes super chersin.

manifestare coram Ephrem, benjamin et Manasse excelsa potentiam tuam, et veni, ut salvas facias nos."

The hymn is found in the Sarum, York, Aberdeen, Mozarabie of 1502, and other Breviriaries; generally in so many Christmas Eve or Christmas Day. But it is not in the Roman Romanuor, and can hardly be said to be in use at the present day, a somewhat unfortu- nate ecclesiastical prudery having set aside this noble composition. It must however be confessed that a strictly literal English version is hardly defensible for modern congregational use. The imagery is partly borrowed from Ps. xix.

[W. A. S.]

None. No. 30, gives the "Veni Redemptor" text from a Richenian ms. of the 9th cent, or a Trier of the 8th or 9th, a Munich of the 10th cent., &c. (prefixing the st. "Intende qui regis" from ms. of the 14th cent. at Karlsruhe and Liechenthal). Thomasius, ii. p. 371, cites it as in two Vatican mss. of the 8th cent. It is in five mss. of the 11th cent. in the British Museum, viz. in three of the early Ely Church (Vesp. D. xi. f. 32b; Jul. A. vi. f. 38, and Harl. 2961, f. 226), and two of the early Spanish Church (Add. 30848, f. 24; Add. 30851, f. 120). Also in the Bern ms., No. 458, of the 10th cent., and in a ms. of the 11th cent. at Corpus Christi, Cambridge (391, p.
239. In the Latin Hys. of the Anglo-Saxon Ch. (Suttese Society), 1851, p. 43, it is printed from an 11th cent. ms. at Durham (B. iii. 32, f. 13). The text is also in Bässler, No. 26; Wueckernagel, i., No. 12; Hymn. Sarisb., 1851, p. 71; Trench, ed. 1864, p. 87; Migne’s PP. Lat. Lxxvi., col. 114; G. M. Droysen’s Hym. Mnissiacen., 1888, from a 10th cent. ms.; Card. Newman’s Hymni Ecclesiae, 1838 and 1865, and others.

This hymn has been rendered through the German into English, as follows:—

1. Nun komm der Heidenhailand. A full and faithful tr. by M. Luther, 1st pub. in Eyn Enchiridion, Erfurt, 1524. Thence in Wueckernagel, iii. p. 12, in Schirck’s ed. of Luther’s Geistl. Lieder, 1834, p. 4, and the Ue. L. S., 1851, No. 17. Tr. as:—


Other trs. are:—


The trs. direct from the Latin into English are:—


2. Redeemer of the nations, come. Pure offspring, &c. By Elizabeth Charles, in her Voice of Christian Life in Song, 1858, p. 97. The tr. in Mercer’s Church Psalter & H. Bk., Oxford ed. 1864, No. 73, is by W. Mercer, based upon this tr. by Mrs. Charles. The first two lines and one or two others are taken verbatim.

3. Redeemer of the nations come. Appear from out. &c. By H. F. Littledale, in the People’s H., 1867, with the signature “A. l. P.”

4. O come, Redeemer of mankind, appear. By D. T. Morgan. This tr. was given in the revised ed. of H. A. & M., 1875, and again in the translator’s Hys. and Other Poetry of the Latin Ch., 1880.

Other trs. are:—


2. Come, Saviour of the earth. J. Williams, in his Thoughts in Past Years. 2nd ed., 1848.


5. Redeemer of the nations, come. Appear, Thou Son, &c. J. D. Chambers. 1852 and 1857.

VENI SANCTE SPIRITUS


Every third line, we may add, ends in iun, and this seems to be the third line of the Sequence. In the hands of any but a first-rate writer such a verse-scheme would certainly have produced a sense of coldness and artificiality, but here "art conceals art," and the glow of devotion so transfigures and transfigures all that one is content to admire the beauty and the skill that hatch it out, I MSS. The ms. also show that this Sequence does not date from the earliest period of Sequence-writing. It is indeed found in four mss., at St. Gall, which, for the most part, date from the 11th century. (Nos. 376, p. 434; 378, p. 232; 380, p. 28; 382, p. 250); but Herr Idelmos, the librarian, having kindly examined the mss., informs me that in no case is this Sequence in a hand earlier than the 13th century. He adds that it is "everywhere a piece inserted by another, later, hand than that of the ms. volume in general." This agrees with what we have otherwise observed. Up to the present time this sequence has not been found in any of the 1200 mss.

For example, it is not in any of the early ms. indexed under the article Sequences (p. 1042), nor is it included in any of the 16 Tractaries of Limoges, written prior to 1200, or in any of the 55 per cent. of which are printed by Dreesen, in his Prosimium Luminis, 1889. It is found in two mss. of the 13th century, now in the Brit. Mus., one writing in the style of the beginning of the 13th century (Add. 21639, f. 62); the other written in France about the end of the century (Add. 23933, f. 426). It is also in two early 14th century Paris mss., now in the Brit. Mus. (Add. 15905, f. 1810; Harl. 2931, f. 3490); in a Hereford Missal, circa 1390, and a York Missal, circa 1390, now in the Bodleian, of which it is not in the fine Sarum Missal, of circa 1370, now in the Bodleian (Barber 5); but it is in the London ed. of 1496, f. 241. In the Lincoln Missal of circa 1460, now in the Brit. Mus. (Add. 11411, f. 3036) it is not found in the offices for Whitmonica, but is in an appendix of Sequences, the use of which we ascertained, but not of obligation ("ad plactus"). Also in an early ms. in the University Library at Cambridge (L. t. 100), but in a section of that manuscript, which was written about the beginning of the 13th century. The printed text is given in Mone, No. 164, from the St. Gall ms., No. 378, and later sources: Daniel, ii, pp. 35, 384, iii. p. 267, v. p. 89, from a Ribemont ms. of the 13th century, &c., Vaccarangell, i, No. 160; Bischof, No. 89; Rehrin, No. 125; Card. Newman's Hymni Ephemerides, p. 476; F. A. Marchand, n. y., 1753, p. 92, &c. In regard to the statements of Mr. Duffield (see below) that it is contained in the older primate and episcopal mss., we are informed that Mone does not seem to have found it in any of the Pechelbronn mss., now at Karlsruhe, and that the earliest Einstein Missal (which Moré, 1865, p. 522, ascribes to the monastic of St. Gall), there, cites it containing it, is of the 13th century.

iii. Authorship. Here critics are very far from being at one. The French tradition as a rule has not attempted to affirm any author's name to the sequence, and so e.g. M. Leon Gantier, in his Les Tropes, 1880, p. 210, and his Poésie Religieuse, 1887, pp. 17, 130, speaks of it as an anonymous sequence of the second period, written not earlier than the beginning of the 13th century. It has, however, by others been ascribed to a variety of authors, e.g. (1) to Robert ii. of France, (2) to Hermanus Contractus, (3) to Archbishop Stephen Longfellow, (4) to Pope Innocent iii., (5) to Pope Innocent iv.

(1) Robert ii. of France. During the last fifty years the ascription to King Robert has been the usual one. It rests however on no foundation whatever, except the statement of one unknown editor of the section "De prosa sequentia" (see p. 967, lii.), that section contains less than a dozen lines, but in these successions of words hardly of any value. The time, however, is when the confusion and the unessential information. Thus Robert ascribes not only the "Veni Sancte Spiritus," but also the "Chorus nova Jerusalem" (p. 294, ii.), which is much more likely to be by Fulbert of Chartres. Then by a strange perjury it adjoins the "Salve regina" from Hermannus Contractus, and in compensation ascribes to him the "Sancti Spiritus" only, which is certainly not the case. As will be seen by referring to p. 967, li., Durandus is the only ancient author who ascribes the "Veni Sancte Spiritus" to King Robert. Neither other ancient chroniclers cited there do so, nor does the Chronicon Taronense (to 1236, see Robert ii. In various); and while with Malchqvist (p. 531) Duffield claims to Robert the "Sanciti Spiritus adit," he does not mention the "Veni Sancte Spiritus." (Ed. Stubbs in the Rolls Series, 1877, p. 186). Added, and as much in form is much later than Robert's time. It is possible that Durandus, when he said that Robert composed "sequiniam ilam Veni Sancte Spiritus" pronounced from 1213, or 1214, to the "Veni Sancte Spiritus" (Reple).' (vii.), whether or not these can be no doubt that the ascription of the "Veni Sancte Spiritus," to emitte coelitus" to Robert is without any sufficient reason.

(2) Hermanus Contractus (b. 1013, d. 1064). Equally little, or even less, reason exists as for ascribing this sequence to Hermannus Contractus. Cardinal Forno, in his Rema Liturgicarum, Rome, 1871, p. 336, says that it "has been by some attributed to Hermannus Contractus." This attribution has recently been warmly espoused by W. S. Duffield, in the New English, vol. iv., 1886, pp. 613-622, and in his Int, Hyg. 1889, pp. 149-156. Mr. Duffield took great pains to make out a good case, but his all-guts fail to produce anything of any sort that can be called proof of the authorship.

(3) Stephen Langfellow. The same attribution to Archbishop of Canterbury by Innocent iii., on June 17, 1267; performed his first episcopal act in England at Winchester on July 26, 1213; d. July 9, 1215. Several ascriptions are found in a commentary on the Clavis de Hominaud of Meilo of Sardis (d. circa 176), pub. by Cardinal J. B. Pitra in his Scripticeni Episcopaci, vol. III, 1855, p. 130, "Nevertheless it is not sufficient to advance as testimony, what Magister Stephanus de Lange التن in a man venerable in life and doctrine, by the grace of God Archbishops of Canterbury, says in the praise of the Holy Spirit, in that excellent sequence which he composed concerning the Holy Spirit, thus." (then are quoted lines 7, 12-19, 24, beginning "Consolator optimus"). Pitra regards this commentary as the work of an English Cistercian of the 13th century, and says that this statement, "of a contemporary and a fellow-countryman," who was clearly a careful writer, and skilled in literary matters, one of the first to write upon the Holy Spirit, is of great weight. It is to the present writer certainly a valuable testimony, but hardly conclusive in the absence of further evidence.

(4) Pope Innocent iii. The ascription to Innocent iii., is found in chapter xviii. of the Vita sancti Notkeri, by Eckhard von St. Gotthardt, as follows: There may freely be added here a conversation which, in our times, took place with the Roman See ("sedem Romana") concerning the blessed man (Notker). The venerable Abbot of St. Gall, Ulric, of pious memory, the sixth of this name (Ulrich v. d. 1199, and Ulrich vi. d. 1219), came to Rome to Pope Innocent iii., having been sent on an embassy by King Frederick the Second, afterwards Emperor (crowned as King at Mainz, Dec. 9, 1212; crowned as Emperor at Acre, on July 13, 1215). After they had talked together of many matters, and conferred in turn on various matters, it happened that Mass, concerning the Holy Spirit, with the Sequence "Sancti Spiritus in aditus nobis grata," the abbot had composed before the Pope (Apostolicum), the abbot also being present. That Pope had also composed a Sequence on the Holy Spirit, viz., "Sanctus Spiritus.

When the Mass and the prayers were over, they met again for conversation, and among other things the Pope asked the abbot as follows: 'We hear, Father Notker, and in what way do you keep his anniversary? For there were at that time certain things written of him in the books of Sequences, which the Pope had read. The abbot replied that he was a simple monk, though certainly learned and holy. To whom the Pope rejoined, 'Jo you not keep his festival.'" (Notker was not however beatified till 1512. See p.
This passage, with the words in italics, is contained in Ekkhard's autograph copy, written about 1220, and now at St. Gall (MS. No. 556, p. 342). From other sources we know that Ulrich vi. was sent to Rome by the Emperor Frederick to attend the Lateran Council (1215), and the conversation recorded above probably took place either then or at Whitsuntide, 1216, for Innocent iii. died July 16, 1216 (see the Mittheilungen zur katholischen Geschichte, St. Gall, vols. xi. p. 130, and xvii. [178], p. 114). Doubt has been cast on Ekkhard's statement on the ground that he blundered in ascribing the "Veni Creator" to Charlemagne. But in the present case it must be remembered that he was a monk at St. Gall at the time of which he speaks, and there is every reason to believe that he heard the story from the lips of Ulrich himself on his return from Rome. The facts above stated concerning the St. Gall manuscript afford a strong presumption that the "Veni Sancte Spiritus" was unknown at St. Gall till Ulrich brought it back with him from Rome, and that it was at his instigation that it was inserted in the early sequentiaries at St. Gall. And finally Innocent iii. was undoubtedly a man of great ability, and much more competent to have written such a poem than any of the others to whom it has been ascribed (see also pp. 1081-1088).

The whole evidence as to authorship may be summed up thus. The Sequence is clearly not earlier than about the beginning of the 13th cent. It is certainly neither by Robert nor by Hermannus Contractus. The most probable author is Innocent iii.

iv. Use. As already stated the "Veni Sancte Spiritus" is not found in any of the very early Missales or Sequentiarii. When it began to come into use it did not at once displace the older Whitsuntide sequence, i.e. the "Sancti Spiritus adsit," for that continued, as to be used on Whitsunday up till the revision of the Roman Missal in 1568-70. Consequently the "Veni Sancte," though occasionally used on Whitsunday (as in the Breslau Missal of 1483), was almost universally appointed for use on one or more of the immediately succeeding week days.

So e.g. the Langres Missal, circa 1491, assigns it to the Monday; the Angers of 1469 to Tuesday; the Münster of 1469 to Tuesday; the Liege circa 1485 to Tuesday and Saturday; the Roman of 1469 to Tuesday; the Augsburg of 1489 to Tuesday; the Paris circa 1485 to Saturday; the Paris of 1481 to Saturday. In other Missals it is also found under the title of the Missa (De antiqua ecclesiastica disciplina) says that in some places such as Limoges and Chalon sur Slyone, it was sung as a carol in the Cathedral close after Vespers or Compline on Ascension Day.

Finally it had the honour of being chosen as one of the four (see p. 1042, i.) sequences which were alone retained in the Roman Missal of 1570, and is there appointed for use on Whitsunday also throughout the week, the text happily being left unaltered both at that time and at the subsequent revision undertaken by Urban vii. (1364). We may add that the text, with a full historical and theological commentary, is given in Dr. J. Kayser's Beiträge zur Geschichte und Erklärung der ältesten Kirchengesangen, vol. ii., 1886, pp. 61-76.

The Veni Sancte Spiritus, Et, has frequently been tr. into German. Through two of these versions it has passed into English as follows:

i. Heiliger Geist, du Träster mein. This is a full and good tr. by Martin Müller, in his Meditationes sanctiorum patronum, Görlitz, 1584, where it is entitled "A very beautiful prayer to God the Holy Ghost;" and thence in Wachermagel, v.
VENI SANCTE SPIRITUS

Come, Holy Ghost, in love, Shed on us from above. By Ray Palmer. First pub. in The Sabbath H. Bk., Andover, 1858, No. 451, in 5 st. of 7 l. This is given in several collections in G. Britain and America, including Allen's Cong. Psalmist Hym., 1886; Martineau's Hymns, &c., 1870; Lathrop, 4 st.; Leavitt, 7 st. In Orby Shipley's Annus Sanctus, 1884, it is expanded into 10 st., the additional stanzas ii., iv., and vi. being by J. C. Earle. 7 Holy Spirit, on for high. On our deep obscurity. By G. Rorison in his Hys. and Anthems, 1851, No. 05, in 5 st. of 6 l.

8. Come, Holy Ghost! in love, Shed on us from above. By Ray Palmer. First pub. in The Sabbath H. Bk., Andover, 1858, No. 451, in 5 st. of 7 l. This is given in several collections in G. Britain and America, including Allen's Cong. Psalmist Hym., 1886; Martineau's Hymns, &c., 1870; Lathrop, 4 st.; Leavitt, 7 st. In Orby Shipley's Annus Sanctus, 1884, it is expanded into 10 st., the additional stanzas ii., iv., and vi. being by J. C. Earle.

9. Come, Holy Ghost! in love, Shed on us from above. By Ray Palmer. First pub. in The Sabbath H. Bk., Andover, 1858, No. 451, in 5 st. of 7 l. This is given in several collections in G. Britain and America, including Allen's Cong. Psalmist Hym., 1886; Martineau's Hymns, &c., 1870; Lathrop, 4 st.; Leavitt, 7 st. In Orby Shipley's Annus Sanctus, 1884, it is expanded into 10 st., the additional stanzas ii., iv., and vi. being by J. C. Earle.


11. Dwelling high in endless days. F. H. Page, 1863.


Although these trs. do not equal those of the Veni Creator Spiritus in number, yet they indicate a long and profound interest in this magnificent hymn. [J. J.]

VENI SANCTE SPIRITUS: Reple. [Whitsuntide]. The text of this antiphon is printed at p. 631, ii. It is found in a ms. of the 11th cent., now in the British Mus. (Harl. 2961, f. 102), appointed for use at Vespers on the Vigil of Pentecost, and reading "in unitatem." Also in another Brit. Mus. ms. of circa 1100 (Add. 18302, f. 14, and f. 25). In many ms. only the first part ("Veni ... accede") is given, as in a ms. of the 11th cent., now in the Brit. Mus. (Harl. 6151, f. 240), and this form is found in the Sarum Missal of 1498, appointed for the Tuesday and Saturday after Whitsunday, and in the present Roman Missal for Whitsunday and also throughout that week. When Durandus and the earlier writers on Hermannus Contractus ascribed the "Veni Sancte Spiritus" respectively to Robert ii. and to Hermannus Contractus, it is not unlikely that they really meant to refer to this antiphon and not to the "Veni Sanete Spiritus, Et eminite"; and the Add. 18302, which was apparently written in Swabia, is also one of the earliest sources of the "Salve regina" (p. 981, ii.) which is most probably by Hermannus Contractus. But there is not yet sufficient evidence to allow us to assign the antiphon definitely to either of these authors.

This antiphon has passed into English through the German (see p. 631, ii.), and also directly. Among the versions directly from the Latin may be mentioned:-


VENI superne spiritus: Purgati Christi sanguis. C. Cofin. [Whitsuntide.]. Appeared in the Paris Brev., 1736 and in Cofin's Hymni Sacri the same year, p. 55. In the Paris and later French Brev., it is the hymn for the 1st Vespers of Whitsunday. Text in J. Chandler's Hys. of the Primitive Church, 1837, and Card. Newman's Hymni Ecclesiae, 1838 and 1865. Tr. as:—

1. Come, Heavenly Spirit, come. By W. J. Blew, in his Church Hg. & Tune Bk., 1852-55, Ember, 9, and Rice's Sel. from the same, 1870.

Veni, veni, Rex gloriae. [Advent.]
Mr. Crippen says he tr. this "from a ms. of the 15th century (with music) at Karlsruhe." This text is in More, No. 35. Mr. Crippen's tr. appeared in his Ancient Hymns and Poems, &c., 1868, in 23 st. of 4 l. as "O come, O come, Thou glorious King." In Martinius's Hymns, &c., 1875, st. xii., xiii., xvii., xviii., and xix., are given as "Give us, O Fount of Purity." These stanzas form a most acceptable hymn on Desiring Holiness. Also tr. by Dr. H. Bonar as "Come, O come, Thou King of glory." [J. J.]

Venit et coelo Mediator alto. [Passion-tide.] This is the hymn at Lauds in the office of the Prayer of our Lord Jesus Christ on the Mount of Olives. See a note on this office under Aspice at Verbum Patris (p. 87, ii.). This office appears to be of very recent date, viz. since 1830. It is found in the eds. of the Roman Breviary, pub. at Lyons, 1852, and Tournay, 1879, but not among the offices for universal use. Tr. as:

1. Daughter of Sion, cease thy bitter tears. By E. Caswall, in his Lyra Catholica, 1849, p. 61, and his Hymns and Poems, 1873, p. 34. It passed, with slight alterations, into the Hymnary, 1872, and others.

2. Sion's daughter, weep no more. By Sir H. W. Baker, in the trial copy of H. A. & M., 1859, and the ed. of 1861. It was revised for the ed. of 1875. Also in Kennedy, 1863, &c.


Another tr. is:

From high heaven, the Mediator. J. Wallace. 1874. [W. A. S.]

Vernborgne Gottesliebe du. G. Tersteegen. [The Love of God.] First pub. in his Geistliches Blumengärlein, 1729, Bk. iii., No. 26, in 10 st. of 7 l., entitled, "The longing of the soul quietly to maintain the secret drawings of the Love of God." Although a fine hymn and much used in English, its German use has been almost confined to the early Moravian collections. Included in full in the 3rd ed. 1741, of the Sammlung geist- und lieblicher Lieder, and omitting st. iv., v., as No. 542, in the Herrnhut G. B., 1735; but not repeated in the Briöder G. B., 1778, or the Kleiné Briöder G. B., 1870. Tr. as:

1. Thou hidden love of God, whose height. A spirited tr. by J. Wesley, omitting st. iv., v. [trs. of these sts. by S. Jackson were incorporated when he reprinted Wesley's tr. in his Life of Tersteegen, 1832 (1837, p. 409)], in Ps. & Hymn., 1738, and Hymn. & Sacred Poems, 1739 (P. Works, 1868-72, vol. i. p. 71). Written while at Savannah, and in 4-line st. Included, somewhat altered, as No. 3 in the Wesley Hymn. & Spr. Songs, 1753; as No. 375 in the Wes. H. Bk., 1780 (1875, No. 344); and in the Meth.

22. Noe pro diokev.

The second, written about 1516, has 1, 3, 21, 22, 23, 9, 13, 14, 19, 156, 8.

23. Vater corn. No. 337, has a form in 29 stanzas from ms. of the 15th. cent. at Venice, and the same form is in a ms. in the Bodleian, Paris, and another ms. in the 14th. cent. In the Paris ms. it is given as by Jacobus de Bendumelius. The text, as Mone prints it, has stanza 1, 3, 4, 7, 13, 14, 15, 12, 13, 24, 16, 26, as above. The remaining 12 st. of this text need not here be noted.

Verbum Dei, Deco natum. [St. John the Evangelist.] Archbishop Trench remarks, "This sublime hymn, though not As of St. Victor's, is all altogether worthy of him." It is found in a ms. of the end of the 12th. cent. in the Bodleian (Liturg. Misc. 341, f. 42), and another circa 1200 (Liturg. Misc., 340, f. 141); also in a ms. of the 13th. cent. in the British Museum (Armeli, 156, f. 93). Among the St. Gall ms. in No. 376, 381 of the 11th. cent., No. 66 of the 12th. cent. and others. It is included in the Magdelburg Missal, 1480, and many later German missals, generally assigned to the festival of St. John at the Lateran Gate. Pl. ii. begins with st. ix. Volat avis sine meta. The printed text is also in Mone, No. 709, Daniel, i, p. 166; Trench, ed. 1864, p. 73; and Krehm, No. 408. Tr. as:—


2. Word of God, so long awaited, Pl. i. Higher soars his eagle, higher, Pl. ii. By E. A. Dayman, in the Sarum Hymns, 1866. In Pl. ii. at st. iii. the words by Mr. Dayman.


5. Be the Word of God, the fated, Pl. i. As an eagle un molested, Pl. ii. By W. M. Dufield, in his Latin Hymn Writers, 1859.

Verbum quod ante saecula. [Ephiphany.] Given in the Sens Brez, 1726, and the Paris Brez, 1736, as the hymn for 1st Vespers for the Sundays after the Epiphany. It is in the T. Chandler's Hymn of the Primitive Church, 1837: Card. Newman's Hymn Ecclesiastic, 1838 and 1865: and L. C. Biggs's annotated ed. of H. A. & M., 1867. Tr. as:—

1. The Word, who dwelt above the skies. By J. Chandler, in his Hymns of the Prim. Church, 1837, p. 56. In the 1st ed. of H. A. & M., 1861, it was extensively altered by the Compliers, and was included as "The Word, with God the Father One." This was omitted from the revised ed. of 1875. The original tr., with slight alterations, is in the Hymnary, 1872, &c.


3. Word of God, Eternal Son. From Thy throne. By B. Campbell, in his Hys. and Anteants, 1850, p. 57. This is based upon the tr. by I. Williams as above, and several lines are taken from that tr. It is in O. Shipley's Annum Sanctum, 1884.

Other tr. are:—

1. Word that ere creation's morn. W. J. Bree. 1832-55.

2. Word! from the Father's bosom born. J. D. Chambers. 1857. [J. J.]

Verbum Supernum prodiens, A Patre olim exiens. [Advent.] This hymn, a short and good summary of the leading ideas of Advent, is given as No. 33 in Mone, with the remark that it is probably of the second half of the 5th. cent. Daniel gives the text at i. No. 74, and at iv. p. 144 cites it as in a Rhinens ms. of the 11th. cent. It is considered as a hymn of the 11th. cent. Among the British Museum ms. it is found in three 11th. cent. Hymnaries of the English Church (Vesp. D. xii. f. 29; Jul. A. vi. f. 31b; Harl. 2961, f. 225b); in an 11th. cent. Mozarabie Hymnarium (Add. 30851, f. 112); an 11th. cent. Mozarabie Breve (Add. 30848, f. 73), &c. It is in G. M. Dreyer's Hymn. Mozarabiae, 1888, from a 10th. cent. ms.; in a ms. of the 11th. cent. at Corpus Christi, Cambridge (391, p. 239); in a ms. of the 11th. cent. at St. Gall, No. 413; and in the Latin Hys. of the Anglo-Saxon Ch. (Surtees Society), 1851, is printed from an 11th. cent. ms. at Durham (D. iii. 32, f. 11). It is included in the older Romans (Venice, 1478), Sarum, York, Aberdeen, and other Brevaries, the Sarum use being at Matins on the 1st S. in Advent, and daily up to Christmas Eve. The text is also in Wackenregel, i. No. 55; the Hymnarium Sarb., 1851, p. 4; L. C. Biggs's annotated Hymn. A. & M., 1867, &c. In the Roman Brez, 1862, it is considerably altered, and begins, Verbum Supernum prodiens, E Patria aeterna sinu. This text is in recent eds. of that Breveary; in Daniel, i. No. 74; J. Chandler's Hys. of the Primitive Church, 1837, No. 39; and Card. Newman's Hymn Ecclesiastic, 1838 and 1863. [J. M.]

Both forms of this hymn have been tr. as follows:—

i. The Original Text.

1. To earth descending, Word sublime. By J. M. Neale, in the H. Noted, 1852, No. 11, the Hymnary, 1882, &c.


Other tr. are:—


ii. The Roman Breviary Text.


2. O Thou, Who Thinse own Father's breast. By E. Caswall, in his Lyra Catholicæ, 1849, p. 45, and his Hys. and Poems, 1873, p. 25. It is repeated in a few modern collections, sometimes as "Eternal Word, Who dost reside," as in the English Hyl., 1852–61, where it is changed from C. M. to L. M.; and again as "Thou Who didst leave Thy Father's breast."


4. O Heavenly Word, Eternal Light. By the Compilers of H. A. & M. It was given in the trial copy of that collection in 1859, the 1st ed., 1861, and the revised ed., 1875. It is also in other hymn-books. The first stanza is based upon Copeland's tr. as above.


Other trs. are:

1. The Period's done; and lo, to Day. Primer, 1706.
4. The Father's from Whom Thou didst leave. J. Chandle, 1837.
5. Dread Word, Who erst, when time was not. Hymnarium Anglicanum, 1844.
7. To the Word from God proceedeth. W. Bright, 1858.
8. O Thou, the Word, Supreme and blest. F. Trappes, 1855.

Verbum Supernum prodierit, Nec Patris lingues doxeteram. St. Thomas of Aquino. [Holy Communion.] Written about 1263 for the office for use on Corpus Christi (see Fange lingua gloriosi Corporis). It is found in the Roman (Venice, 1478, and, unaltered, in 1632), Mozarabic of 1502, Sarum, York, Aberdeen, Paris of 1736, and other Breviaries, its primary use being at Lauds on Corpus Christi.

"Most appropriately, says Daniel (i. No. 241), has St. Thomas made his hymn like the well-known hymn for the Nativity of the Lord (Verbum Supernum prodierit), A Patre omni extensa, for as to the Festival of the Eucharist, by which the Word made Flesh still dwell with us for ever, what need is there to explain at length the relationship that exists between it and the Nativity of the Lord?"

The text, in 5 st. and a doxology, is in Daniel, i. No. 241; Hymnarium Sarbri, 1851, p. 123, and others. St. iv. is a fine instance of perfect form and condensed meaning:—

"Se nascens dedit sacram,
Convexus in edulium,
Se moriens in pretium,
Se regnans dat in praemium."

The last stanza, in salutaris hostia, has often been used along with the doxology as a separate hymn, e.g., at the Benediction of the Blessed Sacrament. Th of the 13th cen 1255, f. 175}; it cent. Add. 229 Sarum Brev. (i. British Museum Gall, 563, I, an i. No 222; K6 man's Hymns others.

The trs. of 1.

1. Verbum su

i. The Word wall, in his L. his Hys. & P. People's H., 16 written as, "

2. The Word

M. Neale, in 1854. From several collect with alterats it begins, "I Another alt heavenly W. & M., 1861 Neale's tr. is:

Other trs.

1. The etc. and O. Ship.
2. The W.
3. The W.
4. W. / Williams.
5. A. D. Wicke
6. Word
7. The
8. The
9. The
10. The
11. Proceed's"
12. Thus sa tiquitas

A h: at the mouth that is in the S
in Hostia Benedic
itself, t to prev others Chasum time vation

Th distinc some the in

The

1. 1706.
2. Office
3. 1763.
VERE, THOMAS A. DE

5. O Lord, Who didst a willing Victim die. J. Willi-
ams. 1839.
6. O Victim of Salvation's cause. A. D. Wacker-
bart. 1842.
7. O saving Victim! opening wide The gate of bap-
tism. &c. R. Russell. 1849.
1850.
1864.
1852 and 1857.
11. O Saviour victim, Thine the power. H. N. Oxen-
ham. 1854.
12. O Lamb of God! the Victim slain. J. A. John-
ton. 1856 and 1861.
13. O Christ, most willing Victim slain. Salisbury
H. Met. 1857. Altered from Neale. This in the Servus
Hymn., 1868, was again altered to "O salutary Victim
slain." 
14. Hail, saving Host! Hail, source of love. T. J.
Potter. 1855.
15. O saving Victim, worthy deemed. F. Trapp.
1856.
16. O Thou health giving Sacrifice. W. J. Irons,
in his Hymnals, 1866, and his Ps. & Hym., 1873-75.
18. O Host, salvation bringing. C. Kent, in O. Ship-
ley's Annual Sanctuary. 1884.
19. O Victim of the world's salvation. J. D. Appler,
in O. Shipley's Annual Sanctuary. 1884.

J. J.

Vere, Thomas Aubrey de, third of the late Sir Aubrey de Vere, Bart., was b in
1814, and educated at Trinity College, Dublin. Whilst Dr. Newman was Rector of
the Roman Catholic University, Dublin, he was one of the Professors there. His first
volume of Poems appeared in 1842, and since then he has also pub. more than thirty distinct
works, many of which are in verse, including Poems, 1855; May Carols, 1857; Poetical
Works, 1884; and others. A few pieces from his po

J. J.

Very, Jones, was b at Salem, Massachu-
setts, Aug. 28, 1813, his father, Jones Very,
being a shipmaster. He graduated at Har-
vard College in 1836. He remained at his
College, as tutor in Greek, for two years, and
then entered the Unitarian Ministry (1843).
He has been engaged in the work of a preacher
with a pastorate from the first, a great part
of his time being devoted to literary pursuits.
In 1839 he pub. a volume of Essays and
Poems, from which several pieces have been
taken as hymns, including:—
1. Father! I wait Thy word. The sun doth stand,
Waiting upon God.
2. Father, there is no chance to live with Thee.
Peter in the Father's Cure.
3. Father, Thy wonders do not singly stand. The
Spirit-Land.
4. Whom Thou not visit me? The Divine Presence
desires me.
These hymns were included in Longfellow
and Johnson's Unitarian Book of Hymns, 1846.
In the same collection also appeared:—
1. I saw on earth another light. The Light Within.
The bud will soon become a flower. Sowing and
Reaping.
2. Turn not from him who asks of thee. Kind Words.
In addition the following hymns appeared in
Longfellow and Johnson's Hymns of the
Spirit, 1864:—
3. One saint to another I heard say, "How long?"
The Future anticipated.
4. There is a world eye hath not seen. The Spirit
World.
Most of these hymns are in the Lyra Sac.

4 I 2

Ameriana, 1868; and in Putnam's Singers and
Songs of the Liberal Faith, 1874. [F. M. B.]

Very, Washington, brother of Jones
Very, was b at Salem, Massachusetts, Nov.
12, 1815. After following mercantile pursuits
for some time, he entred Harvard College, and
graduated there in 1843. Subsequently he
conducted a private school in Salem, where he
was. April 28, 1853. Putnam gives three of
Very's poetical pieces in his Singers and Songs,
&c., 1874, one of which, "There cometh o'er
the spirit" (Spring), appeared in Longfellow
and Johnson's Book of Hymns, 1846. [J. J.]

Vezzage nicht, o frommer Christ.
[Trust in God.] Included as one of Drey
schöne geistliche Lieder, Constaniz, 1607, in 22
st. of 5 l. and thence in Mystill, No. 584; "Wackernagel, v. p. 427; and the Univ. L. S.
1851, No. 581. Sometimes erroneously as-
cribed to Nicolaus Herman. Tr. as —
Ye who the name of Jesus bear, Yield not yourselves
&c. A good tr. of st. i. iv., v. viii., xvii., by A. T.
Russell, as No. 528 in his Ps. & Hym., 1851. [J. M.]

Vexilla Regis prodeunt. T. H. C. Fortunatus. [Pasionatile.] This world-

Vexilla Regis, &c. A famous hymn. Dr. Leech, in his Life of
Theodolphus of Orleans, to Sedulius, &c. But it is found in all the mss. of the works
of Fortunatus, as well as in all the printed
editions, and there is no ground whatever for
questioning his authorship. In further
annotation it will be most convenient to treat
(1) of its Text, then (2) of its Origin and some
of the allusions contained in it, and lastly
(3) of the variations in its Use.

i. Text, MSS., &c. We print first the full
original text from Professor F. Leo's ed. of
Fortunatus's Opera poetica, Berlin, 1881, p. 34,
where it is given as No. 6 in Bk. ii., entitled
"Hymn in honour of the Holy Cross," and in
8 st. as follows:—

v.

Vexilla regis prodeunt, Facies crucis mystertium, Quae carnis carillo contineat.
Suspensus est pattublo.

ii.

Confusa clavis viscera, Tendens manus, vestigia Re redemptionis glacia,
Hic immolaest hostia.

iii.

Quo vulneratus susper Mucrone dito lanceae, Ut nos lavaret crine,
Manavit unda et sanguine.

iv.

Impleta sunt quae conclit, David filiell carmine,
Dico nondo nationibus:
Regnavit a ligno Deus.

v.

Arbor decora et fulgida, Omne regis purpuria,
Egeta digna stiple,
Tantae demula tange:

ii.

Custa cujus brachia Perimt pejndit sacculum,
Statera facit est corporis Praelium toltique Tar-

tari.

vill.

Fundus aroma corte,
Vicris sucere mctor,
Jucunda fructu fertilit
Plaudus triumpho nobili.

iv.

Salve ara, salve victima
De passional gloria,
Qua vita mortem perc
Et motre vitam reddidit.

This text Leo prints from a St. Petersburg
ms. of the 9th cent., a Laudium ms. of the 9th
and 9th cent., a Vatican ms. of the 9th
cent. (Regiae, 329), and others. It agrees with
the original readings of a 9th cent. ms. of Fortunatus,
In the earliest Hymnaries, &c., it is found in
much the same text, e. g.:

In the so-called Durham Ritual, an ancient ms. in
the Chapter Library at Durham (A. iv. 19, f. 85), written in
England in a hand of the 10th cent., in two Hymnaries,
written in England in the 11th cent., and now in the Brit. Mus. (Vesp. D., xil. f. 64, and Harl., 2941, f. 2389). During the 11th cent. it began to be customary to omit st. ii., vii., viii. and so in the Vesp. D., xil. st. ii. was subsequently scratched through, st. vii., viii. being erased (in the Vesp. D., xil., the Latin text of almost all the hymns is repeated along with an Anglo-Saxon interlinear gloss, the Latin being arranged to suit the order of the gloss. In this form, at f. 635, the original st. ii., vii., viii. are still found, and there is neither original nor gloss of st. ix., x.), and the two following stanzas, not by Fortunatus, inserted in their place:—

ix. o crux ave, spes unica, hoc passionis tempore, acque pli6 justittiam, reique domi veniam.  

Among other uses, which omit st. vii., viii. and give ix., x., are the Add. 30404., f. 109, a Breveiy written in Spain in the 11th cent., and now in the Brit. Mus.; the Arundel, 155, f. 154b, a Hymnarium written in England in the 12th cent., and now in the Brit. Mus.; Ac) also the Hymnario Missale Francorum, a ms. written in France in the 10th cent., and ed. by G. M. Drewes in 1885, p. 45. In the Harl. 2961, as above, the hymn is divided into two parts, p. 1. being st. i.–iv., viii., and pt. ii., beginning "Arbor decorata et fulida," being st. v., vi., vii. in a ms. of the 11th cent. now at Corpus Christi Colle, Cambridge (391, p. 246), st. iv. also immediately precedes st. viii. Other early uses which contain this hymn, include one of the 11th cent. now in the Brit. Mus. (Jul. A., vi., f. 460); one of the 11th cent. at Durham (B., iii., 32, f. 23); one of the 16th cent. at St. Gall, No. 196, Ac. The variations in the text are somewhat numerous, but we need only mention two, viz. st. i., l. 3, where the Add. 24133, reads "fuscula," and st. x., 1., 2, where the Arundel, 155, reads "collauct." Daniel, i, No. 139, ii. p. 382, iii. p. 254, iv. p. 79, prints the text with readings from a Fleury ms. of circa 900, a Rheims ms. of the 11th cent., &c. The printed text is also in Wackenroder, l. No. 80; the Hymn. Suriiburiac, 1851, p. 79; F. A. March's Lat. Hymn., 1878, p. 66; Card. Newman's Hymni Ecclesiast., 1836 and 1845, Ac. In the revised Roman Breve of 1832 the text is of st. i., iii., vii., ix., x., slightly altered.

ii. Origin and Allusions. To appreciate this hymn we must bear in mind the circumstances under which it was written. The details are of more than usual interest, as a short summary will show:—

Fortunatus was then living at Poictiers, where his friend, Queen Rhedegund, founded a nunnery. Before the consecration of the nunnery church she desired to present certain relics to it, and among these she obtained from the Emperor Justin II. a fragment of the so-called True Cross, from which circumstance the nunnery received its name of the Holy Cross. This relic was sent in the first instance to Tours, and was left in charge of the Bishop, in order that he might convey it to Poictiers. (See the Historia Francorum, by Gregory of Tours [v. 394], Bk. ix., Chapter 40.) In the Aabo E. Idrisanda Sainte Radegonde, Poictiers, 1887, pp. 123–130, its journey to Poictiers is thus described: "Euncerted by a numerous body of clergy and of the faithful holding lighted torches, the Bishop started in the midst of liturgical chanting, which ceased not to resound in honour of the hallowed wood of the Redemption. A league from Poictiers the priests carried found the delegates of Rhedegund, Fortunatus at their head, rejoicing in the honour which had fallen to them; some carrying censers with perfumed incense, others torches of white wax. The meeting took place at Migné, at the place where, twelve centuries and a half later, the cross appeared in the air. It was on this occasion that the hymn "Vexilla Regis" was heard for the first time, chant of triumph composed by Fortunatus to salute the arrival of the True Cross. . . . It was the 19th November, 569."

The hymn was thus primarily a Processional hymn, written for use at the solemn reception of a relic of the Holy Cross. Inspired by the occasion the poet composed this poem of the Crucified King, one of the grandest hymns of the Latin church, in which glowing accents he invites us to contemplate the mystery of love accomplished on the Cross. The occasion thus gives the key to his choice of...
Peter de Gayston, the favourite of Edward II. of England. (Wright, at p. 259, pub. a second song on the same subject, "Raining Fange, like a thunder burrt insurance Angilum," which is a parody on the "Range lingus globerd Praeulm").

We may add that the text of Fortunatus, with a full critical and theological commentary, will be found in the Abbé S. G. Pimонт's Hymnes du Breveixie Romain, vol. ii., pt. ii., p. 30, Paris, 1844; and in Dr. J. Kayser's Beiträge zur Geschichte und Erklärung der ältesten Kirchenhymnen, vol. 1, Paderborn, 1881, pp. 393-411. [J. M.]

The text into English of the Vexilla Regis include:

1. A Broad the Regal Banners are. This fine refrain begins in The Office of the Blessed Virgin Mary in English, &c., 1867 (Brod. Mus.), an account of which is given in the Churchman's Shilling Mag. for July, 1876. Hymn No. 169 in Thring's Coll., 1882, is taken from this tr., the text being slightly altered. It is based on the tr. of 1585 noted below, and is by far the best rendering of the Vexilla Regis in English.

2. The royal banner is unfurled. By J. Chandler, in his Hymns of the Primitive Church, 1837, p. 74, in 5 st. of 4 l., and again in his Hymns of the Church, mostly Primitive, 1841, No. 42. It is given in a limited number of hymnals only.

3. Now onward move the standards of our King. By W. J. Copeland, in his Hymns for the West, &c., 1848, p. 79, in 7 st. of 4 l. Its use is limited.

4. Forth flames the standard of our King. By Bp. J. Williams, in his Ancient Hymn, 1845, p. 61. This is repeated in a limited number of collections, including Schaff's Christ in Song, 1899, and others.

5. Forth comes the standard of the King: All hail! The mystery adored. By E. Caswall, in his Lyra Catholica, 1849, p. 89, and his Hymns & Poems, 1873, p. 59, in 7 st. of 4 l. It is given in several Roman Catholic hymn-books for schools and missions.

6. Forth goes the standard of the King. The sign of signs, the radiant Cross. This tr. appeared as No. 39 in Stretton's Church Hymn, 1850, in 6 st. of 4 l. In the Index it is said to be by Chandler, but its similarity to Chandler's tr. is so faint that the most which can be said of it is that it is Chandler's tr. re-written. It is a most successful rendering of the hymn. In its full, or in an abridged form it is found in later collections, Mr. Kennedy's Hymnals, 1852, Lowe's Gainesborough Coll., 1854, and several others.

7. The King of Kings His banner rears. By R. Campbell, in his Hymns and Anthems, 1850, p. 65, in 6 st. of 4 l.

8. See the royal banner streaming. By G. Reison, in his Hymns and Anthems, 1851, No. 59, in 6 st. of 4 l.

9. The royal banners forward go. By J. M. Neale, in his Medieval Hymn, 1851, p. 6, in 7 st. of 4 l., and again in the Hymn, Noted, 1862, with the omission of st. vii. It is in C. U. both in its full and in several altered forms. Amongst the latter are (1) H. A. & M., altered by the Compiler, 1861, and repeated in other collections; (2) F. Pott's Hymns, &c., altered by the Editor, 1865; (3) Nicholson's Appendix Hymn, 1866, beginning st. xliii., ii. "Fulfilled is all that David told"; (4) The Hymnary, altered by the Editors, 1872, and others. When these various forms of Dr. Neale's tr. are taken into account, it is found that his rendering of the Vexilla Regis is more widely used than all others put together.

10. The royal banner forward goes. The Cross's mystery shines to view. By J. A. Johnston in his English Hymn, 1852. In the 1860 ed. he altered it to "See forward the King's banners go," and in the 1861 ed. to "Before us King's banner goes."

11. The royal banner is unfurled. This, in the Cooke and Denton Hymnal, 1853, is a canto of which st. i. is from J. Chandler as above, and st. ii.—v. are from Stretton's Church Hymn, 1850, somewhat altered.

12. Forth goes the standard of our King. The sacred banner gleams on high. This rendering, which appeared in Chope's Hymnal, 1857, and again in other collections, is an arrangement made from older collections, the principal source being Stretton's Church Hymn, 1850, as above.

13. The King's bright banner forward go. This in Kennedy, 1865, No. 601, is J. A. Johnston's 1856 text as above, in a slightly altered form.

14. The royal banner is unfurled. And lo! the Cross is reared on high. This rendering in Murrell and How's Ps. & Hymn, 1864, in 4 st. of 4 l., is an altered and abbreviated form of the text in Stretton's Church Hymn, 1850, as above, with a slight resemblance to Chope's text of 1857. In the S. P. C. K. Church Hymn, 1871, No. 118 is a canto beginning with st. i. of this text, and concerning which Mr. Ellerton says in his Notes to the Church Hymn, 1881, p. xl.:

"Hymn 118. . . . Free imitation, written for Church Hymns in 1871 by Bishop Wm. Walsingham, Bishop of the Latin hymn Vexilla Regis protestate, by Venantius Fortunatus. ... In the present imitation, little except the first two verses of Fortunatus's hymn remains. The original consists eight verses, the last four being an impassioned appeal to the material world, an alleged fragment of which was amongst the relics for the reception of which the hymn was written. These verses being considered by the Editors of Church Hymns wholly unsuitable for the use of the congregations for which their book was prepared, have been replaced by others.

The text of this Church Hymn cento is thus composed: st. i. from Murrell & How, 1864, unaltered; st. ii. from Stretton's Church Hymn, unaltered; st. iii., Murrell & How, 1864, st. iii. rewritten: st. iv., v. new by Bp. How."


16. The King's bright banners forward go. By E. A. Dayman, in the Sarum Hymn, 1868. The opening lines (1 and 2) are from Kennedy's 1863 text, hence the first line of st. ii., "With outstretched hands, transfixed and torn," must be noted.

Other trs. are:

1. The banners of the King come forth, The misterie, &c. Primer (Antwerp), 1599.
2. Now forth the Kingly banners goe. Primer (Mechlin), 1615.
3. Ah lord! the Royal Banners fly, Now shewes the Crosses mystery. Primer (Antwerp), 1665.
7. Is this the standard of a King? J. Williams, 1839.
8. The great King's banner shines above. F. C. Humeheath, 1841.
10. See, see the royal banners fly. J. R. Beste, 1849.
12. The banners of the King go forth outsides the mystery of the Ros. W. J. Hulse, 1852 and 1855.
14. Behold the royal ensigns fly, which bear the Cross's mystery. By T. J. Potter in the Catholic Pressland, 1858.
15. The Banner of the King goes forth, The Cross, the radiant mystery. Elizabeth Charles, 1858.
17. The Kingly banners proudly fly. F. Trupper, 1865.
18. The King's bright banners onward bear. H. M. Macgill, in The Juvenile Miss. Magazine of the C. Prob. Church, April, 1866, and his Songs of the Christian Creded and Life, 1876.
19. The banners of our King advance. J. Wallace, 1871.
20. Banners of our King are streaming. C. Kent, in O. Shipley's Annals Sanctus, 1884.
21. The royal banners forward fly; The cross upon them cheers the sky. S. W. Duffield, in his Latin Hymn-Writers, &c., 1889.

This extensive list of tres. marks in a striking manner the strong hold this hymn has upon many men. In translating the stanza which has called forth the greatest diversity and skill is the fourth as above.

The finest rendering of these lines which we have seen is that in the Service Book of 1687 (see above), which reads:—

"That which the Prophet-King of old
Hath in mysterious Verse foretold,
Is now accomplished, whilst we see
God Ruling Nations from a Tree."

The nearest approach to this in dignity and force is Dr. Neale's tr. of 1851. [J. J.]

Victima Paschali. Wipo (?). [Easter.] This Sequence is an excellent example of the transition from the rhythmical, irregular, unhymned Notkerian sequences to the regular rhyming sequences of Adam of St. Victor and later writers. It presents several points of interest, and demands a somewhat detailed examination. We shall treat (1) of the Text and MSS., (2) of the Authorship, and (3) of the Uses made of this Sequence.

i. Text and MSS. To show its structure we print the full text, which reads:

1. Victima Paschall, Laudes immaculat Christi.
2. Agnus redemit ossa
3. More et vita dulce Confidere mirando
4. "Ec nobis, Maria, Quid visdidit in via?"
5. "Seputricum Christi vetens," Et gloriam vidit resurrectum; Angelicos testes, Sodarum et verso, Surrivant Christus speciosa, Pracent suos in Gallicia."
6. v. Credendum est magis soli Mariæ veraci Quam Judaeorum turbae falsaci. Scimus Christum resurrectisse
7. Ex mortuis vere. Tu nobis, victor rex, misereor.

The text as above is printed from the following MSS., all now in the British Museum.

(a) Add. 1798, f. 22b, written in the 12th cent., mainly at St. Gall; (b) Reg. 2 R. 1, f. 210b, written in England, circa 1149; (c) Calif. A. xiv. f. 57b, written in England, circa 1199; (d) Add. 22898, f. 436b, written in France, circa 1275; (e) Add. 11669, f. 51, written in Germany, circa 1099; (f) Arundel, 186, f. 92b, written in Germany in the 13th cent. The variations are: a, 1, 1, Paschall in a; b, 1, 1, 1, 2, immacula in a; c, 1, 2, con-

This sequence is also found in a ms. written in Germany circa 1199, and now in the Bodleian (Liturig.
VICTIMAE PASCHALI

VICTIMAE PASCHALI

ordinary church services during the period of Easter.

Of the Mass, from which the text as above is taken, it
marks as simply as "a sentence on the Resurrection;" and
on Easter Sunday, Monday, and Tuesday, "the Mass in
G. to Thursday in Easter week; while ã, ã, and ã do
indicate its use.

Next in order, York, nor Hertford Missals used
on Easter Sunday of Low Sunday; the Sarum
appointing it for Friday in Easter week, and for the 2nd
and 5th Sunday up to the Ascension, and for the 3rd and
York for Wednesday in Easter week, as also on the
and the last Sundays. In the Angers Missal of 1499
it is scheduled for Easter Sunday, Monday, and Tuesday, in
Easter week; in the Hamburg Missal of 1469 for Easter
Sunday and Monday in Easter week; and in the Lahr
Missal of 1495 for the B. V. M. at Lorraine, &c. Other Missals
present various combinations or modulations of these uses, which
need not be mentioned in detail. In the Roman Missal of 1570
it is one of the four sequences which were alone re-
tained in that revision, and ã appointed for use on
Easter Sunday and daily up to Low Sunday inclusive, but
not for the last Sundays. In the Paris H. C. of
1605 it forms part of the service for Vespers on Easter Sunday.

The dramatic possibilities of this Sequence also
carry at least one attempt in it. It formed a
striking feature in many of the Easter Miracle
or Mystery Plays, but these we have not space
to recount in detail.

(For its use see e.g. F. J. More's "Schauspiele des
Mittelalters," Karlsruhe, 1846, pp. 17, 17-128, &c.; Re-
liquiae Antiquae, ed. T. Wright and J. O. Halliwell,
1842, pp. 255-256; Kirchen-
logien des Moyen Age, Rennes, 1869; G. Michael's Oster-
und Passionspiele, Wolfenbüttel, 1886, &c.)

It was also frequently employed at Mattins
on Easter Sunday, in the ceremony of the Easter Sepulchre, which was intended in
the service between the Third Lesson and the
"Te Deum." Various forms of this function are
found both in England, and on the
continent. Dr. Carl Lange, in his Die Lateinischen
Osterfeiern, Munich, 1887, gives the results of his
examination of 224 MSS. and printed service
books (Breviaries, Antiphonaries, Processionals, Tractates, &c.), ranging from the 10th to the
18th cent., and used in France, Holland, Ger-
many, Austria, Switzerland, Italy, Spain, and
England, all of which contain longer or shorter
forms of this function, and 68 of which
embody the "Victimae Paschali," either in full
or in a beginning with "Dic nobis, Maria." The
earliest forms in which he has found the "Vi-
timae Paschali" included date from the 13th
century. At p. 62 Lange prints from a 13th cent. Ritual for use
at Chalons-sur-Marne. There, after the Third Re-
response, two vesps were placed in white took their places
one on the right and the other on the left of the
high altar, to represent the angels at the Holy Sepulchre; followed by
trois descents in white damasks, coming from the
right side and standing before the altar, to represent the
Three Marys. The Angel ask the Three Marys "Whom
seek ye in the sepulchre?" and they answer "Jesus of
Nazareth." The Angels, taking off the white altar-cloth,
representing the grave clothes, reply "He is not
here." The Marys, turning to the choir, sing "Aliens.
The Lord has risen." Then, passing down towards the
choir, the First Mary sings "Victimae" (st. 1), the
Second sings "Angelus habet," and the Third
sings "Mons et vitis" (st. III). Then the successor,
coming to the first step of the altar, asks the First Mary
"Dic nobis" (st. IV, i. 1, 2), to which she replies
"Sepulchrum" (st. IV, i, 1, 2), the Second replies
"Angels testis," (st. IV, i, 2, 6), and the Third
sings "Mors aliquis venit," and the second successor
coming to the choir, and pointing to the First Mary, sings
"Credidum" (st. IV, i, 1-3), and the whole choir
sings "Vidimus hominem" (st. IV, ii, 4-6). Having
returned to the vestry, and the ceremony ends by
the bishop or the successor beginning the "Te Deum." This
is one of the many varieties in which the complete
sequence is included. Even in the use of the "Victimae Paschali" there were great variations. So in a Nürnberg
Antiphonary of the 13th cent. (Lange, p. 140), Mary
Magdalene sings an 1. 2, 3 to which she replies
"Dic nobis" (st. IV, i, 1, 2), to which she replies
"Sepulchrum" (st. IV, i, 3-5). Then the choir sings
"Credidum" (st. IV, i, 6), and the whole choir
sings "Tu nobis" (st. IV, i, 1-6). In the later service books the choir and the alter form the sequence of the
verse "Sed unum" (Lange, p. 142), and the choir
sings "Tu nobis" (st. IV, i, 1-6). In the
Prag Antiphonar of 1572 (Lange, p. 122) the rubrics
provide for a proper Easter seuphure and for two Marys.
There the Bishop asks Mary Magdalen "Dic nobis,
Maria!" the choir singing "Quid vidisti in via?" and
Mary replying "Sepulchrum" (st. IV, i, 1-6), and the
choir then singing "Credidum" (st. IV, i, 1-6). As
Dr. Lange requires 171 large octavo pages to print and
describe the varieties of these service-books, we must beg our readers who wish for further information to refer to
his interesting work.

As a final proof of the popularity of the
"Victimae Paschali," we may mention some of the
numerous imitations of it.

Thus M. Leon Gaultier, in his 1858 ed. of Adam of
St. Victor, prints two sequences, one on St. Victor
("Myrtaria Victoriae laurea resplendens Christianorum Morte
et") at II, p. 94, and the other for the B. V. M. at Easter
("Virginiae Mariæ inoletos interstant Christiani! Eva tribris")
at II, p. 348. Both of these are in some service imitations of
and indeed borrow a good deal directly from the, "Vi-
timae Paschali," and in his 1881 ed. of Adam of St. Victor
(pp. 326, 326/40, 114, &c.) the
The varying forms of the text, together
with a full critical and theological commentary,
will be found in Dr. J. Kayser's Beiträge zur
Geschichte und Erklärung der ältesten Kirchen-

Translations in C. U.:

1. Forth to the paschal Victim, Christians, bring
Your sacrifice of praise. By E. Caswall, in his
Lyra Catholic, 1849, p. 233; and his Hymns and
Poems, 1873, p. 122. In a few collections only.

2. The holy Paschal work is wrought. By R.
Campbell, in his Hymns and Anthems, 1850, p. 72.
It is mainly from a Ms. tr. by Dr. Neale (so the
Campbell ms.). It is in O. Shipley's Annals
Sancti, 1884. In Dr. Ronson's Hymns and
Anthems, 1851, No. 76, it was altered to "The
Paschal work is wrought.

3. Christ the Lord is risen to-day: Christians,
burst your vows to pay. By Jane E. Leeson, in
the Rev. H. Formby's Roman Catholic Hymns,
1851, No. 10, in 4 4, of 8 4, and signed in the
Index "M. L." This tr. has passed into several
collections in G. Britain and America, including
H. A. & M., 1861, &c. Usually Miss Leeson's
third stanza is omitted. Subsequently Miss
Leeson retitled the hymn in two forms, and included the same in her Par. and Hymns, 1855, asc:

(1) Sacrifices of Thanksgiving. The hymn begins with the "Dic nobis" in the
fervent Hymn for the Use of the Churches, 1864 and
1871 as "Tr. by J. E. L., 1844." We have here a slight
error in the date, but a certain indication that the
anonymous Paraphrases and Hymns of 1863 were by Miss
Leeson.

(2) Sacrifice ye praises meet. This we have not
found elsewhere.

4. To the Paschal Victim, Christians, bring
the sacrifice of praise. By J. M. Neale, in the
Hy. Noted, 1852, No. 28. This is a prose tr. in the
Hymnary, 1872, it is given in a metrical form
as "Unto the Paschal Victim bring." Line 3,
"The Lamb, the sheep," &c.

5. To the Paschal Victim, raise Gift and sacrifice
of praise. By W. J. Aclis, in his H. and Tune

VICTIS SIBI

Bk. 1852-55; and again in the Parish H. Bk. 1862 and 1875.


Other trs. are:
1. Bring, all ye dear-bought nations, bring. W. K. Blewitt, 1870; the Divine Office, 1873; and O. Shipley's Annual Sanctus, 1944.
3. The Paschal Victim calls for praise. J. R. Bate, 1849.

[V. J.]

VICTIS SIBI COGNOMINA. [Circumcision.]
This anonymous hymn was given in the Paris Bree., 1756, for the Fast of the Circumcision at 2d Vespers, and beyond that date we have been unable to trace it. The text is in J. Chandler's Hymns of the Primitive Church, 1837, No. 9; Carol Newman's Hymns Ecclesiae, 1839 and 1865; and L. C. Biggs's annotated H. A. & M., 1867. Tr. as—

1. Tis for conquering kings to gain. By J. Chandler, in his Hym. of the Prim. Church, 1837, p. 55, and his Hymn of the Church, &c., 1841, No. 30. It is given in a great many hymn-books, sometimes in full, and at other times in an abbreviated form.

2. Tyrants their empty titles take. By J. D. Chambers, in his Psalm Syon, 1857, p. 102. This is given in the Hymnary, 1872, as "Warrior kings their titles gain."

3. Conquering kings their titles take. This cento appeared in a trial ed. of H. A. & M., 1859, and the eds. of 1861 and 1875, and has passed into several other collections. It is composed of St. i, v, vi, by the Compilers, and St. ii, iii, iv from J. Chandler as above, slightly altered. Three or four lines in st. vi, are also from Chandler. This cento is given in Pott's Hymns, &c., 1861, as "Earthly kings their titles take," and in the Sarum Hym., 1868, as, "Warrior kings fresh glory gain."


Other trs. are:
1. Let earthly tyrants title claim. J. Williams, 1839.
2. From conquered realms let tyrants claim. W. J. Blewitt, 1852-55.
4. To earthly kings fresh names accure. Lord Byron, in O. Shipley's Annual Sanctus, 1864. [J. J.]

VICTORINUS, SANTOULISIUS. [Santeul, Jean-Baptiste de.]

Vinete, Alexandre Rodolphe, b. June 12th, 1789, at Oschy, near Lamoine. His father, a man of somewhat stern religion, was schoolmaster of the village, and held a small appointment in the Canton du Vaud. Alexandre was appointed Professor of the French language at the gymnasium of Basle, at the age of 20, and occupied this office, with some work for the University, for twenty years.

In 1819 married of the R. of Delémont, a daughter of a noble H. de L'Eglise more pious than the Abbé came. In 1837, he occupied the Aca, he takes names in a prom for Canton largely to his office. He gives a few freedom an humility, and 

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Virgins castae virgins summae decus praeclarentes. [Common of Virgins.]

Morel, in his Latin Hymns, 1888, p. 180, gives a part of this sequence with the note, "This is the only beginning of a rambling and somewhat barbarous sequence in the ms. collection of P. Brauier [St. Gall ms. No. 546, written in 1507], where it bears the title 'a proxim sequence of some monk of St. Gall.'" Neale, in his Sequentiae, 1852, p. 237, ascribes it to Godescalus or Gottschalk (d. 1050); but the earliest source he quotes is the Roman Missal of 1510, and there does not seem to be any reason for accepting this ascription, which is evidently a conjecture. The earliest text known is in the St. Gall ms., No. 383, of the 13th or 14th cent. The printed text is also in Daniel, v. p. 344, and Kehrein, No. 473. Tr. as "To-day let Christian maidens." In the People's H., 1887, No. 221, and signed "S. M." [i.e. Sister Marion.] [J. M.]

Virgins Proles, Officium matris. [Common of Virgin.] This is found in all the MSS of the 11th cent. in the British Museum (Jul. A. 39, fol. 167b; Vesv. D. 150, fol. 2961, f. 249 b; Add. 30851, f. 155); and in the Latin Hymn. of the Anglo-Saxon Ch., 1851, is printed from an 11th cent. ms. at Durham (B. iii. 32, f. 40b); and in the ms. of the 11th cent. at Corpus Christi Coll., Cambridge (391, p. 274), and the Bern ms. 435 of the 10th cent. It is in two ms. of the 11th cent. at St. Gall., Nos. 387 and 413. Also in the Monastic, Roman, Sarum, York, Aberdeen, and other Breviaries, the Sarum use being for one virgin and martyr at 1st Vespers and at Matins. Daniel, i. No. 238, gives the original, and the form in the Roman Breviary, 1629, citing it at Vespers and Matins, as in a 10th cent. ms. at Bern, a 10th cent. Rheims ms., &c. The printed text is also in Wackernagel, i., No. 138; G. M. Drues's Hymn. Missionum, 1888, from a 10th cent. ms., &c. [J. M.]

Translations in C. U.:-
1. 0 Thos. Thy Mother's Maker, hall. By E. Caswall, in his Lyric Catholic, 1849, p. 222, and his Hymns & Poems, 1874, p. 117. This has been repeated in the 1865 Appendix to the H. Nolde, No. 197, and others.
2. Offspring, yet Maker, of Thy Mother lowly. By T. I. Ball, in the 1867 Appendix to the H. Nolde, No. 344.

Calv. of a] the Virgin. Maker of Thy Mother, hall. By G. N. House, in the People's H., 1887, No. 219, signed "M." In the Hymner, 1888, No. 99, which begins with the same first line, is based upon this tr.

Tr. not in C. U.:-
1. 0 Virgin's Offspring Christ, Whom we adore. Proctor, 1783.
2. Once led and born of Virgin blesst. F. Trappes, 1518.
3. 0 Virgin born. That Mother's Fram'er Thou. J. D. Chambers, 1866.
4. 0 Virgin's Offspring, Whom Thy M'ther didst create. J. Wallace, 1874.

The foregoing trs. are of the text for a "Virgin and Martyr." There are also trs. of an arrangement of lines to the text of a "Virgin not a Martyr." These include one in the Primer, 1706, and a second by J. Wallace, 1874, each beginning with the same first line as above. In the Rom. Brev., viii, of the Latin text, Hujus oratus Deus alme nosis is given, together with a doxology, for "Holy Women." This tr. is.: (1) "Permit, great God, this Saint with Pray'rs may free" in the Primer, 1706; and (2) "O God, for this Thy servant's sake, we humbly Thee implore," by J. Wallace, 1874. In the Marquess of Bute's Roman Breviary into English, 1879, Wallace's tr. is given as: "When she pleads for us at herawanand, &c."

[J. J.]

Virgo vernans velut rosa, Agni sponsa speciosa. [St. Winifred.] This is the Sequence on St. Winifred of Wales, in the Sarum Missal, Venice, 1494, f. 255. It does not appear to be in any other ed. of the Sarum Missal, nor has it been received into other English or Continental Missale. It will be found in a note at col. 660 of the Burntisland reprint of the Sarum Missal, 1861.

Tr. as:-

More fair than all the vernal flowers. By E. Caswall, in his Masque of Mary, &c., 1888, p. 237; and his Hymns and Poems, 1873, p. 202. It was repeated in Dr. Bawes's Hymn. for the Year, 1867, &c.

Vischer, Christoph, s. of Jakob Vischer or Fischer, burgess at Joachimsthal, in Bohemia, was b. at Joachimsthal in 1529. He matriculated at the University of Wittenberg in Nov. 1540 (M.A. 1541), and was ordained at Wittenberg on Feb. 10, 1544, as pastor and probst at Jüterbog, near Wittenberg. He was then appointed (in 1552) cathedral preacher and superintendent at Schmalkalden; in 1571 pastor and general superintendent at Müningen; in 1574 court preacher and assistant superintendent at Coile (Zelle); and in 1577 chief pastor at St. Martin's Church at Halberstadt. He returned to Celle in 1583, as general superintendent of Lüneburg, and d. at Celle in October, 1597 (Koch, ii., 265; Wetzel, i. p. 238, and J. H. i., pt. v. p. 288; Rotermund's Geburts, 120, p. 49; J. K. F. Schlegel's Kirchen- und Reformationsgeschichte Hannover, vol. ii., 1829, pp. 399-402; ms. from Dr. Ebeling, Celle, &c.)

Vischer was a somewhat voluminous writer. Rotermund gives the titles of 29 works by him. Only one hymn is known as his, viz.:-

Wir danken dir, Herr Jesu Christ, Dass du für uns gestorben hast. [in L.] This is included in pt. ii. of the Dresden c., B., 1597 (hence in Wackernagel, v., p. 245), marked as by M. C. F. and in 4 st. of 4, v. i., 179, as above, and ii. Und bitten dich, war Mensch und Gott, iii. Belßt uns auch für Sünd und Schand, iv. Und draus schöpfen die Zuversicht. The only portion we have been able to find in any work of Vischer's is in ii. This occurs in his kritislicke wand eingefüllte und gewichtige historische Aufsätzen und eigenthümliche Heimatspezereien unserer lieben Herrn Jesu Christi, doch der verdienste des heiligen Geistes, 1829; also in Burning's Sarum x. these of the Resurrection (Auferstehung) as follows:-
VITAL SPARK

"Solche Sensitten erwecket der heilige Geist, stets in uns das wir be

Ach Herr Christe, war Mensch und Gott. "
Durch dein heilig Pfaff Wunden rot, Erles mich von dem ewigen Tod,
Und tröst mich in meiner letzen Not."

The same stanza is found in the ed. Schmalkalden, 1568 (Berlin Library). The sermons on the Aufsehens
seem to have appeared at Frankfurt am Main in 1564 (preface 1562, title 1563, colophon 1564). So the
copy in the Vatican Library at Rome.

First, No. 314, prints the four stanzas from the text given by J. C. Olearius, Jena, 1710, as a reprint of the original,
and as entitled "A children's hymn composed by M. Christoph Vaser for the Christian community at
Schmalkalden, upon the strengthening use of the bitter sufferings and death of Christ Jesus our Saviour." It is
also in the Ver. l. 8. 1641, No. 122. The text arc:

1. We bless Thee, Jesus Christ our Lord: For ever be Thy name adored. This is a good and full tr. by Dr. Kennedy, in No. 662 in his HYMN. CHRIST., 1663.

2. With thanks we glory in Thy Cross. This is No. 331 in pt. i. of the MORAVIAN H. BK., 1754. [J. M.]

Vital Spark of heavenly flame. A Pope. [The Soul Immortal.] In the Spectator for Nov. 10, 1712, Steele gives a letter sent to him by Pope on the words spoken by Hadrian on his death-bed. This letter, in The Works of Alexander Pope, Esq. . . . Printed verbattin
from the Octavo edition of Mr. Warburton, London, C. Bathurst, 1788. Vol. v. p. 185, is
dated Nov. 7, 1712, and begins:

"I was the other day in company with five or six men
of some learning; where chanceing to mention the
famous verses which the Emperor Adrian spoke on his
death-bed; they were all agreed that 'twas a piece of
great unworthy of that prince in those circumstances.
I could not but differ from this opinion; methinks it
was by no means gay, but a very serious soliloquy to
his soul at the point of his departure; in which sense I
naturally took the verses at my first reading them,
when I was very young, and before I knew what inter-
pretation the world generally put upon them.

Animula vagula, bianula,
Hospes comusque corporis,
Quae nunc abibis in loca?
Fallidula, rigida, nudula,
Nec (at solis) dabis joca?"

The letter then proceeds with a prose translation of these lines, and a vindication of the same. At the foot of the letter, and after his signature, Pope added the following metrical
rendering:

"Adriani morientis ad Animam
TRAENSIFF.

Ah fleeting Spirit! wand'ring fire,
That long hast warm'd my tender breast,
Must thou no more this frame inspire?
No more a pleasing cheerful guest?

Whither, oh whither art thou flying?
To what dark, undiscover'd shore?
Thou seem'dst all trembling, shivering, dying,
And Wit and Honnour are no more.

In the Spectator, Nov. 10, 1712, Steele gives this letter verbattim, with the exception of the metrical version at the end. On Nov. 29, 1712, Pope wrote to Steele expressing regret
that as this letter was given in his name he had it not an opportunity of setting forth his
ideas more fully and accurately. This letter did not appear in the Spectator. On Dec. 4, 1712, Steele wrote to Pope:

"This is to desire of you that you would please to
make an ode as of a cheerful dying spirit, that is to say,
the Emperor Adrian's 'Animula vagula' put into two
or three stanzas for music. If you comply with this,
and send me word so, you will very particularly oblige.
Yours, &c." (Works, v. p. 188.)

To this Pope gave answer in the following letter, which is undated in his Works, vol. v. p.
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with the signature “Mrs. Vokes,” in W. B. Collyer’s Coll., 1812. Of her hymns the following, all pub. in 1797, are still in C. U. —

1. Behold the expected time draws near. Missions. This begins with st. ii. of No. 1.
2. Proud Babydon yet waits her doom. Full of Hallelujahs. The angels, etc.

Vom Himmel hoch da komm ich her. M. Luther. [Christmas.] This beautiful Christmas hymn first appeared in the Geistliche Lieder, Wittenberg, 1525, and thence in Wackernagel, iii. p. 23. Also in Schircks’s ed. of Luther’s Geistliche Lieder, 1856, p. 12. In the Unr. L. S., 1851, No. 55, &c.

In King’s G. B., 1543, it is entitled “A Children’s Hymn for Christmas Eve on the Child Jesus, taken from the Second Chapter of the Gospel of St. Luke.” It has sometimes been said to be derived, at least in part, from the Latin. To the “Parvulus nona mactatur” its resemblance is very slight; and this Latin hymn has not been traced earlier than the 1579 ed. of Lucas Lossius’s Psalmode (1st ed., 1553). To the “Nuntium vobis ferre de supernus” [Brit. Mus. ms. of the 12th cent. Harl. 2928 f. 114], it has no relationship whatever.

With the exception of the German hymn, Lauxmann, in Rock, viii. 21, thus speaks—

A tuneful and unceasing year to prepare for his family a happy Christmas Eve’s entertainment: and for this festival of his children he wrote this Christmas hymn. If opening lines are modelled on a song, “Aus fremden Landen” I, 2, “Ich korn aus fremden Landen ich,” and throughout he successfully catches the ring of the popular sacred song. It is said that Luther celebrated the festival in his own house in this native fashion. By his verses the first seven verses of this hymn were sung by a man dressed as an angel, who in the children greeted with the eighth and following verses.

We may add that Luther took the first stanza almost entirely from the song, which begins—

“Ich korn aus fremden Landen ich,”
Und bruch euch viel der neuen Miihn,
Der neuen Miihr bring ich so viel.

Mehr dan ich etch hier sagen will.

From the rest of the song Luther did not borrow anything.

In King’s G. B., 1543, it is set to the melody of “Aus fremden Landen,” or rather, as P. Ehmoe, in his Alte Deutsche Lieder, 1871, No. 271, gives it “Ich korn aus fremden Landen ich.” In the Geistliche Lieder, Leipzig, V. Schumann, 1539, this was superseded by the beautiful melody still in use, which is sometimes ascribed to Luther, and is set to this hymn in the C. B. for England, 1863 (set also to No. 57 in H. A. & M., 1853). Tr. as—

1. From highest heaven good news I bring.

By A. T. Russell, as No. 17 in the Dalton Hospital H. B., 1848. There st. i. is condensed from l., ii.; and st. ii.—v. are from iii., iv., v., vi., v., vi., v., vi., in his own Ps. & Hys., 1851, No. 43. Mr. Russell omitted the tr. of st. vii. and added a tr. of st. vii.

2. From yonder world I come to earth.

In full, by Dr. J. Hunt in his Spirit, Songs of Martin Luther, 1853, p. 30. From this st. vi.—ix., xii., xiii., beginning “Oh! let us all be glad to day,” were included in the Manchester S. H. B., 1855, from his Bk. of Praise for Children, 1881, and the Cong. G. B., 1887.

3. From heaven’s height I come to earth.

This is a good and full tr., by Miss Winkworth in her Lyra Germanica, 1st Ser., 1855, p. 22, and in her C. B. for England, 1863, No. 30. Repeated in full in the Ohio Luth. Hyl., 1880. Varying centos, beginning with st. vii., “Give heed, my heart, lift up thine eyes,” are in Bp. Bickersteth’s Ps. & Hys., 1858, and his Hyl. Comp., 1876, in the Church S. S. H. Bk., 1875, and others.

4. Good news from heaven the angels bring.

This is No. 131 in the Maryland Luth. Church Bk., 1868, in 7 st. (answering to st. vii., viii., x., xii., xiii.,) of which st. i.—ix., vii. are altered from A. T. Russell, and vi., vi. from Miss Winkworth. Repeated in Schaff’s Christ in Song, 1863, p. 54. St. i.—vii., vi., of this form are in the Hys. and Songs of Praise, N. Y., 1874, and the Church Praise Bk., N. Y., 1882.

Other trs. are—

1. “I come from heaven to declare,” as No. 300 in p. l. of the Moravian H. Bk., 1874. From this st. vii., viii., x., xiii., were given in the Bible H. Bk., 1845, beginning “Awake, my heart, my soul, my eyes.” (2) “I come from heaven, on joyous wings.” By H. M. Fair, 1851, p. 3. (3) “I come from heaven, on wings of love.” By J. Anderson, 1846, p. 3.

2. From highest heaven on joyous wings. By H. M. Fair, 1851, p. 3. (4) “I come from heaven high I’ve wandered forth.” By Dr. H. W. Ducklen in his Bk. of German Songs, 1856, p. 304.


We may note that in J. C. Jacobs’s Pral. Ser., 1722, p. 19, there is a hymn in 5 st. set to the same tune, “The Lord our Saviour reigns,” which is set to the melody of 1839. It is not however a tr. from Luther, but is merely a selection of stanzas from Isaac Watts’s version of Ps. xcvii.

Vom Himmel kam der Engel Schaar. M. Luther. [Christmas.] This is founded on St. Luke ii. 10, 11, and St. Matt. ii. 6; and was apparently written in 1543, and meant for use when his other Christmas hymn (“Vom Himmel hoch”) was thought to be too long. It was set to the melody of the Geistliche Lieder, Wittenberg, 1543, in 6 st. of 6, and thence in Wackernagel, iii. p. 25. Also in Schirck’s ed. of Luther’s Geistliche Lieder, 1854, p. 15, and in the Unr. L. S., 1851. Tr. as—

1. From yon ethereal heavens.

This is a paraphrase, in 5 lines, by Miss Fr., in her Hys. of the Reformation, 1845, p. 20. From this a cento in 5 st. of 8, recur and begin, “Let all our hearts rejoice,” is No. 5 in Whittmores’s Supp. to All H. Bks., 1860.

2. To shepherds as they watched by night.

In full, by R. Massie in his Martin Luther’s Spirit, Songs, 1854, p. 7. Included in the Ohio Luth. Hyl., 1880, and by Dr. Bacon in his Hys. of Martin Luther, 1884, p. 96.

Other trs. are—

Vom Himmel kommt der starke Held. [Christmas.] This hymn appears in the Neues Hildburghausisches G. B., 1807 (ed. 1808, No. 170), in 10 st. of 4 l. The two opening lines, but not much more, are taken from a hymn by Dr. Johann Christoph Stockhansen (b. October 29, 1725, at Badenau, near Kassel; d. at Hanau, Sept. 4, 1784), found in the Neue Hanau Münzerbergsche G. B., 1779, and included in the Württemberg G. B., 1791, in 6 st. The rest is a paraphrase, apparently by J. C. Wagner (q.v.) of the same passage of Holy Scripture as that used by Luther in his "Vom Himmel kam der Engel Schaar," but it has very little resemblance to Luther. The trs. from the text of Bumens's Versuch, 1833, No. 118, in 9 st., are:—

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2. **Hark**, an awful voice is sounding. By E. Caswall, in his *Lora Cathedra*, 1849, p. 46, and his *Hymns, and Poems*, 1873, p. 26. It is in a large number of hymn-books. In Kennedy, 1863, it is given in a recast form as "Voice of mercy, voice of terror." 

3. **Hark**, a gladsome voice is thrilling. By W. J. Blew, in his *Church HY. and Tune Bk*, 1852-55, and Rice's *Sel*, from the same, 1870, No. 1. It is based upon Card. Newman's *tr.* as above.

4. **Hark** to the voice that loudly cries. By J. A. Johnston, in his *English HY.*, 1852, 1856, 1861.

5. **Hark**, a thrilling voice is sounding. This, which appeared in Murray's *Hy. Mndal*, 1852, No. 2, is an altered form of Caswall's *tr.* as above. It was repeated with variations in the *Salsbury H. Bk*, 1857; *H. A. & M.*, 1861 and 1875, and many others. The text in the S. P. C. K. *Church HY.*, 1871, beginning with the same line as *H. A. & M.*, is a nearer approach to the original than that collection. *Thriving* text, also beginning with the same line, is Caswall with an adaptation of the best emendations of various editors.

6. **Voice of mercy, voice of terror**. By B. H. Kennedy, in his *Hymno Christian*, 1863, No. 47, is a recast of E. Caswall's *tr.* as above.


8. **Hark**, the Baptist's voice is sounding. In *The Hymnary*, 1872, is an altered version of Caswall's *tr.* as above.

**Other *tr.* are:—**


8. Hark, hark, the voice of chanted prayer. *J. Wallace*, 1874.

**[J. J.]**

**Vox sonora nostri chori** Adam of St. Victor. *[St. Catherine]*. A graceful sequence relating the history of St. Catherine of Alexandria, to be used on her festival, Nov. 25. Gaudeir, in his 1858 ed. of *Adam's Oeuvres Politiques*, vol. ii., p. 320, gives it among the genuine pieces of Adam, but in his ed. 1881, p. 236, he ranks it as doubtful for rhythmical reasons, and so does not print the text, but cites it as a Gradual of St. Victor before 1239 (Bibl. Nat. Paris, No. 11452), a Paris *Gradual* of the 13th cent. (Bibl. Nat. Paris, 1858) and other sources. Among *Missals* it is found in an early 14th cent. Paris in the British Museum (Add. 10905, f. 392), the *Saintes*, 1491; the *Sensa*, 1529, and others. The printed text is also in Neale's *Sequentiar*, 1852, p. 203; Daniel, v. p. 324; Kehrken, No. 812; and D. S. Wrangham's *Liturgical Poetry of Adam of St. Victor*, 1881. *Tr. as:—*


2. *Other *tr.* are:—*


**[J. M.]**

**WACH' AUF**


W. B., in the *Evangelical Magazine*, 1795, i.e. William Budden.

W. H. D., i.e. *Mrs. Van Alteny*, in various of the American hymnals.

W. L., in *the Bristol Bap. Coll*, 1769, by *Asl & Evans*, i.e. L. Watts' *Horse Lyric*.

W. L. A., in Dr. Alexander's *Augustine H. Bk*, 1865, i.e. *W. L. Alexander*.

W. S., in the *Bristol Bap. Coll*, 1769, i.e. *Watts' Sermons*.

Wach auf, mein Herr! und singe,

*P. Gerhardt.* *[Morning]* Included in the 3rd ed., 1848, of Criger's *Praeia*, as No. 1, in 10 st. of 4 1. Thence in Wackernagel's ed. of his *Geistliche Leidet*, No. 99, and Bachmann's ed., No. 1. Repeated in the *Criger-Range G. B.*, 1853, No. 1, and recently in the Berlin *G. L. S.*, ed. 1863, No. 1152. It is one of the finest and most popular of German morning hymns, and soon passed into universal use, st. vii. being a special favourite. *Tr. as:—*

**My soul, awake and tender.** In full, by J. C. Jacobi, in his *Psalmologia Germanica*, 1720, p. 33 (1722, p. 104), repeated as No. 477 in pt. I. of the *Moravian H. Bk*, 1754. In the *Moravian H. Bk*, 1789, No. 744 (1886, Nos. 1158, 1159), begins "My soul awake and render," *st.* i., ii., iv., v. being from i., ii., iii., 4; vi. ii., 1; 2; x; viii.; while st. iii. ("Bless me this day, Lord Jesus," 1866, No. 1159), is st. iii. of No. 189, in *pt. i.* of the 1754 (a tr. by J. Gambol in the early German hymn, *säh ich nemlich* in *Columbia*, ed. *Blivoy*, *et al.* ii., p. 1154).) From this 1754 text st. i., ii., iii., 1, 2; iv. ii., 3, 4; were given in Bickersteth's *Christian Psalmody*, 1833.

**Other *tr.* are: (1) "Thy Thanks, my soul, be raising," by H. J. Rockell, 1842, p. 24. (2) "Wake, my heart, and sing His praises," by E. Massey, 1847. (3) "Awake, my heart, be singing," by J. Kelly, 1867. (4) "Wake up, my heart, alater," by N. L. Frothingham, 1876.

**[J. M.]**

**Wach' auf, wach' auf, du sich're Welt.** *J. Riet.* *[Second Advent.]* 1st pub. in his *Neuer Himmlischer Lieder sonderbahres Buch*, Lüneburg, 1851, p. 248, in 13 st. of 8 1,
entitled, "True hearted Exhortation and Warning to the careless world that with genuine repentance she may prepare and secure herself against the near approaching Last Day."

Found in the Gospel for the 2nd S. in Advent (St. Luke xxi. 23-36), and is one of the finest of Rits's hymns. Repeated in Freylinghausen's G. B., 1704, No. 14 (8 st.); and in Bunsen's Versuch, 1833, No. 493 (Allg. G. B., 1846, No. 426), omitting st. ii. Tr. as:—

1. Awake, thou careless world, awake! The day shall, &c. By A. T. Russell, in 3 st. The tr. of st. i. appeared as No. 108 in the Dalston Hospital H. Bk. 1848; the trs. of st. vi., xliii, were added in his Ps. & Hgs. 1851, No. 39.

2. Awake, thou careless world, awake! The final day, &c. A good tr. of st. i., vii, xii, xiii, by Miss Winkworth, in her Lyra German. 1st Ser., 1855, p. 4.

From this the trs. of st. vi., ix, xiii, altered and beginning, "The Lord in love delayeth long," were included as No. 113 in the Irvingite Hgs. for the Use of the Churches, 1864. A cento in 5 st. of L.W. from the trs. of vii., ix, xiii, beginning, "Lo, He, on whom all power is laid," is in H. L. Hastings's Hymnal, 1880.

Wackernagel, Carl Eduard Philipp, D. D., was b. at Berlin, June 28, 1800. He studied and graduated Ph. D. at the University of Berlin. In 1829 he became a master in the technical school (Gewerbeschule) at Berlin, and in 1839 master in a private school at Stetten in Württemberg. He was then (1845) appointed professor in the Realgymnasium at Wiesbaden, and in 1849 director of the Realgymnasium at Elberfeld. He received the degree of D.D. from the University of Breslau in 1861, and in the same year retired to Düsseldorf, where he d. June 20, 1877 (Herzog's Real Encyklopädie, xvi. 588; Dr. Ludwig Schulze's Philipp Wackernagel, Leipzig, 1879, &c.).

Wackernagel was an enthusiastic and successful teacher, and the author of various works on mathematics, on crystallography, on German literature, &c. His claim to notice here is through his editions of German hymn-writers (J. Gerhardt, 1843; M. Luther, 1848; J. Heermann, 1858), his work on Dutch Hymnody (Bertrage zur niederländischen Hymnologie), Frankfurt, 1867, but more especially through his works on German hymnody up to 1600. His Deutsche Kirchenspiele first appeared at Stuttgart in 1841, and was supplemented by his Bibliographie zur Geschichte des deutschen Kirchenwesens des XVI. Jahrhunderts, Frankfurt am Main, 1855, in which the original works were described. The permanent edition appeared in 6 vols., at Leipzig, 1866-77, as das deutsche Kirchenwesel von der ältesten Zeit bis zur Anfang des XVI. Jahrhunderts, the preface to the last volume being that he did not live to complete.

Volume I. contains 856 Latin hymns, and a Supplement to the Bibliographie of 1855; II. (1867) has 1448 pieces, which are (14 excepted) by German writers prior to the Reformation; III. (1870) has 1487 pieces of the Reformation period; IV. (1874) has 1587 pieces, all (3 excepted) by German writers from 1554 to 1584; and V. has 1608 pieces by German writers from 1578 to 1633. This work is a monument of care and research, and is indispensable to the student of early German hymnology. The present writer has gladly availed himself of it, and it is only in a very few cases that he has been able to supplement or correct its results.
Walker, George, D.D., s. of Arthur Walker, a farmer at Hilton of Pitbladdo, near Cupar, Fife, was b. at Hilton, Jan. 6, 1783. He studied at the Universities of St. Andrews and Edinburgh; and after being licensed by the Presbytery of Cupar, in 1806, was appointed in 1815 parish minister of Kinclun, near Arbroath. In 1827 he received the degree of D.D. from the University of Edinburgh. He d. at Kinclun Sept. 11, 1868. He was a scholarly and devout man, with great taste and modest and retiring manners. Pub.:—

(1) *Hymns translated or imitated from the German: London, 1806. This contains hymns from the German, with a tr. of the "Dies Irae," in all 96. Many are given in abridged form, and Dr. Walker did not bind himself to reproduce the metre, or even uniformly the forms, of his originals. By the kindness of his representatives his b. copy has been used to identify his true copies of which are included throughout this Dictionary, though none are in C. U. (2) *Prayers and Hymns: Edin., W. F. Nimmo, 1866. Besides 73 Prayers, Rec., this contains the original hymns and 14 versions of the "Gloria Patri." A number of the prayers and 42 of the hymns had appeared in his *Prayers and Hymns for the Mornings and Evenings of a Week, 1862.*

Wallin, Benjamin, s. of Edward Wallin, pastor of the Baptist Church, Maze Pond, Southwark, was b. in London in 1711. He received a good education under the care of the Rev. John Needham, of Hitchen (father of the hymn-writer of that name), and was for a time engaged in business. But in 1740 he responded to an earnest request to become pastor of the church over which his father had presided, and this position he retained until his death on Feb. 19, 1782. Mr. B. Wallin published nearly forty sermons, charges, and other small religious books and pamphlets. In 1750 he pub. a volume entitled,

*Evangelical Hymns and Songs, in Two Parts: Published for the Comfort and Entertainment of true Christians; with authorities at large from the Scriptures. The hymns in this vol. are 100 in number, and the texts of scripture illustrated in each stanza are quoted in full in the lower part of the page. The versification is homely and the rhymes are often faulty.*

Two hymns from the work are in C. U.—

2. When I the holy grave survey. Easter.

These, with others, appeared in A. M. Toplady's *Ps. & Hys., 1776.* They are usually given with alterations, chiefly introduced by Toplady.

Walther, Johann, was b. in 1496 at a village near Coia (perhaps Kahlau, or else Cöllede, near Sachsenburg) in Thuringia. In 1524 we find him at Torgau, as bassist at the court of Friedrich the Wise, Elector of Saxony. The Elector Johann of Saxony made him "Sangermeister" (choirmaster) in 1526. When the Electoral orchestra (Kapelle) at Torgau was disbanded in 1530, it was recon-
stultified by the town, and in 1534 Walther was also appointed cantor (singing-master) to the school at Torgau. On the accession of the Elector Moritz of Saxony, in 1548, Walther went with him to Dresden as his Kapellmeister. He was pensioned by decree of Aug. 7, 1554, and soon after returned to Torgau, still retaining the title of "Sangermeister." He d. at Torgau, perhaps on March 25, or at least before April 21, 1570. (Monatshefte für Musikgeschichte, 1871, p. 8, and 1878, p. 85; Archiv für Literaturgeschichte, vol. xii., 1884, p. 185; Dr. Otto Taubert's "Pflege der Musik in Torgau," 1868, and his Gymnasial Singe-Chor zu Torgau, N.D., 1870, &c.)

Walther was more distinguished as a musician than as a hymn-writer. In 1524 he spent three weeks in Luther's house at Wittenberg, helping to adapt the old church music to the Lutheran services, and harmonizing the tunes in five parts for the "geistliche Gesangbuch," pub. at Wittenberg in 1524 (p. 700, ii.). He was also present in the Stadtkirche at Wittenberg, when, on Oct. 29, 1525, the service for the Holy Communion, as rearranged by Luther and himself, was first used in German. His hymns appeared mostly in his "Inas christlich Kinderlied D. Martin Lutheri, Erhalt uns Herr, &c." Auft als neue in sechs Stimmen gesetzt, und mit de-

These of Walther's hymns which have passed into English are:

i. Herzlich lieb hab ich dich, mein Gott, Trinitäts sonn. 1st pub. in 1566 as above, and thence in Wackenagel, iii. p. 204, in 4 st. of 9. 1. In the "Uns. L. S.," 1854, No. 190. Tr. as:

O God, my Rock, my heart on Thee. This is a good tr. of st. i., iii., iv., by A. T. Russell, as No. 133 in his Ps. & Hymns, 1851.

ii. Herzlich that mich erfreuen. Eternal Life. 1st pub. separately, in 33 st., at Wittenberg, in 1552, entitled "A beautiful spiritual and Christian new miner's song, of the Last Day and Eternal Life" [Königstein Library]. Thence in Wackenagel, iii. p. 187, in 34 st., st. 33 being added from the Dresden reprint of 1557. It is set to the melody of a popular song on the Joys of Summer. It is a fresh and beautiful hymn, but is only partially available on account of its length. Wackenagel, in his "Keinens G. B.," 1890, selects 21 st. as No. 219. The most popular form is that in the Berlin G. L. S., ed. 1863, No. 1530, beginning "Der Bräutgum wird bald rufen." This form has in order st. 31, 8, 9, 16, 18, 17, 13, and appeared in Melchior Franck's "Resedulmus musicum," 1628; in Freylinghausen's "G. B.," 1705, No. 749, &c. Tr. as:

1. Now fain my joyous heart would sing. This is a tr. of st. 1, 4, 5, 17, 33, 34, by Miss Winkworth, in her "Lyra Ger.," 2nd Ser., 1858, p. 223. Her trs. of st. 1, 4, 5, were included in the Eng. Presb. Ps. & Hymns, 1867, No. 325.

2. Soon will the heavenly Bridgroom come. This is by Dr. Kennedy, in his "Hymn, Christz.," 1833, No. 1099, and follows the text of the G. L. S., omitting st. 16, 18, 13. It is repeated in the "Lauda Domini," N. Y., 1884, &c.

3. The Bridgroom soon will call us. By Dr. M. Loy, from the G. L. S. text, but omitting st. 18, 13, as No. 24 in the Ohio Luth. Hym., 1880.

Another tr. from the G. L. S. text, is "Soon shall that voice resound," by Miss Fry in her Hymn. of the Reformation, 1818, p. 36. Her second part, altered at the beginning. "Rejoice, the Lord doth guide us," is in J. Whittemore's "Hymn. to all H. Bks.," 1890. [J. M.]

Wardlaw and (in his divine comp. of the praise to live in as having some collections honour in the as literature in them, a soul leave plainly the experience its eirtherial to God the known; a clangour commo'n among the though it morning appointe Christi divine," light and the good of plain truth a pleasant hope
ting sickly clean. In 1803 a was ce been u [see & tribut the p. Charl taine was 1 1 4 9 were vious Ma pra very writ
WARING, ANNA L. 1233

Of Dr. Wardlaw's hymns the following are still in C. U.:

1. Glad when they saw the Lord. Easter.
2. Hail, morning known amongst the blest [saints]. Sunday Morning.
3. Lift up to God the voice of praise. Praise to the Father.
4. O Lord our God, arise. Missions.
6. See the Sun of Truth arise. Christ the Light.

Of these Nos. 3-5 appeared in the Tuber-Gnacle Coll. (noted above), 1800. [J. J.]

Ware, Henry, D.D., s. of Dr. H. Ware, pastor of the Unitarian congregation at Hingham, Massachusetts, and afterward Hollis Professor of Divinity at Cambridge, U.S.A., was b. at Hingham, April 21, 1794. Before going to Harvard and Harvard College, he was under the care of Dr. Allyn, at Duxbury, and then of Judge Ware, at Cambridge. He graduated at Harvard in high honors, in 1812; and was then for two years an assistant teacher in Exeter Academy. He was licensed to preach by the Boston Unitarian Association, July 31, 1815; and ordained pastor of the Second Church of that city, Jan. 1, 1817. In 1829, in consequence of his ill health, he received the assistance of a co-pastor in the person of Ralph Waldo Emerson. In the same year Ware was appointed Professor of Pulpit Eloquence and Pastoral Care in the Cambridge Theological School. He entered upon his duties in 1830, and resigned in 1843. He removed to Framingham, and d. there, Sept. 25, 1843. His D.D. degree was conferred upon him by Harvard College in 1834. Dr. Ware's publications are set forth in his Memoir, pub. by his brother John Ware, m.d., were numerous, and on a variety of topics. He edited the Christian Disciple, which was established in 1813, and altered in title to the Christian Examiner in 1824, for some years before the change of title, and gave it his assistance subsequently. The Rev. Chandler Robbins collected his works and pub. them in four volumes, in 1847. His hymns, many of which are of more than usual excellence, are given in vol. i. Of these the following are in C. U.:

1. All nature's works His praise declare. Opening of an Organ. Dated Nov. 9, 1822. It is in Horder's Eng. Comp. Hymns, 1894.
4. God, the gentle chastisement. In Sickness. Dated March, 1836; and in Lyra Sec. Americana, 1846.
5. Great God, the followers of Thy Son. Ordination. Written for the Ordination of Jared Sparks, the historian, as pastor of the Unitarian Church, Baltimore, 1819. Given in Lyra Sec. Americana, 1839, and in Philalethes, 1843.

7. Lift thy glad voices in triumph on high. Easter. Dated 1817, and was published a portion of that year, in 2 st. of 8 l. It is in Lyra Sec. Americana, 1846; Philalethes, 1843, and numerous hymn-books. Sometimes it is given separately, as "Glory to God, in fullest anthems of joy.


11. Opposition shall not always reign. Against Slavery. "This was Mr. Ware's last composition in verse. It bears date March 15, 1843. In its original form it is longer than as presented here [in 3 st. of 8 l.], and is unsuited to a church-book. The following stanza, taken from one of the Collections [st. 1, ii. are in Longfellows's and Johnson's Book of Hts., 1845], is a part of the original, altered and adapted, and is here adopted to sacred worship." (Philalethes, 1843, p. 113.)

12. To prayer, to prayer: for the morning breaks. Prayer. This poem is of 10 st. of 8 l. and is given in Lyra Sec. Americana, 1846, and Philalethes, 1843. Two centos therof are in C. U. The first begins with st. 1., adapting it for Morning Prayer, and the second, with st. ii., as "To prayer, for the glorious sun is gone," for Evening.

13. We fear not a temple, like Judah of old. Dedication of a Place of Worship. This is dated 1839, and is given in Philalethes, 1843.


With American Unitarians Dr. Ware ranks very high, and by them his hymns are widely used.

[F. M. B.]

Waring, Anna Lenticia, daughter of Elijah Waring, and niece of Samuel Miller Waring, was b. at Neath, Glamorganshire, in 1820. In 1850 she pub. her Hymns and Meditations, by A. L. W., a small book of 19 hymns. The 4th ed. was pub. in 1854. The 10th ed., 1863, is enlarged to 38 hymns. She also pub. Additional Hymns, 1858, and contributed some of her pieces to the Sunday Magazine, 1871. Her most widely known hymns are: "Father, I know that all my life," p. 267, ii.; "Go not far from me, O my Strength and my Shield," p. 438, ii.; and "My heart is resting, O my God," p. 781, i. The rest in C. U. include:

1. Dear Saviour of a dying world. Resurrection. (1854.)
2. In heavenly love abiding. Safety in God. (1850.)
3. Jesus, Lord of heaven above. Love to Jesus desired. (1848.)
4. Lord, a happy child of Thine. Evening. (1850.)
5. My Saviour, on the [Thy] words of truth. Hope in the Word of God. (1850.) Sometimes st. iv., as "It is not as Thou wilt with me," is given separately.
6. O this is blessing, this is rest. Rest in the Love of Jesus. (1843.)
7. O Thou Lord of heaven above. The Resurrection. (1845.)
8. Source of my life's refreshing springs. Rest in God. (1850.)
9. Sunlight of the heavenly day. New Year (1854.)
10. Sweet is the solace of Thy love. Safety and Comfort in God. (1853.)
11. Tender mercies on my way. Praise of Divine Mercies. (1850.)
12. Thanksgiving and the voice of melody. New Year (1854.)
13. Though some good things of lower worth. Love of God in Christ. (1850.)

4 K
These hymns are marked by great simplicity, concentration of thought, and elegance of diction. They are popular, and deserve to be so.

Waring, Samuel Miller, s. of Jeremiah Waring, of Alton, Hampshire, and uncle of Anna L. Waring, was b. at Alton, in March, 1792, and d. at Bath, Sept. 19, 1827. His hymns appeared in his Sacred Melodies, 1826, and from that work the following, which are in C. U., were taken:—

1. Now to Him Who loved us, gave us. Praise to Jesus. Sometimes, "unto Him Who loved us."

2. Plead Thou, O plead my cause. Jesus, the Advocate Implored.

Waring, Anna, daughter of Henry W. Waring, and sister of Sarah Waring, author of Queechy, and other novels, was b. near New York city about 1822. She is the author of the novel, Say and Seal, 1859, and others of a like kind. She also edited Hymns of the Church Militant, 1858; and pub. Wayfaring Hymns, Original and Translated, 1869. Her original hymns in C. U. include:

1. Jesus loves me, this I know. The Love of Jesus. In Say and Seal. 1859.

2. O little child, lie still and sleep. A Mother's Evening Hymn.

3. One more day's work for Jesus. Evening. From Wayfaring Hymns. 1869.


For her translations see Index of Authors and Translators.

[F. M. B.]

Warren, William Fairfield, d.d., was b. at Williamsburg, Massachusetts, in 1833, and graduated at the Wesleyan University in 1853. After spending some time in Germany, he was appointed Professor of Systematic Theology in the Methodist Episcopal Mission Institute at Bremen, in 1861. Returning to America in 1866, he held some important appointments there, ultimately becoming President of Boston University, in 1873. His hymn, "I worship Thee, O Holy Ghost" (Whitsun tide), was contributed to the American Meth. Episcopal Hymnal, at the request of the editorial committee, in 1877, and was pub. therein in 1878 (Nutter's Hymn Studies, 1884, p. 111). It has passed into other collections.

[J. J.]

Warum betrübest du dich, mein Herz. [Cross and Consolation.] Wacker-nagel, iv. pp. 128-130, gives three forms of the text of this anonymous hymn: No. 190 as the first of Zwei schöne neue geistliche Lieder, Nürnberg, n. d., c. 1560; No. 191, from Einckirchent mm printed at Hamburg, 1565; No. 192, from the Paulin und Leder, Lübeck, 1567. In his Bibliographie, 1855, p. 279, he had cited it as in Neun schöne geistliche Lieder, Nürnberg, n. d., which he then dated 1556—probably too early. According to Koch, v., 653, it had already appeared as "Czesu sic troczyszz," in a Polish hymn-book ed. by Pastor Seklecyan, and pub. at Königsberg in 1559.

This hymn has often been ascribed to Hans Sachs. So Ambrosius Hammann in his Prodomus Hymnologicz, Wittenberg, 1633, Second 10, No. 8, entitles it "Consolation against Tearfulness, Hans Sachs"; and in Jermannus Weber's G. R., Leipzig, 1678, p. 574, it is entitled, "On Famine, A good family hymn. Written for the use of heads of households and their families, by Hans Sachs, of Nürnberg, 1565."

In the 1560 2 st.; in the 1565 (Nos. viii., ix. no usual text as in but st. v.-ix. in a sample of Elijs Three Holy Chri some collections man hymns of (almost universe

Warum
P. Gerhard Founded on Cruger-Run of S. I. The Geistliche L. No. 29. It and the U. beautiful h difficult to burg emigr in 1732; it Wilhelm v. was t June 7, 16479. Tr.

1. Why, tr. of st. i the Anglo Rev. Ang
2. Why by J. Kel 1867, p.; repeated i

Other tr. in the Sw. Previously Tranqueb-Moravian Moravian altered, as (2) Wber worth, 18 gloomy,

Wassodern
[Harrie] 6 st of a scant Breisla in 9 st it "Th 1731."
WASHBURN, EDMAR A.

erin G. L. S., ed. 1863. The German has lerged various recensions, and so e.g. Miss & Mr. Putnam's in this text, as Warner that in the Berlin G. B., 1829.

Text followed in H. A. & M. and the Hymn is that in Biggs's annotated H. A. & M., which is based on St. i., iii., vii., viii. of 1754. Tr. as:

1. What our Father does is well. A free tr. in Biggs's text, by Sir H. W. Baker, as No. 227 H. A. & M., 1861, with an original doxology. It has been reprinted in the Irish Church Hymn., 73, 1876; Porter's Cdl., 1876, the S. P. C. K. Hymns, 1871, Babt. Hymn., 1879, &c.; and America in the Pennsylvania Luth. Ch. Bk., 368, Preob. Hymn., 1874, &c.

2. What God does is done aright. By Mrs. H. Chester, as No. 471 in the Hymnary, 1872, from the text of Biggs, with an original doxology. Repeated in the Westminster Abbey H. Bk., 1883.

Other trs. are: (1) "Whatever God does is done aright," by Miss Warner, 1868, p. 255, repeated in Bp. Ryle's Cdl., 1860. (2) "What God hath done is done aright," by Miss Cost, 1864, p. 125. (J. M.)

Washburn, Edward Abiel, d.d., was b. April 16, 1819: graduated at Harvard, 1838: studied theology at Andover and New Haven, and entered the Congregational ministry. In 1841, having been ordained in the Protestant Episcopal Church, he became Rector of St. Paul's, Newburyport, Mass., where he remained till 1851. Spending 1851-52 in Europe, on his return he became Rector of St. John's, Hartford, 1853-62, and Professor of Church Polity in Berkeley Divinity School, Middletown, Connecticut; also Rector of St. Mark's, Philadelphia, 1862-65; and Calvary, New York, 1865-81. He d. Feb. 2, 1881. His works include Social Law of God, 1874, and tra. of Latin hymns. A selection from his poems was published in New York in 1881. Some of his tra. are given in Putnam's Christ in Song, 1885, and other collections. For these tra. see Index of Authors and Translators.

[F. M. B.]

Washburn, Henry S., was b. at Providence, Rhode Island, June 10, 1813; spent his boyhood at Kingston, Massachusetts, and was educated at Worcester and Brown University. Subsequently he was a manufacturer at Worcester and Boston. Since 1875 he has been the President of the United Mutual Life Insurance Co. Mr. Washburn has held some prominent posts, and has been active in public matters. He has written various hymns and songs, the best known of which is:

- Let every heart rejoice and sing. National Hymn. This was written for a celebration in Boston, July 4, 1843, and sung by the Sunday School Children of the city. It was set to music by Garcia, and often subsequently used at home and abroad. The author altered it for The Psalmist, 1842, No. 1600; and in that form it has been generally known. (F. M. B.)

Waterbury, Jared Bell, d.d., was b. in New York city, Aug. 11, 1799, and graduated at Yale College, 1822. He was for some time pastor of a Congregational church at Hudson, N. Y., and then of Bowdoin Street Congregational church, Boston. He d. at Brooklyn, Dec. 31, 1876. He pub. Advice to a Young Christian; The Officer on Duty, and other works. To the Rev. J. Leavitt's Christian Lyre, vol. i., 1836, he contributed the following hymns, each of which was headed, "Written for the Lyre," and signed "J. B. W.:

1. My Jesus, Thou hast taught. The Love of Jesus.
3. O by, mourning sinner, saith Jesus to me. Promise of Pardon.
5. Sinner, is thy heart at rest? The Voice of Conscience.
7. When, O my Saviour, shall this heart? Desiring Jesus.

In vol. ii. of the same work, 1830, also:

8. I have fought the good fight; I have finished my race. Martyr's Song.

Another of his hymns is given in the Songs for the Sanctuary, 1865, as:


Of these hymns, Nos. 5, 6, and 9 are the best known. (F. M. B.)

Waterston, Robert Cassie, m.a., s. of Robert Waterston, was b. at Keanubunk, in 1812, but has resided in his infancy at Boston, Massachusetts. He studied Theology at Cambridge; had for five years the charge of a Sunday school for the children of seamen; was associated for several years with the Pitts Street Unitarian Chapel, Boston; and then pastor for seven years of the Unitarian Church of the Saviour in the same city. Much of his time has been given to literature, and a long list of his papers of various kinds is given in Putnam's Singers and Songs of the Liberal Faith, 1874. He also interested himself largely in educational matters. He contributed one hymn to the American Unitarian Cheshire Pastoral Association Christian Hymnus, 1844; 8 to his own popular Supplement to Greenwood's Psalms and Hymns, 1845, and others to various works. Putnam gives 20 poetical pieces in his Singers and Songs, &c., 1874, amongst which are the following, which are in C. U. at the present time:

1. In darkest hours I hear a voice. Looking unto Jesus. Contributed to Putnam's Singers and Songs, &c., 1874, and found in a few collections.

4. In each breeze that was to me Nature and the Soul. Pub. before 1863, and again in Putnam, 1874. The hymn "Nature, with eternal youth," in Hedge and Huntington's Hymn. for the Ch. of Christ, 1853, No. 145, is composed of st. iv-vii. of this piece.

3. One sweet (bright) flower has drooped and faded. Death of a Child. Appeared in the American Unitarian Cheshire Pastoral Association Christian Hymnus, 1844, No. 606, and again in Putnam, 1874, as "One bright flower, &c." It is in several collections. In the Christian Hymnus, the heading is "Death of a Pupil;" and Putnam, "On the Death of a Child. Sung by her classmates."

In Putnam there are other pieces by him which are worthy of attention. (F. M. B.)

Watson, George, s. of F. Watson, b. at Birmingham, 1813, and until the year 1836 was in business in London as a printer. From his office and with his co-operation originated the well-known publications, the Band of Hope Review, in 1851; and The British Workman, 1855, which were the pioneers of cheap illustrated publications. Mr. Watson's hymn-writing has been limited. Two (see below) appeared in Paxton Hood's Our Hymn Book, 4 K 2.
1868: the rest have been issued as fly-leaves, or are still in ms. Those in C. U. are:

1. O the deep mystery of that love. The Love of Jesus. 1st ed. in H. Bk. 1848, No. 736, in 4 at. of 4.

2. With the sweet word of peace. Parting. Written in 1867 to be sung at a meeting held in Brighton to say Farewell to the Rev. Paxton Hood on his leaving his church for a considerable time for change and rest. On his return Mr. Hood included it in his Our H. Bk. 1868, No. 572, in 6 at. of 4. 1. It was given with considerable alterations in the S. P. C. K. Church Hymns, 1871. This text was repeated in the Scottish Evangelical Union Hymnal, 1878, and is the usually accepted form of the hymn. It has much tenderness and beauty, and is worthy of wide circulation.

Watts, Alaric Alexander, was born in London, Mar. 19, 1797, and educated at the collegiate school of Wye, Kent. After a short engagement as a private tutor, he devoted himself to literary pursuits. He was for some time editor of The Leeds Intelligencer, and then of the Manchester Courier. Subsequently returning to London, he edited 10 vols. of The Literary Souvenir, and 3 vols. of The Cabinet of Modern Art. He was also engaged for some time as editor of the United Service Gazette, and contributed to the Standard, and other newspapers. In 1833 he received a royal pension of £100 a year, and an appointment in Somerset House. H. d. at Kensington, April 5, 1864. His hymns appeared in his Poetical Sketches, 1822. 3rd ed. 1824. Of these, "When shall we meet again," is found in a few collections.

Watts, Isaac, D.D. The father of Dr. Watts was a respected Nonconformist, and at the birth of the child, and during its infancy, twice suffered imprisonment for his religious convictions. In his later years he kept a flourishing boarding school at Southampton. Isaac, the eldest of his nine children, was b. in that town July 17, 1674. His taste for verse showed itself in early childhood. He was taught Greek, Latin, and Hebrew by Mr. Pinhorn, rector of All Saints, and headmaster of the Grammar School, in Southampton. The splendid promise of the boy induced a physician of the town and other friends to offer him an education at one of the Universities for eventual ordination in the Church of England; but this he refused; and entered a Nonconformist Academy at Stoke Newington in 1690, under the care of Mr. Thomas Rowe, the pastor of the Independent congregation at Girdler’s Hall. Of this congregation he became a member in 1693. Leaving the Academy at the age of twenty, he spent two years at home; and it was then that the bulk of the Hymns and Spiritual Songs (pub. 1707–9) were written, and sung from miss in the Southampston Chapel. The hymn “Behold the glories of the Lamb” is said to have been the first he composed, and written as an attempt to raise the standard of praise. In answer to requests, others succeeded. The hymn “There is a land of pure delight” is said to have been suggested by the view across Southampton Water. The next six years of Watts’s life were again spent at Stoke Newington, in the post of tutor to the son of an eminent Puritan, Sir John Hartopp; and to the intense study of these years must be traced the accumulation of the theological and philosophical materials which he pub-

labeled subsequent enfeoffment of

Watts preached twenty-four years he preached as ordained priest and congregate at Caryl and Dr. J. who numbers practitioners of the Deborough, Sin sham, and others among his members to the house o’ His health began and Mr. Samp assistant in that shattered his then appointed which had in the chapel in Burn that he became under whose that of his wi his suffering situation of those t beautiful cou and for the Newington, on him in 17 Edinburg; him up to t ings, Nov.: Puritan rose a monument Abbey. H. and largene title of the his friends are ranked bridge. E usual way the Hymn devotion of tture Hist Moral S text-book ago. Th pub. in Horae 1873 was that of the pub. in 1719. his frie him in has cc most i his Li C. rest to the see By Engli A 1 parap
WATTS, ISAAC

30. Come hither, all ye weary souls. Invitation to the Weary.
31. Come, let us lift our voices high (1707). Holy Communion.
32. Do we not know that solemn word? Holy Baptism.
33. Down headlong from their native skies. The Fall.
34. Eternal Sovereign of the sky. Submission to Authorities.
35. Eternal Spirit, we confess. Whitewash.
36. Faith is the brightest evidence. Philo.
37. Father, I long, I faint, to see (1707). Heaven desired.
38. Firm and unmov'd are they (1707). Pr. care.
40. From Thee, my God, my joys shall rise (1707). Heaven Anticipated.
41. Gentiles by nature we belong. Abraham's Blessing on the Circumcised.
42. (Now let the children of the saints.
43. Glory to God that walks the skies. Joy in God.
44. (When shall the time, dear Jesus, when?
45. Glory to God the Father's Name. Holy Trinity.
46. Go, preach my Gospel, saith the Lord. Missions.
47. Go, worship Emanuel's feet. Divine Worship.
48. God is a Spirit, just and wise. God, the Searcher of hearts.
49. God, the eternal, awful Name. Praise to God the Father.
51. Great God, how infinite art Thou (1707). God's eternal Dominion.
52. (Thy throne eternal ages stood.
54. Great God, Thy glories shall employ. The Divine Perfections.
56. Great King of glory and of grace. Lent.
57. Had I the tongues of Greeks and Jews. The Greatest is Charity.
58. Happy the Church, thou sacred place (1707). God, the defence of the Church.
59. Hark, the Redeemer from on high. Invitation to Christ.
60. Hear what the voice from heaven proclaims (1707). Death and Burial.
61. HERC from my soul sad thoughts be gone. Restoration of Joy.
63. Hosanna to our conquering King. Praise to Christ.
64. Hosanna to the Prince of grace. Doxology.
65. Hosanna to the Prince of Light (1707). Easter and Ascensiontide.
66. Hosanna with a cheerful sound. Morning or Evening.
67. How beauteous are their feet (1707). Missions.
68. How beautiful is the foot of this (2). Pardon and forgiveness.
69. How welcome is their voice. 
70. How can I sink with such a prop? Security in God.
71. How condescending and how kind (1707). Christ our Emmanuel.
72. How full of anguish is the thought (1707). Christ our Life.
73. (Lord, when I quit this earthly stage.
74. How heavy is the night. Christ our Righteousness.
75. How honourable is the place (1707). Safety of the Church. See also p. 538, i.
76. (Trust in the Lord, for ever trust.
77. How large the promise, how divine. Holy Baptism.
78. (Jesus the ancient faith confirms.
79. How oft have sin and satan strove. Hope in the Covenant.
80. (The oath and promise of the Lord.
82. (What shall we pay the Eternal Son?
83. How shall I praise the eternal God. The Divine Perfections.
84. How short and hasty is our life (1707). Shortness and Vanity of Life.
85. How strong Thine arm is, mighty God. Song of Moses and the Lamb.
86. How vain are all things here below (1707). Love of God desired.
79. I love the windows of Thy grace. Desiring to see Christ.
80. I send the joys of earth away (1707). Consecration to God.
82. I'm not ashamed to own my Lord. Not ashamed of Christ. See also p. 585, ii.
83. Jesus, my God (Lord) I know His Name.
84. In Gabriel's hand a mighty stone. Babylon fallen.
85. In vain we lavish out our lives. The Promises of God.
86. (1) Come, and the Lord shall feed our souls. Ingratitude towards God.
87. Jehovah reigns, His throne is high. The Divine Perfections.
88. Jesus, In Thee our eyes behold. Jesus, our Great High Priest.
89. Jesus invites His saints (1707). Holy Communion.
90. Jesus is gone above the skies (1707). Holy Communion.
(1) The Lord of Life this Table spread.
91. Jesus, Thy blessings are not few (1707). None excluded from Hope.
92. Jesus, with all Thy saints above (1707). Redemption.
93. Jesus, we bless Thy Father's love [name]. Election.
94. Join all the Names of love and power. Offices of Christ.
96. Let all our tongues be one. Holy Baptism.
100. Let Him embrace my soul and prove (1707). Holy Communion.
101. Let me but hear my Saviour say (1707). Christ our Strength.
(1) Since I have heard my Saviour say.
102. Let mortal tongues attempt to sing. Full and Redemption.
(2) Now is the hour of darkness past.
103. Let others boast how strong they be (1707). Human Frailty.
104. Let the seventh angel sound on high. The Day of Judgment.
105. Let the whole race of creatures lie. God's Decrees.
108. Life is the time to serve the Lord. Life the Day of Grace and Hope. See also p. 675, ii.
(1) Life is the hour that God hath given.
109. Like sheep we went astray. Redemption.
110. Long have I sat beneath the sound. Unfruitfulness lamented.
(1) Long have I heard the joyful sound.
111. Lord, how divine Thy comforts are (1707). Holy Communion.
112. Lord, how secure my conscience was. Lent.
113. Lord, we adore Thy bounteous hand. Holy Communion.
114. Lord, we adore Thy vast designs (1707). Darkness of Providence.
115. Lord, we are blind, we mortals blind. God Invisible.
116. Lord, when my thoughts with wonder roll. Desiring to Praise Christ.
117. Man has a soul of vast desires. Man not content with Earth.
118. My dear [blest, great] Redeemer and my Lord. Christ, the Example.
120. My God, my life, my Love (1707). God, All and in All.
121. My God, permit me not to be. Retirement.
122. My soul, come meditate the day (1707). Death anticipated.
(1) O could we die with those that die.
123. My soul forsakes her vain delight. Parting with Carnal Joys.
(1) There's nothing round this spacious earth.
124. My thoughts on awful subjects roll. Death of a Sinner.
Why should this earth delight us? The Judgment.

Why should we start and fear to die? Death contemplated (1707).

Zion rejoices, and Judah sings. Thanksgiving for Victory.

iii. From the Divine and Moral Songs, 1715.

Blest be the wisdom and the power. Praise for Redemption.

Great God, to Thee my voice I raise. Love of one's Country.

Great God, with wonder and with praise. Holy Scripture.

Happy the child whose youngest [tender] years. Youthful Piety.

When we devote our youth to God. (2) Youth when devoted to the Lord.

How doth the little busy bee. Industry.

How fine has the day been, how bright was the sun. Summer Evening.

How glorious is our heavenly King. Praise to God the Father.


Let dogs delight to bark and bite. Against Quarrelling.

Let love through all your actions run. Lord, how delightful 'tis to see. Divine Worship.

O write upon my heart upon my heart. Lord. (1)

Lord, I ascribe it to Thy grace. Praise for the Gospel.

My God, who makes the sun to know. Morning.

O 'tis a lovely thing for youth. Youth and Piety.

Our tongues were made to bless the Lord. Against Scolding.

The praises of my tongue. Praise to God for learning to read.

(1) Now I can read and learn.

There is a God Who reigns above. Death anticipated.

This is the day when Christ arose. Sunday Morning.

We sing the Almighty power of God. Praise for Creation and Providence.

What best examples do I find. Early Piety.

Whatever brails disturb the street. Brotherly Love.

Where'er I take my walks abroad. Praise for Temporal and Spiritual Mercies.

Why should I deprive my neighbour? Against Theft.

Why should I join with those in play? Against evil Company.

Why should I say, 'Tis yet too soon? Danger of Delay.

Why should our garments, made to hide? Against Pride.

(1) How proud we are, how fond of show.

iv. From The Psalms of David, 1719.

Behold the morning sun. Ps. xix.

I bat Thy word with love. Ps. cxxxvi.

Behold the sure Foundation-Stone. Ps. cxviii.

Behold Thy waiting servant, Lord. Ps. cxvii.

Blest are the sons of peace. Ps. cxviii.

Blest are the undefiled in heart. Ps. cxx.

Blest is the man who shuns the place. Ps. lxxil.

Come, sound His praise abroad. Ps. xc.

Consider all my sorrows. Lord. Ps. cxvii.

Deep in our hearts let us record. Ps. lxii.

Early, my God, without delay. Ps. liii.

Sunday Morning.

Exalt the Lord our God. Ps. xix.

Far as Thy Name is known. Ps. lxiii.

Father, I bless Thy gentle hand. Ps. cxvii.

Father, I sing Thy sweetness grace. Ps. lxiii.

Fools in their heart believe and say. Ps. lixiv.

(1) The Lord from His celestial throne.

From deep distress and troubled thoughts. Ps. cxxx.

Give thanks to God; He reigns above. Ps. cvi.

Give thanks to God; invoke His Name. Ps. cvii.

Give thanks to God the Sovereign Lord. Ps. cxxv.

Give to the Lord, ye sons of fame. Ps. xix.

God in His earthly temple lays. Ps. lxvi.

God, my Supporter and my Hope. Ps. lxvii.

God of my childhood and my youth. Ps. lxviii.

God of my life, look gently down. Ps. cviii.

God of my mercy and my praise. Ps. cix.
261. Great God, attend, while Zion sings. Ps. 132.

262. Great God, the heavens well-ordered frame. Ps. 115.

(1) I love the volumes of Thy word.

263. Great is the Lord, exalted high. Ps. 118.

264. Great is the Lord, His works of might. Ps. 119.

265. Happy the man to whom His God. Ps. 119.

266. Happy the man whose confidence God. Ps. 119.

267. How blest the man whose confidence feet.

268. He lives, the everlasting God. Ps. 116.

269. He reigns, the Lord, the Saviour, reigns. Ps. 116.

270. He that hath made mine Refuge God. Ps. 118.

271. Hear me, O God, nor hide Thy face. Ps. 10,

272. High in the heavens, eternal God. Ps. 117.


274. How pleasant, how divinely fair. Ps. 117.

275. How pleasant 'tis to see. Ps. 116.

276. How praised and blest was I. Ps. 119.

277. How shall the young secure their hearts? Ps. 117.

278. I love the Lord, I heard my cries. Ps. 118.

279. I waited patient for the Lord. Ps. 10.

280. I will extol thee, Lord on high. Ps. 119.

281. If God succeed not, all the cost. Ps. 117.

282. I'll bless the Lord from day to day. Ps. 118.

283. I'll speak the honours of my King. Ps. 116.

284. In all my vast concerns with Thee. Ps. 117.

(1) Lord, where shall guilty souls retire.

285. In God's own house pronounce His praise. Ps. 118.

286. In Judah, God of old was known. Ps. 119.

287. In robes of judgment, lo, He comes. Ps. 118.

288. Is there ambition in my heart? Ps. 117.

289. It is the Lord our Saviour's hand. Ps. 116.

(1) Spare us, O Lord, aloud we pray.

290. Jehovah reigns, He dwells in light. Ps. 117.

291. Jesus, our Lord, ascendeth. Ps. 119.

292. Judge me, O Lord, and prove my ways. Ps. 119.

293. Judges who rule the world by laws. Ps. 118.

294. Let all the earth their voices raise. Ps. 116.

295. Let all the heathen writers join. Ps. 117.

296. Let children hear the mighty deeds. Ps. 117.

297. Let every creature join. Ps. 118.

298. Let every tongue Thy goodness speak. Ps. 117.

299. Let God arise in all His might. Ps. 118.

(1) Kingdoms and thrones to God belong.

300. Let sinners take their course. Ps. 118.

301. Let Zion, and her sons, rejoice. Ps. 117.

302. Let Zion in her King rejoice. Ps. 118.

303. Lo, what a glorious Corner Stone. Ps. 118.

304. Lo, what an entertaining sight. Ps. 118.

305. Long as I live I'll bless Thy Name. Ps. 118.

306. Lord, I have found it good for me. Ps. 116.

307. Lord, I will bless Thee all my days. Ps. 117.

308. Lord, in the morning Thou shalt hear. Ps. 1.

309. Lord, thou hast called Thy grace to mind. Ps. 119.

310. Lord, thou hast searched and seen me through. Ps. 117.

311. Lord, Thou wilt hear me when I pray. Ps. 118.

312. Lord, 'is a pleasant thing to stand. Ps. 118.

313. Lord, what a feeble piece. Ps. 119.

(1) Our moments fly space.

314. Lord, what a thoughtless wretch was I. Ps. 119.

315. Lord, when I count Thy mercies o'er. Ps. 119.

316. Lord, when thou didst ascend on high. Ps. 118.

317. Lord hailjulah to the Lord. Ps. 117.

318. Maker and sovereign Lord. Ps. 117.

(1) Now He's ascended high.

(2) Why did the Gentiles rage.

319. Mine eyes and my desire. Ps. 117.

320. My God, accept my early vows. Ps. 118.

321. My God, my everlasting Hope. Ps. 118.

322. My God, my King, Thy various praise. Ps. 118.

323. My God, permit my tongue. Ps. 118.

324. My God, the steps of pious men. Ps. 118.

325. My heart rejoices in Thy name. Ps. 118.

326. My never ceasing songs shall show. Ps. 118.

327. My Refuge is the God of love. Ps. 118.

328. My righteous Judge, my gracious God. Ps. 117.
These 454 Hymns and Versions of the Psalms, in addition to the contexts which are indicated by the sublines, are all in C. U. at the present time. The more important and best known of Dr. Watts’s Hymns and versions of the Psalms have separate annotations under their respective first lines. [See Index of Authors and Translators.]

Watts, Benjamin, was b. at Settle, in Yorkshire, Feb. 20, 1839, and educated for the Congregational Ministry at Airedale College, Bradford. He has held pastorate at Prestbury, Berkshrie, Greenway, and New Southgate. He has been for several years editor of The Sunday Magazine, and a large contributor to its pages. He has pub. (1) The Good Cradle, Who rocks it; (2) Sunday Evenings with my Children; (3) The Children’s Sunday Hour; (4) The Child of the English Savage; (5) Imperial Legislation and Street Children. Mr. Waugh’s hymns have appeared from time to time in The Sunday Magazine, and have not been separately published. Those which have come into C. U. include:—

1. Jesus, the Friend of friendless men. Jesus the Sinner’s Friend, 1784.
3. 0 let me see Thy beauty, Lord. Thou art the Beauty of the Lord. This is given in revised form as ‘0 let me see Thy beauty, Lord,’ in Border’s Cong. Hymns, 1884.

Mr. Waugh’s hymns are for children’s use, and are exceedingly fresh and unconventional. Several others of merit might be selected from the Sunday Magazine with advantage to children’s hymnody.

We all had sinned and gone astray. G. Thring. [The Good Shepherd.] This was the author’s first hymn, and was written to the tune “Cambridge New,” at his mother’s request, in 1801. It was pub. in Morrell & How’s Ps. & Hymn., 1864; and in his own Hym. Cong. and Others, 1866, p. 11, in 4 st. of 6 l., and entitled, “The Love of Christ.” Also given in his Hym. & Sac. Lyrics, 1874, p. 86, and in his Coll., 1882.

We all, O Lord, have gone astray. [The Shepherd and His wandering Sheep.] This is based upon J. Merrick’s version of the last part (Tat) of Ps. cxiii., pub. in his Ps. of David, &c., 1875. It was repeated in a few collections in G. Britain and America. It was arranged from Merrick by Cotterill. [J. J.]
It is found in many collections, but usually in an abbreviated form.  

**We bow before Thy gracious Throne.**  
This, in the American Unitarian *Hymns for the Church of Christ*, 1853, No. 518, is a cento from two hymns by C. Wesley, st. I., iv. being from "Thou Son of God, Whose flaming eye"; and st. ii., iii. from "Come, O Thou almighty Victor" (p. 340, ii.), as in the *West. H. Bk.* 1750.  

**[J. J.]**

**We come, Lord, to Thy feet.**  
*Opening of Sunday School.* This hymn, together with the companion hymn for the *Closing of a Sunday School*, "O Lord, our hearts would give Thee praise," appeared on a card printed for Sunday-school use by Bp. Pelham, when Incumbent of Christ Church, Hampstead. Both hymns were adapted by him from another and now unknown source. The Rev. E. H. Bickersteth included both hymns, with slight alterations, in his *Ps. & Hys.*, &c., 1858, from thence they have passed into several collections. W. F. Stevenson attributes the former in his *Hymn, for Church and Home*, 1873, to Lady Lucy Whitmore, 1824, but we have failed to find it in her *Family Prayers*, &c., 1824 (see p. 1085, ii.), and know of no authority for the ascription.  

**[J. J.]**

**We give Thee but Thine own.** Bp. W. W. Howe.  
*Offering.* Written about 1858, and 1st pub. in the enlarged ed. of Morrell & How's *Psalms & Hymns*, 1864, No. 197, in 6th of 41. From thence it has passed into numerous collections, and now ranks in popularity with some of the best of modern hymns. Of the author's compositions in extensiveness of use it is exceeded only by his "For all Thy Saints who from their labours rest," Orig. text, *Church Hymns*, 1871. The doxology in H. A. & M. and others is an addition.  

**[J. J.]**

**We have not seen Thy footsteps tread.** Anne Richter, née Rigby.  
*Faith.* The complicated nature of the various forms of this hymn in C. U. requires the reproduction of the original poem, and the texts of some of the hymns adapted therefrom.  

1. The earliest date to which we have traced the original poem is 1894. In that year it appeared anonymously in *Songs from the Valley: A Collection of Sacred Poetry*, Kirkby Lonsdale, 18mo. This volume was compiled by the elder daughters of the Rev. W. Carus Wilson. [E. Mss.] At page 130 it reads:—

"FAITH.

**Blessed are they who have not seen, and yet have believed.**

"We have not seen Thy footsteps tread
This wild and sinfull earth of ours,
Nor heard Thy voice restore the dead
Again to life's reviving powers;
But we believe—for all things are
The gifts of Thine Almighty care."

"We have not seen the blithous sea
Grow calm and still at Thy command,
Nor the dim orbs again to see,
Beneath the healing of Thine hand:
But we believe—the Fount of Light
Again could give those eyeballs sight."

"We did not see Thee tread the wave
We did not hear the voice from heaven,
Which once with awful warning gave
That God's own Son for us was given.
But we believe—oh! strengthen Thou
The faith which to Thy Name we owe."

**[J. J.]**

**This text was number of The printed at Kirkb Rev. W. Carus & R. Keriton-Lindes point and Select Poetry. 1 No. 143 (2nd ed.) of this work was 2. The first a congreagional coll Lutterworth Coll 1838, No. 261. i.e. from an Ame and additions. I (p. 191, i.) wog production of C text is:**

"We saw The
In mortal
Nor heard T
And wak
But we rel
And leave fo
We were not
With the
Nor saw the
To lam
But we rel
Could give it
We did not n
When The
First lift to b
Then to th
But we rel
Beheld that j
And now that
And thence
No ray of gl
Dosh shine
Yet we rel
And sing Th

3. The next H. J. Buckoll, aln a*Ps. & Hys. for Chapelf (of which Dr. Goulburn), 18**

"We saw The
Of the
Nor heard Th
And wak
But we rel
And quit for
WE HAVE NOT SEEN THY

"We were not with the faithful few,
Nor stood they round the tomb,
Nor heard the prayer those who slew,
Nor felt that earthquake rock the ground:
We saw no scene of Thy side;
Yet we believe that Thou hast died.

"No angel's message met our ear,
On that first glorious Easter-day,
'The Lord is risen, He is not here.'
Come see the place where Jesus lay!
But we believe that Thou didst dwell
The banded powers of Death and Hell.

"We saw Thee not return on high,
And now our longing sight to bless,
No ray of glory from the sky
Shines down upon our wilderness:
Yet we believe that Thou art there,
And seek Thee, Lord, in praise and prayer."

4. The next form of this text appeared in J. H. Gurney's Ps. & Hymns, for Public Worship, Selected for some of the Churches in Marylebone, Lond. 1851, No. 269, and reads:

1. "We saw Thee not when Thou didst come
To this poor world of sin and death,
Nor e'er beheld Thy cottage-home
In that despised Nazareth;
But we believe Thy footsteps trod
Its streets and plains, Thou Son of God.

2. We did not see Thee lifted high
Amid the wild and savage crew,
Nor heard Thy voice, compelling cry,
"Forgive, they know not what they do!"
Yet we believe the deed was done,
That shook the earth, and veiled the sun.

3. We saw not by the empty tomb,
Where late Thy sacred body lay,
Nor sat within that upper room,
With nor met Thee in open way;
But we believe that angels said,
'Why seek the living with the dead?'

4. We did not mark the chosen few,
When Thou didst through the clouds ascend,
First lift to heaven their wondering view
Then to the earth all prostrate bend;
Yet we believe that mortal crew
Beheld that journey to the skies.

5. And now that Thou dost reign on high,
And thence Thy waiting people's-keen,
No ray of glory from the sky
Doth shine upon our wilderness:
But we believe Thy faithful word,
And trust in our Redeeming Lord."

It will be noted that st. iv., v. are from the Lutterworth Coll., 1838. In a note to this hymn in the "Table of first lines" to the Marylebone Ps. & Hys., Gurney says concerning it:

"The hymn, and the last hymn in the book, 'Yes God is good,' were suggested by two poems in a small American volume, which were well conceived, but very imperfectly executed. Successive scribes have left nothing of the original compositions remaining but the first four words, and the repeated words, in each hymn. With this acknowledgment, the writer has not scrupled to put his name to them—J. H. G.

The "small American volume" here referred to has not been identified. In the American Sabath H. Bk., 1858, No. 361 begins with st. ii. of this text, "We did not see Thee lifted high."

5. On the death of Buckoll in 1871, a ms. in his handwriting, but undated, was found which contained the Lutterworth text of 1838 expanded into 14 stanzas. With the aid of this ms. we are enabled to say with tolerable certainty that of the Lutterworth text st. i., ii. were by Buckoll, and st. iii., iv. were by Gurney; the Rugby text, 1850, was by Buckoll; and the Marylebone text, 1851, by Gurney.

vi. After the publication of Gurney's text in the Marylebone Ps. & Hys., 1851, compilations soon arose mainly in the form of centos. Some of these are:—

(1) In the Hys. for the Chapel of Harrow School, 1844, No. 90 is thus composed:

"The Lord is risen, He is not here;
Come see the place where Jesus lay;
But we believe that Thou didst dwell
The banded powers of Death and Hell.

(2) In the American Unitarian H. Bk., 1851, and other comp., is composed of st. ii.-v. of Gurney's 1851 text, and begins "We did not see Thee lifted high."

(3) In Poole's Hymns fitted to the order of Common Prayer, &c., 1861, No. 102, we have st. ii., iv., Gurney, from the Marylebone; st. ii., III., Buckoll, from the Lutterworth Coll.; st. iii., Buckoll, from the Rugby Hymns; st. iv., Gurney, from the Marylebone text.

(4) The text of the S. P. C. K. Church Hymn, 1871, No. 541, is st. i., ii., Buckoll, from the Lutterworth Coll.; st. iii., Buckoll, from the Rugby Hymns; st. iv., Gurney, from the Lutterworth Coll.

(5) In the American Unitarian H. (and Tune) Bk., 1848, No. 428, is composed of st. iii.-v. of Buckoll's Rugby text alone, and begins "We were not with the faithful few."

The text by Gurney, as in the Marylebone Ps. & Hys., 1851, is the most popular form of the hymn. It is found in H. A. & M., 1875; the Hg. Comp., 1876; Thring's Coll., 1882, and many others.

We in the lower parts. [Holy Communion.] This cento appeared in the 1874 Suppl. to the New Cong. H. Bk., No. 1242. It is thus composed: st. i. and iii. are from No. 97 of C. Wesley's Hys. on the Lord's Supper, 1743; st. ii. from No. 81 of the same; and st. iv. and v. from another source. [J. J.]

We limit not the truth of God. G. Rawson. [Profound Depth of Holy Scripture.] This hymn was given in the Leeds H. Bk., 1853, No. 409, in 5 st. of 8 l., and headed with the following extract upon which it was based:

"He charged us before God, and His blessed angels, if God should reveal anything to us by any other instrument of His, to be as ready to receive it as any truth by his univoy; for he was very confident the Lord had more light and truth yet to break forth out of His holy word." Narrative of Pastor Robinson's Address to the Pilgrim Fathers.

This note, together with the hymn, also appeared in Mr. Rawson's Hys., Verses, and Chants, 1876.

We love the place, O Lord (God). W. Bullock and Sir H. W. Baker. [The House of God.] In its original form this hymn appeared in Dean Bullock's Songs of the Church, Halifax, N. Scotia, 1854, pp. 57, 38, as follows:

"Third Sunday after Epiphany.
Lord, I have loved the habitation of Thy house.
Psalm xlv. 8.
We love the place, O Lord,
Wherein Thine honour dwells;
The Joy of Thy abode
All other joy excels.
We love the house of prayer,
Wherein Thine servants meet;
For Thou, O Lord, art there,
Thy chosen ones to greet.
We love the sacred spot
Wherein the Holy Dove
Pour's out, as He is wont.
The influence from above,
We love our Father's board,
Its altar steps are dear;
For there in faith adored,
We find Thy Presence near.
We love Thy saints who come
Thy mercy to proclaim,
To call the wandering homes,
And magnify Thy name.
Our first and latest love
To Zion shall be given—
The House of God above,
On earth the Gate of Heaven."

2. This text, which has many features of excellence, underwent the following changes.
at the hands of Sir H. W. Baker, in 1860, and was pub. in H. A. & M., 1861, as follows, the italics being Sir H. W. Baker's alterations and additions:

"We love the place, O God, Wherein Thine honour dwells; The joy of Thine abide All earthly joy excels."

"It is the House of prayer, Wherein Thy servants meet; And Thou, O Lord, art there Thy chosen flock to greet."

"We love the sacred Font; For there the Holy Dove To pour is ever wont His blessing from above."

"We love Thine Altar, Lord: Oh what on earth so dear? For there, in faith adored, We find Thy Presence near."

"We love the Word of Life, The Word that tells of peace, Of comfort in the strife, And joys that never cease."

"We love to sing below For mercies freely given; But O! we long to know The triumph-song of heaven."

"Lord Jesus, give us grace On earth to love Thee more, In heaven to see Thy Face, And with Thy saints adore."

This form of the hymn has passed into most extensive use in all English-speaking countries, and has been translated into several languages.

3. A third form appeared in Harland's Church Psalter and Hymn., enlarged ed. 1887, the opening stanza of which begins:

"O Lord, we love the place Wherein Thine honour dwells; The sweetness of Thy grace All other joy excels."

This is based upon the H. A. & M. text; but is very inferior as a piece of literary workmanship.

4. A fourth form is given in Thring's Coll., 1882. Of this st. i., ii. are by Bullock, with "God" for "Lord," in st. i., 1: st. iii., 1, 2, Bullock, 1, 3, Bullock altered by Thring, 1, 4, Bullock altered by Baker; st. v. by Thring; st. vi. ll., 1-3, by Thring, 1, 4, Bullock altered by Baker. This is a good cento and worthy of more extensive use. [J. J.]

**We love Thee, Lord! yet not alone.**

Julia A. Elliott, née Marshall. [Love for Christ.] This appeared in her husband's Ps. & Hys., 1835, in 6 st. of 4 double lines. Although not separately numbered as such, it is really a hymn in two parts, Pt. ii. beginning with st. iv., "We love Thee, Lord! because when we, &c." It has passed into a few collections. [J. J.]

**We plan foundations for the dead.**

J. Montgomery. [Foundation Stone of a Cemetery Chapel.] The ms. of this hymn is dated "May 5, 1848." The hymn was written for the laying of the foundation-stone of the chapel for the Church of England portion of the Sheffield General Cemetery. Montgomery's hymn, "Father of glory, God of grace," was written for the Opening of the same, and is dated "June 27, 1850." Montgomery d. on April 30, 1854, and was buried under the shadow of the spire of this chapel. [J. J.]
WEARY OF EARTH

Day, 1887." It is No. 236 in the 1890 ed. of the H. Comp.

[3. J.]

Weary of earth, and laden with my cross,
To St. J. Stone. [Leut.] Written in 1880, and 1st pub. in the same year in his Lyra Iidelium, p. 44, in 8 st. of 4 1. It is based on a Art. 10 of the Apostles' Creed, "The Forgiveness of Sins," and was written, originally, for a parochial mission. In 1888 Mr. Stone revised it for the Appendix to H. A. d. M. "Hymns," p. 7. It has passed into numerous collections in G. Britain and America. It is one of the most tender and plaintive of Mr. Stone's hymns. In the American Lades Domini, 1884, it is divided into two parts, pt. 1. being st. 1-v.; and pt. ii. st. vi.-viii., altered to "O Jesus Christ the righteous! live in me."

[3. J.]

Weary of this worldly strife. C. Wesley. [For Unity.] 1st pub. in 7 st. of 6 1. at the end of J. Wesley's Sermon on 2 Kings x. 15, in 1755. (J. Works, 1868-72, vol. vi. 71.) Two centos are in C. U. (1) "Weary of this worldly strife," in the Westminster Abbey H. Bk., 1883; and (2) "My brethren, friends, and kinsmen these," in the American Church Praise Book, N. Y., 1882.

[3. J.]

Webb, Benjamin, M.A., was b. in London in 1820, and was educated at St. Paul's School, where he afterwards entered Trinity College, Cambridge, in 1838, b.a. 1842, M.A. 1815. Ordained by the Bishop [Monk] of Gloucester and Bristol he was Assistant Curate of Keneston in Gloucestershire, 1843-44; of Christ Church, St. Pancras, 1847-49; and of Brasted, Kent, 1849-51; at which date he was presented to the P.C. of Sheen in Staffordshire, which he held until 1862, when he became Vicar of St. Andrews, Wells Street, London. In 1881 the Bishop [Jackson] of London collated him to the Prelend of Portpool in St. Paul's Cathedral. Mr. Webb was one of the Founders of the Cambridge Camden, afterwards the Ecclesiastical Society; and the Editor of the Ecclesiologist from 1842 to 1868, as well as the General Editor of the Society's publications. His first appearance in print was as joint editor of Bp. Montague's Articles of Inquiry in 1841; in 1843 he was joined with Mr. J. M. Neale in An Essay on Schoolmen, and A Translation of the Roman Catechism; in 1847 he published his valuable work on Continental Ecclesiology; in 1848 he was joint editor with Dr. Mill of Frank's Sermons, for the Anglico-Catholic Library, and with the Rev. J. Fuller-Russell of Hieroglyphs Anglicana. After the decease of his father-in-law (Dr. Mill), he edited Dr. Mill's Catechistic Lectures, 1851, a second edition of Dr. Mill's Christian Advocate's Publications on the Mythical Interpretation of the Gospels, 1861; and of Dr. Mill's Sermons on our Lord's Temptation, 1873. He was also one of the editors of the Brompton reprint of the Sarum Missal. One of the most valuable works is Instructions and Prayers for Candidates for Ordination, of which the third edition was pub. in 1852. Mr. Webb was one of the original editors of the Hymnals, and of the sub-committee of the Ecclesiastical Society, appointed to arrange the words and the music of that book; and was also the translator of some of the hymns. In conjunction with the Rev. Canon W. Cooke he was editor of the Hymnary, 1872, for the purpose of the musical reconstruction and composition of the words of the anthems used at St. Andrew's, Wells Street, as well as his connection with the Hymnal Noted, eminently qualified him. His original hymns contributed to the Hymnary, 1871 and 1872, were:


2. Behold he comes, thy King most holy. Advent. Originally written to be sung in St. Andrew's, Wells Street, as an anthem to the music of Schumann's Advent-tune, and afterwards pub. in the Hymnary, 1872.

3. Praise God, the Holy Trinity. Hymn of Praise. Originally written for St. Andrew's, Wells Street, and subsequently in the Hymnary, 1872.


5. Ye angels hosts above. Universal Praise to God. In the Hymnary, 1872.

Mr. Webb's trs. are annotated elsewhere. [See Index of Authors and Translators.] He d. in London, Nov. 27, 1885. [WM. C.]

Wedderburn, James, John and Robert, were the three sons of James Wedderburn, a Dundee merchant. James, the eldest, entered the University of St. Andrews in 1514. He afterwards went to France, and on his return produced a second edition of the Scotch which roused the rage of the ecclesiastics, who forced him to flee, in 1540, to France, where he d., probably at Dieppe, about 1550. John, the second son, graduated M.A. at St. Andrews in 1528. Having entered the priesthood and officiated at Dundee, he fell under suspicion of heresy, and fled in 1539 to Wittenberg, where he associated with Luther, Melancthon, and other Reformers. There in his exile, doubtless under Luther's influence, he wrote and translated many of the psalms, hymns and ballads commonly known as The Guile and Godlie Ballatites. After the death of James v. (Dec. 13, 1542), he returned to Scotland, but was forced in 1549 again to flee. He d. in England in 1556. Robert, the youngest son, graduated M.A. at St. Andrews in 1530. He entered the priesthood, and was Vicar of Dundee in 1553. He seems to have written a number of the "Ballatis" proper. To him Dr. Laing ascribes the remarkable Complaint of Scotland, a satirical poem first pub. at St. Andrews in 1549. [See Scottish Hymnody, § 3; and the works by Dr. Laing and Dr. Mitchell mentioned in the Appendix to that article.]

[3. J. M.]

Weep, mourner, for the joys that fade. W. Knox. [Heaven.] 1st pub. in his Harp of Zion, 1823, in 2 st. of 11 1., and entitled "Heaven." It is based on Job xix. 26. It was also included in his Poems, &c., 1847, p. 181, but is unknown to the hymnals in that form. As early as 1814 it was given in an altered form as: "O weep not for the joys that fade," in the American Unitarian Christian Hymns, of the Cheshire Pastoral Association, and, later, in other American collections, in most of which it is ascribed to Knox, in error.

[3. J. J.]

Wegelin, Josua, d.d., s. of Johann Wegelin, or Wegelein, then superintendent
Weigele, CHRISTOPH (Ephorus) of the Evangelical college at Augsburg, was b. at Augsburg Jan. 11, 1604. After studying at the University of Tübingen (M. A. 1626), he was for a short time pastor at Budweiler, and was appointed in 1627 fourth diaconus of the Franciscan (Barfüsser) church at Augsburg. In 1629, along with 13 other Evangelical pastors, he was compelled to leave Augsburg by the decree of Restitution (see p. 1009, d.) enacted by the Emperor Ferdinand iii. After Gustavus Adolphus had become master of the city, in 1632, Wegelin was recalled to the Barfüsser Kirche as archi diaconus. In 1633 he was appointed preacher at the Hospital Church of the Holy Ghost, but in 1635, as a result of the battle of Nördlingen (Sept, 1634), he was again forced to flee from Augsburg. He found refuge at Pressburg, in Hungary, where he became pastor, and afterwards Senior, Inspector, and Doctor of Theology. He d. at Pressburg, Sept. 14, 1640 (Koch, iii. 169; Goedeke's Grundriss, vol. iii. 1887, p. 161, &c.):

Wegelin's hymns are simple and natural, and are the productions of an earnset, true-hearted and good pastor rather than of a skilful poet. Goedeke, as above, gives lists of their first lines from his (1) Augspurger Bet Hieklein, Nürnberg, 1636 [copy in possession of Pastor E. Krause of Greifswald. There are also eds. which have the engraved title dated 1636, and the written title dated 1649, a copy of the sv ed. being in the Göttingen Library, and a copy of the 12mo in the Library of the Prebiger Seminary at Hamburg], and from his (2) Hamb. Land- und Stand-Bet Hieklein, Nürnberg, 1637 [Göttingen Library]. Some 20 of his hymns were included in J. M. Dillen's G. R., Nürnberg, 1646 (p. 301, II), and other collections of the 17th cent.

The only hymn by Wegelin which has passed into English is:

**Allein auf Christi Himmelfahrt. Ascension.** This is his most popular hymn. 1st pub. 1636, as above, p. 409 (Göttingen copy p. 522, Hannover copy p. 581), in 3 st of 7 lines, entitled, "iv. Short Psalm of Praise on the Ascension of Christ;" repeated in Dillen's G. R., 1646, p. 394. In the Lüneburg G. R., 1661, No. 112, it is recast and begins, "Auf Christi Himmelf-Hart allein;" this recast being probably made by the compiler Ernst Sommermann (1655 corrector of the Latin school at Celle, 1651 pastor of St. Alexander's Church at Einbeck, in Hannover; or at Einbeck, in Hannover; d. at Einbeck, Nov. 17, 1670). Both forms are given in the Leipzig Forrath, 1673, Nos. 358 and 360, and in the G. R., ii. 1691, Tr. as:

1. Raise your Devotion, mortal Tongues. By J. G. Jacob, in his Psal. Ger., 1724, p. 24, repeated, altered, in his 2nd ed., 1732, p. 41. In 1722 it is marked as tr. from the second form of Wegelin's hymn, in 1722 from J. Zwick's Auf diesen Tag bedenken wir. It may be a very free tr. from Wegelin; with the first stanza taken from st. v, vi. of Isaac Watts's "Adoration of the Prince of Light." The 2nd text was included as No. 443 in pt. 1. of the Moravian H. Bk., 1754, with a new tr. of st. i. added. This tr. of st. iii. was omitted in the 1749 and later eds. In the edition of 1866, No. 176, only st. i., ii. of Jacob are retained.

2. Since Christ is gone to heaven, his Home. This is a good tr. from the second form, by Miss Winkworth, in her Lyra Ger., 2nd ser., 1858, p. 47; and in Schub. Christ in Song, 1869, p. 314. In her C. B. for England, 1863, No. 64, it is altered in metre. [J. M.]

Weigleiter, Christoph, s. of Leonhard Wegleiter, book-keeper at Nürnberg, was b. at Nürnberg, April 22, 1659. In 1676 he matriculated at the University of Altdorf, and so distinguished himself by his poetic gifts that he was, in 1679, received by S. von Birken as a member of the Pogintz Shepherd and Flower order, and in 1680 was at once capp’d M.A. and laureated as a poet. After studying at other German universities, and making a lengthened tour (1683-88) in Ger-

many, Holland, and the University of the Town of the University He d. at Altdorf, iii. 502; Blätter 1886, p. 157; A. bergisches Gelehrtenblatt. 1887, p. 157. He was the prayer of the soi hymns, some 25 in devotion, but none by dedicated to the poet Poeticus. And, and appeared in various lib. The only hymn passed into Eng. Besswaren He Morning. 1st pub. Schlesingen, 1701, "Sunday Hymn," a letter. Included in erroneously ascribed Emanuel's heard good tr. omitting Sacred Hymns from st. iii., iv, II. 1-4; x now appear before T. H. H. Hymns, 1853, No. 9.

Other trs. are: (1) "Oberburden'd J. Bockel, 1822, p. 183, cares dismiss," by L. "Now, heavy heart, lay off thy cares," by In burden'd heart, cast off Wedel's Praters Bk., 1833.

Weingärtnertm is known of this as "Sigmund. Authors prefixed men, &c., pub. at biographical part is generally said or near Heilbronn that no preacher office in or near and conjectures Heilbronn in B. Dr. Martin, now informs me that his name near Heilsh in any where, deep, in his Gru says, "he seems t. for this also there"

In the 1607 wi First Lines reads 

"S. W. Auft Jesum Chri ante mehr ein!"

The latter has b.

Auf meinen lieben 1607, as above, p. 406, a beautiful hymn; but are attached to it in the compilers, however (see B., Leipzig, 1638, p. 76 mundt Weingärtners): the 1697 index, and "Gott," to Weingärtners mistake. L. Curtius in und Lieder, 1658, p. 14, Heurhause, since 1567 mundt (d. 1698), but this versalp, v. 443, give from M. Vulpius's G. & J. Altenberg's Gebel ever was the author th. and burned, yet a fav
I. On God in all my ways. This is a good tr. of st. 1. -iv. of the 1667, by A. T. Russell, as No. 231 in his Ps. & Hymns, 1851.

2. Faithful God. This is a good and full tr. from the 1675, by Miss Winkworth, in her C. B. for England, 1863, No. 147, slightly altered in her Christian Hymns, 1876, No. 156. Repeated, omitting st. iv., in her Oboe Luth. Hymn., 1890.

Other trs. are:

(1) "In God the Lord most just," by J. C. Jacob, 1747, in the Ps. & Hymns, 1880, pt. i., No. 474. (2) "I trust my blessed God," by N. L. Proffitt, 1870, p. 219. [J. M.]

Weisse, Michael (Weiss, Wiss, Wegs, Wyes, Weyss), was b. circa 1480, in Neisse, Silissia, took priest's orders, and was for some time a monk at Bruslum. When the early writings of Luther came into his hands, Weisse, with two other monks, abandoned the convent, and sought refuge in the Bohemian Brethren's House at Leutonischl in Bohemia. He became German preacher (and apparently founder of the German communities) to the Bohemian Brethren in Bohemia, and Fulnek, in Moravia, and at Landskron in 1534 (Koch, ii. 115-120; Wackernagel's D. Kirchenlied, i. p. 727; Fontes rerum Austriacorum, Scriptores, vol. ii. pt. ii. p. 227, Vienna, 1863, &c.).

Weisse was admitted as a priest among the Brethren at the Synod of Brendas, in 1531, and in 1532 was appointed a member of their Select Council, but he had previously performed important missions for the Brethren. He was, e.g., sent by Bishop Lucas, in 1522, along with J. Roh or Horn, to explain the views of the Bohemian Brethren to Luther; and again, in 1534, when they were expelled from Bohemia; he was especially called upon to report on the schism and holiness of life of the followers of the German Reformers. He was also entrusted with the editing of the first German hymn-book of the Bohemian Brethren, which appeared as Ein Neues Gesangbucchen bei Jungem Bunzel (Jung Bunzl) in Bohemia in 1531 (see pp. 158, i. and 167). This contained 165 hymns, all apparently either translations or else originals by himself. The proportion of trs. is not very clear. In the preface to the 1531, Weisse addressing the German Communities at Fulnek and Landskron says, "I have also, according to my power, put forth all my ability, your old hymn-book as well as the Bohemian hymn-book (Concetal) being before me, and have brought the same sense, according with Holy Scripture, into German rhyme." So John von Roh or Horn, in his own self as correcting "hymns which he (i.e. Weisse) transferred from Bohemian into German"; and the 1639 ed. speaks of "himself as having "begun to translate the (Bohemian) Concetal, and rendered 143 hymns into German." Mr. Müller, however (see p. 167), has only been able to list 112 trs. from the Bohemian.

Luther called Weisse "a good poet, with somewhat erroneous views on the Sacrament" (i.e. Holy Communion); and, after the sacramental hymns had been revised by Roh (1544), included 12 of his hymns in V. Babt's G. H., 1546. Many of his hymns possess considerable merit. The style is flowing and musical, the religious tone is earnest and manly, but yet tender and truly devout, and the best of them are distinguished by a certain charming simplicity of thought and expression. At least 119 passed into the German Lutheran hymnbooks of the 16th and 17th centuries, and many are still in use. The trs. are amply listed in this Dictionary at pp. 393, ii. 582, i., and 886, i.

The following hymns by Weisse have also passed into English:

1. Christus ist erstanden. Von dem Todes Banden. Easter. 1st pub. 1531 as above, and thence in Wackernagel, iii. p. 273, in 7 st. of 4 l. It is suggested by the older hymn, "Christ ist erstanden" (p. 258, i.), in the Univ. L. S., 1851, No. 129. The tr. in C. U. is:

Christ the Lord is risen again! This is a full and very good tr., by Miss Winkworth, in her Lyra Ger., 2nd Ser., 1858, p. 37, and her C. B. for England, 1863, No. 58. It has been included in many recent English and American hymnals; generally omitting st. ii., as in H. A. & M., 1881; Hymnary, 1872; Thring's Coll., 1880-82; Cong. Ch. Hym., 1887, and in America in the Epis. Hym., 1871; Bapt. Service of Song, 1871, &c. Further abridged forms are in the S. P. C. K. Church Hymn., 1871; and in the Lawes Domini, N. Y., 1884, and many others, especially in America.

Other trs. are:

(1) "In God the Lord most just," by Thring, in the Moravian H. Bk., 1874. (2) "Christ our Lord is risen," by Dr. H. MILLS, 1882, p. 322.

2. O gebe daher dem Tages Schein. Morning. 1531 as above, and thence in Wackernagel, iii. p. 318, in 7 st. of 4 l. In the Univ. L. S., 1851, No. 455. The trs. in C. U. are:


2. Once more the day-light shines abroad. This is a full and very good tr., by Miss Winkworth, in her Lyra Ger., 2nd Ser., 1858, p. 69, and in her C. B. for England, 1863, No. 18. Repeated in Thring's Coll., 1880-82.

iii. Gebet sei Gott im höchsten Thron. Easter. 1531 as above, and thence in Wackernagel, iii. p. 295, in 20 st. of 3 l, with Alleluia. In the Ps. & Hymns, 1880, No. 19, five st. are given, and in Layris' H. Bk., there are six st. At p. 157 it is marked as from the Bohemian (1st pub, 1501), the Bohemian being suggested by the "Surrexit Christus Hodie" (p. 1104, i.), and the German being based on both. The trs. in C. U. are:

1. Praise God upon His heavenly throne. This is a free tr. of st. 1, 4, 10, 19, 20, by A. T. Russell, as No. 112, in his Ps. & Hymns, 1851.

2. Glory to God upon His throne. By Mrs. H. R. Speath, in the Southern Lutheran Service and Hymns, for Sunday Schools, Philadelphia, 1883.

iv. Gott sah zu seiner Zeit. Christmas. 1531 as above, and thence in Wackernagel, iii. p. 244, in 10 st. of 9 l. The tr. in C. U. is:

When the days of Weisse were. By C. Kinchen, omitting st. v., as No. 169 in the Moravian H. Bk., 1742 (1849, No. 20). In the ed. of 1886, No. 954 consists of st. x., beginning "Ah come, Lord Jesus, hear our prayer." The trs. are:

1. Praise be to that Almighty God. Advent. 1531 as above, and thence in Wackernagel, iii. p. 230, in 14 st. of 4 l. Included in V. Babt's G. H., 1545, and recently as No. 12 in the Univ. L. S., 1851. In the larger ed. of the Moravian H. Bk., 1886, it is marked as a tr. from a Bohemian hymn, beginning "Cirkev Kristova Boha chval." The trs. are:

2. O come, th' Almighty's praise declare. By A. T. Russell, of st. i.-iii., v., as No. 26 in his Ps. & Hymns, 1851.

vi. O Herre Jesu Christ, der du ersehniest bist. For Children. On Christ's Example in His early years on earth. 1531 as above, and in Wackernagel, iii. p. 326, in 7 st. of 7 l. The first three st. are tr. as "Christ Jesus, Lord most dear," in
the Moravian H. Bk. 1754, pt 1, No. 278. The form in C. U. is that in Knapp's Ev. L. S. 1837, No. 2531 (1855, No. 2601), which begins "Nun hilt uns, o Herr Jesu Christ," and is in 3 st. of 4 l. entirely recast. This is tr. as:

Lord Jesus Christ, we come to Thee. In full from Knapp, by Miss Winkworth, in her C. B. for England, 1863, No. 179.

Hymns not in English C. U.:


x. Komm, heiliger, wahrer Gott, Witten- tide. 1531, and in Wackernagel, iii. p. 282, in 9 st. of 5 l. From the Bohemian as noted at p. 157, and partly suggested by the "Veni sancte Spiritus reges." (q.v.). The trs. are: (1) "Come, Holy Ghost, Lord God indeed." This is No. 289 in pt. i. of the Moravian H. Bk., 1754. (2) "Thou great Teacher, Who instructest." This is a tr. of st. vii., as No. 231 in the Moravian H. Bk., 1791 (1849, No. 267).


xii. O Jesus Christ, der Heiden Licht. Ephiphany. 1531, and in Wackernagel, iii. p. 248, in 2 st. of 14 l. Tr. as: "O Jesus Christ, the Gentiles' Light." This is No. 223 in pt. i. of the Moravian H. Bk. 1754. In the Bruder G. B., 1778, No. 1467, st. 2, was rewritten. This form begins, "Erschein alle Auserwählten," and is in 4 st. of 4 l. Tr. as: "Lord, to Thy chosen ones appear," by Miss Winkworth, 1869, No. 139.

xiii. Singet lieben Lied. Redemption by Christ. 1531, and in Wackernagel, iii. p. 243, in 16 st. of 4 l. Tr. as: "Sing, be glad, the happy sheep." This is in a new ed. of st. xive, by C. G. Clemens, as No. 299 in the Moravian H. Bk. 1798. In the 1801 and later eds. (1849, No. 403) it begins, "O rejoice, Christ's happy sheep."

Besides the above the following in the pt. i. of the Moravian H. Bk. 1754, are also from Weisse (the numbers in brackets being references to the complete hymns in vol. iii. of Wackernagel, in cases where the tr. does not begin with st. i. of the original), viz. Nos. 217, 248, 250, 255, 260 (iii. 291), 257, 261, 270, 271 (iii., 351), 272, 273 (iii., 401), 280 (iii., 351), 284, 288 (see p. 137. Trs. from the Bohemian, No. 2), 289 (iii., 378), 292. [J. M.]

Weissel, Georg, s. of Johann Weissel, judge and afterwards burgomaster at Domnau, near Königsberg, was b at Domnau in 1590. He studied at the University of Königsberg, from 1608 to 1611, and thereafter, for short periods, at Wittenberg, Leipzig, Jena, Strassburg, Basel and Marburg. In 1614 he was appointed rector of the school at Friedland near Domnau, but resigned this post after three years, and returned to Königsberg to resume his studies in theology. Finally, in 1623, he became pastor of the newly erected Altroggart church at Königsberg, where he remained till his death, on August 1, 1635 (Koch, iii. 180; Allpreussische Monatsschrift, 1867, p. 430; Goddeke's Grundriss, vol. iii., 1887, p. 122, &c.).

Weissel was one of the most important of the earlier hymn-writers of Prussia. His hymns, about 20 in all, are good in style, moderate in length, and varied in metre. The earliest seem to have been written for use at the consecration of the Altroggart church on the 2nd of August, 1623. The majority are for the greater festivals of the Christian year. The best are Nos. 101, below, and those for the dying. They appeared mostly in the Königsberg hymn-books, 1639-1656, and in the
Weissensee, Philipp Heinrich, was born Feb. 6, 1673, at Viechberg, near Gaidorf, Württemberg, where his father was pastor and consistorialbrather. He studied law at the University of Tübingen, and, after acting as assistant to several clergymen, became, in 1697, a tutor to a wealthy student at Stuttgart. In 1703 he was appointed a tutor in the clergy training school at Maulbronn, and in 1708 in that at Blaubeuren. He was then appointed, in 1722, prelate at Blaubeuren, and in 1727 took up residence at Stuttgart as prelate of Hirschau and member of the Württemberg consistory. For political considerations he was removed, in 1740, to Denkendorf near Esslingen, as Probat and General Superintendent. He died at Denkendorf, Jan. 6, 1767, being then the Father and Senior of the Lutheran Church in Württemberg (Koch, v. 79; B. Haug's Lieberdichter des württembergischen Landesangebots, 1789, p. 42, and Appx. ii., &c.).

Weissensee was one of the earliest friends of foreign Missionaries, being specially interested in that to Malabar. He was a good poet, and in 1718 pub. a German metrical version of Thomas à Kempis' Imitations. The most important of his hymns were contributed to the 2nd ed. of J. A. Gramlich's Viertig Betrachtungen von Christi Leidet und Tod, auf die Vierteljahr, 1717 (Berlin Library. The 1st ed., 1722, has no hymns).

Those of Weissensee's hymns which have passed into English are:—

1. Der Tod kommt an: da soll ich singen. For the Dying. 1st pub. 1727, as above, p. 144, in 4 st. of 6 l., as the companion to Meditation on St. Luke xxi. 44. Included in Knox's Ps. LXX. 1637 and 1685. In Hurnse's Versa, 1853, No. 886, it begins "Kommt an der Tod, da ich soll singen." The tr. in C. U. is:—

When the last agony draws nigh. This is a good tr. of st. 1, as it does not move the hearts, and incites to reflection. "For prayer. 1st pub. 1727 as above, p. 124, in 4 st. of 6 l., as the companion to Meditation on St. Luke xxi. 46. Included in the Württemberg G. R., 1742, No. 74 (1842, No. 265). Tr. as "Help me to pray, Lord! and make supplication," by J. D. Burns in his Memoirs and Recollections, 1846, p. 222. [J. M.]

Welsh Hymnody. No reasonable doubt can exist as to hymns being sung in the early British Churches. People whose language was the praises of men, whether kings, warriors, or patriots, would scarcely fail to pour forth their feelings of devotion, and to give the highest scope possible to their muse in the form of hymns or sacred lyrics. In the works of Taliesin, who is supposed to be a bard of the sixth century, reference is made to the hymnology of that period, "Nid cadorr celfyd ni molwy Dwafydd; ni ewr wino inioiad ni molwy Tad"; that is, "No musician is skilful unless he extols the Lord, and no singer is correct unless he praises the Father."

In the works of Llawnedd, a bard who took a prominent part in the reformation of Welsh poetry in the year 1451, some reference is also made to the hymnology of the medival period:—

"Mi luniaf fun lawanwy, Gwydydd nao Salwaeth; A new emyn o newydd, A phawb gair i Fairwydd."

Fudur Aled also, says that in heaven it will be a part of the saints' supreme joy to sing the Virgin's praises:—

"Cawn y nefoli, Cawn y nefoli, Cawn y nefoli, Cawn y nefoli,"

In the year 1340, Davydd Ddu o Hiraethog, Vicar of Tremeirchion, and Canon of St. Asaph, composed some hymns, perhaps the first Welsh hymns, since the early Church hymns were lost. He also translated the Te Deum, in the Welsh metre known as Hyppyt or Cyffyllydd, to St. Matthew 11th. An edition, Delysdod Ddu o Gorch, is printed in the Myriang Archæology of Wales. Also a very poetical translation of the Officium B. Mariae, from Latin into Welsh by him, fills thirty columns of the first volume of the Myriang Archæology.

At the time of the Protestant Reformation the Welsh appeared to have lost the spirit of sacred song. On the Continent the Reformation fired the signal for an outburst of vernacular hymnology. Luther's hymns and psalms fired the hearts of his followers, so that his opponents feared his hymns more than his sermons, and England and Wales caught the fire.

i. Established Church.—In the years 1549-62, Stuenshild and Hopkins gave to the English people the Metrical Psalms; but Wales had to wait many years for the appearance of a poet whose name is now familiar to all Welshmen, as well as the task he so admirably performed—Saloaw Edmond Pryce.

1. Vicar Prichard, commonly known as Vicar Evans Prichard (p. 906 i.), did good service as a hymnologist. It appears that his book called Carmyll y Gymry; or, the Welshman's Candle, was at one time much used, and some of its quaint verses sung as hymns, probably for the want of something better, for in his days the voice of sacred song and praise was scarcely heard in Wales. His compositions were in use before Archdeacon Pryse's Psalms were published. On the decay of religion in Wales, according to one author, when the recognised teachers of the people neglected their duty, The Welshman's Candle appeared and was extensively circulated. Much of it was sung, for it served as a kind of Welsh hymn-book. It was the beginning of a new era. The following is one of his hymns, that was much used before and after Archdeacon Pryse's Psalms appeared. The title is:—Mawgan am farw Crist i y byd (or, Praise for Christ's life and work for the world).

"Rhagfodd lawr garad Mah Dwaw r y byd, Pan deaeth o'r Nefoedd i'n pywyn mor ddrud; Myrywun i gofio am garad Mah Dwaw, A i fol'n waddol tra byddon ni byw, Cyfiauodd y Gyfraith, baddolodd el Ddol, Fe brymdd o'i pardawn, fe'i seolodd i'w waed; Fe'n dysodl ni ni eiddo o'i bedwch a Dwaw, Meliauwn yr iawn tra byddon ni byw, Fe ddug ar y Crossbren ein pechob bob un, Fe'n golched o'i bai a'i wair waed ei hun; Fe'n gwaenydd ym frenhinol oifffertaid i Dwaw, Meliauwn yr iawn tra byddon ni byw, Gogoniant a gallu a ddiwch bob prydd, A fo'r Gafn Drindod o'n pywyn mor ddrud; Am ac amawn i fwywat o'i Phrynwy a'n Pen, A dweuedd pob Cystem ym waddol, Amen."

This may be taken as a specimen of his style, and of the early hymns that were heard from every mouth in the Principality before the time of Archdeacon Pryse.

"It is scarcely credible," says Canon Williams, "with what avidity and pleasure the work was received, read, repeated, and it may be said, sung by the people."
2 Archdeacon Pry (p. 915, ii.), however, is the connecting link between our Hymnology and the Reforma10n period. It was in the year 1621 that he translated the Psalms into a metrical shape, in order, as he quaintly puts it, "that the Welsh people might be enabled to praise God from their hearts."

It was a glorious task. His version of the Psalms is still used. Some have thought it dry and stiff, but on the whole the task was admirably performed. The Ven. Archdeacon Pry was a man of deep learning and piety. He was educated at St. John's College, Cambridge, where he took his degree. He assisted Dr. Morgan in the translation of the Welsh Bible; and from his Metrical Psalms, Englymon, Cyngeddu, and other things composed by him, we have abundant evidence that he was a man of culture, taste and capacity, and that he possessed the religious spirit that could enter into sympathetic relations with the authors of the Psalms, and interpret them from his inmost soul. In some cases, indeed, his rendering of the Psalms, and his recasting them as in his own mould, sheds a flood of light on their meaning. His version of the latter part of the 110th Psalm has been pointed out as an illustration of this: "He shall drink of the brook in the way, therefore shall he lift up the head."

"O wir frys l'r gyfalaf bon,
Fe ffl'r afon newy
A gaffo, ar et florod yn rhwydd
Yr Arglwydd a'i ddyrchaf."

That of itself is a sufficient commentary on the Psalm, and its reference to the sufferings and exaltation of the Messiah. It has been said that the Archdeacon's translation of the Psalms is dry and rugged, and that in several places he is guilty of breaking the fixed rules of poetry, and of frequently ignoring the principle of metres so thoroughly developed in Welsh poetry. This, I believe, is a mistake. The old poet, if fairly dealt with, shows that he understood and recognised the principles of rhyme and metre, and the various ways of measuring and adorning Welsh poetry, and their employment into a system and rules of art. I do not say that his metrical Psalms are faultless, but I hold that he is not so guilty of the fault called camaseined, as some have accused him of being. I believe he has respected the rules of rhyme and rhythm, and where he is thought guilty of trampling on those of metre, he is skilfully avoiding doing so by changing the metrical feet and autometers [rythyfeddu o'r corffannau]. The ninety-second Psalm, in which occurs the famous stanza:

"Y tha i blannwys yn hyd Dduw,
Yn gochigw. Yf y tyfam:
Ac yn nghynteddan ein Dduw ni
Y rheini a fideon."

is an excellent translation.

3. Next to the Archdeacon's comes the name of Rowland Vaughan (p. 1906, i.), a gentleman, a scholar, and an excellent poet, although his chief mark was made as a translator of hymns, &c. His translation of that beautiful hymn, "Veni Creator Spiritus," is well-known. Whether he translated the original Latin or the English of Bishop Cosin we are not able to decide. The English and Welsh metres, however, differ, the shorter than the English stanzas of each, toge

"Veni Cre-Wer
Mente v
Implo
Quae tu
Come, Holy
And lighten
Then the an
Who set t
Ty'aid Ystor
A doh:
Tynd wyt
Sydd e
Rowland Vaughan
Spiritus, and God remembered, for a

4. Ellis Wyn (Barred Cond) sh
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Welsh hymns we
and as much
It is a funeral by
"Emyn
It always appears
Prayer-book after
"Myfl ywr Ac
Myfl ywr g
Caff powd a
Er trengen,
A'r sawl sy
Int, caiff
Na all'et An
Dtrywdd
Yn wir, yn
Pob cyfr
Ffynghair,
Mae ddiras
A wnel et o
Trwy fyo
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Some of his w

5. The Rev.
Llandowror.
the title of C
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"Ar lan I
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Several hymn-books have appeared for use in the Established Church in Wales, from time to time, since the days of the Rev. James Davies, in 1662. He composed and collected a number of hymns for one or two or more parishes. This seems to have been the state of things during the greater part of the seventeenth century. After that larger collections were published, but with no efforts to secure for the Welsh Church one general hymn-book. The hymns sung by the Church were much the same as those sung by Nonconformists throughout Wales.

7. The Rev. Robert Davies, M.A., published a collection of hymns which proved useful in parts of North Wales. It was called:—

*Hymnaw ar Wylan ac Twmpydian Eglwys Leong, serch y defnydd addfu a fann an warch gcanrhyddwyd am yng nglyndry amwyw rat nawdysau;* that is, "Hymns on the Feasts and Fasts of the Church of England, collected from the works of different authors, with several New Hymns, by the Rev. Robert Davies, M.A., of Cambridge, and Curate of Rhuddlan, in Flintshire."

Singularly the book has no date. It was published at Denbigh. Several of its hymns are found in the collections of the present day.

Another hymn-book which was in use in many churches, was called *Daniel Jones's Book*. The Rev. Daniel Jones was a celebrated clergyman in South Wales. He was Vicar of St. Dogmells in Pembroke-shire. His book is still used in some parts of Wales. Another collection was called *The Bishops' Hymn-book*. This was collected and published under the direction of the four Bishops, and was an attempt to provide a book for the general use of the Church in Wales. The attempt was not successful; for some reason or other the work failed to commend itself to the universal favour of the Welsh Church.

8. There are three collections which have had a large circulation, and are now used throughout the Principality. (1) *Hymnaw Hên a Nesydd, or "Hymns Ancien and Modern," London, Hadden, 1868, 555 H.; enlarged in 1875 to 596 H., not to be confounded with the English hymn-book of the same name, though the Intros are added, and it is of a similar school. (2) The Rev. Canon Daniel Evans's book, *Hymnaw a Thomas*, London, Novello, 1862, 504 H.; and the (3) *Emynnydd* by the late Rev. T. Williams, Rectory of St. George, dedicated to the Lord Bishop of St. Asaph.

These three books contain many of the same hymns, being selections from the works of Williams of Pantycelyn, Morgan Rhys, Ann Griffiths, Rev. E. Evans, and translations from English collections. These hymns as yet belong to no party in the Church, but are hymns that may be sung by all. Complaints are made by some clergymen that these hymns are of too subjective a cast, and that they should be replaced by hymns more objective in character, and there is also a demand for more Sacramental Hymns. There is now [1886] in course of preparation, by the Rev. Elise Roberts, Vicar of Llangyn, and the Rev. W. G. Thomas, Vicar of St. Asaph, a new hymnal which is intended, in accordance with the Bishop of St. Asaph's desire, to be a good and acceptable hymnal for the use of the Church in Wales.

2. Calvinistic Methodists.

1. During the latter part of the eighteenth century a complete change came over the country. The cold negligent spirit which had characterised the first half, disappeared, the people were shaken from a long deep sleep, and with the revival came a love of hymns and spiritual songs. The Methodist revival is a starting point from which has been unfolded a rich and pure literature that will bear comparison with anything of the same nature produced by the most cultured nations. Foremost in the rank of religious poets stands the Rev. W. Williams (b. 1717, d. 1791) of Pantycelyn. He was a most prolific writer. It is a matter of history that his sacred songs and hymns did more than anything else to arouse the people and create a taste for reading in all parts of Wales. The extensive circulation and the universal reception given to his hymns published at different times between the years 1744 and 1758, must lead us to believe that they carried a mighty influence, and were a great factor in the education of the people of Wales. People who could not themselves read soon learnt the hymns, and thousands of people knew a great many of them by heart. All his works appeared in one volume in 1758, and contained upwards of 800 hymns. They are still in general use in the Established Church, and among the different denominations.

2. Morgan Rhys, of Llanfrynwyd (d. 1776), worked well to build up Welsh hymnody. There are about two hundred of his hymns now extant. Many of them are the favourite hymns of Welsh congregations. The following:—

- "O ager fy lygaid i weled"
- "Dyna Gieddau'r Welsh Clirg"
- "O garadi, o garadi, anfeishi o fraint, &c.,

have found their way into every collection of hymns by Churchmen and Nonconformists. He was a contemporary of Williams of Pantycelyn, and belonged to the same religious body.

3. The Rev. David Morris, David Charles, and Thomas Charles, have contributed to the hymnology of Wales. The well-known hymn, "O ffrwyn Caersalem ei o gweld," by the Rev. D. Charles, of Caernarthen, is to be found in all Welsh hymnals. The Rev. Thomas Charles, of Bala, the eminent divine, and one of the founders of the British and Foreign Bible Society, and organizer of the Sunday School as it now exists in Wales, has left behind him only one hymn, but of such a beautiful character as to make Welsh people wish he had done more in that direction. This hymn is in the Calvinistic Hymn-book, now in use among that body throughout the country. It begins, "Dyfais fawr trag' wlydolog garadid," and in that book it is dispersed over five parts with five verses in each part. The Rev. D. Charles, jun., is the translator of "Jerusalem, my happy home," as "O Salem, fy anwyll garaddif."

4. The Calvinistic Hymn-book that we have
just referred to, was published by the authority of the General Assembly of the Calvinistic Methodists, and is perhaps the most perfect hymnal in Wales. It is the only hymn-book used among the congregations of that body throughout the Principality. A list of the authors from whose works the hymns are selected is given in the beginning of the book, and the number of authors is over fifty, but by far the greatest number of hymns is taken from W. Williams of Pantycelyn. The book was prepared by a committee appointed by the General Assembly, and bears the date of 1869.

iii. Congregational.

1. One of the first editions of hymns, if not the first ever published, for the Congregationalists in Wales, was by the Rev. T. Buddy, in 1703, about 14 years before Williams of Pantycelyn was born, and about 82 years after the appearance of Archdeacon Pryse's Psalms. Buddy published an edition of hymns under the title of Sacramental Hymns, and also a translation of Thomas Doolittle's Christian Psalms, to which were added six hymns to be sung after receiving Holy Communion.

2. In the year 1714, the Rev. D. Lewis, Newport, published Heavenly Songs and Spiritual Hymns. Nothing is known of him beyond the fact that he was a minister of the gospel in South Wales.

3. In 1742, the Rev. Herbert Jenkins issued his Hymnau Duwed. Mr. Jenkins was a minister at Maidstone, where he d. in 1772, after a ministry of more than 24 years.

4. David Jones, of Caio, is known as the translator of Dr. Watts's works. He published his translation of Watts's Psalms in 1753, and soon afterwards a translation of Watts's Divine Songs.

5. The Rev. Ioan Thomas, of Rhaiadr, published many editions of hymns between the years 1776 and 1788, under the titles of Conindau Sion, and Hymnau yn perthyn â'r Drysorfa Eurosidd (or, "Hymns relating to the Golden Treasury" [a Magazine]). There are extant about 187 of his hymns, many of which are still used in many congregations.

6. The Rev. Thomas Williams (q.v.), of Bethesda'r Frö, was a prolific hymn-writer. He published his first collection of hymns in 1812. They became very popular among the Independents, and other denominations in Wales.

7. The Congregationalists have had several collections of hymns since the publication of Watts's Hymns, &c. In 1840, Mr. Evan Edwards, of Mold, brought out a collection, and Dr. Rees published the Perganiedydd (or, "The Sweet Singer") in 1847. Another collection by the Rev. E. Griffiths, of Swansea, appeared in 1857; and Caledfryn's Collection, in 1861. Their best collection is Aberth Moliant, pub. in Liverpool (?), chief ed. Dr. W. Rees.

8. The collection known as S. R., published in 1841, is still used by some congregations.

9. The collection of hymns and tunes in general use among the Congregationalists at present, is Jones & Stephens, published in 1868; and a 2nd ed. by Stephens in 1869. This last book contains the principal hymns of Williams of Pantycelyn; D. Jones, Ann Griffiths, Edward & others.

iv. Baptists.

1. The first collection to the Baptist denomination was the Rev. Joseph Harris's, which was their only book of hymns it contained well, but it contained also "Gomer" himself and Ddu, also by the Rev. Lewis, and D. Saunders, 880 hymns.

2. Later the Rev. pool, made a large adopted by several c in contained many c old, it never reached that, the Rev. Robert collection containing others. This is among the and is still in use i

3. In the year its appearance, the Rev. Lewis Jones, of 1200 hymns, Tho South and North.

4. There are a in use in a few c some cases a coll gregation.

5. Lately, how made its appear large circulation iant (or, "The was prepared by Carnarvon Ass. 1881. It contains 60,000 hymns have been sold.

6. A new c book was put from the first topical or de this edition is.

v. Wesleyans.

1. The W ection of hymn was pub. at 1040 hymn persons ap is also rec ed from North Wales. S Several of PWT, Welsh hymn books are other tr come favo of the Wes.

vi. Unitarians.

The W in Engla chiefly ou tions, pas Arminian Hymnody.]
1. The first book to be used in their congregations appears to have been the translation of Watt's Psalms, by David Jones, of Caer, 1733.

2. Its Rev. Josiah Rees, of Gellionen, pub. a collection of hymns, and the year following a selection from Watt's Psalms. The bulk of these are D. Jones' translations, but hymns are added from other authors, the editor himself, his father, Owen Rees, Sol. Harris, of Swansea, who contributed a translation, according to Addison's "Spacious furnish," Jenkin Jones, D. Lloyd, David Davis, &c. A new ed. was pub. in 1834 with considerable additions.

3. The great hymn-writer of the Unitarians is Edward Williams (Iolo Morganwy), (1743-1826). He pub. in 1812 a collection of 204 original Psalms, and in 1814 his son brought out a further collection, 211 in number. There was a new ed. 1857. Iolo has also left a collection of about 2000 hymns in ms. besides those published.

4. In 1857, Rev. John Jones, of Aberclare, brought out a collection of hymns, 208 being by Edward Williams, 68 by Thomas Evans, and many by the editor and his brother Rees Jones.

5. But this and other earlier collections are now superseded in congregational use by the collection of his son, Rev. R. J. Jones, minister at Aberclare.


This collection of 379 hymns is excellent, and is modelled on the plan of Dr. Martinell's "Hymns of Praise and Prayer." It contains hymns from many sources, including translations of several in C. U. The translations of Dr. Newman's "Lead, kindly light": "Nearer, my God, to Thee," and of "For ever with the Lord," are specially good. The names of the 64 authors from whom the hymns are taken, and a very useful glossary, form a part of the book. The bulk of the hymns are by Edward Williams. Other noted contributors are: Rees, Dr. Jenkins Howell, Owen Rees, Josiah Rees, Jenkins Jones, David Davis, Rees Jones (Ammon), William Thomas, the Editor, &c. In style, order and peculiarity, it is second to no book of the kind ever published in Wales.

vii. General Survey.—Passing from the Collections to the Hymns, we find that Welsh hymnody in all its great extent, is due in some production, and is almost, but not entirely, confined to home use. There are a dozen or two of Welsh hymns which have become the favourite hymns of English congregations, most of which are by Williams of Pantycelyn. We give the first lines in Welsh and English. Some were composed in English, and have not been translated into Welsh, such as:

(1) "Hark! the voice of my beloved"
(2) "Jesus, lead us with Thy power."
(3) "0 for a strong foundation" (Author unknown).
(4) "Jesus is all my hope."

The last is one of Williams' English hymns. The following Welsh and English hymns are also by Williams:

(5) "Jesus, Jesus, 'twixt life and death."

"Jesus, Thou art all-sufficient."

(6) "Argwyydd, arwain trwy'r anialwch"
   "Guide me, O Thou Great Jehovah."
(7) "O lacer ychydigaid iddi" (author unknown)
(8) "Great Redeemer, friend of sinners.
(9) "Good people, ye that dwell beyond the sea."
(10) "Fix, O Lord, a tent in Goshen."
(11) "Why should cruel beasts be suffered."
(12) "Dros y bryniau tywyll niwlog."
(13) "O'er the gloomy hills of darkness.

This last hymn is famous in the Missionary fields, and has been translated into many languages. In the Calabar Mission in Brazil, the most successful Mission work is carried on under the care of Welsh Calvinistic Methodist Missionaries. The "Khasi Hymnal," 1877, consists of 242 hymns, some original, but mostly translations from the latest collection of the Welsh Calvinistic Methodists, is the official hymn-book of the Khasis.

Ewald says that Hebrew poetry has a simplicity and transparency that can scarcely be found anywhere else, and a natural sublimity that knows but little of fixed forms of art; that even when art comes into play, it ever remains unconscious and careless of it. Compared with the poetry of other nations and ancient peoples, it appears to belong to a simple and child-like age of mankind, over-flowing with an internal fulness and grace that troubles itself but little with external ornament and nice artistic law. Much of this is applicable to Welsh religious poetry. In spirit, character, figures of speech, and emotional language, it may be aptly compared with the Hebrew. Williams of Pantycelyn, Morgan Rhys, D. Williams, and Glangevinnyd, and Islwyn, especially turned to the world of nature, attentively regarded it and used it; and entered into deep fellowship with it in its various phases, not for itself alone, but (like the Hebrew prophet), on account of its relation to their own souls. Nature to them spoke the language of heaven; all forces—animal, vegetable, and physical, attracted them to God. Williams of Pantycelyn, in some of his hymns, makes the most beautiful use of the floral world, as well as of the physical. Nothing could excel the freshness to nature, the vividness and the graphic powers of these hymns:

"Plannwr aegyddon hynny,
   Yn fy nghanol bwb yr un,
A gydi megis peragociyn
  Yn dy natur di i'awn;
  Boddau hafredyd, &c.

Pon dysgwrn dwne a dafon
  "Rw'yyn caru'r peredwn
Ar y creigiau sicr y sy,
Ar en trased ac ar en dwlwa;
  'N ceilfor drigion fy fry'i,
Ar fy neulun,
  Minaw ddef bwn y hyn."

Williams' true and intense admiration of the beauties of nature, and his reverence for its sublimities, may be noted of him be made of it to express his own experience, which indeed has been the experience of humanity in all ages of the world.

Next to Williams of Pantycelyn comes another Williams, almost his equal as a poet—David Williams, of Llanbedr-y-Fro. Many of his hymns are popular, and several are very beautiful. Morgan Rhys, as a hymn-writer, stands almost without those with whom he has named. Several of his hymns have a
sacred interest for thousands of Welshmen; and many have a grand martial sound which is most inspiring. T. Williams, Bethesda'r-Fn, is another writer of great merit; often in his hymns we have the utterances of penitence and prayer, the breathing of a weary pilgrim, and the "yearning plaintive music of earth's sadder minstrelsy," followed by jubilant strains and peals of victory, as in:

"Mae pren wedi 'i gael
Mewn dyrys anad dir,
Y plwyg i frig, ei symudicet pawb
I feyta 'i frawthau pur."

Welsh hymn-writers, in common with others, differ in style, but meet on the wide field of subjects suggested by the Gospel. Their works are rich in narrative and scriptural allusion, in praises for redemption, in utterances of penitence and self-abasement, and in vivid description of the Christian warfare. Williams of Pantycelyn surpasses all in the expression of the yearnings of the heavenly home-sickness; in devout tenderness, often rising into rapture, wherewith his faith clings the crucified Saviour, when wrapt in contemplation of the glory of Jesus as the Head of the Church militant and triumphant; and also in the depth and maturity of his theological thoughts. [See Various.]

"Werde mir nicht der Tod", by J. C. Jacobi, 1722, p. 113, as in the "Dritte der, Lüneburg entitled, "A (which to own the Most High, No. 26, 1871, and stanza has been many, and wa their last man Mecklenburg, Duke of Sach

1. Rouse thy good tr. on worth, in it From this st. Hys., Bedfor Ps., Hys., Ohio Luth.

(1.) Father 1863, and Dr. (2.) Have: Thomas's An

2. Sink no good tr., or worth, in it From this st. Hys., Bedfor Ps., Hys., Ohio Luth.

(1.) Father 1863, and Dr. (2.) Have: Thomas's An

3. Now. st. i., v., vi to Dr. Pag

Other tran. be raising: thou glad, 1876, p. 169

We're cett. [Li Adapted
He then received Holy Orders and took a
curfew of £28 a year. Having held this cure
for a year, he obtained a naval chaplaincy, and
then took another curfew in London. About
the year 1690 he married Susanna, daughter of
Dr. Annesley, a famous Nonconformist
minister, and a niece of the noble house of
Anglesey. The wife, like the husband, had
been brought up as a dissenter, but at the
early age of 13 she had come over to the Church
of England, and was afterwards a Jacobite
in politics. In 1693 Mr. Wesley was presented
to the living of South Ormsby in Lincolnshire.
He was also chaplain to the Marquis of
Normandy, afterwards Duke of Buckingham. In
1697 he was appointed by the Crown to the
Rectory of Epworth, and there he spent the
remainder of his life, nearly forty years.
The first part of his residence at Epworth was
marked by a series of troubles arising partly
from his pecuniary embarrassments, which in-
creased with his increasing family, partly from
the animosity of his parishioners, who resented
the part which he felt it his duty to take, as a
staunch churchman, in politics, and partly from
unfortunate accidents. These troubles reached
their climax in 1705, when he was thrown
into Lincoln gaol, and they are graphically
described by his own pen.

"I have been thrown behind," he writes to his good
friends at Oxford, "by a series of misfortunes. My
Parsonage Barn was blown down ere I had recovered
the Taking My Living: My House great part of it burnt
down about 2 years since. My Flux, great part of my
Income now in my own Hands, I doubt will either
be burnt or burnt in ye night, whilst I was last in London.
My Income sunk about one half by the low price of
Grain and my credit lost by the taking away
of my Regent. I was brought to Lincoln Castle June 23rd
last past. About 3 weeks since my very unkind People,
thinking I had not yet done enough, have in ye
night stabbed my 3 cows, wth were a great part of my poor
Nemours Family's Subsistence. For wth God for
give them."

Some points in this letter require explanation.
When he speaks of being in London, he means on Convocation business: for he
was elected Proctor for the Diocese, and in
one of his absences Mrs. Wesley instituted
those religious meetings at the Rectory which
are thought by some to have been the pre-
cursors of the Wesleyan Society Meetings.
"His Regiment" was a Chaplain's
army which had been given him in reward
for a poem in praise of the Duke of Marl-
brodh. The last and worst of the many
fires through which he suffered was in 1709,
when the rectory was entirely burnt down,
and the present house erected in its place.
The latter part of the Revolution year was
more free from troubles. He met with many
generous friends who enabled him to emerge
from his pecuniary difficulties, the firmest
and most constant of these friends being the
admirable Archbishop of York, Dr. John
Sharp: his sons grew up to be a comfort and
a credit to him: his income was slightly
increased by the addition of the neighbouring
living of Wroth; and his parishioners gradu-
ally became more tractable. The annoyance
carved by the famous Epworth Ghost can scarcely
be reckoned among his serious
troubles. In 1731 he met with an accident
which probably hastened his end: he
passed away and was buried in Epworth
churchyard, leaving behind him the character...
of an excellent parish priest, a good husband and father, and a man of very considerable abilities and attainments.

Mr. Wesley was a somewhat voluminous writer. His first publication was a volume of poems bearing the unassuming, not to say repressive, title of "Epistles." It appeared in 1692. In 1691 he became the clerical correspondent to the Athenian Gazette (afterwards Mercury) pub. by his brother-in-law, John Dunton. In 1692 appeared an Heroic Poem on the Life of Our Blessed Lord and Saviour Jesus Christ. This was dedicated to Queen Mary, and led to his appointment to the living of Epworth. In 1696 he pub. "Epistles on Queen Mary and Archbishop Tillotson;" and in 1698 a Sermon preached before the Society for the Reformation of Manners. The Epistles are rather fulsome and in bad taste according to the standard of the present day; but it should be remembered that high-flown panegyrics were the fashion of the age. The Sermon is a spirited and energetic defence of the "Society," which were regarded with some suspicion by many high-churchmen, but of which Mr. Wesley, like his friend Robert Nelson, was a warm supporter. In 1700 he published The Practice Communicant rightly prepared; or a discourse concerning the Blessed Sacrament, &c. With Prayers and Hymns suited to the several parts of that holy ordinance. To which is added A short discourse of Baptism. In this work appeared his version of the "Great Hallel," or "Paschal Hymn." In 1704 he pub. The History of the Old and New Testament in Verse, in three volumes, which he dedicated to Queen Anne. This, like his Life of Christ, was illustrated with numerous and costly engravings. In 1708 he pub. a poem of nearly 600 lines on the Battle of Blenheim, entitled Marlborough, or The Fate of Europe. For this he was rewarded with the Chaplaincy of Colonel Lepelet's regiment; but his political enemies at Epworth soon succeeded in getting him deprived of this office. In 1707 appeared A Reply to Mr. Palmer's Vindication of the Learning, Loyalty, Morals, and most Christian Behaviour of the Dissenters towards the Church of England. This originated in the publication, without his consent or knowledge, of a letter he wrote to a friend Concerning the Education of the Dissenters in their Private Academies. The letter was attacked anonymously and defended by Mr. Wesley in a pamphlet (1704). The pamphlet was answered by Mr. Palmers. After this, Mr. Wesley's pen seems to have rested for some time; but during the last ten years of his life he was engaged in his elaborate Dissertation on the Book of Job, his incessant labours upon which are said to have hastened his end. This work was dedicated to Queen Caroline, the wife of George II., and presented to her by John Wesley some months after the author's death.

Thus Samuel Wesley had the honour of dedicating works to three Queens. There is yet one more poem attributed to Mr. Wesley, but it seems very doubtful whether he was the real, or at any rate, the sole author. It is entitled Emptis's Hymn to the Creator, and is a sort of Christian Pindaric Ode of considerable length, written in the classical style affected in the 18th century. Dr. Adams Clarke tells us that the ms. is partly in the handwriting ofmethabel Wesley, and internal evidence certainly points to her as the chief author, for it bears traces of a far more delicate and elegant touch than Mr. Wesley ever showed that he possessed; while Methabel's other writings are fully equal, if not superior, to it. In fact, it must be confessed that the bulk of Mr. Wesley's poetical writings are tedious and prosaic. He had the disadvantage of being over-praised at the outset, and of winning a reputation which he was unable to sustain. Nahum Tate, the Laureate, and others lauded his Heroic Poem in absurdly extravagant terms; Ralph Thoresby refers to him as "that noted poet Mr. Wesley," and Thomas Hearne alludes to him in similar terms. The reception was sure to come, and his poetry began to be laughed at. Swift and Pope thought very slightly of it, and he appears to have narrowly escaped being pilloried.  

in the Brindia, the service of vi-words of his relations. One drunk more than once, if he had time in elaborating might have been all, the "Divine Poem," a want; and they de-}ered to sacred things, or his children.  

ii. Samuel Wesley, eldest child of John, and was born in 1691. He received his education at the highest reach, and was worthy of his father, Bishop of Rochester, Scholar in 1717. He .was admitted to the master of the school in 1718. Samuel Wesley became an in-erbury, who was soon appointed at Westminster School. But he was turity, and then at last he subscribed his attendance without solic-ship of the trustees, and he spent the disapproving proceeds. He pressed the character- not cause relations be universally conscientious, he was a most both in the in of that time; he was the one at Epworth, the poor father to his children and was the Westmin-er in the 17th epitaph in the cemetery.

* A man for the "Life of Our Blessed Lord and Saviour Jesus Christ," Deservedly Preacher: example of life and employment, truly followed about him, and he declined great unc...
Through fear of being involved in dangerous compliances, and avoiding the usual ways to preferment, as sturdily as many others seek them."

Samuel Wesley, pub. in 1738 *A Collection of Poems on several occasions*, some of which are full of a rather coarse humour, but all of a good moral and religious tendency. This work was reprinted in 1743, and again by W. Nichols in 1822. Dr. Adam Clarke specifies eight hymns of S. Wesley's composition which were in use among the Methodists of that time (1823). The Wesleyan Hymn-book of the present day contains five, the best-known of which is "The Lord of Sabahati let us praise." His other writings are scarcely of sufficient importance to claim a notice in this brief sketch.

iii. John Wesley, M.A. The life of the next brother is, or easily might be, so familiar to every one in its every detail that it will suffice to give the barest outline of his career. John Wesley was b. at Epworth Rectory in 1703, and, like the rest of the family, received his education at Oxford. He then went up, with a scholarship, from Charterhouse to Christ Church, Oxford. Having taken his degree, he received Holy Orders from the Bishop of Oxford (Dr. Potter) in 1723. In 1726 he was elected Fellow of Lincoln College, and remained at Oxford until 1727, when he returned into Lincolnshire to assist his father as curate at Epworth and Wood. In 1729 he was summoned back to Oxford by his firm friend, Dr. Morley, Rector of Lincoln, to assist in the College tuition. There he found already established the little band of "Oxford Methodists" who immediately placed them lives under his direction. In 1735 he went, as a missionary, to the Moravians, and the Rev. Mr. Hensen, to Georgia, where a new colony had been founded under the governorship of General Oglethorpe. On his voyage out he was deeply impressed with the piety and Christian courage of some German fellow-travellers, Moravians. During his short mission he took in writing the hymns, it is not easy to ascertain: but it is certain that more than thirty translations from the German, French and Spanish (chiefly from the German) were exclusively his; and there are some original hymns, notably his composition, which are not unworthy to stand by the side of his brother's. His translations and paraphrases especially have had a wide circulation. Although somewhat free as translations they embody the fire and energy of the originals.

(iv. Charles Wesley, M.A. But, after all, it was Charles Wesley who was the great hymn-writer of the Wesley family perhaps, taking quantity and quality into consideration, the great hymn-writer of all ages. Charles Wesley was the youngest son and 18th child of Samuel and Susanna Wesley, and was b. at Epworth Rectory, Dec. 18, 1707. In 1716 he went to Westminster School, being provided with a house and board by his elder brother Samuel, then usher at the school, until 1721, when he was elected King's Scholar, and as such received his board and education free. While he was at Westminster, his father received a letter from a wealthy Irish man, ask-
ing him if he had a son named Charles, and if so offering to adopt him and make him his heir. The acceptance of the offer was left to Charles himself, who declined it. In 1725 Charles Wesley was elected to a Westminster studentship at Christ Church, Oxford, where he took his degree in 1729, and became a college tutor. In the early part of the same year his religious impressions were much deepened, and he became one of the first band of "Oxford Methodists." In 1735 he went with his brother John to Georgia, as secretary to General Oglethorpe, having before he set out received Deacon's and Priest's Orders on two successive Sundays. His stay in Georgia was very short; he returned to England in 1736, and in 1737 came under the influence of Count Zinzendorf and the Moravians, especially of that remarkable man who had so large a share in moulding John Wesley's career, Peter Böhler, and also of a Mr. Bray, a brazier in Little Britain. On Whit Sunday, 1737, he "found rest to his soul," and in 1738 he became curate to his friend, Mr. Stonehouse, Vicar of Islington, but the opposition of the churchwardens was so great that the Vicar consented that he "should preach in the church no more." Heenceforth his work was identified with that of his brother John, and he became an indefatigable itinerant and field preacher. On April 8, 1749, he married Miss Sarah Gwynne. His marriage, unlike that of his brother John, was a most happy one; his wife was accustomed to accompany him on his evangelistic journeys, which were as frequent as ever until the year 1756, when he ceased to itinerate, and mainly devoted himself to the care of the Societies in London and Bristol. Bristol was his head-quarters until 1771, when he removed with his family to London, and, besides attending to the Societies, devoted himself much, as he had done in his youth, to the spiritual care of prisoners in Newgate. He had long been troubled about the relations of Methodism to the Church of England, and strongly disapproved of his brother John's "ordinations." Wesley-like, he expressed his disapproval in the most outspoken fashion, but, as in the case of Samuel at an earlier period, the differences between the brothers never led to a breach of friendship. He d. in London, March 29, 1788, and was buried in Marylebone churchyard. His brother John was deeply grieved because he would not consent to be interred in the burial-ground of the City Road Chapel, where he had prepared a grave for himself, but Charles said, "I have lived, and I die, in the Communion of the Church of England, and I will be buried in the yard of my parish church." Eight clergymen of the Church of England bore his pall. He had a large family, four of whom survived him; three sons, who all became distinguished in the musical world, and one daughter, who inherited some of her father's poetical genius. The widow and orphans were treated with the greatest kindness and generosity by John Wesley.

As a hymn-writer Charles Wesley was unique. He is said to have written no less than 5500 hymns, and though, of course, in so vast a number some are of unequal merit, it is perfectly marvellous how many there are which rise to the highest feelings on any subject. 

Whether private expression in a man's own private thoughts or the public expression in a sermon, the sermons of Wesley are as needful as ever; as striking scenes of Christian experience which every Christian should see, as the best of the characters of the Christian life, as models of the Christian life, and as an inspiration to the life of the Christian. 

As a preacher Wesley was eminently successful. 

As a writer he has left a body of work which no one who studies the religion of England can avoid dealing with. 

His writings are so full of the spirit of the Christian life, so full of the spirit of Christian love, that they will be read with profit by all who study the religion of England.
The hymns by the Wesley family are naturally most extensively used in the Methodist Societies throughout the world. Usually they are given in the hymn-books with little or no alteration. The American Methodist Episcopal Hymns of 1840 is an exception. The texts in that collection are more mutilated than in all other Methodism’s hymn-books put together. A large number of the Wesley hymns are annotated under their respective first lines. (See Index of Authors and Translators.) The following lists will complete the number in C. U.:—

<table>
<thead>
<tr>
<th>Date of First Publication</th>
<th>Title</th>
<th>No. of Pages</th>
<th>Size</th>
<th>No. of Hymns</th>
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1. **Collection of Psalms and Hymns, by John Wesley**
2. **Hymns and Sacred Poems, by John and Charles Wesley**
3. **Hymns on God’s Everlasting Love, two parts, by Charles Wesley**
4. **A Collection of Thirty-six tunes, set to music, as they are sung at the Foundery**
5. **Elegy on R. Jones, Esq., by Charles Wesley**
6. **Collections of Psalms and Hymns, enlarged, by John and Charles Wesley**
7. **Poems on several occasions, 2nd edit., by Samuel Wesley, jun.**
8. **Hymns for Times of Trouble and Persecution, by John and Charles Wesley**
9. **A Collection of Moral and Sacred Poems, 3 vol., by John Wesley**
10. **Hymns for the Nativity of our Lord, by Charles Wesley**
11. **Hymns for the Watch-night, by Charles Wesley**
12. **Funeral Hymns, by Charles Wesley**
13. **Hymns for Times of Trouble, for the year 1748, by Charles Wesley**
14. **A short view of the Differences between the Moravian Brethren and John and Charles Wesley**
15. **Hymns on the Lord’s Supper, by Charles Wesley**
16. **A Word in Season, &c., by John Wesley**
17. **Hymns for Times of Trouble, &c., 2nd edit., additional, by Charles Wesley**
18. **Hymns for Times of Trouble, by Charles Wesley**
19. **Hymns (8) and Prayers (4, for Children) (John and Charles Wesley)**
20. **Gloria Patri, &c., Hymns to the Trinity, by Charles Wesley**
21. **Hymns on the great Festivals and other occasions, by Charles Wesley, with music by Lampé**
22. **Hymns of Pardon and Thanksgiving for the Promise of the Father, Whit-Sunday, by John and Charles Wesley**
23. **Hymns for Ascension Day, by Charles Wesley**
24. **Hymns for Our Lord’s Resurrection, by Charles Wesley**
25. **Graces before and after Meat, by Charles Wesley**
26. **Hymns for the Public Thanksgiving, October 9, 1746, by Charles Wesley**
27. **Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ, by Charles Wesley**
28. **Hymns on his Marriage, by Charles Wesley**
29. **Hymns on occasion of his being prosecuted in Ireland as a Yeoman, by Charles Wesley**
30. **Hymns and Sacred Poems, 2 vol., by Charles Wesley**

**Samuel Wesley, the Elder.** Two of his hymns are in C. U. and are annotated as follows:—

1. Behold the Saviour of mankind, p. 130.
2. O Thou Who, when I did complain, p. 352.

**Samuel Wesley, the Younger.** Six of his hymns are in C. U. and are annotated as follows:—

1. From whence these dire portents around, p. 400.
3. Hall, God the Son in glory crowned, p. 477.
5. The Lord of Sabthath, let us praise, p. 1153.
6. The morning flowers display their sweets, p. 1155.

**John and Charles Wesley.** In the article on Methodist Hymnody, p. 736, a full and detailed account of the hymns published by the two brothers is given. As a guide in indicating the sources of their hymns now in common use, and not annotated under their own first lines, we subjoin a Table of Titles, Dates, and Contents of their works which was compiled by the writer of the article on Methodist Hymnody. The Title-pages of those works which contain hymns by writers other than J. & C. Wesley are printed in italics.
It must be noted that the Wesleyan authorities, in the revised edition of their "Coll. of Hys. for the Use of the People called Methodists," 1875, decline to distinguish the hymns which appeared in the joint works of the two brothers. They say:—

"The letter W. is affixed to those hymns which first appeared in publications for which the Wesleyes were jointly responsible; in this case it cannot be determined with certainty to which of the two brothers a hymn should be ascribed." (Preface to the "Index to the Hymns.")

It has been the common practice, however, for a hundred years or more to ascribe all translations from the German to John Wesley, as he only of the two brothers knew that language; and to assign to Charles Wesley all the original hymns except as are traceable to John Wesley through his Journals and other works. In this Dictionary, this course has been adopted throughout.

Two works remain to be noted: (1) Collection of Psalms and Hymns, Charles Town, Printed by Louis Timby, 1757; and (2) The Poetical Works of John and Charles Wesley: Reprinted from the Originals, with the last corrections of the Authors; together with the Poems of Charles Wesley not before Published. Collected and Arranged by G. Osborn, D.D. Lond.: Wesleyan-METHODIST Conference Office, 1865-72. In 15 vols. The first of these works has been reprinted in facsimile from the only known copy now existing, together with a Preface by Dr. Osborn. Lond.: T. Woolmer, 1882. The second contains facsimile reprints of the titles: Introduc
tio Osborn; the usual 11 vols. i.—viii.: and an In every verse (except that extending to 239 pages) the Rev. Julius Briggs, the and Mr. William Sugg of the Wesleyan Normal Westminster. The a ness of the latter In praise.

In addition to a list from the above work elsewhere in this Dic Authors and Translators in C. U. The sublime of or centos from the 1. From No. 2, Hy 1789.—

1. Captain of my salvation, the Battle of Life.
2. Come, Holy Ghost, a
3. In me delight, &c. White
4. O filial Deity, Accept the Son.
5. Peace, fluttering as
careless from Sisinnia.
6. Saviour, the world's 7. See the day-spring
8. Sons of God, triumph
9. Ye that round c
9. Summoned my labors
of work.
WESLEY FAMILY

10. Thee, O my God and King. Thanking to the Father.
(1) Lord, I despair myself to heal.
(2) With humble faith on Thee I call.
(1) God of my life and all its powers.
ii. From No. 3, Hymns and Sacred Poems, 1740-:
16. Ho! every one that thirst, draw nigh [near].
17. Invitation to the Living Waters.
19. (1) My God protects; my fears begone.
(2) While Thou art intimatest my heart.
20. Jesus, if still the same Thou art. Faith in the Promises of Jesus.
(1) While dead in trespasses I lie.
(1) Parted from God, and far removed.
23. Jesus, the all-restoring word. Morning.
24. My God, my God, on Thee I call.
(1) My God, my God, to Thee I cry. Thee only, &c.
(1) Saviour, to me Thyself reveal.
(2) Speak with me, Lord, Thyself reveal.
(3) Talk with me, Lord, Thyself reveal.
(1) Father Divine, our wants relieve.
(2) Sinners, your Saviour see. Looking unto Jesus, Christ, the Author of faith, appear.
27. Where shall I lay my weary head? Desiring Christ.
iii. From No. 4, Coll. of Psalms and Hymns, 1741-:
29. O Son of Righteousness arise, with healing, &c.
Light of Life desired.
30. We lift our hearts to Thee, O Day-star from on high.
31. Morning.
iv. From No. 5, Hym. on God's Everlasting Love, 1741-:
32. Glorious Saviour of our souls. Thanks for Salvation.
33. Oh all that pass by, To Jesus draw near. Invitations.
34. I. I. I. Offended God. Lont. For Pardon.
35. A. From No. 6, Hymns and Sacred Poems, 1742-:
36. Be it according to Thy word. Holiness desired.
37. Behold how good a thing, It is to dwell in peace. Ps. cxxvii.
38. Father of our dying Lord. Whitsunday.
40. Saviour, and Guardian of my sleep. Morning.
(1) Thy presence, Lord, the place shall fill.
(2) May we be to God above. Meeting of Christian Friends.
41. Happy soul, who sees the day. Pardon and Peace.
42. Hearken to the solemn voice. Midnight.
43. I will bearken what the Lord. Lont.
44. Jesus, Friend of sinners, hear. Restoring Grace desired.
45. Jesus, take my sins away. Lont. For Pardon.
46. Jesus, the Life, the Truth, the Way. Jesus, the Way, Truth, and Life.
47. Jesus, Thy wandering sheep behold. The Good Shepherd.
50. Join, all ye ransomed sons of grace. Old and New Year.

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50. Let the world their virtue boast. Knowledge of Christ and Him Crucified.
(1) O joyful sound of gospel grace.
52. Lord, and is Thine anger gone? Renewed Grace and Pardon.
53. Lord, I believe Thy every word. Renewal of Spiritual Strength.
54. Lord, and am I yet alive? Thanksgivings.
55. Lord of the harvest, let Thy fruits.
56. Lord, regard my earnest cry. Lont.
(1) O Almighty God of love.
58. O God of my salvation hear. Thanksgivings.
(1) I soon shall hear Thy quickening voice.
(1) Who both slighted or contemned?
60. O Jesus, full of truth and grace. Trust in Christ.
(1) Jesus, Thou knowest my simplicity.
(2) Break, stubborn heart, and sigh to no more.
(3) Saviour from sin, I wait to prove.
63. O my false, deceitful heart. The heart's deceitfulness.
(1) O my God, what must I do?
64. O that my load of sin were gone. Pardon and Holiness desired.
(1) Rest for my soul I long to find.
65. O that the life-infusing grace. Peace with God derived.
(1) Behold He comes, and every eye.
(2) I am the First and I the Last.
(3) Say, which of you would see the Lord?
66. The cruel power of sin. Harrowing for the Promise.
(1) O might I this moment cease.
67. O the dire effects of sin. The Backslider.
68. O Thou Whom I most my soul would love. Lont.
69. O what shall I do my Saviour to praise! Thanksgivings.
(1) O heavenly King, look down from above.
(2) My Father, my God, I long for Thy love.
70. Of the day I cursed my natal day. Birthday.
(1) Fountain of Life and all my joy.
71. Of in my heart have said. Righteousness of Faith.
73. Peace be to this house bestowed. Pastoral Salutations.
74. Prisoners of hope, lift up your heads. The Word of God unchangeable.
(1) Prisoners of hope, be strong, be bold.
75. Sinners, your hearts lift up. Whitsunday.
76. Son of God, if Thy free grace. After Recovery from Sin.
(1) By me, O my Saviour, stand.
77. The Lord unto my Lord hath said. Psa. ciii.
(2) I come, Lord, and claim me for Thine own.
78. Thee, Jesus, Thee the sinner's Friend. Desiring to Love.
(1) O glorious hope of perfect love.
79. Thy will be done, Thy Name be blest. On Recovery from Sickness.
(1) If, Lord, I have acceptance found.
80. To the haven of Thy breast. Christ, the Rock of Shelter.
(1) Now to the haven of Thy breast.
(2) Saviour, now to me perform.
(1) Other knowledge I disdain.
82. Welcome, friend, in that great Name. Reception of a Friend.
(1) Jesus is our common Lord.
83. What shall I do, my God, my Lord? Faith in Christ.
(1) Jesus hath died that I might live.
84. What shall I do my God to love! Holiness desired.
85. When, dearest [gracious] Lord, when shall it be? Lont.
(1) Whom man forsakes Thou wilt not leave.
86. When, my Saviour, shall I be? Submission.
87. Who is this gigantic foe? David and Goliath.
88. Woe is me! what tongue can tell! The Good Samaritan.
vi. From No. 10, Coll. of Ps. and Hys., 1743:
90. Clap your hands, ye people all. Ps. xlvii.
91. Have mercy, Lord, for man hath none. Ps. li.
(1) Through God I will His word proclaim.
92. How long wilt Thou forget me, Lord? Ps. xliii.
93. My heart is full of Christ and songs. Ps. xii.
94. Remember, Lord, the pious real. Ps. xxxii.
95. See, O Lord, my foes increase. Ps. xiii.
(1) Thou, Lord, art a shield to me.
96. Shepherd of souls, the great, the Good, Ps. lxxx.
97. The earth with all her fulness owns. Ps. xzv.
(1) Our Lord is risen from the dead.
98. When Israel out of Egypt came. Ps. cxx.
99. When our redeeming Lord. Ps. cxv.
100. Who in the Lord comble. Ps. cxvi.
vii. From No. 14, Hys, for the Nativity, 1744:
101. Glory be to God on high, And peace on earth descend. Christmas.
viii. From No. 16, Funeral Hys., 1st Series, 1744:
104. O when shall we sweetly remove? Death and Burial.
(1) Not all the archangels can tell.
105. Hosanna to Jesus on high. Burial.
107. We know, by faith we know. Death and Burial.
(1) We have a home above.
ix. From No. 12, 17, 22, Hys. for Times of Trouble, &c., 1744:
108. Lamb of God, Who art afar. For the Nation. 1745.
109. Lord, Thou hast bid Thy people pray. For the King. 1744.
x. From No. 19, Hys. on the Lord's Supper, 1745:
111. All praise to God above. After Holy Communion.
(1) What delight is this? (2) Come all who truly bear. The Invitation to Holy Communion.
114. Father, into Thy hands. Resignation.
115. Happy the souls to Jesus joined. Communion of Saints.
117. How happy are Thy servants, Lord. After Holy Communion.
(1) Who Thy mysterious Supper share.
118. In that sad memorial night. Institution of the Holy Communion.
119. Jesus, we thus obey. Before Holy Communion.
120. Let all who truly bear. Invitation to Holy Communion.
121. Let Him to Whom we now belong. After Holy Communion.
122. Lift your eyes of faith and see. All Saints Day: or The Church Triumphant.
124. See there the quickening Cause of all. Good Friday.
(1) He sleeps; and from His open side.
125. See where our Great High-Priest. Jesus, the Great High-Priest.
126. Son of God, Thy blessing grant. Before Holy Communion.
127. See, King of Saints, we praise. Holy Communion.
128. This, this is He that came. Good Friday.
129. Thou very Paschal Lamb. Passiontide.
130. Victim Divine, Thy grace we claim. Holy Communion.
131. What [Who] are these arrayed in white? All Saints.
xi. From No. 26, Hys. of Petition, &c., 1746:
133. Father, glorify Thy Son. Whitsunide.
134. Father of everlasting grace, Thy goodness, &c. Whitsunide.

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135. Jesus, we on the way.
136. Sinners, lift your head.
(1) To God we lift our supplication.
137. Spirit of Faith [Trinitarian].
138. God is risen from the dead.
139. Father, God, we glory in.
140. God is poured upon us. Ascension.
141. Jesus, to Thee we fly.
142. Sinners, rejoice, you who believe.
13. From No. 31, Hys. for Nov. 17, &c., 1746:
143. Father of Jesus Christ, despairs.
144. Glory be to God on high, and peace on earth descend. Christmas.
145. Infinite God, to Thee.
(1) When Thou hast taken.
146. Jesus, accept the praises.
(1) Now, Lord, we.
147. Jesus, my Lord, at Thee I look.
148. Jesus, my Strength.
149. Jesus, take all the praise.
150. Glorious power altogether.
151. Out of the deep I call.
152. Rejoice, and sin no more.
153. For Redemption.
154. Shepherd of souls.
155. Missions.
156. Still out of the seas.
157. What shall I do who am beloved, &c. Lent.
158. Ye simple souls that cry.
159. Riches unsearchable.
160. Come all who.
161. Nearer and nearer.
162. Come, let us arise, and.
163. Come, let us arise, and.
164. Come, Thou out.
165. Father, to Thee I.
166. Come, Lord, to.
167. Head of Thy Church.
(1) Come, Lord, to.
168. Help, Lord, to.
169. How can a sinner.
170. How happy are.
(1) The sufferer.
171. How happy are.
(1) For one Fallen from Grace.
172. How happy.
173. How happy.
174. How.
175. How shall a lost.
176. O Jesus, in pity.
177. I want a principle.
178. Aiming.
179. Jesus, cast a pity.
(1) Saviour of the.
180. Jesus, let Thy pity.
(1) Saviour, Prince.
181. Jesus, Lord, we.
180. Jesus, Shepherd of the Good Shepherd. 
183. Jesus, our Lord. Meeting of Friends. (1) Father, we look to Thee. (2) Not in the name of pride. 
184. Jesus, great Shepherd of the sheep. The Good Shepherd. 
185. Jesus, I believe Thee near. For one Fallen from Grace. 
186. Jesus, the Conqueror reigns. Encouragement to Persevere. (1) Urge on your rapid course. 
188. Jesus, Thy far-extended fame. The Name of Jesus. 
189. Jesus, was ever love like Thee? In sickness. 
190. Jesus, with kindest pity see. For Purity in Friendship, and in Married Life. 
192. Lift up your hearts to things above. Praise of Jesus. 
193. Master, I own Thy lawful claim. Resigning all for God. 
194. My brethren beloved, Your calling ye see. The Gospel preached unto the Poor. 
196. O God of all grace, Thy goodness we praise. Praise to the Father. 
198. O God, Thy righteousness we own, Judgment is at Thy house begun. For one fallen from grace. 
199. O how shall a sinner perform? After renewal of the Covenant. 
201. O Jesus, my Hope, For me offered up. Lent. 
202. O my Advocate above. Jesus, the Advocate. 
203. (1) After all that I have done. 
204. My old, my bosom foe. Prayer against the World, the Flesh and the Devil. 
205. O that I could repent, O that I could believe. Lent. 
206. (1) This is Thy will, I know. 
207. O that I could repent, With all my soul depart. Lent. 
208. O that I could revere. Lent. 
211. (1) Fear would we love the God we fear. 
212. O Thou, Whom once they fenced to beat. Lent. 
213. O what an evil heart have I. After recovery from Backsliding. 
214. Come quickly, gracious Lord, and take. (2) Infinite, unexhausted love. 
216. Saviour, cast a pitying eye, Lent. 
218. (1) Thy every suffering servant, Lord. 
219. Saviour, Prince of Israel’s race. Lent. 
220. (1) Jesus, seek Thy wandering sheep. 
221. See how great a flame aspires. The spread of the Gospel. 
222. (1) Saw ye not the cloud arise? 
223. See, Jesus, Thy disciples see. For Religious Meetings. 
224. Shepherd of Israel, hear. For Unity. 
225. (1) God of all power and grace. 
227. (1) O Jesus, let me bless Thy Name. 
228. O conquer this rebellious will. 
229. Surrounded by a host of foes. Trust and Confidence in Jesus. 
230. The earth is the Lord’s, and all things. Seek first the Kingdom of God. 
231. The Lord is in the midst. The New Year. 
233. (1) Sinners, obey the heavenly call. 
234. Thee, Jesus, full of truth and grace. In Affliction. 
235. Thou God of truth and love, For Family Unity. 
236. Thou hidden Source of calm repose. Trust and Confidence. 
226. Thou Judge of quick and dead. Advent. 
227. Thou very present aid. For Widows. 
228. To Thee, great God of love, I bow. The Divine Presence desired. 
229. Two are better than one. For Unity. 
230. Vouchsafe to keep me [us], Lord, this day. Trust and Confidence. 
232. Wherefore should I make my moon? i.e. of a child His Grace. 
233. Weary of wandering from my God. Lent. 
234. Ye now, My chosen servants, hear. The Message of Christ. 
235. (1) Thus saith the Lord of earth and heaven, 
236. Ye virgin [waiting] souls, arise. Old and New Year. 
237. Yet hear me, for Thy people hear. For use by a Minister, (1) Forgive us for Thy mercies sake. 

xv. From No. 36, Hymns for N. Year’s Day, 1750:
238. Wisdom excels in all that is. The New Year. 
239. Ye worms of earth, arise. New Year. 
240. We to the men on earth who dwell. Uncertainty of Life, 1768. 
241. (1) By faith we find the place above. 
242. (2) Jesus, to Thy dear wounds we flee. 
xxvii. From No. 43, Hymns for the Year 1756, &c.
243. How happy are the little flock. Security in Jesus. 
xxviii. From No. 44, Hymns of Intercession, &c., 1758:— 
245. Father of faithful Abraham, hear. For the Jew. 
246. He comes! He comes! the Judge severe. Advent. 
249. Lord over all, If Thou hast made. Missions. 
250. Our earth we now lament to see. For Universal Peace. 
251. Sun of unclouded righteousness. Missions. 
xxix. From No. 47, Hymns on the Expected Invasion, 1759:— 
252. Let God, the mighty God. National Danger. 
xx. From No. 51, Short Hymns, &c., 1762:— 
253. Be it my only wisdom here. The Fear of God desired. 
254. Bless be our everlasting Lord. Praise. 
255. Branch of Jesse’s stem, arise. The Holy Spirit desired. 
257. By faith I to the Fountain fly. Christ the Fountain of Life. 
258. Called from above, I rise. Christ the Open Fountain. 
259. Calmer of the troubled heart. Rest in Jesus desired. 
262. Christ, our Passover, is slain. Christ our Passover. 
263. Christ, Whose glory fills the skies, That famous Plant Thou art. The Plant of Iremou. 
265. Coming through our Great High Priest. Christ the Interpreter. 
266. Deepen the wounds Thy hand has made. Lent. 
267. Entered the holy place above. Christ the Advocate. 
269. Father, if Thou must reprove. Chastisement. 
270. Father of boundless grace. Missions. 
272. Father, to me the faith impart. Faith desired.
274. I call the world's Redeemer mine. The Resurrection.
275. I long to behold Him arrayed. Heaven desired.
276. I seek the Kingdom first. Seeking the Kingdom of God first.
277. If I the good fight have fought. The fight of Faith.
278. If death my [our] friend and me [us] divide.
279. Inspirer of the ancient seers. Inspiration of Holy Scripture.
280. It is the Lord, Who doth not grieve. Chastisement.
281. Jesus, th' irrevocable word. Lent.
282. Jesus, the First and Last. Present Peace; anticipated joy.
284. Jesus, Thou great redeeming Lord.
285. Jesus, descended from the sky. The words of Jesus giveth Life.
286. Jesus, from Thy heavenly place. On behalf of the Church.
289. Jesus, the gift divine I know. The Water of Life.
290. Jesus, the word of mercy give. Missions.
291. Jesus, was ever love like Thine? Good Friday.
292. Jesus, let not the wise his [their] wisdom boast. The Lord our Righteousness.
293. Lord, I adore Thy gracious will. Chastisement and Submission.
296. May I throughout this day of Thine. Sunday.
297. Mesiah, full of grace. For the Jews.
298. Messiah, Prince of Peace. For Peace.
299. My soul, through my Redeemer's care. Personal Consecration.
300. No, Lord, it cannot be. The Hand of God.
301. (1) Thy hand, Lord, cannot be. No, Lord, it cannot be.
303. O come, Thou radiant Morning Star. Missions.
304. O for that tenderness of heart. Humility desired.
305. O God, at Thy command we rise. Praise to God.
306. O God, most merciful and true. Holiness desired.
308. O Jesu, let Thy dying cry. Good Friday.
310. O Thou faithful God of love. For the Use of a dying Father.
311. Pase a few swiftly-flying years. Burial.
312. Prince of universal peace. For Peace.
313. Quickened with our immortal Head. Pardon, and Liberty in Christ.
314. Redeemer of mankind. Jesus the Advocate and Friend.
315. Saviour, I now with shame confess. Lent.
316. Saviour, on me the grace bestow. Image of God desired.
317. (1) Father, on me the grace bestow. Lent.
318. (1) Father, on me the grace bestow. The Beatitudes.
319. Send then Thy servants forth. For the Jews.
321. She saw, she took, she ate. The Full.
323. That blessed law of Thine. The Divine Law in the Heart.
325. (1) The voice that speaks Jehovah near. The Church in her militant state. Advent.
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xxvi. From No. 61, Hymns for the Nation, 1782:


xxvii. From The Wesley MSS.

402. Christ is the one foundation laid. Christ the

403. Far off we need not rove. Providence.

404. Great is our Redeeming Lord. Ps. lxxviii. In

405. He lost his ancient colleague's aid. Missions.

406. Lord of the world, despised and

407. His Name is Jesus Christ, the Just. Trust in

408. How lovely are Thy tents, 0 Lord. Ps. lxxxiv.

409. I know in whom I have believed. Security in

410. I know the power was Thine. Restrained from

411. My God, the power was Thine. St. Thomas's

412. O come, O come, Immanuel. O come, Thou all-inspiring Spirit! Pardon and

413. Come, Come, O Holy Lamb, who Thee confess. Christ the

414. How good and pleasant 'tis to see. Meeting of

415. How happy are we Who in Jesus agree. Divine

416. How shall I walk my God to please? Head of

417. I, and my house will serve the Lord. Head of a

418. Let the redeemed give thanks and praise. Pardon before Praise.

419. Master supreme, I look to Thee. For the

420. Meet and right it is to praise. Praise for Divine

421. O Saviour, cast a gracious [pitying] smile. For the

422. (1) Jesus, fulfil our one desire. Lent.

423. (1) Answer to ten thousand prayers. Lent.

424. O Thou, that I first of love possessed. Lent.


427. The power to bless my house. Head of the

428. Thou Son of God, Whose flaming eyes. Evening.

429. With glorious clouds encompassed round. Lent.

xxviii. From No. 56, Hymns on the Trinity, 1776:

406. Come, Father, Son, and Holy Ghost, Whom one, k.c.

407. God, the offended God most high. Ministers as


409. Hall, Father, Son, and Spirit, great, before the

410. Hall, holy, holy, holy, One in Three, &c. Holy

411. Holy, holy, holy Lord, God the Father, &c. Holy


413. Jesus, Jehovah, God. Ascension; or, The Divi-

414. Spirit of truth, essential God. Inspiration of

415. The day of Christ, the day of God. Advent.

416. The wisdom owned by all Thy sons. Knowledge

417. Whither shall a creature run? Omnipresence of

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467. The Church in ancient days. Christ Unchangeable. In the 1830 Suppl. to the Wes. H. Bk. (1) Saviour, we know Thou art.

468. The holy unconcerned. Steadfastness.

469. Thou wilt I praise with all my heart. Ps. 1.

470. Thou art gone up on high, 0 Saviour in the sky. Ascension.

471. Thou hidest me ask, and with the word. Lent.

472. Though God to Christ reveal. Use of Privileges.

473. To-day, while it is called today. Holiness desired.

474. To us a Child of Royal birth. Christmas. In the 1830 Suppl. to the Wes. H. Bk.

475. Two or three in Jesus’s Name. Open-air Service.

476. Unclean, of life and heart unclean. The issue of Blood: or Lent.

477. We know by faith, we surely know. Christ realized by Faith.


vii. (1) Thy messengers make known.

479. When Thou hast disposed a heart. Preaching the Gospel.

480. Who Jesus our Example know. Divine Worship.

481. Whom Jesus’s blood doth sanctify. Security in Christ. In the 1830 Suppl. to the Wes. H. Bk. In the P. Works, ix. p. 112, it is prefixed by a new stanza from C. Wesley’s own, beginning “The people out of Egypt brought”.

482. Why should I till to-morrow stay? Divine readiness to Forgive.

The translations by John Wesley from the German are given in vols. i. ii. of the Poetical Works, and number 32. They can be easily identified and their history, together with the history of the originals, traced through the Index of Authors and Translators.

The foregoing list of original hymns, in addition to those by the Wesleys annotated elsewhere, all of which are in C. U. at the present time, and most of which have formed an important part of Methodist hymnody for more than a hundred years, shows the enormous influence of the Wesleys on the English hymnody of the nineteenth century. [J. J.]

**Wesleyan Methodist Association Hymnody. [Methodist Hymnody. § 5.]**

**Wesleyan Methodist Hymnody. [Methodist Hymnody. § ii.]**

**Wesleyan Reformers Hymnody. [Methodist Hymnody. § v.]**

West, Robert Athow, an editor and author, was b. in England in 1802. In 1843 he went to America, and was the official reporter of the General Conference of the Methodist Episcopal Church in 1844. He was also one of the committee appointed by that Conference to prepare a Standard edition of the Methodist Hymn Book. That collection appeared as Hymns for the Use of The Methodist Episcopal Church, in 1849. To it West contributed two hymns—(1) “Come, let us tune our loftiest song” (Praise of Jesus), and (2) “Now, Lord, fulfill Thy faithful word” (On behalf of Ministers), (Nutter’s Hymn Studies, 1884, p. 32.) [J. J.]

Wetzel, Johann Caspar, s. of Johann Michael Wetzel, shoemaker at Meiningen, was b. at Meiningen, Feb. 22, 1811. He matriculated, at Easter, 1711, as a student of theology at the University of Jena, and afterwards went to Halle. After varied tutor work, &c., he was appointed, in 1727, диаконан at Ромбих, where he eventually became archidiaconus. While returning from a visit to the Bad Liebenstein he was unable to pro-

ceed further

Aug. 6, 1755.

Wetzel claims German hymnody, in which he gave writers, as (1) stadl, pt. i. 1714. Anecdota Hymnica; 1754, pp. 4-6 ivas 1754, pts. 5, 6 (incorrect, but they rank as standard of Wetzel’s important appeared.) melo Andachts-F.; pub. at Coburg : 1722. One of the

Gott sorgt for God, 1st pub. in vi. entitled a “9 God,” and in 9 s ending with the w Berlin G. L. S., ed. B. Schmidt. TV. sorrow,” by Mess

What ails breast? G. pub. in his I. Remembrancer. in 4 st. of 8 l. ing note:

“Where we can misings and want quently faint cause directeth to the rem

The hymn is the Hallelujah with slight alt. No. 845.

What are J. Montgomery, Greenland and 3 st. of 8 l., and it was repeated No. 204 : in Mon 1825, No. 559 : 1833, No. 237, tions in G. Brit times as, “Who In R. Bingham’s it is rendered into lucida.

What care they. G. Moul his Hymn and I. 6 l., and headed fessors.” In an s in the 1869 Appr Hys. : Thring’s C.

What count stands. J. Aust in his posthumous of 4 l, and again Year, 1841. In 1 st. i.-ii., vi., ivm in c. M.

What grace, shone. Sir E. D Appeared in his in 5 st. of 4 l.; a Poema, 1848, p. 71, passed into most Plymouth Brethren other collections.

What is earth
WHAT IS THE THING OF

[Missions.] Appeared anonymously in W. Urwick's Coll. of Hys. adapted to Cong. Worship, Dublin, 1829, No. 343, in 6 st. of 4 l., and headed "The dark world enlightened by the Saviour's glory." In addition to an abbreviated form beginning with st. i. there are also "Earth is but the land of shadows" (st. ii.), and "O Sun of glorious splendor" (st. iii.) in C. U. [J. J.]

What is the thing of highest [greatest] price? J. Montgomery. [The Soul.] Pub. in his Christian Psalms, 1825, No. 504, in 6 st. of 4 l.; and again in his Original Hymns, 1853. It is found in a few modern books in Great Britain and America. [J. J.]

What is the world? a wildering maze. J. Montgomery. [Holy Scripture a Light.] In his Poetical Works, 1851, p. 304, Montgomery dates this hymn "1815"; but in his newspaper, the Sheffield Iris, of 1817, he printed it in 3 st. of 6 l., and dated it "February, 1817." Under these circumstances it is difficult to say which of these dates is correct. The hymn was repeated in Montgomery's Greenland and Other Poems, 1819, p. 187; his Christian Psalms, 1825, No. 609, &c.; and in Rippon's Original Hymns, 1853, No. 26. It is also found in Cotterill's Sel., 1819, and in several of the older and modern hymn-books. It is not, however, a good example of Montgomery's powers as a writer of hymns. [J. J.]

What liberty so glad and gay? J. Keble. [Forgiveness of Enemies.] Written Feb. 7, 1826, on the words "Lord, how oft shall my brother sin against me, and I forgive him?" St. Matt. xvii. 21, and pub. in his Christian Year, 1827, in 12 st. of 4 l. as the poem for the 22nd S. after Trinity. In Elliot's Ps. & Hys., 1835, st. x.-xii. were given as "Thou ransomed sinner, wouldst thou know? This has been repeated in later collections, but is not in extensive use. [J. J.]

What! never speak one evil word? C. Wesley. [Holiness desired.] This is the original form composed: St. i. ii. are from Wesley's Short Hymns, 1762, vol. ii., No. 753, on James iii. 2; and st. iii., iv. from the same, vol. i., No. 834, on Ps. ciii. 3. In this form it appeared in the Wes. H. Bk., 1780, No. 353, and has been repeated in several editions. Original texts in his Works, 1868-72, vols. xiii. and xiv. [J. J.]

What shall we ask of God in prayer? J. Montgomery. [Prayer.] Written in 1818, and first printed on a broadsheet with Montgomery's "Prayer is the soul's sincere desire," "Lord, teach us how to pray," and "Thou, God, art a consuming fire," for use in the Nonconformist Sunday schools in Sheffield and the neighbourhood. It was included in Cotterill's Sel., 1819, No. 291, in 4 st. of 8 l., and has been repeatedly in several editions. The same arrangement with the addition of st. viii. was previously published in the Baptist edition of the Sabbath H. Bk., 1858. [J. J.]

When at this distance, Lord, we trace. P. Doddridge. [Transfiguration.] This hymn is No. 90 in the first edition. It was included, without alteration, in J. Orton's posthumous edition of Doddridge's Hymns, &c., 1753, No. 188, in 6 st. of 4 l.; and

WHEN AT THIS DISTANCE 1267

What shall we render. E. Parson, see Rooke. [Praise.] 1st pub. in J. Curwen's Child's Own H. Bk., 1840; and subsequently in Mrs. Parson's Willing-Hearted Hymns. It was composed for the Air by Mozart, commonly known as "Life let us cherish," and is given in several collections. [J. J.]

What sudden blaze of song. J. Keble. [Christmas.] Pub. in his Christian Year, 1827, in 11 st. of 6 l., as the poem for Christmas Day. In the American Church Pastors, Boston, 1864, st. i., v., ix. are given in an altered form, but beginning with the same first line. [J. J.]

What tho' my frail eyelids refuse. A. M. Toplady. [At Night.] Pub. in the Gospel Magazine, Dec. 1774, in 6 st. of 8 l., entitled "A Chamber Hymn," and signed "Minimus." Also in Sedgwick's reprint of Toplady's Hymns, &c., 1860. It was given in its original form in several of the older hymn-books, but in Collyer's Coll., 1812, it was divided into two parts, Pt. i. being composed of st. i.-iii., and Pt. ii., beginning, "Inspirer and Hearer of prayer," of st. iv.-vi. From that date the first part fell gradually out of use, whilst the second part has been gradually extended, and has been rendered into several languages. The tr. into Latin by R. Bingham in his Hymno. Christ. Latina, 1871, begins, "Quem precum inspicias." [J. J.]

What various hindrances we meet. W. Cooper. [Exhortation to Prayer.] Appeared in the Olney Hymns, 1779, Bk. ii., No. 60, in 6 st. of 4 l., and headed "Exhortation to Prayer." It has passed into numerous collections, and sometimes in an abbreviated form. Dr. Hattfield, in his Church H. Bk., N. Y., 1872, dates it 1772. By this he probably means the date of its composition. We cannot, however, find any authority for that date. In R. Bingham's Hymno. Christ. Latina, 1871, 5 stanzas are rendered into Latin as "Si precibus solus Geinitoris adire velimus." [J. J.]

Whate'er to Thee, our Lord, be longs. [Holy Baptism.] This is the first of 13 "Single Verses on Baptism" given in Rippon's Bap. Sel., 1857, Nos. 455-476. The authors of these stanzas are; st. i., iii.-v., B. Beddome; ii. xi., J. Stennett; vii.-ix., H. F.; x.; xii.; xiii., G.; and vi. and xiii. anonymous, but possibly by Rippon. The object of this arrangement of these stanzas is thus stated by Rippon in a note just following: "As it is now pretty common to sing by the waterside, and as some of our brethren in the country give out a verse or two, while they are administering the ordinance, it is hoped these single verses will be acceptable. In the American Bap. Hymn [and Tune] Bk., Philadelphia, 1871, st. iii. iv. and vi. are given as "Behold the grave where Jesus lay." The same arrangement with the addition of st. vii. had previously appeared in the Baptist edition of the Sabbath H. Bk., 1858. [J. J.]

When at this distance, Lord, we trace. P. Doddridge. [Transfiguration.] This hymn is No. 90 in the first edition. It was included, without alteration, in J. Orton's posthumous edition of Doddridge's Hymns, &c., 1753, No. 188, in 6 st. of 4 l.; and

4 M 2
again, but with alterations, in J. D. Humphreys's edition of the same, 1839, No. 204. The original text is that in C. U. [J. J.]

When bending o'er [on] the brink of life. W. B. Collery. [Death anticipated.] Pub. in his Coll. &c., 1812, No. 827, in 6 st. of 4 l. It is found in several modern hymnals, but usually in an abbreviated form. It presents death in its saddest form, and embodies a prayer for divine assistance. In several American collections, including the Meth. Episc. Hymns, 1849; their new Meth. Hymnal, 1878; and others, it is rewritten in s. st. as, "When on the brink of death." [J. J.]

When blooming youth is snatched away. Aune Steel. [Death and Burial of a Young Person.] 1st pub. in her Poems on Subjects Chiefly Devotional, &c., 1760, vol. i. p. 106, in 6 st. of 4 l., and headed "At the Funeral of a Young Person." Also given in the 1780 ed. of the Poems, and in D. Sedge- wick's reprint of her Hymns, &c., 1803, p. 96. The form of the text usually found in American hymn-books is "When those love are snatched away." This was given in the Prayer Bk. Coll., 1826, in 5 st., and is found in later hymnals. Another arrangement in 3 st. is in use in G. Britain. It appeared in Bickersteth's Christian Psaltody, 1833, as "When youth or age is snatched away." The text in Common Praise, 1879, is in 5 st., the last of the original being omitted, and the rest somewhat altered. [J. J.]

When brothers part for manhood's race. J. Kebbe. [St. Andrew.] Written Jan. 27, 1822, and included in his Christian Year, 1827, in 11 st. of 4 l. Two centos from it are in C. U.; the first beginning with the opening stanza, and the second with st. vii., "First seek thy [the] Saviour out, and dwell." Their use is limited. [J. J.]

When came in flesh the Incarnate Word. J. Austing. [Christmas.] Pub. in his posthumous Hymns, 1836, p. 17, in 6 st. of 4 l. It is given in Hymns for the Use of the University of Oxford in St. Mary's Church, 1872, and several other modern collections in G. Britain and America. [J. J.]

When Christ his body up had borne. H. More. [Witsusantide.] This is the opening line of a hymn in 14 st. of 4 l., entitled "An Hymn upon the Descent of the Holy Ghost at the Day of Pentecost," which appeared in More's Divine Hymns appended to his Divine Dialogues, &c., Lond. 1668. This hymn was rewritten in 15 st. by J. Wesley, and included in the Wesley Hymns and Sacred Poems, 1739, beginning "When Christ had left his flock below." From this revision, st. vi-xv., slightly altered, were given in the Wes. H. Bk., 1780, as, "Father, if justly still we claim" (No. 444); and "On all the earth Thy Spirit shower" (No. 445). These hymns have been repeated in many collections in G. Britain and America. Wesley's full revised text is in the P. Works, 1868-72, vol. i. p. 165. The first stanza of "Father, if justly still we claim" is by J. Wesley (1739). Dr. More's original text of the remaining stanzas of the two hymns is:
zine in Feb. 1812, accompanied with a letter explaining that it had been sent in an altered form, and signed as before. In 1835, Elliott included it in his Ps. and Hymns, No. 342, with a note in the Preface to the effect that it had been revised by the Author for that Collection. It was also given in the 1836 edition of "Poems" (pub. by his brother) in 1838, p. 3, the text being that of 1812. Three texts of this hymn thus exist, and all the author: (1) the first in the Christian Observer, 1806; (2) the second in the same, 1812, and in the Sacred Poems, 1839; (3) and the third in Elliott's Ps. and Hymns, 1856. Of these the second text is that usually received as authorized, and is given as such in Lyra Britannica, 1867, and in Lord Selborne's Book of Praise, 1862. The hymn is based on Heb. iv. 15, "For we have not a High Priest," &c., and is often given in an abbreviated form. In R. Bingham's Hymno Christi Latina, 1871, 4 stanzas are rendered into Latin as: "Quam circumcernae glomerantia nubila coronam." [J. J.]

When God of old came down from heaven. J. Keble. [Whitunantide.] 1st pub. in his Christian Year, 1827, in 11 st. of 4 l., as the poem for Whitsunday. In an abridged form it is in extensive use. A cento therefrom is given in a few American hymn-books as "Lo", when the Spirit of our God." In Bp. Wordsworth's (St. Andrews) Series Collectorum, &c., 1890, st. i., iii., iv., vi., vii., ix., and xi. are rendered into Latin as "Olim curn Dominus supeṙ descendit ab arece." [J. J.]

When his lost sheep the Shepherd finds. [The Lost Sheep.] This appeared in the Uttoxeter Sel. of Ps. & Hymn, 1893 (p. 1944, ii.), and is also in Cotterill's Sel., 1819, and later hymnals, and is sometimes given (but in error) as an altered form of J. Needham's "When some kind shepherd from his fold" (p. 793, ii.).

When I can read my title clear. I. Watts. [Assurance of Faith and Hope.] Appeared in his Hymns and Spiritual Songs, 1707, in 4 st. of 4 l. It is headed "The Hopes of Heaven our Support under Trials on Earth." It has been much used in G. Britain and America.

The original text of the whole hymn, as in the Hymn. Comp., is that most commonly used. Miller (Singers and Songs, 1869, p. 140) points out that the opening lines of the hymn,—

"There, anchor'd safe, my weary soul
Shall find eternal rest,
Nor stormy seas, nor billow roll,
Nor fears assai my breast."

It is hard to see that this is an improvement upon Watts's original:—

"There shall I bathe my weary soul
In seas of heavenly rest,
And not a wave of trouble roll
Across my peaceful breast."

The original text of the whole hymn, as in the Hymn. Comp., is that most commonly used. Miller (Singers and Songs, 1869, p. 140) points out that the opening lines of the hymn,—

"When I can read my title clear
Are used by Cowper in his poem on Truth (pub. in 1782), in his comparison of the lot of Voltaire and that of the poor and believing cottager, who

When I survey the wonders Cross. I. Watts. [Good Friday.] This, the most popular and widely used of Watts's hymns, appeared in his Hymns and Spiritual Songs, 1707, and in the enlarged ed. 1709, as:—

"(Crown the world, by the Cross of Christ.

1. "When I survey the wondrous Cross
On which the Prince of Glory dy'd,
My richest gain I count but loss,
And pour contempt on all my pride."

2. "Forbid it, Lord, that I should boast
Save in the Death of Christ my God;
All the vain things that charm me most,
I sacrifice to his Blood."

“Just knows, and knows no more, her Bible true—
A truth the brilliant Frenchman never knew:
And in that charmer reads with sparkling eye—
Her title to a treasure on the skin.” "[J. J.]

When I can trust my all with God. J. Conder. [Resignation.] Written on the death of one of his children, Jan. 1818, and included in his Star in the East, &c., 1824, p. 113, in 5 st. of 6 l., headed "On the death of an Infant Son," and accompanied with the footnote "C. J. C. ob. Jan. 1818." In Conder's Cong. H. Bk., 1836, 3 st. were given as No. 311; and these were repeated in his posthumous Hymns of Praise, Prayer, &c., 1855. This form of the hymn is that in C. U. in G. Britain and America. [J. J.]

When I resolved to watch my thoughts. Anne Steele. [Ps. xxxi.] Pub. in her Poems on Subjects chiefly Devotional, 1760, vol. ii., p. 168, in 13 st. of 4 l.; in the 2nd ed. of the Poems, 1780; and in Sedgwick's reprint of her Hymns, 1863, p. 171. It is not in C. U. in its original form; but from it the following are taken:—

1. Asimmetry Maker of my Couch. This cento, composed of st. iv.-vii., was given in Rippon's Hymn. Sel., 1807, as a hymn on "The Shortness of Life." It is found in many hymnals in G. Britain and America. It was repeated in the new ed. of her Poems, &c., 1780: and again in Sedgwick's reprint of her Hymns, 1863. As a whole it is not in C. U. From it, however, the following stanzas are found in modern hymn-books:—

1. When I survey life's varied scene. Anne Steele. [Resignation.] 1st pub. in her Poems on Subjects chiefly Devotional, 1760, vol. i., p. 134, in 10 st. of 4 l., and entitled "Desiring Resignation and Trust in my God." It was repeated in the new ed. of her Poems, &c., 1780; and again in Sedgwick's reprint of her Hymns, 1863. As a whole it is not in C. U. From it, however, the following stanzas are found in modern hymn-books:—

1. When I survey life's varied scene. In the Irish Church Hymnal, 1874, is composed of st. i., ii., vii., and ix., slightly altered.

2. Father, what'er of earthy bliss. This was given in Topley's Ps. & Hymns, No. 271, and the same thing came into use in the Church of England. From Topley it passed into Rippin's Hym. Sel., 1875, and thence into modern Nonconformist collections. It is now in extensive use. It is composed of st. vii., ix., slightly altered. A Latin rendering, "Quidquid opus atum faneulo prescans," by de R. Bingham, was pub. in his Hymno Christi Latina, 1871.

3. Lord, teach me to adore Thy Name. No. 178, in the Scottish Pres. Hymnal, 1876, is composed of st. ii., vii., and ix., slightly altered.

4. My God, what'er of earthy bliss. In T. Darlington's Hymns, for the Ch. of England, 1871. It is composed of st. vii., and a doxology not in the original. Taking these stanzas together this hymn has a wider circulation than any other of Miss Steele's compositions. [J. J.]

When I survey the wondrous Cross. I. Watts. (Good Friday.) This, the most popular and widely used of Watts's hymns, appeared in his Hymns and Spiritual Songs, 1707, and in the enlarged ed. 1709, as:—

"(Crown the world, by the Cross of Christ.

1. "When I survey the wondrous Cross
On which the Prince of Glory dy'd,
My richest gain I count but loss,
And pour contempt on all my pride."

2. "Forbid it, Lord, that I should boast
Save in the Death of Christ my God;
All the vain things that charm me most,
I sacrifice to his Blood."
3. "See from his Head, his Hands, his Feet, 
Sorrow and Love flow mingled down! 
This ever such Love and Sorrow meet, 
Or Thorns compose so rich a Crown!"

4. "[His dying Crimson, like a Rose, 
Spreads over his Body on the Tree; 
Then am I dead to all the Globe, 
And all the Globe is dead to me.]"

5. "Were the whole Realm of Nature mine, 
That were a Pardon far too small; 
Love so amazing, so divine, 
Demands my Soul, my Life, my All."

The first to popularize the four-stanza form of the hymn (st. iv. being omitted) was G. Whitefield in the 1757 Suppl. to his Coll. of Hymns. It came rapidly into general use. In common with most of the older hymns a few alterations have crept into the text, and in some instances have been received with favour by modern compilers. These include:

St. ii. l. 2. "Save in the Cross," Madison, 1760.
St. iii. l. 2. "Love flow mingled," Salisbury, 1847.
St. iv. l. 2. "That were a tribute," Cotterill, 1819.

The most extensive mutilations of the text were made by T. Cotterill in his Sel., 1819; E. Bickersteth in his Christian Psalmody, 1833; W. J. Hall in his Mitre H. Bk. 1836; J. Keble in the Salisbury H. Bk. 1857; and T. Darlington in his Hymn, for the Church of England, 1857. Although Mr. Darlington's text was the only one condemned by Lord Selborne in his English Church Hymnody at the York Church Congress in 1866, the mutilations by others were equally bad, and would have justified him in saying of them all, as he did of Mr. Darlington's text in particular:—

"There is just enough of Watts left here to remind one of Horace's saying, that you may know the remains of a poet even when he is torn to pieces."

In the 1857 Appendix to Murray's Hymnal; in the Salisbury H. Bk. 1857; in H. A. & M. 1861 and 1875; in the Hymnary, 1872; and in one or two others a doxology has been added, but this practice has not been received with general favour. One of the most curious examples of a hymn turned upside down, and mutilated in addition, is Basil Wood's version of this hymn beginning "Arise, my soul,

The four-stanza form of this hymn has been translated into numerous languages and dialects. The renderings into Latin include:

"Quando admirandum Crucem," by R. Bingham in his Hymno. Christ. Latina, 1871; and

"Mirabilis videns Crucem," by H. M. Macgill in his Songs of the Christian Creed and Life, 1876. The five-stanza form of the text as in H. A. & M. (st. v. being by the compiler) is tr. in Bp. Wordsworth's (St. Andrews) Series Collectarum, 1890, as "Cúm miram intruor, de qua Præstantian omni." In popularity and use in all English speaking countries, in its original or in a slightly altered form, this hymn is one of the four which stand at the head of all hymns in the English language. The remaining three are, "Awake, my soul, and with the sun;" "Hark! the herald angels sing;" and "Rock of Ages, cleft for me." (See English Hymnody, Early, §§ xii. xvii.)

When Israel freed from Pharaoh's hand. J. Watts. [Ps. cxiv.] Written in 1719, and sent by Watts, with a letter, to the
When spring unlocks the flowers.

Bp. R. Heber. [Spring.] 1st publ. in the Christian Observer, 1816. p. 27, in 4 st. of 8 l. headed "Spring," and signed "B." In Hob's posthumous Hymns, &c., 1837, p. 98, it was repeated, after revision by himself, in 4 st. of 4 double lines, and appointed, without any apparent reason, for the 7th S. after Trinity. The text in C. U. is that of 1827. [J. J.]
When the Architect Almighty fashioned had the heaven and earth. Bp. C. Wordsworth of Lincoln. [Consecration of a Church.] Appeared in his Holy Year, 1862, p. 221, in 10 double st. of 4 l., and headed "Consecration of Churches, or Laying the First Stone." In the 3rd ed. of the Holy Year it was repeated in two parts, Pt. ii. beginning "O'er the Fount's baptismal waters may the Holy Spirit move." Usually this hymn is given in an abbreviated form, that adopted by the S. P. C. K. Church Hymns, 1871, being the most popular. For its special purpose, for use at the Consecration of a Church, it is one of the finest hymns in C. U. [J. J.]

When the earth was full of darkness. J. M. Neale. [St. Margaret.] Written for the use of the Sisters of St. Margaret's, East Grinstead, as a hymn for St. Margaret's Day, at Lewes, probably for the Festival of July 20, 1863, and first printed in the Church Times, July 15, 1863, where it is signed "J. M. N." In 1886 it was included, with slight alterations, in Dr. Neale's Original Sequences, Hymns, and Other Ecclesiastical Verses. With further alterations and the omission of st. v. it was also given in the People's H., 1867, No. 253. [J. J.]

When the Lord of Hosts ascended. Bp. C. Wordsworth. [Whitsunday:] 1st pub. in his Holy Year, 1862, p. 103, in 8 st. of 4 l. In the 3rd ed. of the Holy Year, 1863, it was given in two parts, Pt. ii. being "Not in fire from heaven descending," the text throughout being revised by the author. Three centos therefrom are in C. U.: (1) Opening with st. i.; (2) "Guide of sinners, go before us;" (3) "Holy Ghost, Divine Creator." [J. J.]

When the wild [dark] waves round us roll. Bp. W. W. How. [St. Peter.] Pub. in the enlarged ed. of Morrell and How's Ps. and Hys., 1864, in 6 st. of 4 l. In the S. P. C. K. Church Hys., 1871, Thring's Coll., 1882, and others, it reads, "When the dark waves round us roll." It is a very popular hymn and is found in many collections. [J. J.]

When this passing world is done. R. M. McCheyne. [Deborah to Christ.] Printed in the Scottish Christian Herald, May 20, 1837; and repeated, in his Songs of Zion appended to his Memoir and Remains, 1844, in 9 st. of 6 l., and headed "I am Deborah." As a whole it is not in C. U.; but the following centos therefrom are in C. U.:

1. When this passing world is done. Various centos of unequal length, with this as the opening stanza are in C. U. in G. Britain and America.

2. When I stand before the throne. This cento, in Kennedy, 1865, and others begins with st. iii.

3. Chosen not for good in me. This cento is in extensive use. It begins with st. vi.


When these centos are taken into account it is found that this is the best known and most widely used of the author's hymn. Original text in Lyra Brit., 1867. [J. J.]

When thy faith is sorely tried. J. Conder. [Divine Footprints.] This hymn appeared in his posthumous Hys. of Praise, Prayer, &c., 1856, in 8 st. of 4 l., and headed "Divine Footprints." The idea is to devote a
WHERE HIGH THE HEAVENLY

i. ii.; st. v. from Song 27, st. iv., ll. 5-8 rewritten. The result is a pleasing hymn of Praise and Joy.

[J. J.]

While conscious sinners tremble. W. Jenett. [The Judgment.] This is in Versts written on Various Occasions for Friends. London, 1843. Printed for Private Distribution, p. 4, in 2 st. 4 l. In a note to four hymns, of which this is the last, reads:

Beyond this we have no information, and the hymn must remain "Anon." [J. J.]

Where'er the Patriarch pitch'd his tent. J. Montgomery. [Abraham, the Father of the Faithful.] Written "Jan. 5, 1834" [m. mas.], and pub. in Leitchfield's Original Hymns, 1843, No. 25, and again in Montgomery's Original Hymns, 1853, No. 39. It is given in a few modern hymn-books only.

[J. J.]

Wherefore, we sinners mindful of the love. W. Bright. [Holy Communion.] This hymn was pub. in The Monthly Packet for October 1873, in 6 st. of 4 l., and based on Mica 6 vi. 6, (J. P.'s Works, 1864-72, vol. i. p. 276). It is given in centers in the hymn-books as follows:

1. Wherewh, O Lord, shall I draw near? C. Wesley. [Praise for Pardon and Peace.] Written in May, 1738, together with the hymn, "And can it be that I should gain?" (p. 64. t.), on the occasion of the great spiritual change which the author then underwent. Minute details of the event are given in the author's Diary, May 21-23, 1738. Its biographical interests, together with that of "And can it be," &c., are not inconsiderable, showing as they do the struggles and triumphs of a sincere and cultured man. This hymn was 1st pub. in the Hys. & Sacred Poems, 1739, in 8 st. of 4 l. and again, with thePrefaces of st. vi., in the Wes. H. Bk., 1780, p. 129. From hence it has passed to collections. Original text P. Works, 1868-72, vol. i. p. 91. Dr. Osborn's note on this hymn, vol. i. p. 91, is:—

"Probably the hymn written on his conversion by Charles Wesley. Compare his Journal, under date May 23rd 1738: "Least of all would he [the enemy] have us call what things God has done for our souls .... In his name, therefore, and through His strength, I will perform my vows unto the Lord, so not hiding His righteousness within my heart, if it should ever please him to plant it there!" (vol. i. p. 94). The same hymn was probably sung next day, when his brother John was able to declare, 'I believe' (ib. p. 95)."

Further extracts from the Journal are given in G. J. Stevenson's Meth. H. Bk. Notes, 1883, p. 46, together with other comments which are worth of attention, and are too lengthy to transcribe. [J. J.]

Which of the [mighty] petty kings of earth? C. Wesley. [Guardian Angels.] Given from the Wesley Hymn in Dr. Leitchfield's Original Hymns, 1842, and again in the Wesley P. Works, 1868-72, vol. xiii., in 6 st. of 8 l. It is based on Heb. i. 14. A cento therefrom is sometimes found beginning with st. iii., "Angels, where'er we go, attend." [J. J.]

While carnal men, with all their might. B. Beddome. [Zeal and Diligence.] This hymn appeared in Rippon's Baptist Set., 1767, in two parts as follows: Pt. i. consisted of 3 st. of 4 l. ; Pt. ii., beginning "If duty calls and suffering too," in 7 st. of 4 l. From Pt. ii. the hymn "Alike in happiness and woe," in the Bap. Ps. & Hys., 1858, is taken, the stanzas having been re-written throughout. In Beddome's posthumous Hymns, &c., 1817, portions of the hymn as in Rippon are given as Nos. 161 and 216. [J. J.]

While health and youth and strength remain. [Early Piety.] This hymn appeared with three others including “Praise the Lord, ye heavens adore Him,” on a supplementary sheet appended to the musical ed. of the Foundling Coll., 1796, and to the book of words issued in 1801. In the 1809 ed. of that Coll. it was included in the body of the work, and thence passed, in 1810, into J. Kemplorne’s Ps. & Hymns, No. exxvi. in 4 st. of 4 l., and somewhat considerably altered. Although still retained in the Foundling Coll., it has almost altogether fallen out of common use. On the authority of D. Sedgwick this hymn is usually ascribed to J. Kemplorne, but there is no evidence whatever in his favour. Its ascription is Anon. Foundling Coll., 1796.

While in sweet communion feeding. Sir E. Denny. [Holy Communion.] 1st pub. in his Sel. of Hys., 1839, No. 292, in 2 st. of 8 l. It was repeated in his Hys. and Poems, 1848, and 1870, and has also passed into several collections in G. Britain and America, including Snepp’s Songs of G. & G., 1872; Hatfield’s Church H. Bk., N. Y., 1872, and others.

While justice waves her vengeful hand. Anne Steele. [National Humiliation.] This hymn was written for the National Fast of Feb. 11, 1757, and pub. in her Poems on Subjects Chiefly Devotional, 1760, vol. 1, p. 250, in 9 st. of 4 l., and headed “National Judgments deprecated. On the Fast. Feb. 11, 1757.” It was also given in D. Sedgwick’s ed. of her Hymns, &c., 1863, p. 116. This hymn is usually given in an abbreviated form as in the American Presby. Sel. of Hymns, Philadelphia, 1861.

While midnight shades the earth o’erspread. C. Wesley. [Midnight.] Pub. in the Hys. and Sacred Poems, 1759, p. 35, in 6 st. of 6 l. (P. Works, 1808–72, vol. 1, p. 49), and entitled “A Hymn for Midnight.” In the P. Works, Dr. Osiorn adds this note on the title:—

“The phrase had been misapplied; and in a copy of the 5th edition now before me, it is corrected with his own hand to ‘A Midnight Hymn for one convinced of Sin.’”
WHILE SAINTS AND ANGELS

May I still enjoy this feeling,
In all need to Jesus go;

Prove His wounds each day more healing.
And Himself more deeply know.

In Cooke and Denton's Church Hymnal, 1853, No. 78, Shirley's st. i. and ii., ll. 1-4 were given, with slight alteration, and the following lines were added to complete the hymn in 3 st. of 8 l.

"Lord, in ceaseless contemplation
Fix our hearts and eyes on Thee,
Till we taste Thy whole salvation,
And wondrous glories see.

For Thy sorrows we adore
For the griefs that wrought our peace;
Gracious Saviour! we implore Thee,
In our hearts Thy love increase.

Unto Thee, the world's Salvation,
Father, Spirit, unto Thee,
Low bow we in adoration,
Ever-blessed One and Three.

This text, with one or two slight alterations, was repeated in the Hymnery, 1872. The alterations and additions in 1853, and the changes in 1872, were by Canon William Cooke and Mr. Webb. In H. A. & M., 1861, Canon Cooke's arrangement, reduced to 4 st. of 4 l., was given as No. 95, st. i.-iii., being from Shirley, and st. iv. part of the additions by Canon Cooke as above. This text was repeated, with slight changes and the addition of st. iv., from Shirley's text, in the Hy. Comp., 1870; in the S. P. C. K. Church Hymns, 1871; Tiring's Coll., 1882, and many others.

Other arrangements from Shirley's text are in C. U. in G. Britain and America, and can be tested by Shirley as above. The H. A. & M. text has been rendered into Latin by the Rev. R. Thornton, b. d., in Glithey and Thornton's Fasceculus, 1866, and L. C. Biggs's annotated ed. of H. A. & M., 1867, as "Sauve tempus et serenum;" and by Hodges in his The County Palatine, &c., 1866, as "Ter beats dulces horae;" and the Hy. Comp. text, with the omission of st. iii., by the Rev. R. Bingham in his Hymno. Christ. Latina, 1851, as, "O quam dulce et beatum!" Both these forms have also been rendered into other languages.

The full original text by J. Allen of "While my Jesus I'm possessing," is in Lyra Britannica, 1867. [J. J.]

While saints and angels, glorious King, J. Montgomery. [Charitable Objects.] Pub. in Dr. Sutton's Ps. & Hym. . . .. Song at the Parish Church, Sheffield, 2nd ed., enlarged, 1816, No. 102, in 6 st. of 4 l. It was repeated in Cotterill's Sel., 1819, No. 235; in Montgomery's Christian Psalmist, 1825, No. 540; and in his Original Hymn, 1853, No. 945. In the last two works it is headed "Eng. for the Children in a Church School." It was probably written to be sung at an anniversary of one of the Sheffield Charity Schools. Sometimes it begins with st. iv. as "Father Thy heavenly gifts afford." [J. J.]

While shepherds watched their flocks by night. N. Tate. [Christmas.] Appeared in the Supplement to the New Version (p. 301. l.), in 1702, in 6 st. of 4 l., and in all later editions of the same. In full, or in an abbreviated form, it is found in most hymn-books in English-speaking countries. Original text in the Hy. Comp. In addition to the original, two additional versions are in C. U. --

WHITE, HENRY KIRKE 1275

1. While humble Shepherds watched their flocks.

This was given in the 1745 Draft of the Scottish Translations and Paraphrases, the opening stanza reading:

"While humble Shepherds watch'd their Flocks

In Bethlehem's Plains by Night,

An Angel sent from Heav'n appear'd

And fill'd the Plains with Light."

The alterations were confined to this stanza. On its adoption in the revised draft of 1745, it was included in the authorised issue of the Tri. and Paraphs., 1741, the concluding lines of the last stanza read:

"Good will is shown by Heav'n to men,

And never more shall cease.

This arrangement of the text has been in C. U. for more than 100 years.

2. On Judah's plains as Shepherds kept.

This original has been tr. into several languages. Those in Latin include: (1) "Pastorum in percutere mexit vigiliae catacru," by Lord Lyttelton, 1866; and (2) "Noctivagos, acceitus humo, pastoria pubes," by C. S. Calverley, both in L. C. Biggs's annotated ed. of H. A. & M., 1867; (3) "Oves dum custodientes," by R. Bingham, in his Hymno. Christ. Latina, 1872; (4) "Pueri pastores vigilantam nocte silentium," by Bp. Wordsworth (St. Andrews) in his Series Collectarum, &c., 1890. [J. J.]

While with ceaseless course the sun.

J. Newton. [New Year.] Pub. in his Twenty Six Letters on Religious Subjects, &c., by Omaneron, 1774, in 3 st. of 8 l., and headed, "For the New Year." It was repeated in R. Conyer's Ps. & Hym. the same year, and again in the Obney Hymns, 1779, b. ii., No. 1. It is in extensive use in G. Britain and America. In some collections st. ii., iii. are given as, "As the winged arrow flies," but this is not so popular as the full text. [J. J.]

White, Henry Kirke, remarkable both for the early development of his genius and for the untimely termination of his brief life of splendid promise, was b. at Nottingham, March 21, 1785. His father was a butcher, but his mother must have been a superior woman, since for a number of years she successfully conducted a boarding-school for girls. The writing-master in her establishment was for some time Henry's teacher, and under his instruction he made remarkable progress in Latin and other subjects. At the age of 13 he composed the lines "To an early Primrose," which were subsequently printed with his poems. At 14 he left school, and was put to the stock-keeping, in order to learn practically the business of a hosier; but, dialling the employment, he was removed to an attorney's office in Nottingham, with a view to the legal profession. All his spare time was now devoted to literary pursuits, the acquisition of languages, and the composition of poetical and other contributions for the periodicals of the day. At the age of 15 he obtained from the Monthly Preceptor a silver medal for a translation from Horace, and a pair of globes for the best description of an imaginary tour from London to Edinburgh. Given only 17 years old he was encouraged to publish his Clifton Grove and Other Poems, which were certainly excellent as the compositions of a mere boy. About this time he was inclined to scepticism, but through the perusal of Scott's Force of
Truth and the arguments and appeals of a young friend, R. W. Almond (afterwards Rector of St. Peter’s, Nottingham), he was led to earnest faith in Christianity. His well-known hymn “When marshall’d on the nightly plain” is understood to be a figurative description of his spiritual experience at this period. He now desired to become a Christian minister, and through the generosity of his employers he was released from his articles in 1804. With the help of the Rev. C. Simeon and other friends, he became a student of St. John’s College, Cambridge. There he speedily distinguished himself, and the highest honours seemed within his grasp but over application to study destroyed his health, and he fell ill and died Oct. 19, 1806, in the 22nd year of his age. Universal regret was expressed at his untimely end. Southey published his Remains, accompanied by a short memoir. Lord Byron composed some beautiful lines on the sad event. Josiah Conder and others wrote commemorative verses. The entire literary young manhood of England and America seemed moved with sympathy. A monumental tablet, with a medallion by Chantrey, was erected in All Saints Church, Cambridge, at the expense of a citizen of Boston, in the United States. Ten hymns are ascribed to H. K. White, which were printed by the Rev. Dr. W. B. Collyer in his Suppl. to Dr. Watts’s Psalms & Hymns London 1812. Of these four of the most popular are annotated as follows: “Awake, sweet harp of Judah, wake,” p. 103. ii.; “Christians, brethren, ere we part,” p. 331. ii.; “Much in sorrow, oft in woe,” p. 773. i.; “When marshall’d on the nightly plain,” p. 1271. i. These are all in extensive use. The rest, all in C. U. at the present time, are:

1. O Lord, another day has flown. Evening. From this the hymn “O let Thy grace perform its part” is taken.
3. The Lord our God is Lord of all. Divine Sovereignty.
4. Through sorrow’s night and danger’s path. The Resurrection. Sometimes given as “When sorrow’s path and danger’s road.”
5. What is this passing scene? Human Fragility. This hymn consists of selected stanzas from his “Ode on Disappointment.”

[Whitfield, Frederick, B.A. 8. of H. Whitfield, was b. at Threapwood, Shropshire, Jan. 7, 1829, and educated at Trinity College, Dublin, where he took his B.A. in 1859. On taking Holy Orders, he was successively curate of Oldley, vicar of Kirby-Ravenworth, senior curate of Greenwich, and Vicar of St. John’s, Bedley. In 1875 he was preferred to St. Mary’s, Hastings. Mr. Whitfield’s works in prose and verse number upwards of thirty, including Spiritual unfolding from the World of Life; Voices from the Valley Testifying of Jesus; The Word Unveiled; Gleanings from Scripture, &c. Several of his hymns appeared in his Sacred Poems and Prose, 1861, 2nd Series, 1864; The Casket, and Quiet Hours in the Sanctuary. The hymn by which he is most widely known is “I need Thee, precious Jesus” (p. 557. 1). Other hymns by him in C. U. include:
WHITTIER, LADY L. E. G.

4. Lord God Almighty, Everlasting Father. Holy

5. Now the harvest toil is over. Harvest

6. O Father of abounding grace. Conservation of a

7. We thank Thee, Lord, for all. All Saints Day.

III. To The Hymnary, 1872.

8. Amen, the deed in faith is done. Holy Baptism.

9. This is our Saviour's Festival.

10. Now the billows, strong and dark. For Use at

11. O Father, Who the traveller's way. For Travellers

12. When Jesus Christ was crucified. Holy Baptism.

Mr. Whiting's hymn, with the exception his "Eternal Father," &c., have not a wide acceptance. He d. in 1878.

[3. J.]

Whitmore, Lady Lucy E. G. [Statfordshire Hymn-books, § v.]

Whittier, John Greenleaf, the Ameri

1. as God wills, Who wisely heeds. Trust

2. This is with his st. xii. of his poem, "My

3. in his work The Panorama, and other Poems, 1856; In War Time,

4. and Poems, 1856; Ballads and other Poems, Lond., 1844; The

5. This begins with st. xii. of his poem "The Reformer," and is given in this form in The Boston Hymn for the Church of Christ, Boston, 1864, and again in later collections. In full in the Comp. P. W., p. 78.


8. a fairest-born of all the great American National Hymn. This is from his poem "Democracy," which is dated "Election Day, 1843," and is in his Ballads and other Poems, Lond., 1844, p. 214, and his Comp. P. W., p. 82.

9. o, he whom Jesus loves has truly spoken. True Worship. This in the 1844 Supplement to the Boston Bk. of Hymn., No. 575, begins with st. xii. of his poem on "Worship," given in full in his Comp. P. W., p. 86. The poem is dated by the Author, 1844 (Author's MS.).

10. O holy Father, just and true. Freedom. "Lines written for the Celebration of the third Anniversary of British Emancipation at the Broadway Tabernacle, N. Y., First of August, 1837." (Comp. P. W., p. 47.) It was included in the Unitarian Chrestomath, Boston, 1844, and has been repeated in later collections.


12. o, not alone with outward sign. Divine Invit

13. pure Reformers, not in vain. Freedom. This begins with st. xii. of his poem "To the Reformers of England," as given in his Comp. P. W., p. 77. The hymn was included in the Boston Bk. of Hymn., 1844, and has been repeated in later collections.

14. o sometimes gleams upon our sight. Old and New. This is taken from his "The Sermon on the Mount" and "The Hermit," 1842 (in 94 st. of 4 1.), and begins with st. xii. (Comp. P. W., p. 113.) The cento was given in the Boston Hymn for the Spirit, 1864, and repeated in later collections.

15. O Thou, at whose repute the grave. Merce

16. This was given in the Boston Bk. of Hymn, 1864.

22. O [God] Thou, Whose presence went before. National Hymn. This hymn is dated by the author 1824 (Author's MS.). It was sung at the Slavery Meeting at Chatham Street Chapel, New York, "on the 4th of the 7th month, 1841." It is No. 720 in the Unitarian Chrestomath. It is sometimes given as "O God, whose presence went before."
23. O, what though our feet may not tread where
Christ trod. Presence of Christ's Spirit. The author
dates this 1837 (Author's MS.). It is No. 150 in
the Boston Hk. of Hps., 1846. In their Hps. of the Spirit,
1844, No. 652, it begins: "O, wherefore the dream of
the earthly abode." Both cantos are from his poem
"Psalmon;"
24. Shall we grow weary in our watch! Patience,
or Resignation. This begins with st. x. of his poem
"The Cypress-Tree of Ceylon." (Comp. P. W., p. 54)
This form of the text was given in the Boston Hk. of
Hps., 1846, No. 275, in st. 4, and again in Horden's
Cong. Hps., 1844, in 3 st.
This begins with line 6 of st. x. of his poem "En-
kleid," and was given in the Boston Hps. of the Spirit,
26. The green earth sends its inscription. Worship
of Nature. The author dates this 1845 (Author's MS.)
It is from his poem "The Worship of Nature," and
was given in this form in the Boston Hps. for the
Church of Christ, 1853, No. 193. The cento: "The harp
at Nature's advent strong," in the Unitarian Hymn (and
Tune) Bk., Boston, 1845, No. 195, is from the same
poem. The cento No. 321 in the Boston Hys. of the
Spirit, 1844, is also (altered) from this poem.
27. The path of life we walk to-day. The Shadow-
ing Rock. This in the Boston Hys. of the Spirit, 1844,
begin with st. xi. of his poem on "The Rock in El
Ghor," which the author dates 1859 (Author's MS.).
In full in Comp. P. W., p. 189.
28. Thine are all the gifts, O God. Children's
Miscellaneous, or Ragged Schools. Written for the Annive-
sary of the Children's Mission, Boston, 1874. It is
given in Horden's Cong. Hps., 1844.
29. Thou hast fallen in thine armour. Death. From
his poem: "To the memory of Charles B. Storrs, late
President of Western Reserve College," pub. in his
Ballads and other Poems, Lond., 1844, p. 84. Dated by
the author 1838 (Author's MS.). Abridged form in
the Hps. of the Spirit, 1844.
30. To-day, beneath Thy chastening eye. Seeing
Revel. This begins with st. iv. of his poem, "The Wish
of To-Day," dated by the author 1841 (Author's MS.)
and given in full in his Comp. P. W., p. 114. The cento
is in Martineau's Hymns, 1875, and others.
31. We see not, know not; all our way. Resigna-
tion. "Written at the opening of the Civil War, 1861"
(Author's MS.), and included in his In War Time,
1863, and his Comp. P. W., p. 190. In full in the Prim.
Math, Hymnal, 1857.
32. When on my day of life the night is falling,
old Age. Written in 1862 (Author's MS.), and included
in his work The Bay of the Seven Islands, and other
33. With aileence only as their benediction. Death.
1845. Written on the death of Sophia Sturges, sister of
Joseph Sturges, of Birmingham, Eng. (Author's MS.)
It is in several collections, including Martineau's Hymns,
&c., 1875; Horden's Cong. Hps., 1884, and others.

Notwithstanding this extensive use of por-
tions of Mr. Whittier's poems as hymns for
congregational use, he modestly says concern-
ing himself: "I am really not a hymn-writer
for the good reason that I know nothing of
music. Only a very few of my pieces were
written for singing. A good hymn is the best
use to which poetry can be devoted, but I do
not claim that I have succeeded in composing
one." (Author's MS.) We must add, how-
ever, that these pieces are characterized by
rich poetic beauty, sweet tenderness, and deep
sympathy with human kind. (See also Index
of Authors and Translators.)

Whittingham, William. [Old Version,
§ ix. 3.]

Whittingham, William Rollinson,
B.D., LL.D., was b. in New York, Dec. 2, 1805.
He received his early education from his
mother, and subsequently graduated at the
General Theological Seminary, New York,
1825. He was for some time Rector of St.
Mark's, Orange, New Jersey; then of St.
Luke's, New York; and afterwards Professor
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In 1841 he was appointed Chaplain to Dr. Selwyn, Bishop elect of New Zealand, and sailed for that country in 1842. He was appointed the first Prior of the College which the Bishop established in New Zealand; but owing to the rupture of a blood vessel shortly after landing in New South Wales, he never took any duty in New Zealand.

The little time and strength which remained to him he spent in correcting the Maori translation of the Bible. He soon came, however, only too soon, and he died at Waimate, N. Zealand, March 19, 1843. The esteem in which he was held is emphasized by the fact that

When the new chapel of his college (St. John's Cambridge) was dedicated, Bishop Ken's name was inscribed with a series of figures, beautifully executed, according to the several successive centuries of the Christian era, the five which received the distinguished honour of being selected to represent the nineteenth century, all members of his college, were Henry Martyn, William Wilberforce, William Wordsworth, James Wood, and Thomas Whytehead.—"Mission Life, July 1873, p. 396.

Whytehead's Poems were pub. by Rivingtons in 1842, and his College Life, posthumously in 1845. In the former there are seven "Hymns towards a Holy Week." Of these "Last of creation's days" (Sixth day) and the widely known "Sabbath of the saints of old" (q.v.). Five days before he died he wrote to a friend:

"I took up the translation of the Evening Hymn (four verses for service) into Maori rhyming verse, the first of the kind of the same metre and rhythm as the English. Two hundred and fifty copies have been printed, and sung in church and school by the natives, and several of them have came and sang under my window. They call it the 'new hymn of the sick minister,' Bishop Ken's lines ["Glory to thee, my God, this night"] it is very hard for one to compress within the same bounds in a rude language. However it is done, and people seem pleased with it; and it is a comfort to think one has introduced Bishop Ken's beautiful hymn into the Maori's evening worship, and left them this legacy when I could do no more for them.

A life so short and holy could have had no more beautiful ending.

Wis ein Vogel lieblich singet.
[Morning.] This hymn, which Miss Winkworth appropriately entitles "A Morning Song of Gladness," is included as No. 207 in the Geistliche Psalmen und Gesänge, Marburg, 1722, in 6 st. of 8 l. It had previously appeared in the ed. of 1690 (Marburg University Library). In J. Köhler's Christliche Haftenstätte, Hamburg, 1840, p. 329, st. 1., iv., vi. are given, marked as "from the year 1580"; and this text is in Knapp's Ev. L. S., 1850, No. 2255 (1865, No. 2293). We have failed to trace the hymn earlier than 1680. The tr. in C. U. is:—

A bird in meadows fair. A good tr. from Knapp, by Miss Winkworth, in her Lyra Germ. 2. Ser, 1856, p. 73; repeated in Mrs. Brock's Children's H. Bk., 1881, beginning: "As the bird in meadows fair." In her C. B. for England, 1863, No. 161. Miss Winkworth wrote it to the original metre, and there it begins: "As a bird at dawning sings."—[J. M.]

Wie gross ist des Allmächtigen Glüte.
C. F. Gellert. [Praise] A beautiful hymn of thanksgiving for the goodness of God, one of the finest and most popular of Gellert's productions. First pub. in his Geistliche Oden und Lieder, Leipzig, 1757, p. 34, in 6 st. of 8 l., entitled, "The Goodness of God." In-
cluded in the Berlin G. B., 1865, No. 20, in almost all subsequent collections, and recently in the Berlin G. L. S., ed. 1863. Tr. as:—

How bounteous our Creator's blessing! A good and full tr. by A. T. Russell, as No. 204 in his Ps. & Hym., 1851.

Other trs. are: (1) "How great the goodness of the Lord," in Madame de Pontes' Poëts and Poetry of Germany, 1856, vol. i. p. 473. (2) "How great Jehovah's love, how tender," by Mrs. Findlater, in H. L. L., 1843, p. 47 (1844, p. 212). (3) "My God, how boundless is Thy love," in the Day of Rest, 1877, p. 466, marked as "A. R. H."

[ ]

Wieg, John Murch, second s. of J. T. Wigner (see below), was b. at Lynn, June 19, 1844. He was educated at the Grammar School of Lynn, and afterwards graduated B.A. and B.C. in the London University. Mr. J. M. Wigner has been Civil Serv. father's cl note the at the C

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Mr.
WILLARD, EMMA C.

mar, May 17, 1692 (Koch, iii. 110; Wetzel, iii. 426; Bode, p. 172, etc.).

Willet joined, in 1617, in founding the Fruiting society, the great (German Literary and Patriotic Union of the 16th cent., and, after the death (1660) of Lud- wig, Prince of Anhalt-Ciisern, became his head. Weimar was the centre of its operations, in the direction of which the Duke was assisted by Georg Neumark (p. 176). Neumark, in 1636, during the Civil War, in a book (1640), speaks of the Duke as having composed several hymns, as well-known in this place, especially the short Hymn of Peace, "Gott der Friede hat gegraben."

Besides this hymn on Peace only one other is known as Willet's, viz.:

Herr Jesu Christ, dich zu uns wend. Public Worship. This was included as No. 124 in the 2nd ed., 1645, of p. i. of the Cantores Stomiani, Gottha (1st ed. 1645), in 4 st. of 4 l., entitled "To be sung before the Sermon." As no author's name is there given, and as it did not appear in any of the three parts of the original ed. of 1646—49, the Duke's authorship is de- ducedly doubtful. So far as yet traced the Duke's name was not attached to it until in the Altendorf Liederfreude of 1676 (Fischer's Supplement, p. 71). In J. Niedling's Handbucheln, 4th ed., 1635, p. 746, it appears without author's name (Niedling, be it observed, was living at Alten- burg), and entitled "A heartfelt petition of pious Christians for grace and the help of the Holy Spirit, during Divine Service, to the end of the sermon." Koch says it was in the 1st ed., 1638, of Niedling, but this appears to be merely a guess, for the earliest ed. of Niedling which he describes at ill. 109, is that of 1655; and if it were in Niedling's 1638 ed., this circumstance would make the Duke's authorship still more unlikely. Whoever the author was the hymn soon became justly popular, and in 1678 was formally directed to be sung in all the churches in Saxony on all Sundays and festivals. It is a simple and forcible hymn, which survived the Rationalistic period, and is found in all recent German hymn-books, e.g. in the Berlin G. L. C., ed. 1863, No. 356. Tr. as:

1. Lord Christ, reveal Thy holy Face. In full by J. C. Jacobii, in his Psal. Ger., 1722, p. 42 (1732, p. 69). Repeated as No. 322 in p. i. of the Morav. H. B., 1758 (1886, No. 724), and as No. 54 in J. F. Thripp's Ps. & Hym., 1853.

2. Lord Jesus, to our prayer attend. This is a good and full tr. by A. T. Russell, as No. 12 in his Ps. & Hym., 1851.

3. Lord Jesus Christ, be present now! This is a good and full tr. by Miss Winkworth, as No. 13 in her C. B. for England, 1863; repeated in the Penningt. Luth. Ch. Bk., 1868, No. 49.


Other trs. are:

(1) "Lord Jesus, turn us to, and down," by Dr. G. Walker, 1860, p. 48. (2) "Lord Jesus Christ, in mercy bend," by Mrs. Mavorington, 1863, p. 19. (3) "Lord Jesus Christ, now towards us bend," by X. L. Proehling- ham, 1870, p. 221. [J. M.]

Willard, Emma C. [née Hart]. A teacher and educational writer. b. at Berlin, Connecticut, 1787; resided in 1838 and some- time after at Hartford, and for many years connected a well-known school at Troy, New York. d. at Troy, 1870. Her hymn—

Rocked in the cradle of the deep (Sailor's Hymn), is sometimes said to have been composed in 1830. It is found in Beecher's Pulpit Coll., 1855, No. 1285. Its earlier appearance has not been verified. It is a successful sailor's hymn. It is included in several modern collec- tions. [F. M. B.]

WILLIAMS, David, a contemporary of William Williams (1717—1791) and author of numerous Welsh hymns. He also wrote Eng- lish hymns, some of which were pub. in a small tract of 24 pp., entitled, Joy in the Tent of Zion, or a Fes Gospel Hymns, Breconock, 1779. These hymns are rough, and in the style of W Williams. There is a wild Welsh bent about them which makes itself felt under the restraints of a gloomy Calvinism and a half foreign language. The original tract is very rare. [W. T. B.]

Williams, David, of Bethesda Frø, was a minister with the Independents in South Wales. He was b. at a farm-house, called Treheulyn, near Cowbridge, Glamorganshire. In 1812 he published a collection of hymns, which he called Llais y Durtur, or The Voice of the Turtle Dove. In 1824 he published a new edition under the title of Dysroeried Bethesda, containing 143 hymns and 183 tunes. Many of his hymns are still used by all denominations in Wales. [W. G. T.]

Williams, Edward, or Iolo Morgan, the greatest Welsh scholar of his time, published two vols. of hymns under the title Sainau yr Efyguiu yr yr Anlialch, "The Psalms of the Church in the Wilderness." He is the chief author of the Myryvian Ar- chaeology of Wales. His hymns were chiefly used by the Unitarians. [W. G. T.]

Williams, Helen Maria, daughter of Charles Williams, an officer in the Army, was b. in the North of England in 1762. Through the influence of Dr. A. Kippis (p. 685 l.) whose help she sought in London, her first poem, Edvin and Eltruda, a legendary tale, was pub. in 1782. This was followed by An Ode on the Peace, 1783, and Fern, a Poem. These were all included in her Poems, 2 vols., 1786; 2nd ed. 1791. Being on the point of marrying her sister's husband with a French Protestant family, she resided in Paris during the period of the Revolution and the reign of Terror. There she became well known as a political writer of strong republican sympathies; but her too independent expressions of opinion led to her temporary imprisonment by E-Bespierre. Her Letters from France, 1790, were pub. in England and America, and in a French translation, in France. She also pub. Letters containing a Sketch of the Politics of France from the 31st May, 1793, till the 28th of July, 1794, and Part II. of a letter of a like kind; some additional Poems, and a tr. of Humboldt's Personal Narratives of his Travels, 1815. The closing years of her life were spent at Amsterdam, in the house of her nephew, Athanas Coqerel, a pastor of two Reformed Church there. Miss Williams d. in 1827. From her Poems, 1786; the following hymns have come into C. U.:


2. While Thee I seek, protect me. Safety in God. This hymn was in Dr. Priestley's Birmingham Coll., 1790; in Kippis's Coll., 1795; the Rudder Coll., 1801; and almost every other Unitarian collection to the present time. In the New Eng. H. Bk., 1859, it begins "While Thee I seek, Almighty Power;" and in several 4 N
collections a cento beginning "Father, in all our [my] comforts here," is given as in Stowell's "Ps. & Hymns," 1811 and 1817, and several others.

[V. D. B.]

**Williams, Isaac, B.D., was b. at Carmarthen, Cardiganshire, Dec. 12, 1802, where his mother happened to be staying at her father's house at the time of his birth. But his parents' house was in Bloomsbury, London, his father being a Chancery barrister at Lincoln's Inn. He received his early education from a clergyman named Polehampton, with whom he was at first a day pupil in London, but whom he afterwards accompanied to a country at Worpleston, near Guildford. All Mr. Polehampton's pupils (15), with the exception of Isaac Williams and his two elder brothers, were being prepared for Eton, where great stress was laid upon Latin versification; and it was in these early years that Isaac Williams acquired his fondness for, and proficiency in, this species of composition. In 1814 he was removed to Harrow, where Mr. Drury was his private tutor. He gained several school prizes, and became so used, not only to write, but to think, in Latin, that when he had to write an English theme he was obliged to translate his ideas, which were in Latin, into English. In 1821 he proceeded to Trinity College, Oxford, that college being chosen on the advice of Mr. Drury; and in his second term he was elected scholar of Trinity. In 1823 he won the University Prize for Latin Verse, the subject being *Ars Geologica*. The gaining of this prize was indirectly the turning point of his life, for it brought him into close relationship with John Keble, who may be termed his spiritual father. He had been previously introduced to Mr. Keble by the Vicar of Aberystwith, Mr. Richards, whom he had met at his grandfather's house. But there was no intimacy between them until he had won the Latin Verse Prize, when Mr. Keble came to his rooms and offered to look over the poem with him before it was recited and printed.

This led to an intimate acquaintance which ripened into a warm friendship of infinite benefit to Isaac Williams's spiritual life. Mr. Keble offered to take him with him into the country and read with him during the Long Vacation, without any payment. Robert Wilberforce, then an undergraduate of Oriel, was also to be of the party. They settled at Southrop, near Fairford, a name familiar to the readers of Keble's *Life*. Here Isaac Williams made the acquaintance of Hurrell Froude, who was also reading with Mr. Keble, and this acquaintance also ripened into a friendship which was terminated only by death. Keble was like a boy with his pupils, entering with zest into all their amusements, but he also exercised a deep influence over their religious characters, especially that of Isaac Williams. Williams spent this and all his subsequent Long Vacations at Southrop, and became more and more influenced for good by Mr. Keble. He also became a great friend of Sir George Prevost, then an undergraduate of Oriel, who afterwards married his only sister. During one of these sojourns at Southrop, Keble showed Williams and Froude a ms. copy of the *Christian Year*, but, strange to say, the young men did not appreciate its beauty. W. caused alarm the Vicar to bring the greatly shocked of Mr. Keble duce him to person there the who spent no the forens, Ryd son), Hurrock an accompli of Keble's that he was doubt, he attempted ing of the "double were not congeval preparations severe for he was a degree, the accuracy of Fairfax twenty Sir George was curate Windrush compete ship, an year as great Fellow to J. I attract to into compete was curate Mary's life w seemed course 1842 of Art of Devon curate a w symp all in score him all was score wom wit wri
WILLIAMS, ISAAC

able Tract 90, had given the greatest offence of all, viz.: Tract 80, or Reserve in the Commonwealth of Religion. Keble, who was also known as the erudite friend and late coadjutor of Newman. It is not, therefore, surprising that vehement opposition was raised against his election. A rival candidate was found in the person of Mr. Edward Garbett, of Brasenose, a First Classman, but quite unknown in the domain of poetry. There was really no comparison whatever between the fitness of the two candidates, but that counted for little when men's minds were heaved by the "odium theologicum." It became simply a party question; but a public contest was happily averted by a private comparison of votes, when it was found that there was a large majority of votes in favour of Mr. Garbett. Mr. Williams was much hurt—not by the opposition of the Low Churchmen, for he expected that,—but by the desertion of several whom he counted upon as friends. He withdrew from Oxford and from public life (which had never possessed much attraction to a man of his retiring and studious habits) altogether. He remained at Bisley until 1848, when he removed to Stinchcombe; and there he lived until his death. From time to time some thoughts which worked upon him were given to the world, but that was all; and when the announcement that he had quietly passed away on SS. Philip and James' Day, May 1, 1865, appeared, the outer world had almost forgotten that he was still living. (Though it had not forgotten, and will not, it is hoped, while the English language lasts, ever forget his writings. He died of a decline, the seeds of which had long been sown.)

As a devotional writer both in prose and verse the name of Isaac Williams stands deservedly high, but as a writer of hymns for congregational use, he does not, either for quantity or quality, at all reach the first rank. Indeed, it would have been very distressing to him if he had done so, for he shared the distaste which most of the early leaders of the Oxford movement felt for the congregational use of any metrical hymns written by Keble, Cowley, or Taylor, and it is said that he purposely made his translations from the "Porrian Breviary" rough, in order to prevent them from being so used. His poetical works are:

(1.) The Cathedral, his first publication in verse, issued in the early part of 1838. It was written about the same time as the famous Tract on Reserve, and "in pursuance of the same great object we had undertaken" (in the Tracts for the Times). What that object was is intimated in the alternative title, The Cathedral, or the Catholic and Apostolic Church in England. It followed a tract which the same Mr. Low had already published, and it only worked out the ideas far more in detail, connecting each part of the edifice with some portion of church doctrine or discipline. The whole volume is written in the true spirit of poetry, and some of the sonnets in it are good specimens of that difficult form of composition; which besides, has scarcely any verses out of which even centos of hymns can be formed.

(2.) The same in the same year (1838) he published a volume, entitled The Church of England, A Poem, of which the title implies, many of its contents were written at an earlier date. In fact the composition ranged over a period of at least a quarter of a century, when there was more true poetry in this volume than in any other. But the latter had the advantage of some effort at selection, while the The Church of England was a selection of detached poems. The connection between the four divisions of the volume was, that they were all suggested by the writer's surroundings. Thus the "Golden Valley" was the beautiful district in the neighbourhood of Stroud known by that name; "The Mountain Home" was the name of a place between Cwmcefnant in Cardiganshire; "The River Bank" was the River Windrush, on the banks of which was the writer's nest of "The Sacred City." In a later edition (1852) there is an additional division entitled The Side of the Hill," that is, Stinchcombe Hill, Gloucestershire; while The Church of England is rather a volume of sonnets and sacred poems for private use, than of hymns in the popular sense of the term. The same volume contains some of his Poems, or Harrow School Exercises, and his Oxford Prize Poem, Ars Geologica. The Latinity of these poems fully betrays the writer's own recognition of what he was trying to do, for he was more at home in Latin than he was in his own language. It also contained translations of three Latin sonnets, "Dies Irae, Dies Iilla," to which, in the revised and enlarged edition of 1848, were added, under the title of Lyra Ecclesiastica, a number of translations from other Latin and Greek Hymns. These translations are for the most part very free, and are not adapted, as they were certainly meant to be, for congregational use.

(3.) His next publication, more translated from the Porrian Breviary, 1839. He thought that "the ancient Latin hymns were the best source from which our acknowledged & necessary poetical psalmody should be supplied, as being much more congenial to the spirit of our own liturgy than those hymns which are too often made to take part in our sacred service." and he had already published many of the translations which appear in this volume, at intervals from 1833 to 1837, in the British Magazine, and the church organ of Oxford was edited by Hugh James Rose. A few hymns from this volume, e.g. "O Heavenly Jerusalem," "Disposer supreme," "O Word of God also," have been used for congregational use, but most of these are, perhaps purposely, done into such irregular metres, that they are not available for the purpose. Indirectly, however, they have been highly serviceable to the cause of congregational psalmody, for Mr. Chantler tells us in his Preface to his Hymns Intended for the Use of the Parochial Church Mission that Mr. Williams's translations in the British Magazine led him to produce that work.

(4.) The next little volume, Hymns on the Catechism, was written at Bisley and published in 1842. Its object was "strictly practical; it was intended as an aid towards following out that catechetical instruction which is so essential a part of the church system." It cannot be said that these hymns are likely to be so attractive to children, as, for example, those of Mrs. Alexander, but they are suitable for congregational, or at any rate, for Sunday school use, and he gives of them, "Be Thou my Guardian and my Guide," has found its way desirably into most collections.

(5.) In the same year 1842, he much more ambitious work, The Baptistery, also saw the light. It seems to recognize in this work the pupil of John Keble, for its leading idea is very much the same as in Tracts for the Times, viz. that earthly things are a shadow of heaven. It is divided into thirty-two "Images," as the author terms them; it is not easy to do justice to the careful attention which it requires, for both in form and matter it is the product of a true poet. One of the "Images," the 20th, "The Use of the Water and the Gift of the Holy Spirit; Manifestation," has supplied our well-known hymn, "Lord, in this, Thy mercy's day," but the general tenour of the work is quite apart from hynmody.

(6.) The same may be said of The Altar, published in 1849, which takes the second great Sacrament of the Gospel, as The Baptistry took the first, for the basis of a series of devout meditations, 34 in number. The ed. was illustrated by 34 pictures, one to each meditation, after the fashion of a foreign book which the writer had seen; but the illustrations were thought to be a disadvantage of the subject, and the later editions appeared without them. The object of the work was to connect the various events which occurred at the time of the Blessed Lord's Passion with the Eucharistic Service. It consists exclusively of a series of sonnets, and supplies no hymns for congregational use.

(7.) In the same year (1849) appeared another work of a very different type. It is entitled The Christian Scholar, and its object is "to restore the classics subservient to a higher use." It incidentally gives us an interesting insight into the author's own training under Mr. Keble, in the Preface that he himself derived, not merely moral benefit, but actual religious training from this indirect mode of instruction in another than whom the "youthful mind that renders life valuable." The plan of the book is, in a
word, to take passages from all the chief classical authors, and to give Christian comments on each.

(8) His only other poetical work was *Ancient Hymns for Children*, 1842, which consisted of a reprint, with slight alterations, of 30 of his trs. from the Latin, previously published in 1538 and 1539 as above.

Although Isaac Williams's prose writings are as valuable, and perhaps more popular than his verse, yet from the point of view of this article it will suffice to enumerate the principal of them. They include—

Several reviews for *The British Critic* at various dates; *Thoughts on the Study of the Gospels*, 1842; *Sermons on the Characters of the Old Testament*, 1856; *The Beginning of the Book of Genesis*, with Notes and Reflections, 1861; *The Psalms interpreted of Christ*, vol. 1, 1864 (no other volumes were published); *A Memoir of the Rev. R. A. Suckling, late Perpulal Curate of Bussage*, 1852; *A Harmony of the Four Gospels*, 1850; *Sermons on the Epistles and Gospels*, 3 vols., 1853; *Sermons on the Female Characters of Holy Scripture*, 1859; *The Apocalypse*, 1851, and many other minor works.

Besides these, he edited a large number of *Plain Sermons* at different dates by various writers, and he also wrote some of the *Tracts for the Times*, notably *Tract 80* (1838), and *87* (1840), on *Reserve in Communicating Religious Knowledge*. It is difficult to see why these should have given so much offence. The principles on which the conclusion is based are obviously correct. Perhaps the title *Reserve* was alarming when men's minds were excited by the fear that they were being led by the new Oxford school they knew not whither. These two *Tracts*, with *Tract 86*, also by Isaac Williams, would fill an octavo volume of more than 200 pages. Both the character and the writings of Isaac Williams are singularly attractive. They both present a striking combination of qualities which are not often found in union. He was as firm as a rock in the maintenance and expression of his principles, but so quiet and retiring that his personality came far less before the public than that of any of the other leaders of the Oxford movement. His writings are so Christian and unaggressive in their tone that we are wont over to his side almost without knowing it. He was a most valuable ally on this very account to his party; and the hymnologist must well regret that he did not devote his exquisite poetical taste, his refined culture, and his ardent piety more to hymn-writing than he did.

[J. H. O.]

Isaac Williams's position in hymnody does not lie so much in the actual work which he did, as in the influence he had over others. His trs. from the Latin, mainly through the metres which he deliberately adopted, have not had a wide acceptance in the hymnody of the Church. J. Chandler, however, has left it on record that Williams's trs. in the *British Magazine* led him to undertake kindred work, and Chandler's trs. are amongst the most popular in the English language. Williams's *Hymns on the Catechism*, 1842, were with Dr. Neale's *Hymns for Children* of the same year the forerunners of the more popular productions on the same lines by later writers. Williams's trs. together with the more important of his original hymns may be traced through the *Index of Authors and Translators*. Of his original hymns the following are also in C. U.:
WILLIS, NATHANIEL P.

7. Jesus, lead us with Thy power. Divine Guidance Desired. Sometimes given as "Father, lead us with Thy Holy Spirit." 


10. White and ruddy is my Beloved. Beauty of Jesus.

Wills is most widely known through his two hymns, "Guide me, O Thou great Jehovah," and "O'er those gloomy hills of darkness." William S. at Fayette, Pa., died Jan. 17, 1791. [See Welsh Hymnody.] [W. G. T.]

Wills, Nathaniel Parker, was b. at Portland, Maine, Jan. 29, 1807, and educated at Yale College, graduating in 1826. After writing for a time for the American Monthly Magazine, which he established, and the New York Mirror, into which the former was merged, he was attached to the American Legation at the French Court. His stay in Europe extended from 1831 to 1837. On his return he became in 1832 one of the editors of The American Magazine. His works are numerous, and include Sacred Poems, 1843. He d. Jan. 29, 1867. His sister, Mrs. Parton, is the well-known "Fanny Fern." His hymn — The perfect world by Adam trod" (Dedication of a Place of Worship), was "Written to be sung at the consecration of Hanover Street (Unitarian) Church, Boston," in 1826, and since then has been widely used, although of no exceeding merit. [F. M. B.]

Welkamer unterm deiner Schaar.

N. L. von Zinzendorf. [Christian Church.] The origin of this hymn was somewhat remarkable. On May 10, 1737, Zinzendorf had been consecrated, at Berlin, by Daniel Ernst Jablonsky (see p. 766, ii.), as Bishop and Ordinary of the Moravian Brethren's Unity. In 1741 J. L. Dober, who had officiated as General-Elder (General-Aelteste) of the entire Moravian connection, resigned his office. Zinzendorf then held (from Sept. 11 to Sept. 23, 1741) a noteworthy synodical conference at London at which the assembled brethren agreed that no suitable successor to Dober could be found in their midst. On Oct. 17, 1741, Zinzendorf therefore resolved to bestow the Lord Jesus Christ Himself to the office of General-Elder of the entire Unity, and, as on casting lots the result was favourable to their wishes, they took for granted that He had assumed this position, and appointed 12 Assistant-Elders (Vize-Aelteste) to form the directing General Conference of the Unity, Zinzendorf's power of general superintendence being abolished (see Koch, v. 264). It was on this occasion that Zinzendorf wrote this hymn. Albert Knapp, in his ed. of Zinzendorf's Geistliche Gedichte (1848, p. 289), quotes it: "When Jesus assumed the position of General-Elder," and dates it Sept. 16, 1741. It was included in Aeppl. xi, circa 1743, to the Herrnhut G.B., No. 1778, and in 14 st. of 8. 1. In the Brüder C. B., 1778, No. 1609, st. vi., viii., were omitted, and in the Hist. Nachrichten (ed. 1851, 1885) it is dated "In London, 16 Sept. 1741."


2. Welcome among thy chosen flock. This is No. 234 in the Appt. of 1743 to the Moravian H. Bk., 1742 (ed. 1754, 4 st., ii., No. 117). [J. M.]

Wilson, Caroline, nee Fry, daughter of a tarnuer, was b. at Tunbridge Wells, Dec. 31, 1787. In 1831 she was married to a Mr. Wilson, and d. at Tunbridge Wells, Sept. 17, 1846. Her publications were somewhat numerous, and included a History of England in Verse, 1801; a Poetical Catechism, 1821; Serious Poetry, 1822; Death, and other Poems, 1823, &c. Her Autobiography, Letters, and Remains were pub. in 1843, and her Table of the Lord in 1859. Her best known hymns are:—

1. For what shall I praise Thee, My God and my King? Thanksgiving in Affliction. In C. u. in G. Britain and America.

2. Oft the clouds of deepest woe. Affliction leading to glory. From her Poetical Catechism, 1821, p. 25. In Kennedy, 1843, it begins "Falls the cloud of deepest woe." [J. J.]

Wilson, Jane, known as Sister Beatrice, the Mother Superior of the Sisterhood of St. Thomas the Martyr, Oxford, was the daughter of a clergyman, and d. in 1872 aged 36 years. She pub. Legenda Monastica, and other Poems (Oxford: Mowbray), which has passed through several editions. This work includes 16 hymns, originally written for Hymns used at the Church of St. Thomas the Martyr, Oxford, edited by the Vicar, the Rev. T. Chamberlain, 1861; enlarged ed. 1870, as follows:—

1. A Fast before a Feast. Shrove Tuesday. 
2. A virgin heart she brought to Christ. St. Bride's day.
3. Again our Lent has come to us. Lent. 
4. At even tide was light. Evening. 
5. Behold, she comes, in silence. Conception of B. V. M. 
6. Calm the saint's stammer. St. Peter ad Vincula; or, Lammas Day.
7. Deep thoughts were in her breast. Visitation of B. V. M. 
8. I love the courts of Jesus. Love for the House of God. 
11. Love and death have wrestled fiercely. St. Mary Magdalen. 
13. The Church and world for once. SS. Philip and James. 
14. 'Tis good, O Jesus, that alone with Thee. Advent. 
15. We hall renowned Alban. St. Alban. 
16. We cry to Thee, O Jesus. Evening. [J. J.]

Wilt Thou forgive that sin when I began. John Donne. [Lev.] Concerning this hymn, to which special reference is made in the article on Early English Hymnody, Isaac Walton says, in his Life of Donne, after quoting the hymn in detail:—

"I have the rather mentioned this hymn for that he caused it to be set to a most grave and solemn tune, and to be often sung to the organ by the Choristers of St. Paul's (Cathedral) Church in his own hearing, especially at the evening service, and at his return from his customary devotions in that place, old occasionally say to a friend, 'the words of this hymn have restored to me the same thoughts of joy that possessed my soul in my sickness, when I was ill. And O the power of Church-music! that harmony added to this hymn has raised the affections of my heart, and quickened my consciousness of soul and gratitude; and I observe that I always return from paying this public duty of prayer and praise with an unexpressible tranquility of mind, and a willingness to leave the world."—Walton's Life, 1670.
The special sickness during which this hymn was composed fell upon the author during the earlier part of his life. It was sung at St. Paul's Cathedral, at intervals from 1621 to 1631, when Donne died. It was published subsequently in Donne's Poems in 1633; again in 1635, and in later editions, and is usually entitled, "A Hymn to God the Father." Orig. text in Walton's Life, 1670 (1856, pp. 33-4). [English Hymnody, Essay, § vii.] [J. J.]

Winchester, Caleb Thomas, m.a., was b. in 1847. He is Professor of Rhetoric and English Literature in the Wesleyan University, Middletown, Connecticut. His hynn, "The Lord our God alone is strong" (Dedication of a Science Hall), was written for the opening of the Orange Judd Hall of Natural Science, Wesleyan University, Middletown. It was included in the Meth. Episco. Hymnal, 1878 (Nutter's Hymn Studies, 1884). [J. J.]

Winckler, Johann Joseph, s. of Gottfried Winckler, town clerk of Lucka, Sachsen-Altenburg, was b. at Lucka, Dec. 23, 1670. He became a student of Theology at the University of Leipzig, during the time when A. H. Francke and J. C. Schado were holding their Bible readings, and his sympathies henceforth were with the Pietistic movement. In 1693 he was appointed preacher to the St. George's Hospital at Magdeburg, and afternoon preacher at St. Peter's Church there. He became chaplain to the Prince Christian Ludwig regiment in 1695, and went with it to Holland and Italy. After the Peace of Ryswijk (Oct. 30, 1697) he made a tour in Holland and England. Returning to Magdeburg, he was appointed, in 1698, diaconus of the Cathedral, and in 1703 also inspector of the so-called Holzkreis. Finally, in 1714, he became chief preacher at the Cathedral, and in 1716, also Consistorialirth. He d. at Magdeburg, Aug. 11, 1722 (Wetzel, iii. 437; Grischo-Kirchner Nachricht zu Freylinghausen, p. 53; Koch, iv. 383; Blätter für Hymnologie, 1888, p. 170, &c.).

Winckler was a man who had the courage of his opinions, and his hymn No. iv. below is a picture of the stand he was willing to make when conscience bade him. Not that he was fond of controversy, but rather the reverse. Twice however he raised considerable feeling against himself in Magdeburg, first by the position he took up against theatre-going, and afterwards by his well-meant attempts to bring about a closer union between the Lutheran and Reformed churches in Prussia. But the opposition he encountered he bore patiently, and in the spirit of his hynn No. i. below. His hynn, some 27 in all, appeared mostly in the Lips., to the 2nd ed., 1703, of H. G. Neuss's Heil-Opfer (p. 798. ii.), in Porst's G. R., Berlin, 1705, * and in Freylinghausen's Neu geistreiches G. R., 1714. They rank among the better productions of the earlier Pietist writers, and are distinguished by firm faith, saintliness, and picturesque; but are somewhat lengthy and frequently in unusual metres.

Those of Winckler's hynn which have passed into English are:

1. Meine Seele senket sich. Resignation. 1st pub. in the 1703 ed. of Neuss's Heil-Opfer,

* Dr. J. F. Bachmann in his Zur Geschichte der Berliner Gesangbücher, 1854, was only able to describe the 3rd ed. of 1713. The present writer has examined the 2nd ed. of 1711 (Neu-vermehrtes geistreiches G. R.). The references to the 1st ed. of 1703 are from the markings by Professor Mittel, in a copy of the 1st ed. presented to him by Dr. Bachmann, and now in the possession of the present writer.
WINKLER, Edwin Theodore, D.D., was b. in Savannah, Nov. 13, 1823, and educated at Brown University. He entered the Baptist ministry in 1846, and subsequently filled several important literary and other appointments in addition to his pastorates. He d. at Marion, Alabama, Nov. 16, 1883. He compiled The Sacred Lake, a Collection of popular Hymns, 1855 (enlarged ed., 1890), to which he contributed 8 hymns, the first lines of which are given in Burridge. (Burridge’s Baptist H. Writers, 1888, p. 416.) Some of these have passed into other American collections, including "Our land with mericles crowned." (National Hymn.) [J. J.]

Winkworth, Catherine, daughter of Henry Winkworth, of Alderley Edge, Cheshire, was b. in London, Sep. 13, 1829. Her early life was spent in the neighbourhood of Manchester. Subsequently she removed with the family to Clifton, near Bristol. She d. suddenly of heart disease, at Monnetier, in Savoy, in July, 1878. Miss Winkworth pub.:—

Tr. from the German of the Life of Pastor Fiedler, the Founder of the Sisterhood of Protestant Converts, most of her at Kaiserworth, 1861; and of the Life of Amelia Sisec-king, 1859.

Her sympathy with practical efforts for the benefit of women, and with a pure devotional life, as seen in these tra, received from her the most practical illustration possible in the deep and active interest which she took in educational work in connection with the Clifton Association for the Higher Education of Women, and kindred societies there and elsewhere. Our interest, however, is mainly centred in her hymnological work as embodied in her:—

(1) Lyra Germanica, 1st Ser., 1855. (2) Lyra Germanica, 2nd Ser., 1856. (3) The Chorale Book for England, containing tr. from the German, together with music, 1863; and (4) her charming biographical work, the Christian Singers of Germany, 1869.

In a sympathetic article on Miss Winkworth in the Inquirer of July 20, 1878, Dr. Martineau says:—

"The translations contained in these volumes are invariably faithful, and for the most part both terse and delicate; and an admirable art is applied to the management of complex and difficult versification. They have not quite the fire of John Wesley’s versions of Moravian hymns or the wonderful fusion and reproduction of thought which may be found in Cobbe. But if less flowing they are more concentric than either, and at the same time as poetical, tender, and mellow. Winkworth, as Dr. Martineau admits, being only a little short of ‘native music.’"

Dr. Pереival, then Principal of Clifton College, also wrote concerning her (in the Bristol Times and Mirror), in July, 1878:—

"As a person of remarkable intellectual and social gifts, and very musical and musical, what specially distinguished her was her combination of rare ability and great knowledge with a certain tender and sympathetic refinement which constitutes the special charm of the true womanly character."

Dr. Martineau (as above) says her religious life afforded "a happy example of the piety which the Church of England discipline may implant. . . . The fast hold she retained of her discipline is an example of ‘feminine simplicity,’ carrying on the childish mind into maturity, but the clear allegiance of a firm mind, familiar with the pretensions of non-Christian schools, well able to test them, and undeviated by them from her first love."

Miss Winkworth, although not the earliest of modern translators from the German into English, in all probability the first to render them into English and popularize. Her translations are the most widely used of any from that language, and have had more to do with the modern revival of the English use of German hymns than the versions of any other writer. [J. J.]

Winter reigneth o’er the land. Bp. W. W. How. [Winter.] Written for and first pub. in the S. P. C. K. Church Hymns, 1871, No. 64, and from thence has passed into numerous collections. In a few hymn-books, including Sir Josiah Mason’s Birmingham Orphanage Hymnal, st. iii.—vi. are given as a hymn, "Sunny days are past and gone," but this mutilated text is not popular. [J. J.]

Wir glauben all an einen Gott, Schöpfer Himmels und der Erden. M. Luther. [Nicene Creed.] This very free setting of the Nicene Creed was 1st pub. in the Geistliche gesang Buchlein, Wittenberg, 1524, in 2 vols. as form. of the Reformation period it was generally sung after the Sermon. Luther included it among the Christliche Geseng . . . zum Belehnung, 1542. It had been used at the funeral of the Elector Friedrich the Wise of Saxony, on May 9, 1523, and was often in later times sung before funeral services. Tr. as:—

1. We all one only God believe. By A. T. Russell, for his Ps. & Hys., 1851, No. 15.

2. We all believe in One true God, Maker of the earth and heaven, Who hath. By R. Massie, in his Martin Luther’s Spiritual Songs, 1854, p. 59. Repeated in the Ohio Luth. Hyl., 1890.

3. We all believe in One true God, Maker of the earth and heaven; The Father. By Miss Winkworth, in her C. B. for England, 1863, Appx., No. vi. Repeated, recast, by Dr. Bacon, in his Hymn of Martin Luther, 1884, p. 47.

Other tras are:—

(1) "We believe all upon one God." By Bp. Overdale, 1539 (Remains, 1846, p. 346). (2) "We trov in God allanne." In the Guide and Godly Ballater, ed. 1664, folio 6, (1665, p. 9). (3) "We believe we all in our Lord God," as No. 18 in part i. of the Moravian H. Bk., 1734. (4) "In One God we all believe." By Miss Fry, 1845, p. 86. (5) "We believe in God the Father." By J. Anderson, 1846, p. 97 (1847, p. 72). (6) "We all believe in God Most High." By Dr. J. Hald, 1853, p. 86. (7) "In One true God we all believe." By Dr. G. Maconald, in the Sunday Magazine, 1867, p. 571. Repeated, altered, in his Hymns, 1876, p. 89. [J. J.]

Wir legen. Herr! in deinem Namen. [Laying the Foundation Stone of a Church.] Included as No. 140 in the Ohio G. B., 1870, in 4 st. of 6 l. entitled, "For the Festival of the Corner Stone laying of Christ’s Church’s name is given. Tr. as:—"In Thy dear name and by Thy favour." in full by C. H. L. Schuette. as No. 126 in the Ohio Luth. Hyl, 1880. [J. M.]

Wir singen dir Immanuel. P. Gerhardt. [Christmas.] Included in the Berlin of
ed. of 1653 of Cruger's Praeis, No. 100, in 16 st. of 4 l. In Ebeling's ed. of Gerhard's Geistliche Andachten, Fünfte Dutz. 1667, No. 52, four st. were added as iv., viii., ix., xvii. The complete text in 20 st. is in Wackernagel's ed. of Gerhard's Geisli. Lieder, No. 10; Bachmann's ed., No. 42, and the Ue. L. S., 1851, No. 58. It is a beautiful hymn of praise to Emmanuel, the longed for by the Fathers and the Prophets.

1. Emmanuel, we sing Thy praise. This tr. of st. i.-iii., v.-vii., xviii.-xx., appeared in the British Magazine, January, 1838, p. 35. Repeated, omitting the tr. of st. xix., and beginning, "Emmanuel, Thy Name we sing," in Kennedy's, 1863.

2. Emmanuel, we sing to Thee. A tr. of st. i.-iii., v., by A. T. Russell, as No. 12 in the Dalston Hospital H. Bk., 1846.

3. Emmanuel, to Thee we sing. Of life, &c. A tr. of st. i.-iii., vi., xx., based on the earlier versions, as No. 35 in J. F. Thrupp's Ps. & Hymns, 1853.

4. Thee, O Emmanuel, we praise. A good tr. of st. i.-iii., v.-vii., xviii.-xx., by Miss Cox, contributed to Lyra Messianica, 1864, p. 55, and in her own Hymns from Ger., 1864, p. 35. In Schaff's Christ in Song, 1869, p. 59, it is in full, and in Felton's Coll. Palestine, 1871, and, beginning, "With all thy saints, Thee, Lord, we sing" (st. ii.), in Boardman's Sel., Philadelphia, 1861.

5. We sing to Thee, Emmanuel. The Prince, &c. A good tr. of st. i.-iii., v.-vii., xviii.-xx., by Miss Winkworth, in her Lyra Ger., 1st Ser., 1855, p. 28. In her 2nd ed., 1856, p. 24, she added a tr. of st. ix., and thus in her C. B. for England, 1863, No. 35. Repeated, abridged, in the Hym. for St. John's, Anglesey, 1870, and Flett's Coll. Palestine, 1871; and, beginning, "With all thy saints, Thee, Lord, we sing" (st. ii.), in Boardman's Sel., Philadelphia, 1861.

6. We sing to Thee, Emmanuel! Thou Prince of Life. A tr. of st. i., ii., xix., xx., signed "F. C. C.," as No. 26 in Dr Pagenscher's Coll., 1864.

Other trs. are: (1) "We sing to Thee, Emmanuel, Thou Prince of Life," &c., as No. 108, in pt. iii., 1744, or the Moravian H. Bk. (1754, pt. i., No. 436). (2) "Emmanuel, to Thee we sing, Thou Prince," &c., by L. E. Schles, in the Moravian H. Bk., 1789, No. 45 (1866, No. 45). (3) "Immanuel! Thy praise we sing," by Miss Fryr, 1859, p. 163. (4) "To Thee, Emmanuel, we sing, The Prince," &c., by Miss Manning, 1864, p. 30. (5) "Immanuel! to Thee we sing, Thee Praise," by J. Kelly, 1867, p. 37.

[J. M.]

WISDOME, ROBERT. [Old Version § ix. 5.]

With heart, and soul, with mind, and might. J. Montgomery. [Sunday Schools.] Printed on a broadsheet for use at a gathering of Sunday schools on Whit Monday, 1831, and included in Montgomery's Original Hymns, 1853, in 6 st. of 4 l. [J. J.]

With joy we meditate the grace. I. Watts. [Our High Priest.] Pub. in his Hymns & Spiritual Songs, 1709, Bk. i., No. 125, in 6 st. of 4 l. J. Wesley included it with the omission of st. iii. in his Charlestown Ps. & Hymns, 1736-7, and again in the Ps. & Hymns, 1743. From the latter it passed into G. Whitefield's Coll. of Hymns, 1755, M. Madan's Ps. & Hymns, 1790, and others. This text, with slight alterations, was given in the Wes. H. Bk., 1875. Another text, found mostly in the Church of lady's Ps., alterations sources of 19th, 18th with man forms of number at sidely. Publication.

Harland's "Down on the 1745 and Part the Lord posd of st. i.-iv.

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WITH THANKFUL HEARTS

Prel. Ps. & Hymn., 1857, and slightly altered, and omitting st. iii., iv., vii., in Miss Jane E. Leeom's Paraphs. & Hymn. for Congregational Singing, 1833, as pt. i. of No. 64. In the American Sabbath H. Bk., 1858, No. 503, and Martinuse's Hymns, 1873, No. 122, beginning with st. v. altered, "Come unto me, all ye that

[J. M.]

With thankful hearts our songs we raise. [Holy Baptism.] This hymn is No. 278, in the 4th ed., 1832, of J. Bickersteth's Ps. & Hymns, in 4 st. of 4 l. In common with all the hymns in the collection, it is un-signed, and there is nothing to determine its authorship. It is sometimes attributed to "Bickersteth," but for this ascription we know of no authority whatever. It is in somewhat extensive use in America. [J. J.]

With Thee, Lord, will I walk by day. T. Davis. [Morning.] 1st pub. in his Devotional Verse for a Month, 1855, in 4 st. of 4 l., and based upon the words "When I awake I am still with Thee," Ps. cxxxix. 18. In 1858 it was included, unaltered, in the Bap. Ps. & Hymns, No. 911, and in later editions. When given in the author's Family Hymnal, 1860, and Hymns Old and New, 1864, st. iv. 1.3, "give" was changed to grant. This rendering was repeated in his Annua Sacra, 1877, p. 246, as the authorized text. [J. J.]

With years oppressed, with sorrow worn. Sir R. Grant. [Ps. lexi.] Pub. in his posthumous Sacred Poems, 1889, p. 31, in 5 st. of 6 l. It is in C. U. in its full or abridged form, and also as "Thy mercy heard my infant prayer" (st. ii.).

Wither, George, or Wyther—spelled in both ways by himself, the first usually, the second occasionally, e.g. in Prince Henrie's Obsequies (1612), and erroneously Withers, was b. on June 11th, 1588, at Bentworth, near Alton, Hampshire. He was the only son of George Wither, of Bentworth. His early education was at the Grammar School of Colemore or Colemere, under its celebrated master, John Greaves. After thorough training and discipline here he was entered in 1594 at Magdalen College, Oxford. His tutor was John Warner, subsequently n.d. and Bishop of Rochester. He had only been three years at the University when malicious and ignorant persons persuaded his father that more learning was not required. And so, as he modestly tells us in his Abuses Stript and Whipt (1613), he was withdrawn "without taking any degree" by his father, and was put to, "for the plough," that is, for rustic employment on the paternal estate. This proved utterly ungenial. He is found next at one of the Inns of Chancery, afterwards at Lincoln's Inn, and intimate with William Browne, the poet, of Britania's Pastoral's. His title-pages from 1617 to 1620 self-describe him as "Gentleman," and as "of the Society of Lincoln's Inn" (Fidelia (1617), and 1st Psalme (1620), and Workes (1620)). But Anthony a-Wood informs us:—

"still his gaff after things more smooth and delightful, he would be teach'd, and made himself knowledged (as he had taken several railways therein) by certain specimens of poetry, which being dispersed in several hands, he became shortly after a public author and most admired by some in that age for his quick advancement in that faculty" (Athenae, Oxon. s. a. n.).

How uncritical was this marvellous criticism, will be understood when it is recalled that amongst these "certain specimens" was the Shepherds Hunting under the first form of "A new song of a young man's opinion of the difference between good and bad women" (Teppisin, ad Percy MS.). Prince Henrie's Obsequies (1612), Epithalamia (1612), and his stinging and patriotically outspun Abuses Stript and Whipt. The last drew down upon him the wrath of the monarch (James I.) and nobles, and cast him prisoner into the Marshalsea. Four large editions within a year, and numerous others up to 1622 and continuously onward (exclusive of the reproductions in his Workes) was the answer of the People to the Upper Ten. While in prison he wrote some of the most delicious of his verse. He likewise composed A Satyre to the King (1615). The wisest fool in Christendom was shrewd enough to perceive that it would be safer to make such a subject a friend than an enemy. He had deftly signed the dedication to the king "his Majesty's most loyal Subject, and yet Prisoner in the Marshalsea." It procured him his release. From this time onward he was perpetually printing something, now in verse and now in prose, until the aggregate exceeded a hundred of books and pamphlets. There are several fairly accurate enumerations of them, e.g. British Bibliographer, i. 174-205, 305-32, 417-10; ii. 17-32, 378-91; Sir Egerton Brydges' Censoria and Restituta; Hazlitt's Bibliography (1867). The Spenser Society reprinted a large portion of the Works in prose and verse; but there was really no editing and no annotation. His successive books are the main facts of Wither's life; yet was he an active member of the nation. Spike of his hard usage and imprisonments, he was loyal as any cavalier. When Charles I. proceeded to declare and carry war into his native Scotland against the Covenanters, 1629, George Wither served his Majesty as a captain of horse and quarter-master of his regiment under the Earl of Arundel. How sorrowful the wrong-headedness of the king who compelled such a true man as Wither to forsake him and prefer the kingdom to the king, as many others who with pathetic reluctance became Roundheads! In 1641-2 he sold his hereditary estates and raised a troop of horse for the Parliament, in whose army he was promoted to major. On his colours he carried this motto, Pro Rege, Legi, Graeco. Having been taken now not by the Covenanters, but by a good-humoured j-eat of Sir John Danham it is alleged saved his life, to wit, that "his Majesty really must not hang George Wither, for so long as he lives no one will account him [Sir John] the worst poet in England." He was set free. Not long after he was constituted by the Long Parliament a Justice of Peace in quorum for Hampshire, Surrey, and Essex. This he held for six years, and afterwards was made by Cromwell Major-General of all the horse and foot in the County of Surrey. On the title-page of his Bin Ominis Vatum (1656) in the British Museum there is a contemporary ms. note.
"lately made Master of the Statute Office." At the Restoration he was shamefully dealt with, and, by a vote of the Convention Parliament, committed to Newgate because of his Vex Vulgo—a noble piece of fiery and idiomatic English, and manly pleading for respect to popular rights and liberties. For his Prisoner's Plead humbly offered (1661) he was again imprisoned, this time in the Tower. He married (Aubrey informs us) Elizabeth, eldest daughter of H. Emerson of South Lanark, who, he says, was "a great wit and could write in verse too," and was of the same English Emserons from whom the great American Ralph Waldo Emerson descended. He had issue. He was at liberty when he died on 2nd May, 1667. Aubrey states that he was buried within the east doorway of Savoy Church in the Strand, having apparently lived near it, and either died in the church or in his own house (the phrasing being ambiguous).

This Dictionary is not a fitting place for any detailed criticism of the superabundant writings of George Wither. James Montgomery, in his admirable Lectures on Poets and Poetry, thus sums up his estimate of him and them:

"There are scattered throughout his multifarious and very unequal productions, many passages of great beauty and excellence. He was a soundly Christian poet, though he frequently lost his Christian meekness in the heat of polemics; but his zeal carried with it every evidence of honesty; and he was a sufferer almost to martyrdom, both for his loyalty and orthodoxy, in the troublesome times in which he lived. That he was a poet can never be questioned by any reader who has taste and sensibility enough to understand and enjoy the exquisitely affecting confession of his obligations to the Muse. That he was a Christian will be so little questioned by those who are most extensively acquainted with the character of his religious compositions." (s. n.)

Archbishop Trench, in annotating a charming sacred song entitled Vanished Blessings ("No voice which I did more esteem, Than music in her sweetest key," &c.), thus annotates:

"I have detached these two stanzas from a longer poem of which they constitute the only valuable portion (?). George Wither (a most profound poet of English rhyme, Philips calls him) was indeed so intolerable a power in verse, so overlaid his good with indifferent or bad, that one may easily forget how real a gift he possessed, and sometimes showed that he possessed" (Household Book of English Poetry, 1868).

Mrs. Masson says of him—"he is remembered now-a-days as pre-eminently the Puritan poet, whose irrepressible Muse made herself heard even amid the din of civil war." (Three Centuries of English Poetry, p. 375). She quotes his delightful "Christmas" ("So now is come our joyfulest part"), and "Of Poesy" (which Milton did not disdain to utilize), and his "Shall I, waiting in despair." With reference to the "irrepressible Muse" of Wither, it is a felicitous characterisation however regarded, inasmuch as so "irrepressible" was he that he actually set up the types and printed off at least one of his bulkier books. Wither's contributions to hymnology are to be found chiefly in the following:

1. Exercises Upon the First Psalm. . . . . . . . (1629).
2. The Benediction. (1630).
3. The Statute. (1630).
4. The Psalms. (1631).
5. The Psalms, by Mr. Wither, revised and corrected. (1631).
6. The Psalms, by Mr. Wither, revised and corrected. (1631).
7. The Psalms, by Mr. Wither, revised and corrected. (1631).
8. The Psalms, by Mr. Wither, revised and corrected. (1631).
9. The Psalms, by Mr. Wither, revised and corrected. (1631).
10. The Psalms, by Mr. Wither, revised and corrected. (1631).
11. The Psalms, by Mr. Wither, revised and corrected. (1631).
12. The Psalms, by Mr. Wither, revised and corrected. (1631).
Wohrer kommt mir doch diese Zeit. [Cross and Consolation.] F. Hommel, in his Geistliche Volktälerlese, Leipzig, 1864, p. 147, prints this, in 4 st. of 4 l., from the Nova Sollertia, or Singschule Roman Catholic collection which he describes as "apparently of the second half of the 17th cent." It is tr. as "Why is it that life is no longer sad?" By Miss Winkworth, in her Christian Singers of Germany, 1869, p. 255 (she quotes the first line as "Wohrer denn kommt zu dieser Zeit"). [J. M.]

Wohl dem, der in Gottes Furcht steht. M. Luther. [Ps. cxlvii.] This version of Ps. cxlvii, was 1st pub. in Eyn Enchiridion, Erfurt, 1524, in 5 st. of 4 l., and thence in Wackernagel, iii. p. 8. Also in Schircks's ed. of Luther's Geistliche Lieder, 1854, p. 82, in the Unr. L. S., 1851, &c. Being the description of a pious household it was never sung at weddings. Tr. as:—

(1) "Blessed are all that fear the Lord." By H. Cowperdale, 1539 (Remains, 1846, p. 573). He also gives a second version of Ps. cxlvii, 3 st. of 9 l., which contents of course are identical, but in which he makes the version beginning "Wohl dem, der den Herren furchtet," which Wackernagel, iii. p. 553, gives, in 3 st. of 7 l., from the Dürnb erg Enchiridion of 1527.
(2) "Blessed art thou that sit in God's stead." In the Guda and Godde Battalay, ed. 1686, folio 66 (ed. 1668, p. 113).
(3) "Blessed art thou that sit in God's stead." By F. Anderson, 1646, p. 51 (1847, p. 68). "(4) "Blest is the man who walks away." By Dr. J. Hunt, 1853, p. 31. Repeated by Rev. Dr. Bacon. In his Hymn. of M. Luther, 1884. (5) "Happy who in the fear of God." By R. Massie, 1854, p. 51. Repeated by Dr. Bacon, in his Hymn. of M. Luther, 1884. (6) "Happy who in the fear of God." By Dr. G. Macdonald, in the Sunday Maga-

zine, 1867. In his Exotic, 1876, altered and begin-
ning "Happy who in God's fear doth stay." [J. M.]

Wolcott, Samuel, d.d., was b. at South Windsor, Connecticut, July 2, 1813, and educated at Yale College, 1833, and Andover Theological Seminary, 1837. From 1840 to 1842 he was a missionary in Syria. On his return to America he was successively pastor of several Congregational congregations, including Belchestsont, Massachusetts; Providence, Rhode Island; Chicago, &c. He was also, in 1846, the same year Secretary of the Ohio Home Mission Society. He settled at Milton, Albemarle County, Virginia, in 1858. His hymn-writing began late in life, but has ex-
tended to more than 200 hymns, many of which are still in use. Those of his hymns which have come into C. U. include:—

2. Christ for the world we sing. Missions. Written Feb. 7, 1849. Its origin is thus recorded by the author:—
The Young Men's Christian Associations of Ohio met in one of our Churches, with their motto, in ever-
green letters on the pulpit, 'Christ for the World, and the World for Christ.' This suggested the hymn 'Christ for the world we sing.' It was when on his way home from that service that he composed the hymn. It is in several American collections, including Laudes Domini, 1884, &c.
3. If ever I own Thy voice. Trust and Aspiration. This, his first hymn, was written in 1848, more as an experiment in hymn-writing than anything else. It was pub. in the Rev. Parrus E. Jones's Songs for the New Life. Chicago, 1850, &c. It has been passed into other collections. 
4. Peace in thy tents, 0 Israel. Missions. Written May 31, 1881, and included in Laudes Domini, 1888, &c.
11. This house, most holy Lord, is Thine. Opening of a Place of Worship. In Dale's English H. Bk., 1874.

For most of the information given above we are indebted to Duffield's English Hymns, N. Y., 1880. [F. M. B.]

Wolfe, Aaron Roberts, was b. at Menden-
ham, New Jersey, Sep. 6, 1821, and educated at Williams College, 1844; and the Union Theological Seminary, New York, 1851. On April 9, 1851, he was licensed by the Third Presbytery of New York. For some time he had charge of a school for young ladies at Tallahassee, Florida; and in 1859 he established "The Hillside Seminary for Young Ladies" at Mount Airy, New Jersey. In 1858 he contributed 7 hymns under the signature "A. R. W." to Hastings's Church Melodies. These are:—

1. A Parting hymn we sing. Close of Holy Com-
2. Draw near, 0 Holy Dove, draw near. Holy Com-
munion, by whom first given."
3. How blest indeed are they. In the Likeness of Christ.
6. Thou Maker of our mortal frame. Chief end of Man.

The most popular of these hymns are Nos. 1, 2, and 3. [F. M. B.]

Wolff, Jakob Gabriel, L.L.D., is of Jakob Wolff, sometime corrector at Greifswald, was b. at Greifswald in 1684. He matriculated, in 1702, at the University of Greifswald, as a student of law. In 1705 went to Halle, where he graduated L.L.D. In 1716 he was appointed extraordinary professor of law at Halle, and afterwards received the title of Hofrath. He resigned his professorship in 1744, and d. at Halle. Aug. 6, 1754 (Koch, iv. 375; Bode, p. 174; the Gris-

Wolff's hymns were mostly written early in life, prin-
cipally during his student years at Halle. He was in

 thorough sympathy with the characteristic teachings of the Haile Pietists, and his hymns share in their excel-
lences and defects. Some of them are of considerable merit, elegant in style, earnest and glowing in devotion, and have attained considerable popularity in Germany. Nineteen were contributed to Freylinghausen's Neues geistreiches G. B., 1714; and these, with nine others, were included in his autobiography (see No. iv. below).

Those of Wolff's hymns which have passed into English are:—

1. Es ist gewiss ein köstlich Diag. Patience. 1st pub. 1714 as above, No. 411, in 6 st. of 7 l. In the Hannover G. B., 1745, No. 653, with a new st. as st. vii. Tr. as: "It is, indeed, a precious thing," by Miss Mon-
tgomery, 1843, p. 59.
2. O wie seelig ist die See. Love to Christ. 1st pub. 1714 as above, No. 418, in 12 st. of 4 l. In the Berlin G. L. S., ed. 1683, No. 1207. The trs. are: (1) "O how happy is the soul," by As. No. 698 in pt. i. of the Morav-
ian B. H., 1754. (2) "O those souls are highly blest." As No. 294 in the Moravian B. H., 1749. In the 1801 and later eds. (1866, No. 296) it begins "Blest are they, supremely blest."
Woodd, Basil, M.A., was born at Richmond in Surrey, Aug. 5, 1760. The influences of his home and of his widowed mother were most salutary, and produced the best results. As a boy he studied under the Rev. T. Clarke, of Chesham Bois, and at seventeen he entered Trinity College, Oxford. Taking Holy Orders in 1783, he was chosen lecturer of St. Peter's Cornhill, in 1784; morning preacher at Bentinek Chapel, Marylebone in 1785, and Rector of Drayton Beauchamp, Buckinghamshire, in 1808. Bentinek Chapel being a proprietary chapel, he purchased the lease in 1793, and held the incumbency, together with the Rectory of Drayton, from 1808 to his death on April 12, 1851. He took a deep interest in the great religious societies, and in the anti-slavery movement. His prose works were not numerous or important. He is associated with hymnody through the publication of the following:

(1.) The Psalms of David, . . . Adapted to the Services of the Church of England, &c., 1794. 2nd ed. 1800. (2.) The Psalms of David and other portions of the Sacred Scriptures arranged according to the Order of the Church of England, for every Sunday in the Year, &c., London: Printed and sold by Watts and Bridge-water, n.d. circa 1810-20. The Preface is signed "B. W.". (3.) A New Metrical Version of the Psalms of David; with an Appendix of select Psalms and Hymns, adapted to the service of the United Church of England and Ireland. . . . By the Rev. Basil Woodd, M.A., &c., London: Printed and sold by E. Bridgewater, 1821. Dedicated to the Bp. of Durham. A portion of the preface of No. 2 was repeated; but the preface as a whole, was more historical than the preceding. With the exception of 4 hymns, and 4 doxologies at the end, this collection is a reprint of No. 2, with a new title-page, a dedication, and an enlarged preface.

Very few of Basil Woodd's hymns and paraphrases of the psalms are now in C. U. The best known is "Hail, Thou Source of every blessing" (p. 480, i.). The rest include:

3. In Thee, O Lord, I trust, My hope is in Thy Name. Ps. xxii. 1794.


Woodford, James Russell, D.D., was b. April 30, 1820, and educated at Merchant Taylors School, and Pembroke College, Cam-
Wordsworth, Christopher

his annotated ed. of H. A. & M., 1867, has drawn attention to the similarity between this hymn and the 17th Sequens, in the Verbum Dei, Doctor's Sermons," which, according to Mr. Keble, "probably suggested some of his ideas." It has also a trace of Adam of St. Victor's "Verbi verum substantivi." In his annotated ed. of H. A. & M., 1867, Mr. Biggs has rendered Keble's hymn into Latin as, "(1) Verbum Dei doctor..."

Wordsworth, Christopher, D.D., was b. at Lambeth (of which parish his father was then the rector), Oct. 30, 1807, and was the youngest son of Christopher Wordsworth, afterwards Master of Trinity College, Cambridge, and Priscilla (née Lloyd) his wife. He was educated at Winchester, where he distinguished himself both as a scholar and as an athlete. In 1826 he matriculated at Trinity College, Cambridge, where his career was an extraordinarily brilliant one. He swept off an unprecedented number of College and University prizes, and in 1830 graduated as Senior Classic in the Classical Tripos, and 14th Senior Optime in the Mathematics Tripos, the First Chancellor's Medal for classical studies, and was elected Fellow of Trinity. He was engaged as classical lecturer in college for some time, and in 1836 was chosen Public Orator for the University. In the same year he was elected Head Master of Harrow School, and in 1838 he married Susan Hatley Freere. During his head-mastership the numbers at Harrow fell off, but he began a great moral reform in the school, and many of his pupils regarded him with enthusiastic admiration. In 1844 he was appointed by Sir Robert Peel to a Canony at Westminster; and in 1848-49 he was Hulmean lecturer at Cambridge. In 1850 he took the small chapter living of Stanford-in-the-Vale cum Goocey, in Berkshire, and for the next nineteen years he passed his time as an exemplary parish priest in this retired spot, with the exception of his four month's stipulated residence each year at Westminster. In 1860 he was elected Bishop of the diocese of Lincoln, which he held for more than fifteen years, resigning it a few months before his death, which took place on March 29th, 1883. As bearing upon his poetical character, it may be noted that he was the nephew of the poet-laureate, William Wordsworth, whom he constantly kept in mind up to the time of the poet's death in 1850, and with whom he kept up a regular and lengthy correspondence. Christopher Wordsworth was a very voluminous writer, his principal works being:

(1) Athena and Attica, 1836; (2) Pompian Inscriptions, 1837; (3) Greek Pictorial and Descriptive, 1839; (4) King Edward VII's Latin Grammar, 1841; (5) Book of Common Prayer, 1842; (6) Thucydides Anglo-cized, 1843; (7) Memoirs of William Wordsworth, 1851; (8) Hippolytus, 1853; (9) Notes at Paris, 1854; (10) Commentary on the Book of Bible, 1855-1870; (11) The Holy Year, 1862; (12) Church History, 1881-1883; many volumes of Sermons, and an enormous amount of Pamphlets, Addresses, Letters, Speeches, on almost every subject in which the interests of the church were concerned, and also on subjects connected with English Church literature.

Of his many works, however, the one which claims notice from the hymnologist's point of view is The Holy Year, which contains hymns, not only for every season of the Church's year, but also for every phase of that season, as indicated in the Book of Common Prayer. Dr. Wordsworth, like the Weisleys, locked upon hymns as the means of stamping permanently upon the memory the great doctrines of the Christian Church. He held it to be "the first duty of a hymn-writer to teach sound doctrine, and thus to save souls." He thought that the materials for English Church hymns should be sought (1) in the Holy Scriptures, (2) in the writings of Christian Antiquity, and (3) in the Poetry of the Ancient Church. Hence he imposed upon himself the strictest limitations in his own compositions. He did not select a subject which seemed to him most adapted for poetical treatment, but felt himself bound to treat impartially every subject, and branch of a subject, that is brought before us in the Church's services, whether of a poetical nature or not. The natural result is that his hymns are of very unequal merit; whether his subject inspired him with poetical thoughts or not, he was bound to deal with it; hence while some of his hymns (such as "Hark! the sound of holy voices," "O, the Conqueror mounts in triumph," etc., "O, day of rest and gladness") are of a high order of excellence, others are prosaic. He was particularly anxious to avoid obscurity, and this quality of his hymns are simple to the verge of baldness. But this extreme simplicity was always intentional, and to those who read between the lines there are many traces of the "ara celans artem". It is somewhat remarkable that though in citing examples of early hymn-writers he almost always refers to those of the Western Church, his own hymns more nearly resemble those of the Eastern, as may be seen by comparing The Holy Year with Dr. Mason Neale's Hymns of the Eastern Church translated, with Notes, etc. The reason of this perhaps half-unconscious resemblance is not far to seek. Christopher Wordsworth, like the Greek hymn-writers, drew his inspiration from Holy Scripture, and he loved, as they did, to interpret Holy Scripture mystically. He thought that the dangers to which the Faith of England (especially in regard to the Old Testament) was exposed, arose from the abandonment of the ancient Christian Apostolical and Synodal system of interpretation of the Old Testament for the frigid and servile modern exegesis of the literalists, who see nothing in the Old Testament but a common history, and who read it (as St. Paul says the Jews do) 'with a veil on their heart, which veil (he adds) is done away in Christ.' In the same spirit he sought and found Christ everywhere in the New Testament. The Gospel History was only the history of what "Jesus began to do and teach" on earth; the Acts of the Apostles and all the Epistles were the history of what he continued to do and teach from Heaven; and the Apocalypse (perhaps his favourite book) was "the seal and colophon of all." Naturally he presents this theory, a theory most susceptible of poetical treatment, in his hymns even more prominently than in his other writings. The Greek writers, more or less, assumed the same; hence the resemblance between his hymns and those of the Eastern Church. [J. H. O.]
The Holy Year; or Hymns for Sundays and Holydays, And other occasions. Lond. Rivingtons, 1862.

This work contained an extended Preface; a Calendar of Hymns; 117 Original Compositions; and a Supplement of 82 hymns from other sources. In the 3rd ed., 1863, the Supplement was omitted, and the Original hymns were increased to 127. Several of these hymns are annotated under their respective first lines, the rest in C. U. are:

From The Holy Year, 1st ed., 1862:

1. Five pebbles from the brook. Templest. Stanza ix. added in 1863.


6. How blest are hearts which Christ the Lord, Holy Matrimony. In 1863 in two parts, Pt. ii. being "Bless these Thy servants, gracious Lord."

7. How blessed is the force of prayer. St. Peter. In 1863, in two parts, Pt. i. being "Behold! at hand is Herod's doom."

8. How wondrous and mysterious are. Holy Baptism. In the 1863 ed. it is divided into four parts: Pt. ii. "In Jesus Thou didst sanctify"; Pt. iii. "Thee risen in triumph from the grave"; Pt. iv. "Baptized in Christ we put on Christ." The cento, "By Water and the Holy Ghost," is also from this hymn.


11. Lord, may we never, save to One. Against False Worship. Stanza vii. was added in 1863.

12. Lord not with (by) poor and paltry gifts. Offer.

13. Lord, Who didst the Prophets teach. 2nd S. in Advent, or, Holy Scripture. The doxology was added in 1863.


15. Mankind in Adam fell. Good Friday. In the 1863 ed. it is divided into three parts: Pt. ii. being "We fell by Adam's sin;" and Pt. iii. "Thy Cross a Trophy is."


17. Not gifts of prophecy can save. Self Discipline, or, 4th S. after Trinity.

18. O Jerusalem beloved, joyful mor ris has dawned on Thee. Purification of B. V. M., or, The Presentation. In the 1863 ed. it is divided into two parts, Pt. ii. being "Light the gentile world to lighten, and thy glory Israel."


20. O Son of God, the Eternal Word. The Queen's Accession.

21. Once all the nations were as one. Sabel and Sion a Content.
first appeared in *Hymns for those that Seek,* and those that have Redemption, &c., 1747, in 6 st. of 10 l. Of these st. i.-iv. and vi. were given in the *H. Bk.* in 1800. In an edition subsequent to that of 1809, st. iv. was also omitted, and in the revised ed., 1875, this form in 4 st. is retained. Orig. text *P. Works,* 1868-72, p. 297-91. It is suggested that the "tumult" referred to was that which took place at Wednesday, October 26, 1743. Although this is quite probable it yet lacks certain proof. See G. J. Stevenson's *Meth. H. Bk., Notes,* 1883, p. 211. [J. J.]

Worthy the Lamb for sinners slain. [Praise to Jesus.] This cento appeared in the General Baptist New Hymn Book, edited by the brothers J. B. and J. C. Pike (*Baptist Hymnody,* p. 113.), in 1851; and was repeated in the *Baptist Hymnal,* 1879, in 5 st. of 4 l. Of the cento st. i.-ii. are from J. Montgomery's "Sing we the song of those who stand" (p. 1060), i.); and the rest (iii.-v.) are anonymous, The Rev. W. R. Stevenson, editor of the *Baptist Hymnal,* is strongly inclined to think that these stanzas were by the Rev. J. G. Pike, of Derby (with whom he was co-pastor for some time), who was the father of the brothers Pike named above: but he was not quite satisfied with his authority. [J. J.]

Wrexford, John Reynell, d.d., b. Dec. 12, 1800, educated at Manchester College, York, and in 1826 succeeded the Rev. James Yates as co-pastor to the Rev. John Kentish at the New Meeting, Birmingham. In 1830 he pub. a tr. of Coleridge's *Lectures on the Authenticity and Divinity of the Old Testament.* In the following year, in consequence of failure of voice, he withdrew from the Ministry, and in conjunction with the Rev. Hugh Hutton, Minister of the Old Meeting, opened a school at Edgbaston. In 1832 he pub. a Sketch of the History of Presbyterian Nonconformity in Birmingham; and in 1837, *Laws of Loyalty,* in celebration of the Queen's accession. He also contributed, in 1837, to the Rev. J. R. Beard's *Coll. Of Hys. for Public and Private Worship* 55 hymns, of which the following are still in C. U.:—

1. Lord, while on the ocean, sea, and sky, God seen in *His Works.* In var. hymn collections, including those by Page Hoppe, G. Dawson, and others.

2. Lord, I believe; Thy power I own. For increase of *Faith.* In Martinuse's *Hymns,* 1849.

3. Lord, while for all mankind we pray. *National Hymn.* This is in a large number of collections of various denominations, and is by far the most popular of his hymns. Sometimes it begins with st. iii., "O guard our火焰 from every foe."

4. When my love to Christ (God) grows weak. *Passiontide.* In Longfellow and Johnson's *Unitarian Hys. of the 18th Century,* Boston, U. S. A., 1864. "When my love to God grows weak." This is repeated in Martinuse's *Hymns,* 1863 (p. 1271, l.).

Dr. Wrexford was also the author of several volumes of verse, chiefly devotional. The latter years of his life he spent in retirement at Bristol, and d. there in 1891. [Y. D. D.]

Wretched, helpless, and distressed. C. Wesley. [Lent.] 1st pub. in *Hys. & Sacred Poems,* 1742, p. 43, in 8 st. of 8 l., as a second hymn on Rev. iii. 17. In 1780, st. ii. was omitted when the hymn was given in the *H. Bk.*, No. 103, and in the same form it is still retained. Orig. text *P. Works,* 1868-72, vol. ii. pp. 92-94. The somewhat peculiar lines:—

"My whole heart is sick of sin, And my whole head is faint"

is furnished with this note by Dr. Osborn (*P. Works* as above). The singular expression of the Prophet's words (Isaiah i. 5) though found in all the editions, must still be regarded as an oversight."

No evidence, however, of its being such is forthcoming, and the revised ed. of the *H. Bk.*, 1875, retains the old reading. [J. J.]

Wright, Philip James, was b. in London, May 1, 1810. He was brought up to the old section of the Methodists, but not agreeing with the form of government he found there, he withdrew, and became a member, and subsequently a minister, with the New Connexion Methodists. After labouring most successfully for several years in various circuits, he d. in 1863. His published works include:—The *Study of Creation,* 1848; The *Way of Salvation,* 1848; the *Gathered Rose,* 1858; Revival Hys. and Spiritual Songs, 1860, &c. The Revival Hys., &c., is composed of 91 of his original compositions. Of these a few were included in the *New Conn. Hys. for Divine Worship,* 1863. "The Lord of glory left His throne" (Redemption), and "Soldiers of the Cross, Servants of the Lord" (*Young Men's Societies,* are still in C. U. [J. J.]

Wyatt, Henry Herbert, m.a., was educated at Queen's College, Oxford (B.A. 1844, M.A. 1847), and took Holy Orders in 1845. He was travelling secretary for the S. P. G., 1852-66; incumbent of Holy Trinity church, Brighton, 1856-66; principal of the Brighton Training College, 1863-86; and vicar of Bolney, Sussex, 1872-86. In 1886 he became rector of Compton, Ely. Mr. Wyatt has pub. Principal Heresies relating to our Lord's *Incarnation,* 1881; *The Gospel according to St. Matthew,* with *Explanatory Notes:* Use of *Teachers in Schools,* 1884; and *Ps. and Hys.* for *Public Worship,* 1859 (4th ed., 1868). To this Coll. he contributed in 1859 his well known hymn for *National Thanksgiving,* "God the Lord has [hath] heard our prayer." It is given in several collections, including the *P. C. K. Church Hys.,* 1871; *Trinitarian Hys.,* 1882, and others. [J. J.]

Wyn, Ellis, the Author of Bardd Cwag, was b. near Harlech, Merionethshire, in the year 1670. He stands unrivalled as a Welsh prose writer. He was induced by Bishop Humphreys to enter Holy Orders, and was ordained deacon and priest on the same day, and on the next presented to the Rectory of Llanfair. He held at the same time the other parishes. In 1703 appeared his admired work, *Gweledigathau y Bardd Cwag,* or the "Vision of the Sleeping Bard," which in style is one of the most beautiful works written in the Welsh language. In 1710 he was charged by the Bishops of Wales to superintend a new edition of the Book of Common Prayer. His "Emsyn Cophhebrwn" or *Funereal Hymn* is found in all Welsh hymnals. He d. in July, 1734, and was buried under the communion table in Llanfair Church. [W. G. T.]
X

Xavier, St. Francis, the great missionary saint of the Roman Catholic Church, was the son of Don John Giasso and Donna Maria d'Azipilueta y Xavier; he was born at the castle of Xavier, near Pamplona, Spain, on April 7, 1506, and is known to history by his mother's name. At the age of eighteen he entered the University of Paris, where in due course he graduated, and then devoted himself to teaching. It was here that he became acquainted with Ignatius Loyola the founder of the Jesuits, who was then planning the colossal work which he afterwards accomplished. Xavier became one of the first nine of Loyola's converts, and the most enthusiastic of the little band. The date of the formation of the Order of the Jesuits is given as Aug. 15, 1534, and the place as Montmartre near Paris. We find Xavier at Venice with Loyola in 1537, where the visitation of a hospital for incurables was assigned to him. Here in the discharge of his duties he gave early evidence of his enthusiasm and self-devotion. He subsequently visited Rome, where with Loyola and others of the Order he was brought, through the influence of the Rector of the University of Paris, who was then at Rome, to the notice of John III. of Portugal, who desired some of them for mission work in India. Circumstances led to the selection of Xavier for the work. He left Rome in March 1540, and set sail on April 7, 1541, for Goa, the chief city of the Portuguese possessions, where he arrived on May 6, 1542. From that time to the day of his death at Sancian, near Canton, on Dec. 22, 1552, he devoted himself to his work in a most heroic and devoted manner, visiting Travancore, Ceylon, Malacca, Japan, and other heathen lands with Cross in hand, and a burning zeal in his heart. Xavier's life has been written by many hands. The roll of deeds which he is said to have done, and the miracles he is said to have wrought, even to the raising of the dead, is long, but many of the alleged facts are open to the gravest doubt, and others are beyond belief. The hymns which are associated with Xavier's name are, "O Deus ego amo Te, Nam prior Tu amasti me" (p. 886, i.), and "O Deus ego amo Te, Nec amo Te ut salves me" (p. 931, ii.). That the first was written by him is most improbable, the evidence in his favour being absolutely nil. The second may possibly be his (see above), it breathes his abnegation of self in every word, his spirit in every line. See Murray's Mag. for Oct. 1890, for an interesting account of Goa and its Cathedral, where Xavier lies buried. [J. J.]

Y

Ye boundless realms of joy. Tate & Brady. [Ps. cxxxiii.] Appeared in the New Version, 1636, in 8 st. of 8 l. It is seldom if ever found in its full form in modern collections, but usually as a cento. The metre, which is now somewhat common, is an imitation of John Pulsn's version of the same
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and in hearing the word of life and mercy." (Small ed., 1846, p. 191.)

The hymn is in 12 st. of 4 double lines. In the West. H. Bk., 1780, sts. i., ii., viii.-xii. were given as No. 38, and this has become its recognized form in later collections. [J. J.]

Ye principalities and powers. G. Rawson. [Burial.] 1st pub. in the Leeds H. Bk., 1833, No. 858, in 5 st. of 4 l., and again in the author's Hymns, Verses, &c., 1876, p. 195, and in the Bk. of Hymns, &c., 1845, No. 616, it was given with the omission of st. i., and began "Though tears will fall and hearts are stirred." This form of the text is repeated in later collections. [J. J.]

Ye royal priests of Jesus, rise. C. Wesley. [Holy Communion.] 1st pub. in his Hys. on the Lord's Supper, 1745, No. 137, in 7 st. of 4 l.; again in later editions of the same; and in P. Works of J. & C. Wesley, 1852-53, vol. iii. pp. 319-320. Its use is not extensive. This hymn is one of the most pronounced of C. Wesley's hymns on "The Lord's Supper." It is based on a portion of Dr. Brevini's work on The Christian Sacrament and Sacrifice, sect. vi. 2, "Concerning the Sacrament, as it is a Sacrifice. And first, of the commemorative Sacrifice":

"Nevertheless, this sacrifice, which by a real oblation was not to be offered more than once, is by a devout and thankfull commemoration to be offered up every day. This is what the apostle calls, to set forth the death of theLord: to set it forth as well before the eyes of God His Father as before the eyes of men; and what St. Austin expalined, whereby the holy flesh of Jesus was offered in three manners: by preparing sacrifices under the law before His coming into the world, in real deed upon His cross, and by a commemorative Sacriment after He ascended into heaven. All comes to this: (1) That the sacrifice in itself can never be repeated; (2) That nevertheless this Sacrament, by our remembrance, becomes a kind of sacrifice, whereby we present before God the Father that precious oblation of His Son once offered. And thus do we every day offer unto God the meritorious sufferings of our Lord, as the only sure ground whereon God may give, and we obtain, the blessings we pray for," &c. P. Works, 1853-55, vol. iii. p. 203.

It is curious to note how faithfully C. Wesley reproduces Dr. Brevini's views not only of this aspect of the Holy Communion, but also of its faulty administration. It is desirable that all C. Wesley's Hys. on the Lord's Supper be read with the extracts from Dr. Brevini's work, upon which they are based, and with which they are published in the P. Works, as above. [J. J.]

Ye saints! in blest communion. J. S. B. Monnell. [Saints Days, Special and General.] Pub. in his Hys. of Love and Praise, 1863, p. 186, and composed of 5 opening sts. of 8 l. and 4 special days, as St. Andrew, St. Thomas, and others; and a concluding doxology. In this form it was repeated in his Parish Hymnal, 1873, and in both instances directions were given in a note as to the use which might be made of these 28 st. for special festivals. This hymn suggests to me a well-known "From all Thy saints in warfare, for all Thy saints at rest," p. 398, ii. [J. J.]

Ye servants of God, Your Master proclaim. C. Wesley. [Missions.] Pub. in Hys. for Times of Trouble and Persecution, 1744, in 6 st. of 4 l., as No. 1 of "Hymns to be sung in Tumult" (P. Works, 1858-72, vol. iv. p. 51). It is given in its full, or an abbreviated form in several of the older collections, and especially those of the Church of England. In 1830 a cento was included in the Supplement of the West. H. Bk., No. 557, st. i.-v. being from this hymn, and st. vi. from C. Wesley's Funeral Hys., 1746, No. 6, st. v. In the revised ed. of the West. H. Bk., 1875, this last stanza was omitted. [J. J.]

Ye servants of the Lord. Eaoh in his office wait. P. Doddridge. [Christian Activity and Zeal.] Applied in J. Orton's posthumous ed. of Doddridge's Hymns, &c., 1755, No. 210, in 5 st. of 4 l., and headed, "The active Christian"; and again in J. D. Humphrey's ed. of the same, 1839, No. 234. It is in extensive use, and usually in its original form. Sometimes, however, st. v. 1-3, "And raise that favourite Servant's head," is altered to "And raise that faithful servant's head." [J. J.]

Ye simple souls that stray. C. Wesley (?). [Exhortation.] 1st pub. in Hys. for those that Seek and those that Have Redemption, 1747, in 7 st. of 8 l. In 1780 it was given in the West. H. Bk., No. 79, with considerable alterations, and the omission of st. iii. The authorship of this hymn has been a matter of dispute for many years, some claiming it for John Wesley on the authority of Mr. Henry Moore, and others for Charles on the word of Dr. Whitehead. The work in which it appeared is known to have been pub. by the Coxe brothers, and the contents were unsigned. Under these circumstances the difficulty of determining the authorship is great. There is some probability in the suggestion that it was written by Charles, and that the extensive alterations made therein for the West. H. Bk., in 1780, were the work of other brother. Original text, P. Works, 1858-72, vol. iv. p. 239. [J. J.]

Ye sons of earth, prepare the plough. W. Cooper. [The Sower.] Pub. in the Olney Hymns, 1779, Bk. i., No. 85, in 6 st. of 4 l., and entitled, "The Sower." It is in several modern collections, but it does not rank in popularity with many of Cowper's hymns. [J. J.]

Ye that pass by, behold the man. C. Wesley. [Good Friday.] 1st pub. in Hys. and Sacred Poems, 1712, in 18 st. of 4 l. and entitled, "A Passion Hymn" (P. Works, 1858-72, vol. ii. p. 70). In the West. H. Bk., 1780, 15 st. were given as No. 24, the omitted st. being ii., iv., and viii. In the 1800 ed. of that collection the hymn is divided into two parts, pt. ii. beginning with "O Thou dear suffering Son of God." Many expressions in the hymn, such as "Give me to feel Thy agonies," and others, have been much criticised from time to time, and this may possibly account for the omission of the hymn from the revised edition of the West. H. Bk., 1875. Both parts, however, are still in use in G. Britain and America. [J. J.]

Ye that put on the heavenly crown. G. Rawson. [Burial. Eater.] Contributed to the Leeds H. Bk., 1833, in 6 st. of 4 l., No. 856. In 1858 st. iii.-vi. were given as
"Glory to Him Who tasted death," in the Bap. Ps. & Hys., No. 273; and have been continued in later editions. The reason of this curtailment of the hymn probably arose from objections to the opening stanzas, and especially to the lines:—

"Breathe in glory, bend ye down,
And aid our faltering hymn."

The abbreviation has however changed a funeral hymn into one for Easter. In 1876 Mr. Rawson republished the full text in his Hymns, with the simple change in st. ii. 1, of "beside" to "to near the grave." [J. J.]

Ye whose hearts are beating high.
J. Kohl. [Palm Sunday.] Given in his Christian Year, 1827, as the Poem for Palm Sunday, in 6 st. of 8 l., and based on St. Luke xix. 40. In the Leeds H. Bk., 1853, No. 296, it is given in an altered form as "Come, all grateful human hearts." [J. J.]

Ye wretched, hungry, starving poor.
Anne Steele. [The Gospel Feast.] 1st pub. in her Poems Chiefly Devotional, &c., 1760, vol. i., p. 17, in 7 st. of 4 l. and headed "Longing Souls invited to the Gospel-Feast, Luke xiv. 22." also in the ed. of 1780, and D. Sad- wick's reprint of her Hymns, &c., 1863, p. 10. From this hymn the following abbreviated texts and cantos have come into C.U.:—


2. Ye wretched, starving poor. This in the American Church Pastorals, Boston, 1864, is composed of st. i.-iv. rewritten from c.m. into s.m.

3. See, Jesus stands with open arms. In the American Bap. Service of Song, 1871, beginning with st. ii. In the N. Y. Church Prayze Bk., 1882, st. iv. is also omitted.


Through these various forms this hymn is somewhat widely used. [J. J.]

Yes, thou hast drained thy Master's cup. [Conversion of St. Paul.] This cento is in W. J. Blew's Church Hym. and Tune Bk., 1852-55; and Rice's Sel. from the same, 1870, No. 120, in 7 st. of 4 l. St. i.-iii. are a tr. from "Sudore sat tuo fides"; and iv.-viii. from "Sal Paulo sat terris datum." Both hymns are by G. de la Brunetiere, in the Paris Breu. of 1689. The trs. are by Mr. Blew. [J. J.]

Yes, God is good! in earth and sky.
[Goodness of God in nature; or, Flower Services.] The history of this popular hymn is somewhat curious and intricate. It is of American origin and came into modern hymn-books in the following manner:—

1. The original hymn appeared in Hymns for Children, Boston, U.S.A., 1825, in 6 st. of 4 l., the opening stanza reading:—

"God is good! each perfumed flower,
The smiling fields, the dark green wood,
The insect fluttering for an hour;
All things proclaim that God is good!"

The editor of this collection is not named. Possibly it may have been Mrs. Follen, the writer of the hymn. The false metre of the opening line (7's instead of 8's) was probably a misprint. In several instances this line has been republished, notwithstanding the clearness of the error. (See p. 380, i. 4.)
appeared in the Protestant Dissenter's Juvenile Magazine, 1833, and again in T.R. Taylor's Morals and Select Remains, 1836, p. 245, in 5 st. of 6 l. It is found in C. U. in its original form; and also rewritten as "Children's voices high in heaven," in the Bapt. Ps. & Hys., 1858, No. 953, and later collections. The rewritten form of the text by Mr. George Rowan, and was made for the Baptist Ps. & Hys., 1856.

Yet a little while: the Lord gave
His saint's this precious word.
Lady Campbell, née Malcolm. [Second Advent.]
The first stanza was written early in Nov., and the remaining two on Dec. 26, 1830, and subsequently pub. in litography from the author's ms. It was included in J. G. Dock's Ps. & Hys., London, D. Waitler, 1842. P. i., No. 189; in Walker's Cheltenham Ps. & Hys., 1855; in Harland's Ch. Psalter & Hyl., and others. [J. J.]

Yet there is room! The Lamb's bright hall of song. H. Bonar. [Parable of the Marriage Supper.] This most appropriate hymn for Home Missions appeared in 1875. It has been somewhat widely adopted, and is given in the collections of Hopton, Sandy, and others, and is worthy of this attention. [J. J.]

Yonge, Charlotte Mary, dau. of William Crawley Yonge of the 52nd Regiment, was b. at Otterbourne, Hants, in 1823. Miss Yonge is widely known as the author of The Heir of Redclyffe, The Dairy Chain, and other popular novels; of a series of historical works for the young, including Stories of English History, 1874, Stories of Greek History, 1876, &c.; of The Life of Bishop Patteson; and as the Editor of the Monthly Packet. In 1841 Miss Yonge contributed two hymns to The Child's Christian Year, which was edited by her mother (see below). The hymns are:

(1) "Into Christ's flock we are received (Holy Baptism); (2) "Why lived I not in those blest days?" (St Thomas).

Yonge, Frances Mary, née Bargus, was b. Jan. 13, 1795, was married to William Crawley Yonge of the 52nd Regiment, and d. Sep. 28, 1868. Mrs. Yonge pub. in 1841, The Child's Christian Year, with a Preface by John Keble. The contents are mainly by J. Austene, J. H. Newman, I. Williams, and Mrs. Yonge, with a few hymns by Miss Yonge, Mrs. Mozley, T. Whitehead, J. Keble, and others. Mrs. Yonge's hymns are:

1. Behold a Prophet,—yes, and more, St. John Baptist.
2. His are the cattle on the hills, All things for God.
3. Not only as a sacrifice. Jesus the Example.
4. Put far from us, 0 Lord, we pray. Advent.
5. The Assyrian King in splendour came. Defeat of the Assyrians.

The use of these hymns is limited. [J. J.]

You now must hear my voice no more. W. Robertson. [Ascensiontide.] First appeared as No. 15 in the Draft Scottish Translations and Paraphrases, 1745, as a version of John xiv, 25-29, in 6 st. of 4 l. and was slightly altered in the revised ed. issued in 1751. In the Draft of 1825 it was included as No. 43, considerably altered, and with st. v., vi. omitted. In the public worship ed. of the Trs. & Paraphs. issued in that year by the Church of Scotland and still in use, st. ii. was re-written, and st. i., 1. 3, 3. iii., 1. 1, were altered from the Draft. In the markings by the eldest daughter of W. Cameron (p. 200, ii.), the original is ascribed to Robertson, and the alterations in 1781 to Cameron. The revised text of 1781 is included in the Eng. Prefab. Ps. & Hys., 1867, and a few other modern hymnals. It is the conclusion of the same passage of Holy Scripture "Peace—it was our Saviour's blessing," No. 73, in Miss Leeson's Paraphs. & Hys. for Cong. Singing, 1833.) [J. M.]

You who dwell above the skies. G. Sandys. [Ps. cxlviii.] This fine rendering of Ps. cxlviii. appeared in his Paraphrase of the Psalms, 1839, and st. i., 1. 3, 3. iii., 1. 1, was re-written in this Paraphrases upon the Divine Poems, 1838, and in later editions. Also in the Library of Old Authors. In the Wes. H. Bk., 1875, No. 639, it is given in 9 st. of 4 l. as "Ye, who dwell above the skies," where the text is but slightly altered. It is worthy of more extended use than is accorded to it in the modern hymnals. [See Psalters, English, &c.] [J. J.]

You who the Name of Jesus bear. [Humiliation and Exaltation of Christ.] First appeared as No. 7 in the Draft Scottish Translations and Paraphrases, 1745, as a version of Phil. ii., 6-12, in 7 st. of 4 l. The author is unknown. In the revised ed. issued in 1751, st. iii. vii. were altered, and this form was included, slightly altered, in No. 52 in the Draft of 1781 beginning "Ye who the Name of Jesus bear." In the public worship ed. of the Trs. and Paraphs. issued in that year by the Church of Scotland, and still in use, st. v. was re-written, and st. ii., ii. 2-4, st. vi. 1. 1, the alterations by the eldest daughter of W. Cameron, (p. 200, ii.) the original is ascribed to Isaac Watts (in whose works it is not to be found) and the alterations of 1781 to Cameron. The revised text of 1781 is included in Pratt's Coll., 1829, the Eng. Prefab. Ps. & Hys., 1867, and a few other modern hymnals, beginning "Hence God this glorious love to men," were included, with an added doxology, in the Twickenham Chapel Coll., 1845, p. 58. In Miss Leeson's Paraph. and Hys. for Cong. Singing, 1855, it is slightly altered as pt. i. of No. 81; her pt. ii., beginning "Hail, name of Jesus' glorious name," being paraphrased from "All hail the power of Jesus' name." [J. M.]

Young, Andrew, second s. of David Young, for more than fifty years a most efficient teacher in Edinburgh, was b. at Edinburgh, April 28, 1807. After passing through a distinguished eight years' literary and theological course at the University of Edinburgh, he was appointed in 1830, by the Town Councill, Head Master of Niddrie High School, Edinburgh, where he began with 80 pupils, and left with the total at 600. In 1840 he became Head English Master of Madras College, St. Andrews, where he was equally successful. He retired from St. Andrews in 1873, and lived in Edinburgh, where he was for some time the Secretary of the Greenside Parish Sabbath School. He d. Nov. 30, 1889. Many of Mr Young's

YOUNG, ANDREW 1299

— Quoted by Google —
hymns and poems were contributed to periodicals. A collected edition of these was pub. in 1876, as The Scottish Highlands and Other Poems. His poems entitle him to rank in the first order of Scottish minor poets. Some of his hymns are very sweet. His "There is a happy land" (q. v.) has attained great popularity. [J. M.]

Young children once to Jesus came.

Jane Taylor. [Christ receiving little children.]

This hymn was given in the 1st ed. of Hymns for Infant Minds, 1810, as "As infants once to Christ were brought." In the 4th ed., 1812, the opening line was altered to "Young children once to Jesus came," and this is repeated in the revised ed. of 1886. It is in 6 st. of 4 l. and based upon the words "Suffer little children to come unto me." It is given in several modern collections for children. [J. J.]

Your harps, ye trembling saints.

A. M. Toplady. [Encouragement to Believers.]

Printed in the Gospel Magazine, Feb. 1772, in 8 st. of 8 l., and headed "Weak Believers Encouraged." It was included in his Hymns on Sacred Subjects, &c., London, W. H. Collingridge, 1856; and in D. Selkirk's ed. of his Hymns and Sacred Poems, 1860. Several abbreviated forms of the text, all beginning with the original first line, are in C. U. in G. Britain and America. There is also in American use a cento beginning "Through unruffled seas," in 4 st. of 4 l., of which st. ii.–iv. are from this hymn, and stanza i. is by another hand. It is given in the Songs for the Sanctuary, 1865, the Lawes Domini, 1884, and others. [J. J.]

Zage nicht wenn sich der Himmel.

[Cross and Consolation.] Included in J. Köhner's Christliche Harfentöne, Hamburg, 1840, p. 150, in 6 st. of 4 l., entitled "Guidance." No author's name is given. The tr. in C. U. is "Tremble not, though darkly gather." A good tr. expanding st. ii. as ii., ili., by Miss Borthwick, in H. L. L., 1st ser., 1854, p. 19 (1884, p. 24). Included in Gillilan's Sel., Dundee, 1875, No. 51. [J. M.]

Zeller, Christian Heinrich, s. of Christian David Zeller, Hofrat at Hohenentrigen, near Tübingen, was b. at Hohenentrigen, March 29, 1779. He matriculated at the University of Tübingen in 1797, as a student of law. After completing his studies he chose, however, the profession of teaching. He became director of the Latin School at Zöllingen, Switzerland, in 1809, and finally removed in April, 1820, to Beuggen on the Rhine (Baden), near Basel, as director of the newly founded Institution there, meant for the education of poor children and for the training of teachers for poor children. He d. at Beuggen, May 18, 1860 (Koch, viii. 188, &c.).

Zeller was best known as an educationist, and in connection with the working of the Institution at Beuggen. His hymns, which are simple, Scriptural and earnest, were written primarily for use at Beuggen, and mostly appeared in the Montabebatt (begin in 1828), and other publications of the Institution. They came into notice...
ZINZENDORF, NICOLAUS I. 1301

ZINZENDORF, Nicolaus Ludwig, Count von, was b. at Dresden, May 26, 1700; was educated at the Paedagogium at Halle (1710-1716), and at the University of Wittenberg (1716-1719); became Hof- und Justizrat at the Saxon court at Dresden in the autumn of 1721; received a license to preach from the Theological Faculty of the University of Tübingen in 1734; was consecrated Bishop of the Moravian Brethren's Unity at Berlin, May 10, 1737; and d. at Herrnhut, May 9, 1760.

An adequate sketch of the life and labours of this remarkable man would far exceed the limits of our space. The details of his life are fully given in his Leben, by A. G. Spenenberg, 8 vols., Barby, 1772-75 (English version, abridged, by Samuel Jackson, London, 1836); and good sketches, with references to the fuller biographies, will be found in Koch, v. 248, Herzog's Real-Encyclopädie, xvi. 513, &c. The English reader may also consult T. Kübler's Hist. Notes to the Lyra Germanica, 1865, p. 107; Josiah Miller's Singers and Songs, 1869, p. 160; Miss Winkwirth's Christian Singers of Germany, 1889, p. 305, &c. It is impossible to speak of Zinzendorf apart from the religious Communion of which he was the Second Founder; and accordingly an account of his life and labours is given in this Dictionary in the article Moravian Hymnody (see pp. 763-769).

Zinzendorf's first hymn was written at Halle in 1712, and his last at Herrnhut, May 4, 1760. Between these dates he wrote more than 2000 hymns. He himself published an edition of his poems as his Teutsche Gedichte at Herrnhut, 1733 (2nd ed., Barby, 1766), but this only contains 128 hymns. The fullest representation of them is in Albert Knapp's

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Geistliche Gedichte des Grafen von Zinzendorf, pub. at Stuttgart in 1845 (hereafter, in this article, referred to as Knapp, 1845). This contains 770 pieces, arranged in three books, with an introduction and a biographical sketch by Knapp.

In preparing this edition Knapp had access to much unpublished material in the archives at Herrnhut, and found there many of the hymns in Zinzendorf's autograph. But too much of the labour he bestowed thereon was spent in endeavouring, not so much to reconstruct the text from the original sources, as to modernize it. In various instances the hymns are altogether rewritten, so that the form in which they appear is not that in which, as a matter of fact, Zinzendorf did write them, but that in which he might have written them had he been Albert Knapp, and lived in the year of grace 1845. So much is this the case, that comparatively few of the hymns are given in Knapp's ed. in their original form. If not altered they are often either abridged or else combined with others.

The keynotes of Zinzendorf's hymns, and of his religious character, was a deep and earnest personal devotion to and fellowship with the crucified Saviour. This is seen even in his worst pieces, where there is his perverted fervour that leads him into objectionable familiarity with sacred things both in thought and in expression. If his self-restraint had been equal to his imaginative and productive powers, he would have ranked as one of the greatest German hymn-writers. As it is, most even of his best pieces err in some way or other, for if they are reverent and in good taste, they are apt to lack concentration and to be far too diffuse. His best hymns, and those which have been most popular in German and English beyond the Moravian connection, are those of the period prior to 1734. Among the characteristically Moravian hymns of the period 1734 to 1742 there are also various noble pieces. The later productions, especially from 1743 to 1750, are as a rule one-sided, unreal, and exaggerated in sentiment, and debased in style; exemplifying a tendency inherited from Schelle (see p. 1006, I.), and suffered to run to riot. Without doubt he wrote too much (especially considering the limited range of subjects treated of in his hymns), and gave too little care to revision and condensation. Yet many of his hymns are worthy of note, and are distinguished by a certain noble simplicity, true sweetness, lyric grace, unshaken faith in the reconciling grace of Christ, entire self-consecration, willingness to spend and be spent in the Master's service, and fervent brotherly love.

The hymnbooks in which Zinzendorf's productions mainly appeared, or with which they have been associated, are described at length at pp. 767, 768. The more important may for convenience be briefly noted here, as follows:

1. Sammlung geistlicher und lieblicher Lieder, Leipzig, 1728, with 889 hymns. The 2nd ed., was published circa 1734, and contains an Anhang with Nos. 980-1078 (Berlin Library, Ed. 2017); while some copies have a Zusatz with Nos. 1079-1149 (Berlin, Ed. 2016), and others have also an Andere Zugabe, circa 1730, with hymns 1-44, bound up with them (Berlin, Ed. 2014, and Brit. Mus.). The 3rd ed., with 1416 hymns in all, was published at Görlitz in 1731. A copy of this, now in the Hamburg Library, has bound up with it a Nachlese einiger geistlicher Lieder, dated 1733.

2. Herrnhut G. B. 1758 (Das Gesang-Buch der Gemeine in Herrnhuth) with its various Anhange and Zugaben up to 1749.


4. Bruder G. B. 1778 (Gesangbuch zum Gebrauch der evangelischen Brudergemeinen) pub. at London in 1778.

Zinzendorf's hymns passed into German non-Moravian use mainly through the Ebersdorff G. B., 1742 (Evangelisches Gesangbuch in einen hinlänglichen Auszug der Alten, Neuen und Neuesten Lieder, &c.), and in recent times through Knapp's Ev. L. S., 1857-1865. Comparatively few are found in non-Moravian English hymnbooks prior to 1840, save in the versions made by John Wesley. The translations made by the English Moravians have been very little used by others,
On his wife's 25th birthday (she was b. Nov. 7, 1790, see p. 789, l.), and with the note, "This poem was written for the birthday feast of her Lordship, Mrs. Henrietta von Hessen, a company or coterie of friends, or, as member of which was indicated according to their circumstances at the time." It had previous copies of all the stanzas, and this form, which begins, "Hiera, der gött-lichen Natur," is noted at p. 517.


My all things more than earth and sky. This is a tr. of st. vi., by C. G. Clemens, as No. 396 in the Moravian H. B., 1794. In 1801 altered to "My all in all, my faithful Friend," and this to in 1836, trs. of st. vii., v.-ix., by F. Latrobe, were added (1806, No. 399). From this form a cusita in st. of L., beginning, "O Lord! Thou art my rock, my guide," was included in Dr. Martin von Hesse, 1844.

xv. Ein hoh berufene Mihe. Christian Church. Written in Is. 117 (Knapp, 1845, p. 232, as Du gesehn und auch heute). 1st pub. in Appx. viii., circa 1730, to the Herrnhut G. B., as No. 1183, in 1 st. of 1 l., entitled, "Hymn of the Witnesses." In the Bruder G. R., 1778, st. li. is given as No. 1042. Tr. as:

Jesus Christ, most holy. This is a tr. of st. of tr. of st. ly. by C. G. Clemens, as No. 457 in the Moravian H. B., 1794 (1845, No. 867), beginning, "Lord Jesus Christ, of Spurgeon's," included in No. 506. It is a "I am indebted for this to the kindness of the translator. Repeated in S. D. Major's Book of Praise for Hymn, 1852, p. 424.

I. A little child you see. By C. Knichen, as No. 49 in the Moravian H. B., 1742. This form is followed in G. S. T. A. J. M. C. G. (1754, p. 454). In the Moravian H. B., 1794, it begins with st. vi., "Thou, gracious Saviour, for my good;" and this form altered to, "in Aeternitatem in the Lyra Evangelica, 1794, as No. 1369, in 9 st. 4 l. In the Bruder G. R., 1778, No. 321. Tr. as:

Sinners, come the Saviour's peace. This is a full and tr. by C. Knichen, as No. 120, in the Moravian H. B., 1794. Of this st. 11. are included in Spurgeon's O. G. H. B., 1846. The first two lines are tr. as (1) "Are you formed a creature now" (st. vi.). In the Lyra Evangelica, 1794, as No. 513, in Montgomery's Christian Psalmist, 1825, as (2) "Rise, go forth to meet the Lamb" (st. vi. alt.). In J. A. Latrobe's H. B. (1841, No. 305).

xii. Kreus und Lohn besserner Ringer. The Restitutes. Founded on St. Matt. v. 3-12. In his Teutsche Gedichte, 1728, p. 41, dated, Sept. 7, 1722 (his marriage day), and entitled, "Thoughts on my own marriage," 1st pub. as No. 706 in the Sammlung, 1725, in 11 st. 121. In Knapp, 1845, p. 30. In the Bruder G. R., 1778, No. 513, beginning, "Jesus, der du es bist," Tr. as:

Jesus! Lord so great and glorious. This, omitting st. xiv., xxv., is No. 226 in pt. ii. of the Moravian H. B., 1754 (1845, No. 799, as "Jesus, Lord most great and glorious") in the Lyra Evangelica, 1794, No. 513, in the Moravian H. B., 1794, was included in the Zinzendorf Hospital G. B., 1848. It should begin with lieben Glücker of Christian G. The composer of the Christian Composition. Written in 1731 (Knapp, 1845, p. 212). 1st pub. in the 3rd ed., 1731, of the Sammlung as No. 1416 in 11 st. 212. Also in the bruder G. R., 1778, No. 456. Tr. as:

I. Friends in Jesus, now draw near. This is a free tr. of st. xxv., in "Christlichen G. H. B.," by Miss Bortwick, in H. L. L., 4th sec., 1845, as No. 77, in the German being quoted as "Komit kunem, ihr lieben Glücker im Himel," in "Christlichen G. H. B.," and in E. Stryker's Lyra Evangelica, 1863, p. 31, and abridged in G. S. B. L. E. H. (1847, No. 490, and Warr. in 1876, No. 451.

xxx. A new approach to the table. This is No. 556 in the Moravian H. B., 1794 (1846, No. 945).
Hymns not in English C. U.:

xxi. Auf, auf, se ist gesehen. Holy Communion. This is No. 166 in the Sammlung, 1725, in 12 st. of 4 l., and in the Tütsche Gesche, 1735, p. 2. In the Brüder G. B., 1778, No. 1188 it begins, "Ich eil in Jesu Armen" (4 st. being added, and st. viii., xi. omitted), and in the Hst. Nachrichti theo et. (ed. 1851, p. 181) is marked as written on the occasion of his first communion in 1714. In Knapp, 1845, p. 6, it begins, "heil ja, es ist gesehen. Tr. as "Happy, happy hour of grace." By L. T. Nyberg, of st. i., ii., No. 593 in the Moravian H. Bk., 1879, (No. 1912; repeated in C. H. Baten's Omp. Poesie, 1846.


xxiii. Das kusrene Schmiss wältget sich. For those at Sea. 1st pub. in the Zögale, circa 1744, to Appx. xi. to the Herrnkat G. B. as No. 1856, in 16 st. of 4 l. entitled, "Hymn for the ship's company, February 1743." Written during a stormy passage from America to Germany. In Knapp, 1845, p. 164. The tr. are: (1) "Our ship upon the surging sea." In the British Herald, Aug., 1846, p. 313, repeated in Reid's Praise Bk., 1872. (2) "Our little bark, it rocks itself." In L. Reinhous's Church of Sea, 1869, p. 18.

xxiv. Die Christen gehn von Ort zu Ort. Burial of the dead. In the Tütsche Gesche, 1735, p. 113, as part of No. 45, which is entitled "Over the grave of the grandmother" (Henriette Catharina von Germshoff. She d. March 6, 1726), and dated March 1726. The hymn itself is entitled, "Air after the funeral rites." It had appeared in the Anders Zögale, circa 1738, to the Sammung, as No. 6 (ed. 1731, No. 1246), in 3 st. of 4 l. entitled, "Funeral Hymn." In Knapp, 1845, p. 72, and in the Brüder G. B., 1778, No. 1701. The tr. are: (1) "Believers go from place to place." By Dr. J. Hunt in his Spirituals of Martin Luther, 1853, p. 146. (2) "Through scenes of woe, from place to place." By Dr. G. Walker, 1864, p. 50. (3) "From place to place the Christian goes." By J. J. Burns in his Memoir & Remains, 1869, p. 263. (4) "From land to land the Christian goes." By J. D. Burns in the Moravian H. Bk., 1846.

xxv. Du innig geliebter Raiser der Bänder. Readiness to serve Christ. Written in 1735 (Knapp, 1845, p. 222), 1st pub. in Appx. iv., circa 1737, to the Herrnkat G. B., as No. 1900, and in 6 st. of 4 l. In the Brüder G. B., 1778, No. 1335, Tr. as "Sinners Redeemer whom we love," This is a st. of 11 l. in, v., v., by C. Kinchen, as No. 121 in the Moravian H. Bk., 121. In the 1799 and later eds. (1864, No. 861), it begins, "Sinners Redeemer, gracious Lamb of God." The text of 1742, slightly altered, is No. 206 in Lady Huntington's Select., 1790.


xxviii. Ich bitte dich, herrliches Gottes-Lamm! Love to Christ. Written in Oct. 1741 (Knapp, 1845, p. 132, as "Ein selig Herz flißt dieser Sprach." 1st pub. in Appx. xi., circa 1743, to the Herrnkat G. B., as No. 1724, and in 12 st. of 5 l. In the Brüder G. B., 1778, No. 704, it begins, with st. ii., altered to "Ein selig Herz flißt dieser Sprach." Tr. as "Whens heavenward my best affections move." By Miss Borthwick (from the 1778), dated April, 1861, in the Family Treasury, 1861, p. 228, in the H. L. B., 4th ser., 1842, p. 60 (1844, p. 222), altered to "When I turn to heaven's

xxix. 0 du Einziger! This is included at p. 1851 of the 3rd ed. of 1874 of the Tütsche Gesche, entitled, "Of departure." Tiden, Tiden dem Herrn. In the Brüder G. B., 1778, No. 1115, It begins, with st. vi., entitled, "Der du noch in thy day stand." and in the London G. B., 1847.

0 Liebe, du Tütsche Gesche Dietrich. This is included, "On the Sea." No. 119 (b) in the London G. B., 1846, No. 1037, Tr. as: (1) By P. H. Mohler in the Moravian H. Bk., 1846, p. 67. "Lord Jesus, in the sea," and (2) by J. S. F. M. Mittendorf in the London G. B., 1847, p. 121, "Last sad eye."
ZION STANDS BY HILLS

XXVI. Vor seinen Augen schweben. Living to Christ. [Prussian Gedichte, 1737, p. 94. ]
"Enoch's Life," and dated 1731. 1st pub. in the 3rd ed., 1731, of the Sammlung, as No. 498, in 5 st. of 4 l., as a hymn of praise. In the 1737 (1806. ed.) it is No. 216, it begins "Vor Bruthaus Augen," and in the Bruder G. B., 1774, No. 1557, it begins "Vor Jesu Augen." It was set by Eberhard, whose sister (see Nos. xil., xiv. above) became Zimmermann's wife in 1722. In Annoij, 1844, p. 100. The text at the last of the Berlin L. Z., ed. 1848, is No. 1109.
In Knapp's L. Z., 1855, No. 1352, dated Sept. 1731. Tr., as "beneath the eye of Jesus." In the British Hymn, May, 1846, p. 261, and in Bevis Praise S., 1872.

ZION stands by hills surrounded.
T. Kelly. [The Security of the Church.] 1st pub. in the 2nd ed. of his Hymns, &c., 1806, in 5 st. of 6 l. (ed. 1853, No. 136). It is in C. U. in its full form, and also in centos, as:

1. Every human tie may perish. This cento, beginning with st. ii., is given in Wackenroder's collection.
2. On the Rock of Ages founded. In the 1841 Supplement to the New Comp., No. 1216, is st. 1, ii., iv. written.
3. Zion stands by hills surrounded. This slightly altered text is in a few American hymn-books.

Taking the original text and these centos together, it is found that the use of this hymn is somewhat extensive. It is based on Ps. cxxv., 2, and is a vigorous hymn on the Security of the Church of Christ.

Ζωμήρια τρικυλία. St. Anatolius [Christ Stillling the Tempert.] The Very Rev. S. G. Hatherly, in his ed. of Dr. Neale's Hymns of the Eastern Church, 1882 (4th ed.) says:

"These Stichera are not in use in the Church Service. They are probably taken by Dr. Neale from the work of some German antiquarian. Sundays of the First Tone at the Lord's Supper, and the Second, the 23rd, 10th, and every eighth Sunday after Pentecost until the Sunday next after Easter." It is more probable, however, that Dr. Neale got his text from the "dateless Constantinopolitan book" from whence he said he got his "Art. Jesus Christi non Schmorti" (see above) in that he secured it "from the work of some German antiquarian." Dr. Neale's text, "Fierce was the wild billow," was pub. in his Hymns of the Eastern Church, 1862, in 3 st. of 8 l., and headed "Stichera for a Sunday of the First Tone." It was included in the Parish B. H., 1863; and subseqently in American collections in G. Britain and America. In some hymnals it reads, "Fierce is the wild billow was," and in others "Fierce was the Galilee," but Neale's text is that which is most extensively known.

Zwick, Johann, s. of Conrad Zwick, Rathsherr at Constatz, was b. at Constatz, on Nov. 24, 1496. He studied law at the Universities of Basle, Freiburg, Paris, and Padua (where he graduated M. D., 1513, and was made M. B., 1517), and was appointed tutor in law at Freiburg and at Basel. In 1518 he entered the priesthood, and in 1522 was appointed parish priest of Riedlingen on the Upper Danube. Being accused of Lutheran tendencics, he was forbidden in 1523 to officiate, and in 1525 his living was revoked. He then formally took refuge in Switz. and was appointed by the Council in 1527 as one of the town preachers. Here he laboured unwearyed, caring specially for the children, the poor, and the refugees, till 1542. In Aug. 1542, the people of Bischofszell, in Thurgau, having lost their pastor by the pestilence before, invited him to send them a preacher; and Zwick, proceeding there, preached and visited the sick till he himself fell a victim to the pestilence, and d. there Oct. 23, 1542 (Koch, ii., 76; Herzog's Real-Encyklopädie, xvii. 578, &c.).

Zwick was one of the leaders of the Swiss Reformation. He ranks next to Blaurer as the most important of the early hymn-writers of the Reformed Church. His hymns are collected in Wackenargel, iii., Nos. 672-694. The best ed. is in B. G. L., 1858, p. 45 (1884, p. 211). [See also Appendix] [*].

Zyma vetus expurgetur. Adam of St. Victor. [Easter.] Gautier, in his ed. of Adam's Oeuvres poétiques, 1881, p. 42, gives this from a Gradual of St. Victor before 1239 (Bibl. Nat. Paris, No. 14522), a Paris Gradual of the 13th cent. (B. N. No. 15015), and a Missal of St. Genevieve, c. 1292. It is also found in an early 14th cent. Paris Missal in the British Museum (Add. 16905, f. 146 b); in a Sarum Missal, c. 1370, and a York Missal, c. 1390, both in the Bodleian; in a St. Gall ms. No. 383, of the 15th or 14th cent., &c. The printed text given with full notes in Trench, ed. 1804, p. 165; also in Daniel ii., p. 69; Kehrlein, No. 91; D. S. Wrangham's The Liturgical Poetry of Adam of St. Victor, 1881, i. p. 80, and others. Of this grand sequence Clicheovae says with accuracy:—

"The wonderful mysteries of the Resurrection of our Lord are here set forth in the Old Testament by many types, and through the goodness of God explained more clearly to us in the New. And of a truth this whole passage, both in the Hebrew and in the few words, and all distincty taken from the Sacred Scriptures."

In this eulogy Abp. Trench agrees. The ex-
planation of the Scriptural allusions is given by Abp. Trench, Dr. Neale in his Med. Hys., and Mr. Wrangham in his Liturgical Poetry of Adam of St. Victor. In the Sarum use this was the Sequence on Monday in Easter Week; Paris on the Tuesday; York on the Friday; St. Victor and St. Genevieve on the octave of Easter.

The trs. of this Sequence include:

1. Purge out the ancient leaven. By J. M. Neale, in his Mediaeval Hys., &c., 1851, p. 88, in 13 st. of 6 l., the text used being that in Daniel ii., 69. Interesting notes are added explanatory of various and in some cases obscure references in the sequence to figures applied by the early Fathers to Christ and His holy work; and also of the typical teaching of certain historical events recorded by the early Fathers, referred to in the sequence as

1. Purge out the leaven, Plumptre, made for the Sarum in 1872, in two parts, some stanzas to be sung at the opening of the service, begin "Shadows ... Publican", and the obscure parts of the liturgy referred to in the sequence as

Other trs. are:
1. Purge the old leaven, Pearson in his Sequences, 1881.

2. Purge the old leaven, 1871.

3. Purge away the old leaven, 1881.

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Almighty Sovereign of the skies, 1198, ii., Strong, N.
Almighty, who never said to believe, 120, i., Rise, P.
Alloy to heaven, we songs of praise (J. W. Walker), 1308, ii., Zack.
Alone in God put thy trust, 929, ii., Ringwald, B.
Alone the dreamefull race He ran, 1117, ii., The Sun of Righteousness appears
Alone to God in high praise, 420, i., Gloria in excelsis
Alone with Thee, with Thee alone, 421, ii., Gill, T. H.
Alone, yet not alone, so spake, 304, i., Nicholson, H. L.
Along my earthly path, 322, i., Edmund
Along the mountain track of life, 214, i., Cary, Alice
Already the bright sun ieparets, 443, ii., O Lux beata Trauritas, Et Paupertas, And dying thoughts
Already thirty years have shed, 881, i., Pange lingua gloriosi præsidii certaminis
Als wir betriebe, Tyg zu Ende kommen, 473, ii., Gryphius, A.
Also hast Gott die Welt geliebt, 411, ii., Gerhardt, F.
Also heisst der Tag (Salve Regina), 1319, i., Tempora floriendo rutilant distincta seve
Also! Imaginations threatened round, 1051, i., Scottish hymnody
Although my soul hath sharply bens (Ps. xxv., Kethe), 1008, ii., So that I may give him
Although, See also Alloho and Alloho
Although the fly-tree blossom ned, 1068, i., So firm the saints' Foundation stand
Although the fruits say with their mouth, 355, i., Es spreicht der Unweisen Mund wohl
Although the mouth say of vanity, 355, i., Es spreicht der Unweisen Mund wohl
Although the wine its fruit deny, 870, i., Onderdonk, H. U.
Allo ex olympi iterunt Sermii Parentis Filius, 1199, i.,
1200, i., Ursa beata, Hierusalem
Allos, Prouator, vetustus dierum et ingeniosum, 466, ii., Latin hymnody
Always by day, always by night, 117, i., Bateman, H.
Always with me [we], always with me [we], 799, i., Nevin, E. H.
Am fortis der Christen singet man, 883, ii., Pfeil, C.
Am I a stranger here, on earth alone, 987, ii., Reusner, J.
Am I called, and can it be?, 451, i., Gray (née Lewers), Jane
Am I my brother's keeper? Yes, 1138, i., Temperance hymnody
Am I your eane a love and friendless, 997, ii., Remsen, C.
Angels holy, high and lovely, 134, ii., Benedictine, 144, ii., Blackie, J. S.
Angels, lament, behold your God, 701, ii., Lugete, pacis angelii
Angels, Maker, and sheep, 702, ii., Lugete, pacis angelii
Angels marked with wondering gaze, 358, ii., Ever round pious saints thro' holy scenes
Angels of peace, benevoli, 702, ii., Lugete, pacis angelii
Angels of peace, lament, 701, ii., Lugete, pacis angelii
Angels of peace, look from heaven and mourn, 701, ii., Lugete, pacis angelii
Angels of peace, ye sleepers born, 702, ii., Lugete, pacis angelii
Angels our march oppose, 448, ii., Hark! how the watchmen cry
Angels once or sinners saved, 734, iv., Midlane, A.
Angels rejoiced and sweetly sang, 454, ii., Hurn, W.
Angels round the throne are praising, 452, ii., Parson (nee Rocker), Elisabeth
Angels singing, Church bells ringing, 414, iv., Hermian (nee Ibotson), Claudia F.
Angels to our Jubilee (tr. Bree), 20, i., Adeste, coelitum chorei
Angels, where'er we go, attend, 1273, ii., Which of the angels was first in heaven
Angels who the throne surround, 283, i., De Courcy, R.
Angels your march oppose, 458, ii., Hark! how the watchmen cry
Angels'-voices ever singing, 901, ii., Pot, F.
Angenomenus Krankenbette, 353, i., Hiller, P. F.
Angela, or The Foundling, 1120, ii., W. Aniull^s fundamentum, 1119, i., Urbs beata Hierusalem
Angularia fundamentum (Paris Brev. text), 1900, ii., Urbs beata Hierusalem
Animal clavis incertae (tr. Macgill), 1153, i., These glorious minds, how short they shine
Anncmerr ad agones, 15, i., Adam of St. Victor
Andante religioso, Blandula, 1230, i., Vital sign of heavenly flame
Anne Jundens sanguinem (tr. Bingham), 34, i., Asia! and did my Saviour bleed?
Anniversary remembrace, 404, ii., Jesus corona celsior
Annoint us with Thy blessed love, 82, i., Arnold, G.
Annointed One, Thy work is done, 672, ii., Opus peregrinavit
Tuum

Arabo, vapheion. feoOeyespoeo... 448, ii., G. hymnody
Another day is at an end, 326, ii., Kretzendorfer, P.
Another day is ended, 407, ii., Gellert, C. F.
Another day is past and gone; o God we bow, 460, ii., Grates, peracero jam die
Another day its course hath run, 392, i., Pierpoint, J.
Another day is gone, 45, ii., Collyer, W. R.
Another hand is beckoning us, 1277, i., Whittier, J. G.
Another Sabbath comes, 182, i., Bell, C. D.
Another season hath ended, 1110, i., Tymsin, T. V.
Another ten days' work is done, 411, ii., Baptist hymnody
Another step is made with faith, 489, i., Franke, A. H.
Another week is past, and new, 423, i., Kennedy, B. H.
Another week its course has run, 71, i., Another six days' work is done
Another year, another year, Hath sped, 307, ii., Downton, H.
Another year, another year, The unceasing rush, 810, i., Norton, A.
Another year has fled: renew, 72, i., Another year hath fled: renew
Another year has gled past, 1097, i., Stowell, H.
Another year is ended, 83, i., Ainger, A.
Another year is gone, and now, 1095, i., Steuerlein, J.
Another year is swallowed by the sea, 336, i., Elliott, Ebenezer
Another year is well nigh gone, 218, ii., Chamberlain, T.
Another year of mortal life, 419, i., Gersdorf (nee von Friesen), Henriette C.
Another year we now have entered, 940, i., Puchta, C. R.
Another year with mercies strown, 1097, i., Stowell, H.
Another year, burning stars of night, 509, i., Hemans (nee Browne), Felicia I.
Aote dechare tremens rum (Before Jehovah's awful presence), 1039, ii., Sing to the Lord with joyful voice
Aote describem tevem sub annis, 1902, ii., Ûbt quiescent basis resonare fibras
Apte from every worldly care, 724, iii., Milane, A.
Apud mea et Evangelist, 516, ii., Chamberlain, T.
Apostolus glorior, 1213, i., Browne, E. W.
Apostrophe, 944, ii., Latin hymnody
Apparit benedicta, 680, i., Latin hymnody
Apparuit Thesus, we meet in Thy Swaye, 338, i., How happy the pair whom Jesus unites

Arppehende arma, 1167, ii., Thomas of Kempken
Approach, all ye faithful—st. iv. To thee, who in this joyous
Approach all ye faithful, and with glad accord, 31, ii., Adeste beales
Approach, ye faithful, come with exultation, 31, ii., Adeste beales
Approquoyent estis dies, 519, i., Heu! Heu! mala munda vitis
At last fordemen daffyn (E. Evans), 1260, ii., Welsh hymnody
Arabia's desert ranger, 460, ii., Hall to the Lord's Anointed
Arbor decora et fulgida, 1290, ii., Vexilla regis prodeunt Archangels: fold your wings, 1290, ii., Behold the Lamb of God
Arcangelum mirum magnum, 645, i., Latin hymnody are our tools and woes increasing?, 552, ii., Ei sei vapaora
Are the saints predestinated, 571, i., iron, J.
Are there no wounds for me? 582, ii., Hindale (nee Haddock), Grace W.
Are thy toils and woes increasing?, 552, ii., Ei sei vapaora
Are we the soldiers of the Cross, 55, ii., Am I a soldier of the Cross?
Are you formed a creature new, 1903, i., Zinssendorf, N. L. von
Aргъпледъ, arcanum trae'v amalvealce (W. Williams), 1253, i., Welsh hymnody
Argyrophyllus gris, clype fymphry-ain gridd fanan, 566, i., Francis, B.
Arie again, arise again, 93, ii., Auferstehn, Ja auferstehn wirst du
Arie, and bless the Lord, 1086, ii., Stand up and bless the Lord
Arie and hail the happy day, 1019, ii., Scott, Elisabeth
Arie and hail the sacred day, 78, i., Arise and hail the happy day
Arie, arise, with joy survey, 783, i., My soul with sacred joy survey.
Arie, for the day is passing, 913, ii., Procter, Acerda-lade A.
Arie, great God, and let Thy grace, 874, ii., Our eyes, great God, have seen Thy grace
Arie in all Thy splendidour, Lord, 108, i., Bacon, L.
Arie, my soul, arise, The Saviour's sacrifice, 78, ii., Arise, my soul, Arise, Thy Saviour's sacrifice
Arie, my soul, fly up and run, 949, ii., Raise thee, my soul, fly up and run
Arie, my soul, on wings sublime, 817, ii., Now let us on wings sublime
Arie, my soul, with rapture rise, 1064, i., Smith, S. J.
Arie, my soul, with songs to own, 787, i., Iron, J.
Arie, my soul, with wonder see, 1270, i., When I survey the wondrous Cross
Arie, my spirit, bless the day, 965, i., Riet, J.
Arie my spirit, leap with joy (tr. Gambold, alt.), 965, ii., Riet, J.
Arie, O God, and let Thy grace, 874, ii., Our eyes, great God, have seen Thy grace
Arie, O king of grace, arise, 908, ii., No sleep, no slumber, to his eyes
Arie, O Lord, and shine, 544, ii., Hurn, W.
Arie, O Lord, with healing rod, 922, i., Kennedy, B. H.
Arie, O Zion, from the dust, 920, ii., Daughter of Zion, from the dust
Arie, O Zion, rise and shine, 183, ii., Bourne, H.
Arie, the kingdom is at hand, 59, ii., Aue, auf, ihr Reichsgenossen
Arie, Thou bright and morning Star, 122, ii., Beddone, B.
Arie we in the nightly watches watching, 809, ii., Nocte surgentibus vigilium omnes
Arie, ye heirs of glory, 92, ii., Aue, auf, ihr Reichsgenossen
Arie: ye lingering saints, arise! 445, ii., Goller, L. A.
Arie: ye people, arise, 90, ii., Aubert, Harriet
Arie: ye saints, arise and sing, 444, ii., Hurdisch, C. B.
Arie: yes, yes, arie, o thou my dust, 92, ii., Auferstehn, Ja auferstehn wirst du
Arc of the covenant: not that, 262, ii., Cor arc a legem continuas
Arm, arm for the conflict, soldier, 515, i., Hemans (nee Ibotson), Claudia F.
Arm of the Lord, awake, awake
Put on Thy strength, 151, i., Auber, B.
Arm of the Lord, awake, awake, Thine (?) 79, i., Arm of the Lord, awake, awake
Awake the Saviour slain, 544, ii., Hurdisch, C. R.
At length, after a long journey, the speaker arrived in the town where he was to perform his duties. He found the place to be much larger and more elegant than he had expected. A large number of people had gathered to welcome him, and the town was full of excitement and joy. The speaker was deeply touched by the kindness of the people, and he determined to do all in his power to merit their esteem and support. He addressed the assembly in a clear and impressively solemn manner, and the effect of his speech was highly gratifying. The...
Awake, Thou Spirit, Who of old, 158, to Bogatzky, C.

Awake to the duty, prepare for the strife, 145, to Blatchford, A. N.

Awake, ye saints, and lift your eyes, 103, to Awake, ye saints, and raise your eyes, 103, to Servants of God.

Awake, ye saints, awake, and hold 103, to Awake, our drowsy souls.

Awaking from sin's awful sound, 855, to Occom, S.

Awaken, O chosen and faithful, 665, to Laurens, L.

Away from my spirit stings, 977, to Palmer, R.

Away from my doubts, beyond all fear, 1046, to Stocker, J. A.

Away with all our trouble, 497, to Grace.

Away with all sorrow and fear, 104, to Away with our own fear.

Away with our fears! The glad morning appears, 104, to Away with my fear.

Away with sorrow's sigh, 777, to Jam desultant suspense.

Awed by a mortal's form, shall I, 1387, to Winkler, J. J.

Awful doomsday, day of anger, 300, to Dies irae, dies illa.

Awful Power, whose birth place lies, 1196, to Unitarian hymnody.

Awful thought of endless doom, 1041, to Sensus qua horror percutit.

Awed in thanksgiving, 126, to B-thei de ne de Wege.

Awake in spirit, Lord, to Thee, 1176, to Thupp, J. F.

Balaam de quo vaticinans, 361, to Ephphatam Domino cananitis gloriosus.

Bald, but sick meck my Dower, 1144, to Tersteegen, G.

Bald hab ich ubervorden: Zu guter Nacht, o Welt, 404, to Schomol, B.

Banners of war are streaming, 1223, to Victa regis prodente

Baptist thrive blessed, John august and holy (O nimis felix meritoriae cele), 1006, to Ut quasi laxis resonare fibris

Baptized in Christ we put on Christ, 1894, to Wordsworth.

Baptized into our Saviour's death, 257, to Conder, J.

Baptized into our Saviour's death, our souls (Brodie), 922, to Hearken, ye children of your God.

Baptized into the Name, 261, to Davis, T.

Baptized into the Saviour's death, 1145, to That holy rise, that solemn vow.

Baptized into Thy name most holy, 590, to Ich bin geweiht auf deinem Namen

Be blest, all Christian men, and sing, 851, to Nun freut sich lieben Christgemeinde

Be brave, my brother, 161, to Bonar, H.

Be not afraid thou my spirit fain (tr. Gambold), 966, to Rist, J.

Be glad now, all ye christen men, 442, to Goodly profit of spiritual Songs.

Be glad of me, to Alfred, 1032, to Nun freut sich lieben Christgemeinde

Be it according to Thy word, 1861, to Wesley family.

Be it in Thy wisdom here, 1963, to Wesley family, The

Be it to us in breaking bread, 448, to Grasse.

Be light and glad, in god rejoice (Ps. 115, Hopkins, A. B.

Be merciful, O God of grace, 256, to Conder, J.

Be merciful to me, O God, 222, to Kennedy, R. H.

Be merciful to us, O God, 706, to Lyte, H. F.

Be not afraid to me, o God (Psalm xlii., Pont), 1002, to Scottish hymnody.

Be mine the wings of faith to rise, 424, to Give me the help of all the wings of faith to rise.

Be near us, Prince of God, we pray, 133, to Bell, C. D.

Be not afraid to pray: to pray is right, 424, to Coleby.

Be not afraid, ye little flock, 1103, to Sumum pælati grea Paris

Be not dismayed, little flock, 90, to Altenburg, J. M.

Be not dismayed—In time of need, 421, to Gerhardt, P.

Be not dismayed, thou little flock, Although the foes (tr. Mrs. Chater), 85, to Altenburg, J. M.

Be not dismayed, thou little flock (tr. E. Massie), 85, to Altenburg, J. M.

Be not discouraged, Christian, 724, to Milzane, A.

Be of good chear in all your wants, 411, to Gerhardt, P.

Be our God with Thanks adored, 507, to Held, H.

Be present at our table, 216, to Cennick, J.

Be present, Holy Father, 10, to Ades Pater supreme

Be present, Holy Father, to bless our work to-day, 566, to Roberts (and Blakeney). May your 89, to Feen's S.

Be present, Holy Trinity: Of equal Light, 22, to Adesto Sancta Trinitas

Be present, to Thee, 22, to Adesto Sancta Trinitas.

Be present, ye faithful—st. ii. God of 211, to Adeste Fidelis

Be present, ye faithful—st. ii. Very God of Very God, 211, to Adeste Fidelis

Be silent, of lamentation, 291, to Deus igne fons animarum

Be still, be still, insolent soul, 269, to Croly, G.

Be still, my heart, those anxious cares, 904, to Newton, J.

Be still, my soul, for God is near, 709, to Maclagan, W. D.

Be still, my soul, Jecohor loveth thee, 161, to Bonar, H.

Be still, my soul! The Lord is on thy side, 1009, to Schiegel, Catherine A. von

Be strong, my heart, be high thy aim, 354, to Es ist nicht schwer ein Christ zu sein.

Be the Cross our theme and story, 656, to Landes cruce atollantum.

Be the Life of Christ thy Saviour, 1167, to Thomas of Kempen

Be the tidings By the Choir, 360, to Latabundus exsultedit allela chorus Aesopus.

Be thou content: be still before, 412, to Gerhardt, P.

Be thou content: to arise, to say sleeping, 412, to Gerhardt, P.

Be thou content: O Lord, to My God Whom all the springs

Be thou faithful to the end. Let not, 906, to Priorus, B.

Be thou faithful unto death, 445, to Gough, B.

Be thou faithful unto death? Let not troubles nor dis
tress, 1014, to Schmetz, C.

Be thou glad, my heart, 1854, to Weerde munter, mein Gemuth, Und Ihr Sinnen gehet hefft.

Be Thou my Friend, and look upon my heart, 369, to Lange, J. F.

Be Thou our Guardian and our Guide, 1195, to Be Thou our Guardian and our Guide.

Be Thou my Judge, and I will strive, 422, to Kennedy, R. H.

Be Thou the first on every tongue (Te lingua primum concinit), 1007, to Sommo reflexis artibus.

Be Thy word with power fraught, 705, to Lynch, T. T.

Be tranquil, O my soul, 398, to Hastings, T.

Be with me, Lord, where'er I go, 216, to Cennick, J.

Be with us all for evermore, 578, to Fassett, see Bond, A.

Be with us, gracious Lord, to-day, 133, to Bell, C. D.

Be with us, Holy Trinity (tr. Johnston), 22, to Adesto Sancta Trinitas

Be with us, Lord, where'r we go, 216, to Cennick, J.

Beaum of supernatural glory bright, 1090, to Splendor pat
ternae gloriae.

Bear Jesus Christ the Lord in mind, 474, to Guth, C.

Bear me on Thy rapid wing, 616, to Kempenfelt, R.

Bear the burden of the weak, 1080, to Mackellar, A.

Bear the troubles of thy life (Advena mundi tolerant), 1095, to Stone, S. J.

Bear Thou my burden, Who b'art at my sin, 183, to Bonar, H.

Bear thy sorrows with Laurentius, 1167, to Thomas of Kempen.

Beata Christi passio, 1197, to Tu qui valui facie

Beata nobis paxidia, Anni retardi orito, 822, to Hilary.

Beata nobis paxidia, Anni retardi orito, 822, to Hilary.

Beata nobis paxidia, Anni retardi orito, 822, to Hilary.

Beate pastor vitam essa accipe, 93, to Aurea luce et decoro roseo

Beausite scenes on earth appear, 970, to Robinson (of London).

Beautiful, desired, and dear, 982, to Rawson, G.

Beautiful, majestic, home of the bliss, 1093, to Van Aaltenyse (or Crosby), Frances J.

Beautiful Saviour: King of Creation, 1016, to Schonin, Herr Jess.

Beautiful Star, whose heavenly light, 139, to Betts, H. J.

Beautiful valley of Eden, 274, to Cushing, W. O.

Because for me the variation pray, 672, to Let me alone this only year.

Because I see red fruits adorning, 1007, to Scheller, J.

Because this day is at an end, 1014, to Moravian H. B.

Bed of sickness: thou art sweet, 566, to Miller, P. F.
Behold, o Mensch, die grosse Gnade, 414, ii., German hymnody.
Behold du deine Wege, 416, i., German hymnody.
Before conversion of the heart, 979, i., Rodhe, J. A.
Before Jehovah’s awful throne, 1069, i., Sing to the Lord with joyful voice.
Before the all-creating Lord, 806, i., Jublemuson ones
Before the Almighty began, 233, ii., Cobbin, l.
Before the closing of the day, 1136, ii., Te lucis ante termen
Before the crose of Him Who died, 778, i., My God, accept my heart this day
Before the day draws near its ending, 327, i., Ellerton, family, l.
Before the ending of the day—I, 3, Beneath Thy kind, 1136, i., Te lucis ante termen
Before the ending of the day—J, 3, That with Thy counted, 1136, ii., Te lucis ante termen
Before the evening light decay (fr. cento), 1135, ii., Te lucis ante termen
Before the evening of the light, 1135, ii., Te lucis ante termen
Before Thee, Lord, a people waits, 905, i., Praise waits for Thee in Zion, Lord, 741, i.
Before Thee, Lord, of all we bow, 1134, i., To Deum laudamus
Before Thine awful presence, Lord, 540, ii., How, W. W.
Before Thy cross, my dying Lord, 117, ii., Bathurst, W. H.
Before Thy Face, O God of old, 790, i., Neale, J. M.
Before Thy footstool, 494, ii., Hastings, T.
Before Thy mercy-seat, O Lord, 117, ii., Bathurst, W. H.
Before Thy mercy’s throne, 713, ii., Mant, R.
Before Thy throne, eternal King, 386, ii., Francia, B.
Before Thy throne I now appear, 556, i., Hordenburg, B. von
Before Thy throne in Satter’s bound, 470, i., Greville, R. K.
Before Thy throne, O Lord, we bend, 1097, i., Stowell, H.
Before Thy throne of grace, O Lord, 853, i., Cotterill, T.
Before Thy throne with tearful eyes, 877, i., Palmer, H.
Before to His sad death He went, 901, ii., Jesus setet ein vor seinem End
Before us our King’s banner goes, 1221, ii., Vexilla Regis prodeunt
Begin a joyful song, 215, i., Cawood, J.
Begin, my soul, some heavenly theme, 196, ii., Begin, my tongue, some heavenly theme
Begin, my soul, the exalted lay, 846, ii., Ogilvie, J.
Begin the glorious lay, Worthy the Lamb, 576, i., Jackson, E.

Begin the glorious lay, The Lord is risen to-day, 429, i., Glory to God on high. Let praises fill
Begone, dark night, ye must dispere, 589, ii., Nox, et tenebrae, et nubila
Begone, O load of care, begone, 510, ii., Hensel, I. Louise
Begone, unbelief, my Saviour is near, 904, i., Newton, B.
Behalde mich in Deinem Begehr, 418, i., German hymnody
Behind and Before, 1094, i., Stock, Sarah G.
Behold, a chiding voice and sly (En clara vox retardavit, fr. Trappes), 1229, ii., Vox clara vocat intonat
Behold a humble train, 491, ii., Harland, E.
Behold a Lamb: so tired and faint, 530, i., Ein Lammlein geht und triegt die Schuld
Behold a little child, 541, i., How, W. W.
Behold a Prophet—yes, and more, 1299, i., Yonge (sive Argus), Frances M.
Behold, a silly (simple) tender Babe, 210, ii., Caroils
Behold a stranger at the door, 470, ii., Grigg, J.
Behold a wretch in woe, 1020, ii., Scott, T.
Behold, according to Thy word, 818, i., Now let Thy servants die in peace
Behold the bridegroom cometh, 561, i., ‘łoś i Nędź niebior góry’

Behold the bright morning appears, 1030, ii., Scottish hymnody

Behold the Christian warrior stand, 704, ii., Montrose

Behold, the day is come, 120, i., Beddome, B.
Behold the day, the glorious day, 1294, ii., Wordsworth

Behold the Eucharist, when baptized, 120, i., Beddome, B.
Behold the everlasting Son, 301, ii., Gill, T.

Behold the expression, when drunk near, 1977, i., Vokes (nec Mrs.)

Behold the Father’s love, 1078, i., Spitta, C. J. P.
Behold the very rare song (Jam sol recitavit ignes), 943, ii., O Lux beata Trinitas, Et principallis Unitas

Behold the glorious vole, 306, i., Doddridge, P.
Behold the glories of the Lamb, 346, ii., English hymnody, 1236, i., Watts, I.

Behold the glories of the Lamb (conso, 1745), 129, i., Behold the glories of the Lamb; 1033, ii., Scottish translations and paraphrases

Behold the glories of the Lamb (conso, 1781), 129, i., Behold the glories of the Lamb

Behold the glorious dawning bright, 546, i., Hyde (née Bradley), Abby H.

Behold the morning arise (Lux ecca surgit aura), 931, i., Nox, et tenebre, et nutida

Behold the golden morn arise (Lux ecca surgit aura), 931, i., Nox, et tenebre, et nutida

Behold the Gospel mercy-seat, 1196, ii., Unitarian hymnody

Behold the grace appear, 1237, i., Watts, I.

Behold the grant of the king of kings, 654, i., Key, F. S.

Behold the grace, which we call, 1267, i., Whateer to Thee, our Lord, belongs

Behold the Great Physician stands, 306, i., Doddridge, P.
Behold the heaven then wants to know, 1237, i., Vokes (née Mrs.)

Behold the Lamb of God, Who bears the sins of all, 1034, i., See, sinner, in the gospel glass

Behold the Lamb of God, Who bares, 496, i., Haewes, T.

Behold the Lamb! Oh Thou for sinners slain, 129, i., Behold the Lamb of God; 138, i., Bridges, M.

Behold the Lamb with glory crowned, 518, i., Kelly, T.

Behold the leprous Joe, 1099, i., Stennett, S.
Behold the tiles of the field, 500, i., Caddell, Cecilia M.

Behold the tiles of the field, How gracefully, 529, ii., Hill, T.

Behold the sky, Dracor Declares its maker God, 129, i., Behold the lofty sky

Behold the prophetic sign, 945, ii., Quae stella sole pulcherrimae

Behold the Man! how heavy lay, 777, i., Mitton, B.

Behold, the master passes by, 140, ii., How, W. W.

Behold the messengers of Christ, 231, i., Christ perennis muntil

Behold the morning sun, 129, ii., Behold the lofty sky; 1239, ii., Watts, I.

Behold the mountain of the Lord (Anon.), 188, i., Bunyan, J.

Behold my soul, 565, i., In my soul to God; 1033, ii., Scottish translations and paraphrases

Behold the path which mortals tread, 130, i., Behold the path that mortals tread, 1387, i., Watts

Behold the potter and the clay, 720, i., May not the sovereign Lord of all

Behold the radiant sun, 554, i., Behold the radiant sun

Behold the royal ensign fly, 1291, ii., Vexilla regis prodeunt

Behold the royal ensigns fly, The Crosses shining Mystery, 1291, ii., Vexilla regis prodeunt

Behold the sacred rites, 575, i., Jackson, O. B.

Behold the saints of God, 101, i., Bridgman, I.

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Come ye faithful (tr. Cowper, alt.), 21, i., Adas of the fidelies.

Come, Holy celestial Dove, 1081, i., Wesley family, The Holy Ghost. See also Come Holy Ghost.

Come, Holy Ghost, all-quickening fire, Come, in me delight, 1090, ii., Wesley family, The Holy Ghost, all-sacred fire, 164, i., Bottom, F.

Come, Holy Ghost, and send forth the beams, 1121, i., Veni Sancte Spiritus, Et emittat.

Come, Holy Ghost, and through each heart, 823, ii., Nunc Sancte nobis Spiritus.


Come, Holy Ghost, come, 1210, ii., Veni Creator Spiritus, Mentes.

Come, Holy Ghost, come, 1210, ii., Veni Creator Spiritus, Mentes.

Come, Holy Ghost, Creator bear, and visit every faith- ful breast, 1210, ii., Veni Creator Spiritus, Mentes.

Come, Holy Ghost, Creator bear, come, visit each willing breast, 1210, ii., Veni Creator Spiritus, Mentes.

Come, Holy Ghost, Creator bear, come, Visit each willing breast, 1210, ii., Veni Creator Spiritus, Mentes.

Come, Holy Ghost, Creator come, and visit all the souls of Thine (Veni Creator, l.m.), 501, i., New Version; 1210, i., Veni Creator Spiritus, Mentes.

Come, Holy Ghost, Creator come, From Thy bright and radiant throne, 1210, ii., Veni Creator Spiritus, Mentes.

Come, Holy Ghost, Creator come, From Thy celestial home, 1211, i., Veni Creator Spiritus, Mentes.

Come, Holy Ghost, Creator come, Inspire the souls (Veni Creator, l.m.), 501, i., English-hymnody.

Come, Holy Ghost, Creator, come, And make these souls of Thine own, 1211, i., Veni Creator Spiritus, Mentes.

Come, Holy Ghost, Creator come, and visit all the souls of Thine (Veni Creator, l.m.), 501, i., New Version; 1210, ii., Veni Creator Spiritus, Mentes.

Come, Holy Ghost, Creator come, —st. ii., Thou, that art called the Paraclete, 1211, i., Veni Creator Spiritus, Mentes.

Come, Holy Ghost, Creator, come.—st. ii., Thou, Who art named the Paraclete, 1210, i., Veni Creator Spiritus, Mentes.

Come, Holy Ghost, Creator, come, proceeding from above, 1290, ii., Veni Creator Spiritus, Mentes.

Come, Holy Ghost: eternal God, Proceeding from above, 1290, ii., Veni Creator Spiritus, Mentes.

Come, Holy Ghost: eternal God, Which doth from God the Father, 1290, ii., Veni Creator Spiritus, Mentes.

Come, Holy Ghost, All the hearts of Thy faithful, 1215, ii., Veni Sancte Spiritus, Replea.


Come, Holy Ghost, in us arise, 875, i., Our God, our God, Thou art here.

Come, Holy Ghost, inspire our songs, 245, ii., Come, Holy Ghost: Lord God, and fill, 832, i., Kamm heiliger Geist, Herre Gott.

Come, Holy Ghost! Lord God, and fill, 832, i., Kamm heiliger Geist, Herre Gott.

Come, Holy Ghost! Lord God indeed, 1248, i., Wessel, M.

Come, Holy Ghost, my soul inspire, Spirit of, 713, ii., Matt, R.

Come, Holy Ghost, my soul inspire, This one great gift impart, 794, ii., Nettleton, B.

Come, holy ghost, a creator eternally, 1211, i., Veni Creator Spiritus, Mentes.

Come, holy ghost, to come, 1211, i., Veni Creator Spiritus, Mentes.


Come, holy ghost, rule Thou within, 833, i., Komm heiliger Geist, Herre Gott.

Come, holy ghost, and send down those beams, Which sweetly flow in silent streams, 1214, ii., Veni Sancte Spiritus, Et emittat.

Come, holy ghost, the Comforter, 833, i., Hill, R.

Come, holy ghost, Thou sources of good, 1216, i., Veni superne Spiritus: Purgata Christi sanguine.

Come, holy ghost, to send us down, Like rays of light, 1214, i., Veni Sancte Spiritus, Et emittat.

Come, holy ghost, Who ever One Art with the Father and the Son, 833, i., Nunc Sancte nobis Spiritus.

Come, holy ghost, Who ever One Art with the Father and the Son Ken now, 833, i., Nunc Sancte nobis Spiritus.


Come, holy ghost, with sacred fire, 1210, ii., Veni Creator Spiritus, Mentes.

Come, holy ghost that we hath made, 1211, i., Veni Creator Spiritus, Mentes.

Come, holy ghost o' Creator eternally, 910, i., Primrose.

Come, holy ghost, Lord our God, 632, i., Komm heiliger Geist, Herre Gott.

Come, holy spirit, And send forth thy holy, 1215, ii., Veni Sancte Spiritus, Et emittat.

Come, Holy Spirit, come, From Thy radiant home, 1214, ii., Veni Sancte Spiritus, Et emittat.

Come, Holy Spirit, come, Inspire the souls of Thine, 1210, ii., Veni Creator Spiritus, Mentes.

Come, Holy Spirit, come, Let Thy, 496, ii., Hart, J.

Come, Holy Spirit, come, Mercy's retaining, 481, ii., Davis, T.

Come, Holy Spirit, come, O hear an infant's prayer, 1175, ii., Thrupp, Dorothy A.

Come, Holy Spirit, come; With energy, 128, i., Bed- dome, B.

Come, Holy Spirit, Done divine, 609, i., Judson, A.

Come, Holy Spirit, from above, In the region of light and love, 1215, i., Veni Sancte Spiritus, Et emittat.

Come, Holy Spirit, from above, In fulness of the Father's love, 1191, i., Veni Sancte Spiritus, Et emittat.

Come, Holy Spirit, from the height, 1215, i., Veni Sancte Spiritus, Et emittat.

Come, Holy Spirit, from the throne, 1180, ii., Tyers, J.


Come, Holy Spirit! gracious Lord! Help us, 632, i., Kamm heiliger Geist, Herre Gott.

Come, Holy Spirit, guide my song, 246, ii., Come, heavenly love, inspire my song.

Come, Holy Spirit, heavenly love, My sinful, 106, ii., Browne, S.


Come, Holy Spirit, lord and God, 632, i., Kamm heiliger Geist, Herre Gott.

Come, Holy Spirit, Lord our God, And pour, 632, i., Kamm heiliger Geist, Herre Gott.

Come, Holy Spirit, night, And from the heaven on high, 1215, ii., Veni Sancte Spiritus, Et emittat.

Come, Holy Spirit, raise our songs (st. lll.,—Bracken- bury)., 565, i., Rejoice, rejoice, ye fallen race.

Come, Holy Spirit, send down those beams Which sweetly flow in silent streams, 1214, ii., Veni Sancte Spiritus, Et emittat.


Come, humble dinner, send down those beams, 111, i., Baptist-hymnody: 606, ii., Jones, E.

Come, humble soul, receive the Food, 700, i., Loy, M.
Come, humble souls, ye mourners, come, 506, i, Higinbotham, O.

Come, Immortal King of glory, 682, i, Let He come with clouds descending; 857, ii, Olivers, T.

Come in, thou blessed of the Lord, O come, 247, ii, Come in, thou blessed of the Lord, Enter in Jesus
Come in, ye chosen of the Lord, 1068, ii, Smith, George

Come, Jesus, come; for here, 713, ii, Martineau, Harriet
Come, Jesus, come, return again, 847, ii, O Saviour, is Thy promise fled?

Come, Jesus, heavenly Peacher, come, 132, i, Beddome, R.
Come, Jesus, Redeemer, abide Thou with me, 878, i, Palmer, R.

Come, join the hosts above, 544, ii, Hurditch, C. R.

Come, join the Kingly banquet, free, 14, i, Ad regias Aguil dapes

Come, join ye saints, with heart and voice, 785, i, Medley, S.

Come, King of glory, come, 386, i, Francis, B.
Come, Kingdom of our God, 604, ii, Johns, J.

Come, labour on, 163, ii, Northwick, Jane

Come, let our choir with full accord, 1299, ii, Vox nova nostri chor

Come, let our souls address the Lord, 247, ii, Come let our voices join to raise

Come, let our souls adore the Lord, 1089, ii, Steele, Anne

Come, let our voice ascend, 191, ii, Budden, W.

Come, let our voices join, 191, ii, Budden, W.

Come, let the young unite and raise, 544, ii, Come, happy children, come and raise

Come let us all arise, and keep the watches of the night, 509, i, Nocte surgentes vigilium omnes

Come, let us all unite to sing God is love, 545, i, Hurditch, C. R.

Come, let us all, with fervour (tr. Jacobs), 319, ii, Eber, P.

Come, let us all with one accord, 868, ii, Omnes una celebremus

Come let us know, our journey pursue, 277, ii, Methodist hymnody; 1858, ii, Wesley family. The

Come let us arise, and aim at the prize, 1858, ii, Wesley family, The

Come, let us arise, And press to the skies, 1862, ii, Wesley family, The

Come, let us celebrate the morn, 785, i, Nato nobis Salvatore

Come, let us embrace, 1864, ii, Wesley family, The

Come, let us gladly sing, 486, i, Hatfield, E. F.

Come, let us join in songs of praise, To our ascended
Priest, 896, i, Pirts, A.

Come, let us join our cheerful songs, 129, i, Behold the

Come, let us join our voices high, 1237, ii, Watts, I.

Come, let us praise the Name of God, Who on the second
day, 386, i, Del canamus gloriam

Come, let us praise the Name of God, Who spread the

Come, let us praise the Prince of Peace, 244, ii, Come, children, hail the Prince of Peace

Come, let us search our hearts and try, 248, ii, Come,

let us search our ways and try

Come, let us sing the grace of God, 249, i, Come, let us use the grace divine

Come, let us sing of Jesus, 139, i, Bethune, G. W

Come, let us sing our Maker's praise, 197, ii, Burton, J. jun.

Come, let us sit and weep, 710, ii, Massentes occuli spargite lachrymas

Come, let us sound her praise abroad, 313, i, Drummond, W. ii

Come, let us stand as Balaam stood, 796, i, Methinks I stand upon the rock

Come, let us strike our harps afar, 394, i, Reed, A.

Come, let us taste the vine's new fruit, 63, i, A.

Come, let us to the Lord our God, 1094, i, Scottish translations and paraphrases
Come, O Saviour, long expected, 288, ii., Come, Thou
Com, O Spirit! Point of grace, 1215, ii., Veni Sancte
Com, O Spirit! Person from on high, 1151, ii., Veni, superne
Com, O Spirit, graciously, 23, ii., Adais superne
Com, O Spirit, Lord of grace, 1151, i., Veni Sancte
Com, O Spirit, all-victorious Lord, 83, i., Almighty God,
Com, O Thou desirest of all Thy saints, 255, i., Come,
Come once more, with wings descending, 201, i., Adeste,
Come, our Father's voice is calling, 1188, i., Tuttles,
Come, our indulgent Saviour, 851, i., O Thou the
Come, pay the worship God requires, 108, i., Royce,
Come, poor sinners, to Jesus, 850, i., Lloyd, W. F.
Come praise the Lord, come praise Him, 919, i., Psalms,
Come, praise your Lord and Saviour, 541, i., How,
Come, pure hearts, in sweetest measures, 202, i., Camp-
Come, quickly come, dread Judge of all, 947, i., O
Come quickly, gracious Lord, and take, 1863, i., Wesley
Come, raise we all the blessed strain, 1107, i., Stowell,
Come, Redemer of the nations, 1212, i., Veni Re-
Come, sacred peace, delightful guest, 382, i., Elmonten,
Come, said Jesus's sacred voice, 116, i., Barbauld (née
Come, saith, advance your Saviour God, 524, i., Hill,
Come and about the Saviour's praise, 506, i., Hegin-
Come, saints, and ring in sweet accord, 623, i., Kent, J.
Come, Saviour, from above, 1206, i., Veni
Come, Saviour of nations wild, 1212, i., Veni Re-
Come, Saviour of the earth, 1212, i., Veni Redem-
Come, Saviour Jesus, Lord and God, 1212, i., Veni Redem-
Come, Saviour Jesus, sacred voice, 114, i., Barbauld (née
Come, see the place where Jesus lay, And hear, 518, i.,
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Come, shepherds, come, 'tis just a year, 498, ii., Havera-
Come, thou aloud the Father's grace, 508, i., Hegin-
Come, sing the gospel's joyful sound, 150, ii., Isles, P.
Come, sing to me of heaven, 1055, ii., Schindler (née
Come, sing, from the gospel's sweet store, 17, i., M.
Come, sing with high gladness, 279, i., Daniel, J. J.
Come, sinner, in whose guilty breast, 605, i., Jones, E.
Come, sinner (sinner's) to the gospel feast, Jesus invites,
Come, sinner, to the gospel feast: O come without
delay, 251, i., Come, sinners, to the gospel feast, Let every
Come, sower, south away, 43, i., All hall, ye blessed
Come, sower, his praise abroad, 1239, ii., Watts, I.
Come, Spirit best, Creator come, 1121, i., Veni Creator
Come, Spirit, come! Thy dwelling-place, 1121, i., Veni
Come, Spirit from above, 1121, i., Veni superne
Come, Spirit, teach us light, 244, ii., Come, blessed
Come, Spirit, Who createst power, 1121, i., Veni Creator
Come, sweet heart, reasoning, 29, ii., 'Aye man, Aine
Come, sweet-voiced lyre, to the soft Teban measure,
Come, take by faith the body of your Lord, 983, i.,
Come, then, our heavenly Adam, come, 341, i., Enslaved
Come, then, Prophet of the Lord, 1198, ii., Wesley
Come, Thou all-inspiring Spirit, 1065, i., Wesley
Come, Thou almighty King, 440, i., God save the King
Come, thou blest angelic throng, 20, i., Adeste coelitum
Come, Thou bright and morning Star, 629, ii., Knorr
Come, Thou Createth Spirit blest, And be our Guest,
Come, Thou Eternal Spirit, come, 122, i., Beddome, B.
Come, Thou Everlasting Spirit, 1065, i., Wesley, family,
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Come, Thou Lord, and let us sweetly join
Come, Thou Lord of all, 1065, i., Veni Sancte
Come, Thou Lord of speech, 1055, i., Veni San-
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Come, Thou might of the Dublin, 1198, ii., Wesley
Come, Thou our heavenly Father, come, 447, i., Grace
Come, Thou Redemer of the earth, 1117, i., Jesus, E.
Come, Thou Redemer of our race, 1212, i., Veni Re-
Come, Thou soul-transforming Spirit, 88, i., Evans,
Come, Thou Saviour, long expected, 283, i., Come,
Come, Thou Saviour of our race, 1212, i., Veni Re-
Come, Thou transform our nature, 216, i., Veni, Jesus,
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Come, to the night of earth, 253, i., Come to our
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Come, to the Lamb's right royal feast, 14, i., Ad regina
Come, to the light, 1118, ii., Watts, I.
Come to the land of peace, 509, ii., Hemans (see Brown), Felicia D.

Come to the royal feast, 734, i., Midlane, A.

Come to the Saviour now! 1380, ii., Wignier, J. M.

Come to the Saviour, make no delay (Roots), 704, i., Missionary.

Come to Thy Church, O Lord our God, 977, i., Hoek, T.

Come to Thy temple here on earth, 1300, ii., Zech to deinen Thoren

Come, trembling sinner, in whose breast, 606, ii., Jones, E.

Come, tread once more the path with song, 965, ii., Sachse, C. F. H.

Come tune, ye saints, your noblest strain, 1008, ii., Steele, Anne

Come, tune your heart, 312, ii., Carols: 407, ii., Gilett, C. F.

Come, unto praise and singing, 411, i., Gerhardt, P.

Come unto Me all ye that mourn, 1289, i., With solemn thanksgiving, our Lord

Come unto Me, and rest, 770, ii., Morris (rest Goethe), Eliza F.

Come unto Me, the Saviour speaks [said], 109, i., Balfour, W. P.

Come unto Me, ye weary, 302, ii., Dix, W. C.

Come unto Me, ye weary, come, 318, ii., East, J.

Come unto us, Holy Ghost, send us from the heavenly cost, 1316, i., Veni Sancte Spiritus, Et emitte

Come up hither, come, 799, i., Nevin, E. H.

Come, we shepherds, whose blest sight, 311, i., Carols

Come we that love the Lord, 350, ii., English hymnody

Come, weary sinner, in whose breast, 606, ii., Jones, E.

Come, weary souls, in Christ your Lord, 1061, i., Sinners, obey the gospel word

Come, weary souls, with sins distressed, 252, ii., Come, weary souls, with sin distressed; 1090, i., Steele, Anne

Come wisdom, power, and grace divine, 1369, i., Wesley family, The

Come, with your voice declare, 165, ii., Bourne, H.

Come, ye children, list to me, 682, i., Kennedy, B. H.

Come, ye children, sweetly sing, 301, ii., Campbell, Eliza

Come, ye discommodate, where'er ye languish, 745, i., Moore, T.

Come, ye faithful choirs on earth, 336, i., Lastabundus

Come ye faithful, raise the anthem, 112, ii., Baptist hymnody; 254, i., Come, ye saints, and raise an anthem

Come, ye faithful, raise the strain, 97, i., 'Amen' warres Amin; 466, i., Greek hymnody

Come, ye heavenly choirs descending, 20, i., Adesite coelitum chori

Come, ye humble, contrite souls, 133, i., Beddome, B.

Come, ye grapes, come ye lovely, 312, ii., Carols

Come, ye men of rank and station, 1116, i., Temperance hymnody

Come, ye nations, thankful own, 30, ii., Agnostos omne saeculum

Come, ye saints and raise an anthem, 112, ii., Baptist hymnody; 544, ii., Hupton, J.

Come, ye saints, behold and wonder, 254, ii., Come, ye saints, look here and wonder

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Come, ye sinners, heavy laden, 254, ii., Come, ye sinners, poor and wretched

Come, ye sinners, poor and wretched, 492, ii., Hart, J.

Come, ye sinners, sad and weary, 254, ii., Come, ye sinners, poor and wretched

Come, ye souls, by sin afflicted, 1105, i., Swain, J.

Come, ye thankful people, come, 29, ii., Alford, H.; 567, ii., In token that thou shalt not fear

Come ye that fear the Lord, 704, ii., Montgomery, J.

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Come ye that love the Saviour's Name, 1090, i., Steele, Anne

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Come ye who bow to sovereign grace, 1081, ii., Spurgeon, C. H.

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Come, ye who love the Lord, And feel His, 245, i., Come, every plenteous heart

Come ye yourselves apart and rest awhile, 142, i., Bickersteth, E. H.

Come ye yourselves apart, and rest awhile. The way is weary, 1276, ii., Whitting, Mary B.
Cuts it down, cut it down, 150, ii., Bilse, P.
Cæsæn sic træcesæ, 1336, i., Warum betrübte du dich, mein Herz

Da, Christe, nos tecum morti—Qui victor ac coælum radit, 309, ii., Doxologies
Da Christe, nos tecum morti—Sit Iesus Patri, Iatu Filio, 309, ii., Doxologies
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Da Israelt aus Egypten zog, 570, i., Hreitter, M.
Da Jesus an dem Kreusen stand, 194, i., Bolschheit, J.
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Da nun Elias seinen Lauff, 1234, i., Herman, N.
Da teum, Domine, 299, i., Capito, W.; 794, i., Luther, M.; 859, ii., 662, i., Old Version
Da poer p'ectrum, 1060, i., Seng, ye faithful, sing with gladness
Daily, daily sing the praise, 114, ii., Baring-Gouyd, S.
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Daily, O Lord, our prayer be said, 644, ii., Grace
Daniel was right as right could be, 117, i., Bateam. H.
Dank, neg dir für dein Erbarmen, 1100, i., Sturm, C. C.
Dank sei Gott in der Höhe, 779, ii., Mählmann, J.
Danket dem Herren haut und allein (S. Herman), 1040, i., Schnecker, N.
Danket um Alles, ihr Kinder der göttlichen Liebe, 519, ii., Heusser (née Schweitzer), Meta
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Dare we indulge to wrath and strife?, 1090, i., Scott, Elizabeth
Dark and dim the daylight rose, 768, ii., Monell, J.
Dark, dark indeed the grave would be, 406, ii., Gaskell,
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Dark is the sky that vorehns my soul, 1904, i., Stone, S. J.
Dark, mighty Ocean, rolling to our feet, 336, i., Fouqué, F., H. C. de la Motte
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Dark night, beneath her sable wings, 880, ii., Nox atrum, congetit
Dark river of death, that is [art] flowing, 322, i., Eulenset, J.
Dark was the night and cold the ground, 499, i., Ha-weis, T.
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Dark were the paths our Master trod, 406, ii., Gaskell, W.
Darkly feemns the evening sky, 892, ii., Phillimore, G.
Darkness over the world was brooding, 406, ii., Gaskell, W.
Darkness overspreads us here, 804, i., Newton, J.
Darkness reigns—the humiliation of life's communion, 519, ii., Heusser (née Schweitzer), Meta
Darkness shrouded Cataray, 16, ii., Adams (née Flower), Sarah
Darkness was on the deep, O Lord, 701, i., Lucis Creator opitume
Das alte Jahr verpøanyt ist, Wer danken dir, Herr Jesus Christ, 1083, i., Steenelein, J.
Das andere Schifoen woltig sich, 1304, i., Zinzenforder, N. L. von
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Das Brünlein quellt, das Lebenswasser Riesest, 50, i., Allendorf, J. L. C.
Das furchter zu den frönen Tischen trat, 486, ii., Hardeburg, G. F. P. von
Das Grab ist leer, das Grab ist leer, 236, ii., Claudius, M.
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Das Kreus ist dennoch gut, 1144, i., Tersteegen, G.
Das Lamm am Kreuszelamm, 325, i., Hiler, F. P.
Das Leben ist gleich wie ein Traum, 794, i., Nowander, J.
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Das Paraïsus end schöner sein, 981, i., Rickert, F.
Das walt Gott Vater und Gott Sohn, 817, i., Behm, M.
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Day of wrath, the world illumining, 301, i., Dies irae, dies illa.

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Day of wrath, thou day of thunder, 298, i., Dies irae, dies illa.

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Day of wrath, upon whose discharging (tr. Sweet, 1868), 300, i., Dies irae, dies illa.

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Dayspring of Eternity, Brightness of the Father's glory, 630, i., Knorr von Rosenroth, C.

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Dayspring of Eternity! Dawn on us this morning-tide, 289, i., Knorr von Rosenroth, C.

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Dayspring of Eternity, Light of uncreated Light, 630, i., Knorr von Rosenroth, C.

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Deus te laetifico, we here adore, 388, i., Peters (neo Bowly), Mary

Deal with me, God, in mercy now, 1008, Schein, J. H.

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Dear beauteous death, the jewel of the just, 1163, ii., They are all gone into the world of light

Dear Christian people, all rejoice, 821, i., Nun freut euch lieben Christengemein

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Dear Christians, let us now rejoice, 821, i., Nun freut euch lieben Christengemein

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Dear dear soul, awake, awake, 299, ii., Dies irae, dies illa

Dear Father, to Thy mercy-seat, 781, i., My God, 'tis to Thy mercy-seat

Dear friend of friendless sinners, hear, 538, ii., HILL, H.

Dear Friend, whose presence in the house, 295, i., Clarke, J. F.

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In joy and peace I unsaw, robes of fire, 700, l., Mit Fried and
Fried ich fahr dahin

In Judah, God of old was known, 1940, l., Watte, l.

In Judah the Almighty’s known (Ps. lxix.), 696, l., New Version

In Judah’s land let Zion’s sons, 538, l., How honorable
is the place

In Jvry land God is not known (Ps. lxxxv., Post), 1002, l., Scottish hymnody

In latter days the mount of God (Anon.), 148, l., Bruce, M.; 1033, l., Scottish translations and paraphrases

In life’s fair Spring, 473, l., Gryphius, A.

In life’s gay dawn, when sprightly youth, 1034, l.,
Scottish translations and paraphrases

In life’s gay morn, when sprightly youth, 164, l.,
Blacklock, T.; 686, l., In life’s gay dawn, when sprightly youth

In loud exulted strains, 385, l., Francis, B.

In love, the Father’s sinless Child, 1187, l., The Son
of God in mighty love

In lovely guise thy King appeared, 981, l., Rücker, F.

In many a form I see thee off, 436, l., Hantelberg, G.

In natalinis sanguinis, 582, l., Hillaire; 545, l., Latin hymnody

In we resume Thy dwelling (tr. Jacob, 1729), 1900, ii.,
Zech ein zu deinen Thoren

In ye may have peace, 150, l., Billes, P.

In meiner ersten Blüth, 473, l., Gryphius, A.

In meiner Nuit ich zu dir, 506, l., Heider, B.

In memory of the Saviour’s love, 147, l., Bless’d with
the presence of their God

In memory of Thy love, 488, l., Gregory, J. G.

In mercy, Jesus, Thou hast brought, 1216, l., Verborgen
that God’s love da

In mercy, Lord, remember me, 516, l., Hertzog, J. F.

In mercy, not in wrath, rebuke, 904, l., Newton, J.

In music, lo you orbs appear to rise (tr. Dubdileby), 1238, l., Vox clara ecce intonat

In my distress I sought my God (Ps. xviii.), 696, l., Old
Version

In my father’s house on high, 664, l., In domo Patris
summae Majestatis

In my soft bed, when quite alone, 117, l., Bateman, H.

In Nazareth in olden time, 34, l., Alexander (see Humphreys), Cecil F.

In Night’s dim shadows lying, 586, l., In nocht umbrá
beside

In numbers, and but these few (Herrick), 210, l., Carols

In odorum mysterium, 73, l., Antiphon

In one spiritual bond of love, 1149, l., The glorious
universe around

In One God we all believe (tr. Miss Fry), 1287, l., Wir
glauben all einen Gott, Schöpfer Himmels und
der Erden

In One true God we all believe (tr. Machnald), 1897, l.,
Wir
glauben all einen Gott, Schöpfer Himmels
und der Erden

In our common celebration, 586, l., Omesa una cele-
bremnum

In our Lord’s atomizing grief, 586, l., In passione Domini,
qui datur salus homini

In our sails all soft and sweetly, 385, l., Fougé, F. H.

In our work and in our play, 303, l., Dix, W. C.

In Paradise reposing, 690, l., Littledale, R. F.

In passione Domini, qui datur salus homini, 163, l.,
Bonaventura

In patient faith till Christ shall come, 772, l., Moul-
trie, J.

In peace and joy away I go, 790, l., Mit Fried und
Fried ich fahr dahin

In peace and joy I now depart, According to, 790, l., Mit
Fried und Ich fahr dahin

In peace and joy I now depart, As, 790, l., Mit Fried
and Fried ich fahr dahin

In peace I’ll now lie down to sleep, 1035, l., Schérer, C.

In pleasant lands have fallen the times, 379, l., Flint, J.

In praise to God, let all the people join (Ps. cvxii.),
901, l., New Version

In prayer all prostrate let us fall (Omnes ad aram cer-
mun), 945, l., Quod lex adsumbravit vetus

In prayer together let us fall, 359, l., Ex more docti
mystico

In prayer your voices raise ye (tr. J. Kelly), 411, l.,
Gerhardt, P.

In realms of everlasting light, 1196, l., Unitarian
hymnody
Infant born in Bethlehem, Born to rule Jerusalem, 940, ii., Puer natus in Bethlehem
Infant, born the world to free, 777, i., Mundi salus qui nascetis
Infant sorrow, infant weakness, 448, ii., Gracius Saviour, gentle Shepherd
Infinite excellency is Peace, 373, ii., Fawcett, J.
Infinite God, Thou great untravelled One (tr. Cowper), 476, i., Guyon (me de la Mothe), Jeanne M. B.
Infinite God, Thy greatness spanned, 809, i., Lord of the wide-extended main
Infinite God, to Thou we raise, 1133, i., Te Deum laudamus; 1869, ii., Wesley family, The
Infinite grief, amusing view, 1254, i., Watts, I.
Infinite leagues beyond the sky, 696, i., Lord, we are blind, see mortals blind
Infinite love, what precious stores, 1255, i., Waterbury, J. B.
Infinite pity touched the heart, 1259, i., Watts, I.
Infinite Power, eternal Lord, 1237, I., Watts, I.
Infinite Spirit, who art round us ever, 233, ii., Clarke, J. F.
Infinite, unexhausted love, 1263, i., Wesley family, The
Innsbruck, ich muss dich lassen, 818, i., Hesse, Clarke
Inquire, ye pilgrims; for the way, 351, i., Enquire, ye pilgrims, for the way
Inscribed upon the Cross we see, 1444, ii., We sing the praise of Him Who died
Incrustable to me although, 268, i., Cramer, J. A.
Inspirer and Healer of prayer, 1857, ii., What though my frail eyelids refuse
Inspirers of the ancient seers, 1304, i., Wesley family, The
Instruct me in Thy statutes, Lord (Ps. cxix.), 901, i., New Version
Intende qui regis Israelt, 1911, ii., Veni Redemptor gentium
Intemeli festi gaudia, 237, ii., Aeterne festi gaudia
Internal of grateful shade, 350, ii., English hymnody
Into a world of raffens sent, 892, i., Jesus, my Master
and my Lord
Into Christ's Rock we are received, 1299, i., Yonge, Charlotte M.
Into His summer garden, 2329, i., Clephane, Elizabeth C.
Into the dim earth's lowest parts descending (Kav-ya-schet to rest evermore), 682, ii., 'Averwerto
Jesu
Into the garden-shade to pray, 726, i., Montzer, J.
Into the silent land, 888, i., Longfellow, H. W.
Into Thy gracious hands I fall, 290, i., Dessler, W.
Inventor rutili daz bone luminis, 943, ii., Latin
hymnody
Invicta martyr um pubum (Rom. Brev. text), 25, i.
Aeterne Christi mortuus, Et martyrum; 716, ii., Martyr bel qui um pubum
Invocavit me, 73, ii., Antiphon
Ipsa veni, generis Judaeæ sanctissime nectar, 847, i., O quickly come, dear Judge of all
Irlandum, vacco yr umb aut, 443, i., Goodyl Psalms and Spiritualle Songs
Ir neisti (Condolor), 992, i., Salve Christi vulneram
It earth too fair, is youth too bright?, 428, i., Gill, T.
II.
Is God for me? I fear not, 873, ii., Ist God for mich, so trete
Is God for me? to oppose me, 873, ii., Ist Gott for mich, so trete
Is God for me? what is it, 873, ii., Ist God for mich, so trete
Is God my strong salvation, 873, ii., Ist Gott for mich, so trete
Is God withdrawing? all the cost (Watte), 875, ii.,
Jaschel, J. C.
Is heaven, a place where diamond dwells, 572, ii., Is heaven a place where pearly streams
Is heaven a place where diamond dwells, 572, ii., Is heaven a place where pearly streams
Is heaven a place where pearly streams, 107, i., Bailey, P.
J.
It is for me, dear Samuel?, 497, i., Havergal, Frances
It is not my spirit filled with Thine, 422, i., Gill, T. H.
It is our war king and prophet?, 977, i., Lrorn, W. J.
It is the prayer of the mortem indist, 814, i., Noticer
It is there a friend in earth or heaven, 572, ii., Is there in heaven and earth who can
Is there a time when moments slow?, 485, ii., Gilman (Grace Howard), Caroline
It's there a summer true?, 1185, ii., The year begin with
Flour
It, the eat thing too hard for Thos, 849, ii., 0 that Thou wouldst the heavens rend
It there's a time when moments slow, 322, i., Edmeston, J.
Jehovah, boker Gott von Meth und Stärke, 153, L., Bogatzy, C. H. von
Jehovah: holy Lamb, 81, H., Arnold, G.
Jehovah is great and great is His praise, 764, L., Montgomery, J.
Jehovah is my light, salvation shining (tr. H. Mills), 792, L., Neander, J.
Jehovah is my light and Gladensonne, 792, L., Neander, J.
Jehovah, let me now adore Thee, 388, H., Crasselin (Crasseis), B.
Jehovah, Lord, now come, I pray, 582, H., Jerusalem, my happy home
Jehovah reigns, arrayed in light, 823, L., Kennedy, B. H.
Jehovah reigns, exalted high, 1296, L., Watts, L.
Jehovah reigns, His dewts in light, 1296, L., Watts, L.
Jehovah reigns, His throne is high, 1296, L., Watts, L.
Jehovah reigns, let all the earth (Ps. xcvii), 800, H., New Version
Jehovah reigns, let every nation hear, 114, L., Barbauld (see Alkain), Anna L.
Jehovah, let therefore all (Ps. xcviii), 800, H., New Version
Jehovah reigns, O Earth, rejoicer, 90, H., Auber, Harriet
Jehovah reigns on high, 1805, L., Wesley family, The
Jehovah speaks, let men be saved, 709, H., Lyte, H. F.
Jehovah's covenant shall endure, 497, L., Havergal, Frances E.
Jehovah's Fellow and His Son, 1865, L., Wesley family, The
Jehovah's love first chose His saints, 571, L., Irons
Jehovah's praise sublime, 237, L., Conder, J.
Jehovah's will is found, 979, H., Row, T.
Jenemi'j i sion (Our Father, which art in heaven), 741, L., Misleons
Jerusalem, See also Hierusalem and Hierusalem
erusalem, celestial place (Cedolos urbe, Jerusalem), 791,
Jerusalem, 111; 1900, L., Urbs beata, Hierusalem
Jerusalem divine, 388, L., Rhodes, B.
Jerusalem du hochgebeite Stuhl, 633, I., Konigstein, L. G.
Jerusalem, du hochgebeite Stadt, 415, L., German hymnody: 735, L., Meyfort, J. M.
Jerusalem exalting, 334, H., Nova novissima, tempora pessima sunt, vigilantes
Jerusalem, for ever bright, 699, H., Lowry, R.
Jerusalem gloriosa, 782, L., Nec quisquam occultis vidit
Jerusalem gloriosa, 1188, L., Thomas of Kempen
Jerusalem: high lower thy glorious walls (tr. Wilttingham), 733, L., Meyfort, J. M.
Jerusalem: high lower thy glorious walls (tr. Hopkins), 728, L., Meyfort, J. M.
Jerusalem, Jerusalem, would God, 382, H., Jerusalem, my happy home
Jerusalem lamina, 650, H., Latin hymnody: 793, L.,
Jerusalem, Nec quisquam occultis vidit
Jerusalem: my happy home, Name ever dear to me, 269, L., Congregational hymnody; 583, H., Jerusalem, my happy home, When shall I come to thee
Jerusalem, my happy home, when shall I come to thee (F. R. P. & Frd), 233, L., Hickson, D.; 973, H., Roman Catholic hymnody; 1921, H., Welsh hymnody
Jerusalem: see also Hierusalem, my happy home
Jerusalem, o citie best, That of peace, 1900, L., Urbs beata, Hierusalem
Jerusalem on high, 269, L., Crossen, S.; 348, H., English hymnody
Jerusalem, that place divine, The vision, 1900, L., Urbs beata, Hierusalem
Jerusalem, the city, 346, L., Coelostis O Jerusalem
Jerusalem the glorious, 346, L., Nova novissima, tempora pessima sunt, vigilantes
Jerusalem the golden, The home of saints shall be, 498, H., Havergal, W. H.
Jerusalem the golden, With milk and honey best (Neale), 137, H., Bernard of Moravia; 542, H., Nova novissima, tempora pessima sunt, vigilantes; 748, H., Neale, J. M.
Jerusalem, the happy seat, 682, H., Jerusalem, my happy home
Jerusalem the heavenly, 246, L., Coelostis O Jerusalem
Jerusalem the holy, 246, L., Coelostis O Jerusalem
Jerusalem the holy, 346, L., Hora novissima, tempora pessima sunt, vigilantes
Jerusalem the holy city, (Cedolos urbs, Jerusalem), 1900, L., Urbs beata, Hierusalem
Jerusalem the holy city, (tr. Mrs Burlingham), 733, L., Meyfort, J. M.
Jerusalem, that city built on high (tr. in the Dalston Hosp. H. R.), 733, L., Meyfort, J. M.
Jesus, love Thee evermore, 134, ii., Benedict, E. C.; 396, i., O Deus ego amo Te, Nam prior Tu amasti me.

Jesus, love Thee; not because, 396, ii., O Deus ego amo Te, Nec amo Te ut salvi me.

Jesus, I love Thy sacred Name, 599, ii., Jesus, I love Thy Name.

Jesus, I love Thy saving Name, 599, ii., Jesus, I love Thy saving Name.

Jesus, I never can forget, 332, ii., Ein Lämmlein geht und trägt die Schuld.

Jesus, our Thy matchless grace, 599, i., Jesus, I sing Thy matchless Name.

Jesus! place my trust in Thee (Mein Herzenstrait), 10, ii., Ach Gott, wie manche Herrlichkeit.

Jesus, rest on Thee, 266, i., Deck, J. G.

Jesus, I will trust Thee, trust Thee with my soul, 1331, i., Walker (see Deck), Mary J.

Jesus, if still the same Thou art, 1261, i., Wesley family, The.

Jesus, if still Thou art today, 949, ii., O that Thou wouldst be with us.

Jesus, if Thou art still today, 599, i., Jesus, if still Thou art today.

Jesus, if Thou hast brought me to Thy foot, 1069, i., Since the dear hour that brought me to Thy foot.

Jesus, immortal King, arise, 1965, ii., Seymour, A. C. H.

Jesus, immortal King, display, 599, ii., Jesus, immortal King; go on, 615, i., Kelly, T.

Jesus, immortal King, go on, 615, i., Kelly, T.

Jesus, immutably the same, 1263, i., Toplady, A. M.

Jesus in bonds of death had lain, 255, ii., Christ lag in Todesthänden.

Jesus, in earth and heaven the same, 1266, ii., Wesley family, The.

Jesus, in helpless infancy, 945, ii., Qui sacris hodie simul habet.

Jesus, in loving worship, 514, i., Hermanman (see IBotson), Claudia J.

Jesus in sickness and in pain, 604, i., Glandert, T. H.

Jesus, in Thy eyes behold, 1238, i., Watts, I.

Jesus, in Thy best name, 599, i., Pennfather, W.

Jesus in Thy transporting name, 1006, i., Steele, Anne

Jesus in whom the Godhead's rays, 1261, i., Wesley family, The.

Jesus, in whom the weary find, 1261, i., Wesley family, The.

Jesus, in Whom saints rejoice, 609, i., Jesus, Thou Soul of all our joys.

Jesus invites His saints, 1338, i., Watts, I.

Jesus is all my hope (W. Williams), 1253, i., Welsh hymnody.

Jesus is come, O joy heaven-lit, 51, i., Allenport, J. L. C.

Jesus is joy! alas to think, 599, ii., Jesus is God, the solid earth.

Jesus is God! The glorious band of golden angels sing, 599, ii., Jesus is God, the solid earth, Jesus is gone above the skies, 1239, ii., Watts, I.

Jesus is gone up high, 615, i., Kelly, T.

Jesus is lifted up on high, 40, ii., All glory to our gracious God.

Jesus is my confidence, 703, i., Luise-Herriette of Brandenbg.

Jesus is my faithfull trust, 703, ii., Luise-Henriette of Brandenburg.

Jesus is my light most fair, 960, ii., Richter, C. F.

Jesus is our common Lord, 1261, i., Wesley family.

Jesus is our God and Saviour, 693, i., Hart, J.

Jesus is our great salvation (J. Adams), 1068, ii., Sons through God's election.

Jesus is our Shepherd, Wiping, 1097, i., Stowell, W.

Jesus is risen (All hail! dear Conqueror! all hail! the Victor), 571, i., Roman Catholic hymnody.

Jesus is the highest name, 1006, ii., Scheller, J.

Jesus is the Name we treasure, 427, i., Ghirald Salvator.

Jesus is the winner's friend, 797, ii., Neumeister, E.

Jesus is the sure foundation, 401, ii., Harland, E.

Jesus is the sweetest Name, Into mortals, 1006, ii., Scheller, J.

Jesus set das schönste Licht, 960, ii., Richter, C. F.

Jesus set der schönste Nam, 1006, i., Scheller, J.

Jesus, Thou precious Crown, Grand euerer Freund, 51, i., Allenport, J. L. C.

Jesus, Jehovah, god, 1265, i., Wesley family, The.

Jesus, Jesus, come to me! How long, 599, i., Jesus, Jesus, comin' de - - st - - a - - i - - i - - i.

Jesus, Jesus, come to me! How low, 599, i., Jesus, komin' de - - st - - a - - i - - i.

Jesus, Jesus only, 701, ii., Luise-Herriette of Brandenburg-Rudolstadt.

Jesus, Jesus, naught but Jesus, Can my, 701, i., Lady-Elizabeth of Schwarzb-Rudolstadt.

Jesus, Jesus, nichts als Jesus (Luise-Herriette), 1342, ii., Heinemann, C. 701, i., Lady-Elizabeth of Schwarzb-Rudolstadt.

Jesus, Jesus, naught but Jesus, Shall my wait end, 701, ii., Luise-Herriette of Schwarzb-Rudolstadt.

Jesus, Jesus, naught but Jesus, Shall my wait end, 701, ii., Lady-Elizabeth of Schwarzb-Rudolstadt.
Labouring and heavy laden, WITH my rite, O Lord, I lift my heart to thee, 961, ii., Scott, E. K.
Laden with guilt and full of fear, 1288, ii., Watts, l.
Laeta mente canusus Deus nostru, 813, l., Notker
Laede aus rubor et tuberculis (tr. Ringham), 489, ii., Hark! the glad sound, the Saviour's coming.
Laete reu, sanctus Salvator (tr. Macgill), 489, ii., Hark! the glad sound, the Saviour's coming.
Larabundus Brunhardi decemus herus (Bernard of Clairvaux), 1049, ii., Sequences.
Laudabilis, sancta fides principis: Alleluia, 127, l., Bernard of Clairvaux; 848, i., 853, i., Latin hymnody.
Lamentationes psalmsinis, 360, i., Exultet exult laudamus
Lamentus gaudiis qua redimit Verbum Patris, 814, l., Notker
Laxitia in mundo? Domus nam venit Reus ? 607, ii., Joy to the world, the Lord is come.
Laxus in thia, parentem fili scholastica, 773, i., Montrieux, G.
Lamb, for Thy boundless love I praises offer, 397, i., Freylinghausen, J. A.
Lamb and God, all praise to Thee, 216, i., Gerne laposa sernum
Lamb of God, for sinners slain, 1298, ii., Woodford, J. R.
Lamb of God, I look to Thee, 809, i., Gentile Jesus, meek and mild
Lamb of God, O Jesus! Thou who (tr. in the Ohio Luth. Hym.), 31, i., Agnes Dei, qui tollis.
Lamb of God, our souls adore Thee, 856, i., Deck, J. G.
Lamb of God, Thou now art seated, 856, i., Deck, J. G.
Lamb of God, Thy judge, 856, i., Deck, J. G.
Lamb of God, we fall before Thee, 803, i., Hart, J.
Lamb of God, Who bearest away, 1265, i., Wesley hymn, 1739.
Lamb of God, who came from heaven, 164, ii., Baurdillon (see Cotterill), Mary
Lamb of God, Thou receiv (tr. J. Wesley, alt.), 306, i., Doder (see Schneider), Anna
Lamb of God, who receivest (tr. in Bickersteth's Ch. Ps.), 306, i., Doder (see Schneider), Anna
Lamb of God, without blemish (tr. in the Ohio Luth. Hym.), 31, i., Agnes Dei, qui tollis.
Lamb, that last suffered, and Lion of Judah victorious, 421, ii., Heuser (see Schneider), Meta
Lamb, the once crucified: Lion, by triumph surrounded (tr. Porter), 818, ii., Heuser (see Schneider), Meta
Lamb, whose blood for all men streamed (Jean Relempeiter omnim, Quem lucis, tr. R. Campbell), 229, l., Christe Redemptor omnium Ex Patre
Lamb, ye saints, behold the Saviour, 701, i., Longest, pais angeli
Lamm, das gelitten, und Love, der siegreich gernung, 819, l., Heusner (see Schneider), Meta
Lamm und haupt, das selbst gebaut (N. L. von Zinzendorf), 506, ii., Heil, M. G.
Lamm und haupt: es sei gebaut (N. L. von Zinzendorf), 506, ii., Heil, M. G.
L'amour se tient assoiff, 978, i., Guyon (née de la Motte), Jeanne M. R.
L'amplesse, voir: espace
Lamp of our feet, where we trace, 118, i., Barton, B.
Lamperna vobiscum, breamly burn, and glow (tr. Miss Winkworth), 56, i., Albertini, J. B.
Lamp of peace, and love, and brightness, 307, ii., Donnay, Sarah
Land where the bones of our fathers are sleeping, 105, ii., Bacon, L.
Land long hanged! the morning is morning, 969, i., Robinsone, C. S.
Langst heuchst du, mein Gott! ein nakes Wezen, 36, i., Albertini, J. B.
Lass dich durch nichts erschrecken, 973, ii., Rob, J.
Lass dich tosk, 75, l., Anton-Ulrich of Brunswick
Lass dich auch nichts tauben, 379, ii., Fleming, P.
Lass mich dein und messen, 1000, ii., Seelner, N.
Lass mich diese Welt verstehen, 639, ii., Lange, J. P.
Lass mich nicht in Irrthum allein denken, 883, i., Sacer, G. W.
Lasset ab, die meine Liebe, 640, l., Lassent Klang und
Träumen fahren
Lassen uns allen Herren preisen, 631, i., Keitsch, C. J.
Lasset uns mit Jesu siehen, 143, i., Birken, S. von
Lassen mich gernh,lass mich gernh, 627, i., Knak, G. F.
Lassen uns alle freilich sein, 639, ii., Langhans, U.
Lassen uns mit Lust und Freud aus Glauben singen, 512, ii., Herold, H.
Lassen uns mit täusen Weinen, 201, i., Dillert, J. M.
Last night I lay a-sleeping, 738, ii., Millard, J. E.
Last of creation's days, 1979, ii., Whytehead, T.
Lo, now is come the fit, accepted time, 321, i., Ecce terum idoneum
Lo, now is our accepted day, 320, ii., Ecce tempus idoneum
Lo, now the insomning shades of night are ending, 320, i., Ecce jam noctis tenaturn umbra; 819, ii., Now, when the dusky shades of night, retreating
Lo, now the shadowy clouds of night are flying, 320, i., Ecce jam noctis tenaturn umbra
Lo, note the victory's gained me, 965, ii., Sacer, G. W., On a moment a tree stood still. 113, ii., Barth. C, G.
Lo, on the turgiduous tree (tr. Blew), 87, ii., Asple, P. B., on through heathen's portals, 355, ii., Es echt ein stiller Engel
Lo, round the throne a glorious band, 360, i., Exalted high at God's right hand
Lo, round the throne at God's right hand, 360, i., Exalted high at God's right hand
Lo, sea and send their gifts outpour, 1000, ii., Singleton, K. C.
Lo, spell apace the welcome tide, 331, i., Ex tempus acceptable
Lo, step and thorny is the road, 194, i., Böhr, S. G., In Summer comes again, 807, ii., Plumpton, K. H.
Lo, sweetly sounds the deep-toned Allelulia, 320, ii., Ecce pulchra canorum resonet voce Alleluia
Lo, the day the food descending, 664, i., Lauda Slon Salvatorum
Lo, the angels' food is given (Ecce panis angelorum), 664, i., Lauda Slon Salvatorum
Lo, the raptitious herald-cry, 606, ii., Jordanis oras praeval
Lo, the bright and snowy morning, 904, ii., Praise to Thee, Thou great Creator
Lo, the day of Christ's appearing, 519, i., Heu! Heu! mala mundit vita
Lo, the day of God is brightening, 1055, i., Sherwin, W. F., Lo, the day of real decline, 967, i., Robbins, C.
Lo, the day of the new world, 300, i. Dives trae, dies illa
Lo, the day of the world, 300, i. Dives trae, dies illa
Lo, the day of the world, 300, i. Dives trae, dies illa
Lo, the day of the world, 300, i. Dives trae, dies illa
Lo, the Day, the Day of Life, 519, i., Heu! Heu! mala mundit vita
Lo, the day the Lord hath made, 713, ii., Mant, R.
Lo, the desert-depths are stirred, 606, ii., Jordanis oras praeval
Lo, the dim shadows of the night are waxing, 320, i., Ecce Jam noctis tenaturn umbra
Lo, the faith which crossed the ocean, 1291, i., Violatus, S.
Lo, the Father hears our prayer (tr. Calverley), 92, ii., Andinum: alo magnus
Lo, the foundation doth bear, 728, ii., Floods of waters high in air; 863, ii., Immense coeli Conditor
Lo, the fount of earth's salubritas, 777, i., Mundil salus aflutter
Lo, the Gentilevs bend the knee, 1068, ii., Sons of men, behold from far the
Lo, the golden light arises (Lux ecce surgit aures), 881, i., Nox, et tenereae, et multae
Lo, the golden light is piercing (Lux ecce surgit aures), 880, ii., Nox, et tenereae, et multae
Lo, the golden sun is shining (Lux ecce surgit aures), 880, ii., Nox, et tenereae, et multae
Lo, the great Herald's voice, 806, ii., Jordanis oras praeval
Lo, the hills of the field, 504, i., Hever, R.
Lo, the mid-day beams of life (Mitter wir im Leben sind), 721, ii., Media vita in morte sumus
Lo, the mighty God appearing, 442, i., Good, W.
Lo, the mother standeth fearful (tr. Chalmers), 1080, ii., Stabat mater dolorosa
Lo, the pilgrim Magi leave their royal halls, 677, i., Littquint tacta Magi principis urbis
Lo, the Prophets sent before, 606, ii., Jordanis oras praeval
Lo, the sacrifice ascending, 778, i., Menzlie, G.
Lo, the voice of Jesus, 357, ii., Evans, A. E.
Lo, the voice of one that crieth (tr. Blew), 324, i., Clamans ecce vox sonans

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Lord, how long, how long shall I, 827, I., O disclose Thy lovely face
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O Lord, Who in Thy wondrous love, 640, ii., Bow, W. W.
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offr of salvation, 150, I., Biles, P. only one, shall be the fold (tr. Miss Dana), 634, I., Grosmacher, F. A.

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reigneth still, though all else may be failing (tr. dyes Burlington), 1355, I., Bogatsky, C. H. von Fern, who heard me say, "how long?" 1219, I., Very,

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thing is needful, then, Lord Jesus (tr. Miss Cox), 1016, II., Schröder, J. II.

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3rd let My children go, 584, I. Forward let the waving go

3rd the Time's great oceans, 1083, I., Stephenson, F. B.

3rd onward, men of heaven, 1048, I. Sigmoidy see Huntley), Lydia

3rd onward, though the region, 504, I., Johnson, S.

3rd upon conquering flight, 1083, I., Smith, F. P.

3rd through life Thy children stray, 1276, II., Whitling, W. 

3rd, onward, Christian soldier, 1004, I., Van Alstyne (see Crosby), Francis J.

3rd, onward, heavensward, 736, I., Millman, A. through the animating sound, 1138, I., Temperance hymnody

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 oppressed, my soul, around thee press, 1197, I., Unitarian hymnody

Salem, ope thy temple gates, 1178, II., Thrupp, J. F. to the starry hall (tr. I., Williams), 580, I., Coates suita panther

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Open. Lord, my inward ear, 285, I., Christ, my hidden life, appear

Open now thy gates of beauty, 1013, I., Schmelck, B. Open stood the gates of heaven, 1004, I., Stock, Sarah G.

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Oppressed with sin and woe, 128, II., Brontë, Anne Oppression shall not always reign, 1323, II., Ware, H.

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Omnium terrarum gerarum, 7, I., Abelard, P. Olimpieum svonbe fanhehen (Ode v.), 52, II., Anarnaiiicn hymnody

Other ground can no man lay, 272, I., Father, Son, and Spirit, bear

Other knowledge I disdain, 1361, II., Wesley family, The

Other Name than our dear Lord's, 783, I., Monell, J. S. B.

Out, your poor people Jesus ply (Cottu), 322, II., French hymnody

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Our beloved have departed, 639, I., Lange, J. P. Our blessings come, 0 God (tr. H. Milla), 533, I., O God, du frommer Gott

Our best Redeemer, ere He breathed, 90, I., Auber, Harriet

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Our brother let us put in grace (tr. in the G. & G. Hallaines), 825, I., Nun last us den Leib begraben

Our captain leads us on, 448, I., Kirk, how the watchmen cry

Our country is Immanuel's ground [land], 114, I., Bar-

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Our country's voice is pleading, 67, I., Anderson (see

Martia F. Our daily bread (give us our daily bread, Miss Procter), 975, II., Roman Catholic hymnody

Our day of praise is done, 1147, II. The day is past and gone, great God, we bow to Thee

Our days alas, our mortal days, 1328, I., Waits, I.

Our days are but a shadow, 1066, I., Soden, A. J.

Our dear Lord of grace hath given, 1197, II., Unser

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Our ears have heard, and now our eyes, 445, I., Great is the Lord, of high renown

Our ears have heard, O glorious God, 1061, I., Spurgeon, C. H.

Our ears have heard our fathers tell (Ps. xlv., Stern- board), 966, I., Old Version

Our earth we now lament to see, 1203, II., Wesley family, The

Our unsurprised hearts shall we're be weary (tr. Swer-

ter), 1031, I., Zinnsroff, C. R. von

Our eyes we lift up to the hills, 882, I., Rawson, G.

Our faithful God hath sent us, 666, I., Havergall, W. H.

Our Father and most gracious Lord (tr. Whitting- ham), 897, I., Lord's (The) Prayer

Our Father, and our heavenly King, 324, I., Clapham, J. P.

Our Father, bless the bounteous store, 448, I., Grace

Our Father dear, which art in heaven, 1006, I., Vater unser im Himmelreich

Our Father, God not face to face, 216, I., Chapin, E. H.

Our Father God omnipotent, 1005, I., Vater unser im Himmelsereich

Our Father God, to Thee we pray (tr. Miss Fry), 445, I., God der Vater wohl uns erhel

Our Father God, Who art in heaven (Bette), 139, I., Bette, H. J.

Our Father God, Who art in heaven (Judson), 809, I., Judson, A. ; 807, I., Lord's (The) Prayer

Our Father God, Who art in heaven, To Thee (Anon.), 809, I., Lord's (The) Prayer

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Our Father, hear our longing prayer, 708, I., Macdonald, J.

Our Father, here again we raise, 442, I., Gray, T., Jun.

Our Father, high enthroned above, 490, I., Gibbons, T.

Our Father, if Iround Thou art, 483, I., Hankinson, T. E.

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Our Father in the heavenly realm, 1906, i. Vater unser im Himmelreich
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Our Father, in Thy dear Son (Is. Williams), 696, i. Lord's (The) Prayer
Our Father Lord, Who art in heaven (Judson), 609, i. Judson, A. : 607, ii. Lord's (The) Prayer
Our Father, our Father, Who dwellest in light, 697, ii. Havergal, Frances B.
Our Father sits on golden throne, 618, i. Kelly, T.
Our Father, Thou in heaven above, 1906, i. Vater unser im Himmelreich
Our Father, through the coming year, 406, i. Gaskell, W.
Our Father, which in heaven art, And makest us al (tr. R. Cox), 697, i. Lord's (The) Prayer; 1905, i. Vater unser im Himmelreich
Our Father, which in heaven art, Lord hallowed be thy name (tr. in the O. V., 1561), 697, ii. Lord's (The) Prayer
Our Father, which in heaven art, Lord's hallowed be (tr. H. Lok), 697, ii. Lord's (The) Prayer
Our Father, Who dost dwell above (Is. Williams), 696, i. Lord's (The) Prayer
Our Father: Who art in heaven above (tr. Jacob), 1906, i. Vater unser im Himmelreich
Our Father: Who from heaven above (tr. Anderson), 1205, i. Vater unser im Himmelreich
Our Father: Who in heaven in heaven art, All hallowed be (tr. in the N. V.), 697, ii. Lord's (The) Prayer; 801, i. New Version
Our Father, Who in heaven art, Thy name be hallowed (tr. In the N. V.), 697, ii. Lord's (The) Prayer; 801, i. New Version
Our Father, Whose eternal sway (Straphan), 697, ii. Lord's (The) Prayer
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Our festal crown is come, 498, ii. Havergal, W. H.
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Our few revolving years, 123, ii. Beddome, B.
Our few short years of trial o'er (tr. Guthrie), 406, i. Geller, C. F.
Our Forerunner, why forensic war? (tr. Blew), 325, ii. O Christe qui mater poll
Our Friend, our Brother, and our Lord, 1877, ii. Whittier, J. G.
Our friendship sanctify and guide, 98, i. Author of friendship's sacred tie
Our God, a tower of strength is He, A good defence (tr. in Dulcken's Bk. of Ger. Songs), 336, i. Ein feste Burg ist unser Gott
Our God a tower of strength is He, A goodly wall (tr. H. W. Longfellow), 325, i. Ein feste Burg ist unser Gott
Our God and our Redeemer, 1099, i. Stryker, M. W.
Our God approaches from the skies (tr. Is. Williams), 569, i. Instantia adventum Dei
Our God bless us all with mercy and love (Ps. lxvii), 801, ii. New Version
Our God He is a castle strong (tr. Macdonald), 325, i. Ein feste Burg ist unser Gott
Our God, He is a fortress tower (tr. Frothingham), 325, i. Ein feste Burg ist unser Gott
Our God, how firm His promise stands, 1236, ii. Watts, J.
Our God in glory sits on high, 613, ii. Keble, J.
Our God, in His celestial seat (tr. Chandler), 922, ii. Rebus creatis all egens
Our god is a stronghold indeed (tr. Fisher), 325, ii. Ein feste Burg ist unser Gott
Our God is good: in every place (In Hymns of the Spirit), 1591, i. Zihl, J. F.
Our God is light, we do not go, 692, i. Peters (a-e Bowly), Mary
Our God is love, O sweetly sing, 221, ii. Davis, T.
Our God is true! Then He will never forsake (tr. H. Miller), 676, ii. Lobeck, K.
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Our God, our Father, with us stay (tr. Miss Warner), 443, ii. Gott der Vater wohn uns bei
Our God, our help in ages past (Ps. 99, Watts), 920, ii. Psalter, English
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Our God that is Lord (Ps. lxvii, Whittemingham), 1092, ii. Scottish hymnody
Our God, we thank Thee, Who hast made, 918, i. Proc., Adelaide A.
Our God's a fastness sure indeed, A trusty (tr. McLinck), 325, i. Ein feste Burg ist unser Gott
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sg upon the surg'en sea (tr. in the Brit. Herald), 04, li., Almendres, N. L. von 

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of the depths I cry to Thee, Lord God; oh hear my 

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thorn in my flesh (tr. 1327), 97, lii., Van Alstyne (by Corson), Francis J. 

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Peace be in the house of death, 866, i., Philimore, G.
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Peace be within this sacred place, 1390, i., Watts, I.
Peace, doubting heart, my God's I am (C. Wesley),
566, i., O Jesu Christ, mein schönes Licht
Peace, flattering soul: the storm is over, 1360, ii.,
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Peace in our time, Lord God, bestow (tr. Macdonald), 276,
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Peaceful night, all things sleep, 781, i., Mohr, J.
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Pierce, fill me with an humble fear, 592, ii., Jesus, my
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Pilgrim, bend Thy footsteps on, 606, i., Jones, S. F.
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1113, ii., Syrian hymnody
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Praise to our heavenly Father, God, 315, ii., Duffield, G.
Praise to our Lord and Saviour dear (tr. Flompey), 864, ii., Landes Salvatoris voces modulatorum supplied
Praise to the Father, the glorious King of creation, 683, ii., Lobe den Herren den mächtigen König der Ehren
Praise to the Holy in the height, 303, i., Newman, J. H.
Praise to the Lord! He is King over all the creation (tr. Porter), 683, i., Lobe den Herren den mächtigen König der Ehren
Praise to the Lord! the Almighty, the King of creation (tr. Winkworth), 683, ii., Lobe den Herren den mächtigen König der Ehren
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Praise to the Paschal Victim bring, 1324, i., Victinse Paschal
Praise to the Saviour, the glory of the saints (tr. Rodwell), 8, i., Abyssinian hymn
Praise to Thee, O Lord, most holy (tr. Mrs. Chester), 737, ii., Misa dii amens in sanctis
Praise to Thee, thou great Creator, 373, ii., Fawcett
Praise to Thee, whose hosts have watched us, 862, ii., Parr, Harriet
Praise to Thee in Zion, Lord, for Thee, There shall our voices be heard, 1240, ii., Watts, J.
Praise we Him to whose kind favour, 615, ii., Kelly, T.
Praise we Him this day, 683, i., Kennedy, B. H.
Praise we our Lord, who is our life, 623, ii., Doddridge, P.
Praise we the Lord, for He is good, 618, ii., Kennedy, B. H.
Praise we the Lord in the temple of prayer, 1240, ii., Watts, J.
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Praise we the Lord, with love and joy, 682, ii., Campbell (see Malcolm), Margaret, Lady Cockburn
Praise ye Jehovah, Abram, 682, ii., Gerhard, P.
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Praise ye Jehovah, shout and sing (Ps. 148, Beaumont), 532, ii., Paistres, English
Praise ye Jehovah, with anthems of praise come before Him, 683, ii., Lobe den Herren den mächtigen König der Ehren
Praise ye the Lord, again, again, 895, ii., Peters (née Bowly), M.
Praise ye the Lord, all nations, 682, ii., Kennedy, B. H.
Praise ye the Lord, exult His Name, 1240, ii., Watts, J.
Praise ye the Lord, for He is good, 618, ii., Kennedy, B. H.
Praise ye the Lord, for His mercy endureth for ever (Ps. cxxxvi, Norton), 886, ii., Old Version
Praise ye the Lord, for it is good, 865, ii., Kennedy, B. H.
Praise ye the Lord, for our good, 685, ii., Kennedy, B. H.
Praise ye the Lord, for our Lord and Saviour Jesus Christ, 695, ii., Kennedy, B. H.
Praise ye the Lord, Lord of angels and powers, 1324, ii., Watts, J.
Praise ye the Lord, may your heart be full of joy, 866, i., 1846, ii., Steel, Anne
Praise ye the Lord, our God to praise (Ps. cxvi.), 900, ii., New Version
Praise ye the Lord, the eternal King, 1106, i., Swan, J.
Praise ye the Lord, His good to praise, 1240, ii., Watts, J.
Praise ye the Lord with joyful tongue (Watte), 905, i., Watts, J.
Praise ye the Lord! Immortal choral; 1857, i., Watts, J.
Praise ye the Lord, ye Christians’ song (tr. Cronwells), 314, i., Herman, N.
Praise your Redeemer, praise His Name, 1105, ii., Swan, J.
Praise the Lord, my Rock of might, 682, ii., Kennedy, B. H.
Praise the Lord, my Rock of might (tr. Macdonald), 409, ii., Gelobet sei ebt der Jesu Christ, Das Lobe den Herren den mächtigen König der Ehren
Praise we are bringing to Jesus Almighty and Royal (tr. Styrke), 683, ii., Lobe den Herren den mächtigen König der Ehren
Praise, pray, pray the Holy Spirit plente, 888, i., Peace, perfect peace, in this dark world of sin

4 Z 2
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Pray thus, when ye do pray, therefore—Our Father, which is in heaven, art, 697. ii., Lord's (The) Prayer

Pray without ceasing, pray, 1066. i., Soldiers of Christ, arise, And put thy armour on.

Pray can mercy's door unlock, 1183. i., Toplady, A. M.

Prayer is appointed to convey, 463. ii., Hart, J.

Prayer is the Christian's vital breath, 907. ii., Prayer is the soul's sincere desire

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We hail Thee, Lord, Thy Church's Rock, 1386, l., Willehalm unster deiner Schant
We have a great High Priest, 158, l., Bourne, H.
We have a house above, 1388, l., Wesley family, The
We have a name to live, 543, l., Hull, W. W.
We have a sure, prophetic word, 369, l., Cronenwett, E.
We have heard, O Son of David, 807, l., Night is on the unassuming nations
We have heard the solemn story, 542, l., Hull, W. W.
We have met in peace together, 236, l., Clark, W. G.
We have no outward righteousness, 351, l., 0 Thou that hestadest on the tree
We have not tears Thou wilt not dry, 624, l., Kimball, H.
We have not known Thee as we ought, 900, l., Pollock, T. B.
We have not seen Thy footsteps tread, 959, l., Richter (not Richy), Anne
We have not seen, we cannot see, 790, l., Neale, J. M.
We hear the solemn bell, 1394, l., Wordsworth, C.
We have thee God, we knoweleslyn thelord (tr. In Mackell we), 1128, l., Te Deum laudamus
We in one Omnium are joined (tr. Swertner), 135, l., Bernstein, C. A.
We join to [verse] pray [with] wishet kind, 406, l., Gaskell, W.
We keep the feast in gladness (tr. Littledale), 390, l., Ecce sollenni hae dies annals festa
We keep the Festival (tr. Thompson), 14, l., Ad regias Agnil dapes
We know, by faith we know, 1388, l., Wesley family, The
We know by faith, we surely know, 1388, l., Wesley family, The
We know not how the rays that stream, 1094, l., Stock, Sarah G.
We pray, "wounded Lamb of God" (tr. J. Wesley, alt., as in the Metzsch H. B., 1789), 369, II., I, the Lord, with whom we are wounded Lamb of God

We pray, "wounded Lamb of God" (tr. J. Wesley, alt., as in Songs for the Sanctuary), 566, II., 1, the Lord, with whom we are wounded Lamb of God

We pray, "wounded Lamb of God" (tr. Old Version, 1868), 1153, II., To Deum laudamus

We pray, the Lord, we know the (tr. 1 Cor. 13, 11), 1159, II., To Deum laudamus

We pray, the Lord, we know the (tr. Old Version, 1868), 1153, II., To Deum laudamus

We pray that, we know the (tr. Old Version, 1868), 1153, II., To Deum laudamus

We read in Thy holy word, 165, II., Bourne, H.

We read that to finish it (tr. Miss Fry), 364, II., I, the Bishop, with whom we are the Lord's

We rear not a temple, like Judah of old, 1238, II., Ware, J., jun.

We sat and wept by Habel's stream, 622, II., Kennedy, B. H.

We saw the not when Thou didst come (tr. Mrs. Richter, alt.), 474, II., Gurney, J. H., II. 959, II., Richter (see Rightly), Anne; 1943, I., We have not seen Thy footsteps tread; 1936, I., Yes, God is good; in earth and sky

We saw, the not when Thou didst tread, in mortal guise, this sinful earth, 1942, II., We have not seen Thy footsteps tread

We saw, the not when Thou didst tread, O Savior, this sinful earth, 397, I., Public School hymnbooks; 1245, II., We have not seen Thy footsteps tread

We saw the Almighty power of God, 1529, II., Watts, I.

We sing the best and purest (tr. Chambers), 374, I., Felicis meminerae, in memoriam Vinici

We sing the Father's love, 971, II., Irons, J.

We sing the glorious conquest, 387, II., Elliott, J.

We sing the praise of Him Who died, 614, II., Kelly, T.

We sing Thy mercy, God of love, 454, I., Gilman, S.

We sing to Thee. Emmanuel, The Prince (tr. Miss Cox), 1288, I., Wir singen dir immmanuel

We sing to Thee, Immmanuel! Thou Prince of Life (tr. F. C. C.), 1288, I., Wir singen dir immmanuel

We sing to Thee, Immmanuel, Thou Prince of Life (tr. in the Morav. H. B., 1745), 1288, I., Wir singen dir immmanuel

We sing to Thee. Thou Son of God, 216, I., Cennick, J.; 1238, I., To Deum laudamus

We sing to Thee. Whose wisdom formed, 801, II., New Version

We shew, Lord, with earnest heart, 316, II., Dunn, R. P.

We soon shall hear the midnight cry, 664, I., O when my watch is done, Judge Jesus come

We speak of the mercy of God, 734, I., Midlane, A.

We speak of the realm of the best, 736, I., Mills (not King), Elizabeth

We speak with the lips and we dream in the soul, 354, 1., Ex redem et transemus die Menschen viel

We stand in deep repose, 877, II., Palmer, E.

We stand unto our God, how near, 1168, I., Thou beliest, Lord. Thy sons be bold

We talk of the land of the best, 736, I., Mills (not King), Elizabeth

We thank the, God of thy goodness (tr. in the G. & R. G. H.), 163, II., 1, a child's temple here we build

We thank, Father, for Thy love, 448, I., Grace

We thank Thee, Jesus, dearest Friend, That Thou didst (tr. Lyt.), 1041, I., Schencker, S.

We thank Thee, Lord, for all, 1772, I., Whiting, W.

We thank, Lord, for this fair earth (Cotton), 394, I. Cotton, G. E.; 957, I., II., Public School hymnbook

We thank Thee, Lord, for this fair earth (Cotton), 394, I. Cotton, G. E.; 957, I., II., Public School hymnbook

We thank Thee, Lord, for this fair earth (Cotton), 394, I. Cotton, G. E.; 957, I., II., Public School hymnbook

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We thank Thee, Lord, for this fair earth (Cotton), 394, I. Cotton, G. E.; 957, I., II., Public School hymnbook

We thank Thee, Lord, for this fair earth (Cotton), 394, I. Cotton, G. E.; 957, I., II., Public School hymnbook
Weil ich schon seh' die gold'n'en Wangen, 1017, ii.,
Schweber, J.

Weine nicht, Gott lebet noch, 1018, i., Schmolck, R.

Weinen muß ich, immer weinen, 406, i., Hardenberg, G. F. P. von

Weint nicht über Jesu Schmerzen, 1079, ii., Spitta, C. J. P.

Weist du wie viel Sternlein stehen, 531, i., Hey, J. W.

Welcome among Thy chosen flock, 1288, ii., Willkommen unter deiner Schaar

Welcome among thy flock of grace (tr. in the Morav. H. B., 1189), 1266, i., Willkommen unter deiner Schaar

Welcome Cross and Tribulation, 986, ii., Salve Crux beata, salve

Welcome, days of solemn meeting, 1064, i., Smith, S. F.

Welcome, friends, in that great Name, 1061, ii., Wesley family, The

Welcome, happy morning, age to age shall say (Salve, festa dies, toto venerabilis annus), 327, ii., Ellerton, J. J. 3139, ii., Tempora Búrgi rutilant distincta sereno

Welcome, O Stouriv, to my heart, 165, ii., Bone, H.

Welcome, sacred day of rest, 185, ii., Brown, W.

Welcome right! the Lord descending, 515, i., Kelly, T.

Welcome, sweet day of rest, 1339, i., Watts, I.

Welcome, that star in Judah's sky, 499, i., Hawker, R. S.

Welcome, the hope of Israel's race! 919, i., Unitarian hymnody

Welcome: thou chiefest of all days (tr. D. T. Morgan), 513, i., Primo dierum omnium

Welcome Thou victor in the strife, 1013, i., Schmolck, B.

Welcome to me the darkest night, 336, i., Elliott (no Marshall), Julia A.

Welcome, welcome,inner house, 287, i., Conder, J.

Welcome, welcome these who came, 504, ii., John, J.

Welcome with jubilee This glad solemnity (tr. Ayward), 1051, i., Sacra solemnis juncta sint gaudia

Welcome, ye hopeful heirs of heaven, 186, i., Brown (ne Hinsdale), Pheobe

Welcome with joy be our hallowed solemnity (tr. Trappes), 986, i., Sacra solemnis juncta sint gaudia

Wele godarnysßafarn Sion, 386, i., Francis, B.

Welt art Thou leading, Guide supreme (tr. in the Morav. van H. B., 1754, alt. 1820), 82, i., Arnold, G.

Welt for him who all things losing, 82, i., Arnold, G.

Welt hat those wise men from afar (Jure ergo se Juda ducem), 497, i., Quicumque Christum quaeusitis

We'ill praise our risen Lord, 1091, ii., Stennett, J.

We'll sing of the Shepherd that did, 615, ii., Kelly, T.

Well, the Redeemer's gone, 1339, i., Watts, I.

Welt, Ade! ich bin dein munde, 37, i., Albinaus, G. J.

Wen in Leidenstagen, 675, ii., Oswald, H. S.

Wen Jesus lebt Der kann allein, 521, i., Hey, J. W.

Wenige wiesen das Geheimnis der Liebe, 466, i.

Hardenberg, G. F. P. von

Wenn alle andren werden (Hardenberg), 418, i., German hymnody; 686, ii., Hardenberg, G. F. P. von

Wenn auch vor deiner Thür einmal, 550, ii., Hey, J. W.

Wenn aus dem Dunkeln Ich mich sehe, 80, ii., Arnd E. M.

Wenn der Erle Gründe leben, 1100, i., Sturm, C. C.

Wenn der Herr einst die Gegenien, 194, i., Bürde, S. i.

Wenn dich Unglück hat betroffen, 887, i., Olearius Johannesen

Wenn ich die heilgen sehn Gebet, 287, ii., Dencklee, D.

Wenn ich einst von jenem Schlummer, 936, ii., Klöckert, M.

Wenn ich nur habe (Hardenberg), 418, i., German hymnody; 466, i., Hardenberg, G. F. P. von

Wenn ich in Angst und Not, 699, ii., Lowenstern, J.

Wenn ich nur habe, 406, i., Hardenberg, G. F. P. von

Wenn ich in stiller Fröh, 688, ii., Knapp, A.

Wenn ich in Todesnöthen bin, 610, i., Kunz, J.

Wenn ich, o Schöffer, deine Macht, 407, ii., Gellert, C.

Wenn ich los bin, trüben Stunden, 486, i., Hardenberg

Wenn ich wieder sagt, 390, ii., Hey, J. W.

Wenn jemand seinen Lebenslauf; 818, ii., Hessenthal M.

Wenn meine Himmelser, 979, i., Rothe, J. A.

Wenn mein Stundenlein vorhanden ist, 519, ii., Hermann N.

Wenn meine letzte Stunde schlägt, 418, ii., German hymnody

Wenn meine Stunden mir kränzen, 419, ii., Generitus, J.

Wenn ich die Stunden kränzen, 419, ii., Generitus, J.

Wenn ich die angenehme Stunde (Gregor), 89, Gregor's right hand in countless numbers (st. II. 467, ii., Gregor, C.

Wenn ich zueinander finden, 637, i., Knak, G. F.
What shall the dying sinner do? 1241, ii., Watts, J.
What shall we ask of God in prayer? (Montgomery), 694, ii., Lord, teach us how to pray aright; 897, i., Graciously is the soul’s sincere desire; 1190, ii., Thou God art a consuming fire
What shall we be, and whither shall we go? (tr. M. M. Masole), 1079, ii., Spitta, C. J. P.
What shall we offer our good Lord? (tr. J. Wesley), 1070, ii., Spangenberg, A. G.
What shall we pay the Eternal Son? 1237, ii., Watts, J.
What shall we render, 693, ii., Parson (or Hooker), Elizabeth.
What shall we render, Lord, to Thee? 466, ii., Greenwood, J. H.
What sinners value, I resign, 689, i., Lord, I am Thine, but Thou wilt prove
What sound doth Jordan’s streams appal (tr. W. M. A.), 606, ii., Jordanis orae praevia
What sounds of war are heard around, 1195, i., Unitarian hymnody
What star is this—more glorious far? (tr. E. Tilling), 943, ii., Quae stella sole pulchrior
What star is this so strangely bright? (tr. Chandler, 1837, alt.), 942, ii., Quae stella sole pulchrior
What star is this that beams abroad? (tr. Bown), 943, i., Quae stella sole pulchrior
What star is this that beams so bright, And dyes the sun? (tr. Singleton, 1871), 942, ii., Quae stella sole pulchrior
What star is this that beams so bright, The sun eclipsing (tr. Singleton, 1868), 943, i., Quae stella sole pulchrior
What star is this, whose orb of flame? (tr. Chambers), 943, i., Quae stella sole pulchrior
What star is this with beams so bright, Which shames the sun, 942, i., Quae stella sole pulchrior
What strange perplexities arise, 331, i., Davies, S.
What sweeter music can we bring, 210, ii., Carols
What sweetness on Thine earth abode dwell, 423, ii., Gill, T. H.
What terror every bosom shakes (tr. Chambers), 1041, ii., Sensus quis horror percutit
What terror shake my trembling soul! (tr. J. Chandler), 1041, ii., Sensus quis horror percutit
What thanks and praise to Thee we owe, 709, ii., Maclean, W. J.
What thanks can I repay, 287, ii., Denicke, D.
What the just by faith believed (tr. Bown), 777, i., Mundii salus afflictura
What the old Adam stained and soiled (Adam vetus quod pollut), 30, ii., Agnoscat omne seculum
What then, dear Jesus, hast Thou done or said? 817, ii., Herrabester Jean, was hies du verbrochen
What they of old, the revered choir of prophets? (tr. Bown), 948, i., Quod chorus vatum venerandus olum
What Thou appointest I receive, 1079, i., Spitta, C. J. P.
What Thou my God dost, all is well done (tr. in the supp. to tier. Psal., 1765), 978, ii., Hodgson, S.
What though downy slumberers flee, 569, ii., Interval of grateful shade
What though fields of earth have yielded, 283, i., Davis, T.
What though no flowers the fig-tree clothe (Doddridge & Blair revised by Logan), 168, ii., Bruce, M.; 1036, i., Scottish translations and paraphrases; 1065, i., So firm the saint’s foundations stand
What though our earthly lot be low, 1097, i., Stowell, H.
What though peaceful slumberers flee, 569, ii., Interval of grateful shade
What though the arm of conquering death, 817, i., Now let our mourning hearts revive
What though the fig-tree’s strength decay, 1066, i., So firm the saint’s foundations stand
What though the ground all good at first, 1176, i., Thripp, J. F.
What though these bodies shall decay, 1031, i., Scottish hymnody
What though through desert paths Thou leadest, 982, i., Russell, A. T.
What thrilling voice through midnight sails (En clari vox reloquit, tr. Copeland), 1226, i., Vox claris instant
What time the evening shadows fall, 530, ii., Hewett, J. W.
What to do in my condition, 379, ii., Fitton, J.
What rain doth send, and passions rain, 1839, i., Watts, J.
What rude hindrances we meet (Cowper), 423, i., till, T. H.; 968, i., Other hymns
What was the holy joy, O Lord, 1276, ii., Whitting Mary B.
What will it be to dwell above? 1105, i., Swain, J.
What wisdom, majesty, and grace, 1092, i., Stennett, S.
When Israel, of God beloved, Out of the land, 1270, ii.
When Israel, of the Lord beloved.
When Israel of the Lord beloved, 1900, ii., Scott, Sth W.
When Israel out of Egypt came, 1883, i., Wesley family
The
When Israel through the desert passed, 124, i., Beddome B.
When Israel, who had suffered cruel bondage long (Ps cxlv.), 901, ii., New Version
When it reached the tyrant's ear (Audit tyrannum
anxius), 966, ii., Quicqueque Christian quartois
When Jesus' daughter was ill, 117, i., Buxeman, H.
When Jesus at a wondrous feast, 284, ii., Clapham, J. F
When Jesus, both of God and man, ii., A. Friend the-
try; your voices join
When Jesus by the Virgin brought (Bruce), 188, ii.
Bruce, M.; 818, i., Now let Thy servant depart in peace
When Jesus Christ was crucified, 1777, i., Whiting, W
When Jesus comes again, 1081, i., Scottish hymnody
When Jesus comes to render His servants, 1504, i., Va
Aletyne (see Crosby). Frances J.
When Jesus dwelt in mortal clay, 480, ii., Gibbons, T
When Jesus first at heaven's command, 584, i., Hill, R
When Jesus' friend had ceased to be, 187, i., Howswin
(see Barrett), Elizabeth
When Jesus hung upon the Cross (tr. in the Morav
H. B., 1746, rev. or., 1759), 164, i., Bösenstein, J.
When Jesus left His heavenly home, 1270, ii., Whe
Jesus left His Father's throne
When Jesus left the glorious sky, 1097, i., Stovell, H.
When Jesus left the throne of God, 1270, ii., Whe
Jesus left His Father's throne
When Jesus on this earth, 1066, i., Soden, A. J.
When Jesus on the Cross was found (tr. in the Morav
H. B., 1746), 164, i., Bösenstein, J.
When Jesus raised His prayer on high (tr. Chandle
all.), 929, ii., Emergin unda et leo
When Jesus shall ascend His throne, 433, ii., Great Go
the nations of the earth
When Jordan hushed his waters still, 203, ii., Camp
bell, T.
When languid frame or throbbing pulse, 763, i., Moi
sell, J. S. B.
When life as opening buds is sweet, 114, i., Barbau
(see Atkin), Anna L.
When life is gay with sunshine, 1108, ii., Swift, J. F
When little hearts believe and love, 187, i., Bruce, C.
When little Samuel woke, 1116, i., Taylor, Ann at Jane
When long the soul has slept in chains, 218, i., Chapl
E. H.
When, Lord, to this our western land, 870, i., Onde
donk, H. U.
When man groans bold in sin, 1841, i., Watts, I.
When warshall'd on the nightly plain, 1726, i., Wilt
H. K.
When Mary to the heavenly Guest, 256, i., Conder (n
Thomas), Joan E.
When memory brings my Jesus to my sense (O Je
suis avec vous de l'au delà, tr. in Bohn's version
Arnold's True ch.), 399, i., Jesus duicts memoria
When monsters make known, 1868, i., Wesley Famil
The
When morning, fresh and bright and new, 117, i
Bateman, H.
When morning sends the skies (tr. Caswall), 133
beim frühlenden Morgenlicht
When morning pours its streams (mourns) the past, 809, i
N. 6, 7, 12, T
When my appointed hour is come To pass from ear
1294, ii., Wenn mein Ständlein nirgends ist
When my heart bejourings, 471, i., Grinfield, T.
When my last hour is close at hand, And I must (Miss
Winwood), 1294, ii., Wenn mein Ständi
nirgends ist
When my last hour is close at hand, My last end (J
Bowring), 1294, i., Wenn mein Ständi
nirgends ist
When my love to Christ grows week, 1295, i., Wref
D.
When my love to God grows cold, 1271, ii., When I
love to God grows cold
When my love to God grows week, 1271, ii., When I
love to God grows week
When my Saviour, shall I be?, 1361, ii., Neil
Carmody, J.
When my spirit pants for rest, 472, i., Grover, H. G.
Whispers of love, 502, i., New York, Manhattan
Who are the sights of old, 1866, i., Soden, A. J.
Where is my God? does He retire, 1069, ii., 1066, i., Steele, Anne
Where is my wandering boy to-night?, 700, i., Lowry, R.
Where is the Christian's Fatherland?, 1988, i., Stanley, A. P.
Where is the Hebrew's God, 1864, ii., Wesley family, The
Where is the land of cloudless day?, 955, ii., Conder, E. R.
Where is the tree the prophetwoth, 810, i., Hemans (see Brown), Felicia D.
Where is this Blessed Babe, 1110, ii., Taylor, Jeremy
Where is thy Bethel? where the gate of heaven (tr. J. Kelly), 786, ii., Mortali, A.
Where is thy Bethel, where the world's control (tr. Astley), 786, ii., Morris, A.
Where is thy God, my soul? 706, ii., Lynch, T. T.
Where is thy sting, 13 death?, 167, i., Browning, Sir J.
"Where is your foot?" they say, 716, ii., Marriott, J.
Where Jordan's stream was rolling on (tr. Hunt), 926, ii., Christ unser Herr zum Jordan kam
Where shall I lay my weary head?, 1861, i., Wesley family, The
Where shall I look for holy calm, 708, ii., Macquill, J. R.
Where shall my wondering soul begin (C. Wesley), 64, i., And can it be that I should gain
Where shall the guilty who hath lost, 1851, i., Scottish hymnody
Where shall the man be found, 1841, i., Watts, i.
Where shall the tribes of Abraham find, 1841, i., Watts, i.
Where shall true believers go?, 1866, i., Wesley family, The
Where shall we find the Lord?, 1088, i., Stanley, A. P.
Where shall we go to seek and find, 1841, i., Watts, i.
Where shall we learn to die?, 1068, i., Stanley, A. P.
Where Sinai towers, while thunder pealed (tr. Blew), 1068, i., Sive sub astro vertice
Where the ancient dragon lay, 908, i., Heavenly Father, Sovereign Lord, Ever faithful
Where the angel-hoists adore Thee (tr. Is. Williams, alt.), 954, ii., Regnator orbis summus et arbiter
Where the angelic host adore Thee (tr. Is. Williams), 954, ii., Regnator orbis summus et arbiter
Where the faded flower shall freshen, 161, i., Bonar, H.
Where the lion sleeps, there shepherds'scotch around (tr. Mrs. Findlater), 636, ii., Lange, J. P.
Where the long reeds quiver, 610, i., Hemans (see Brown), Felicia D.
Where the mourner weeping, 874, i., Oswald, H. S.
Where the prison bars surround him (tr. Is. Williams), 692, ii., Petrum, tyrannus, quid catenis dried
Where the sounds of pensive wailing, 1388, ii., Wardlaw, R.
Where thy Master's glory calls thee forth abroad, 947, ii., Quo vos Magistri gloria quo salus
Where two or three with sweet accord, 1092, ii., Stennett, S.
Where wilt Thou go? since night draws near (tr. Crull), 1097, i., Scheffler, J.
Where wilt Thou go? the eve draws nigh (tr. Miss Manington), 1007, i., Scheffler, J.
Where wilt thou put thy trust? 1068, i., Sigourney (see Huntley), Lydia
Where yonder mount with olives clad (tr. R. Massie), 1079, i., Spitta, C. J. P.
Where'er I go, what'er my task (tr. Miss Winkworth), 378, ii., Flemming, P.
Where'er I Thee this day did grieve (tr. in the Moravian H. R., 1889, alt., 1891), 614, i., Herman, N.
Where'er the blustering north-wind blows, 125, i., Bédone, R.
Where'er the Lord shall build my house, 1020, i., Scott, Elizabeth
Where'er the man is found, 1841, i., Watts, i.
Wherever two or three may meet, 495, i., Hastings, T.
Wherefore. See also Wherefore
Wherefore dost Thou, blest of God (tr. R. Massie), 411, ii., Gerhardt, P.
Wherefore dost Thou longer tarry, 411, ii., Gerhardt, P.
Wherefore is earth, while years flow by, 1137, ii., Teitus tot annos quid begis
Wherefore should I grow and pine (tr. Miss Winkworth), 1234, ii., Warum soll ich mich denn grämen
Wherefore should I make my mean, 1863, ii., Wesley family, The
Wherefore should man, frail child of clay, 331, ii., Endfield, W.
Wherefore, then, should I be gloomy (tr. Frothingham), 1234, ii., Warum soll ich mich denn grämen
Wherefore weep we over Jesus, 1079, ii., Spitta, C. J. P.
Whereforever two or three, 257, i., Conder, J.
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APPENDIX.

PARTS I. AND II.

SUPPLEMENTAL INDICES.
APPENDIX.

The ten years which have elapsed since the first pages of this Dictionary were sent to press have seen many changes and developments in hymnological history and research. Old statements and conclusions have been retested, and in some instances overthrown, and new hymnbooks and hymnological works have been published. Many hymn writers have passed away, and new authors have come to the front. These causes, together with the late arrival of a few leading articles have necessitated this Appendix, which we now give in two parts: Part I. containing these articles, and Part II. those of less importance, together with notes on, corrections of, and additions to the annotations already in the Dictionary. Each Part is arranged in alphabetical order.

APPENDIX.—PART I.

American Hymnody. Additional.

Dutch Hymnody.

England Hymnody, Church of.

Hymn-Book of the Evangelical Association, Cleveland, Ohio, 1881.


The 170 authors and translators are fairly representative of the Christian Church; the selection of hymns, of the Christian point of view, good; and the theology is decidedly Evangelical.

4. Laudes Domini. A Selection of Spiritual Songs. Ancient and Modern. The Century Co., N.Y., 1894. This new edition contains 1109 hymns, including the "Te Deum" and other psalms in prose, the "Te Deum" and other hymns from the Prayer Book, doxologies, tunes, and hymns from the ancient and modern of the Church of England. The tone is bright and joyous, and its literary excellence is outstanding. Amongst the standard American hymn-books of the same ecclesiastical and doctrinal character, we know few to equal it as a popular manual for divine worship.

5. Hymns of the Faith, with Psalms, for the Use of Conferences. Edited by G. Harris, D.D., W. J. Tucker, D.D., and E. K. Gleason, M.A., Boston and N.Y., 1887. The editors inform us that "the order of topical arrangement is determined by the Apostles’ Creed, which has suggested the title of the book, and has also determined the proportion of the various parts." They also say that it is not a revision of some existing book with better tunes of the modern school introduced here and there, but is a fresh work from beginning to end. To accomplish the desired end upwards of 260 authors and translators are requisitioned representing most branches of the Christian Church. The selection and arrangement of the hymns from a non-episcopal standpoint, are excellent. The "Selection of Psalms" from the Authorized Version, and the indices are of the usual character. This is a valuable collection.

6. Songs of Pilgrimage. A Hymnal for the Churches of Christ. By H. L. Hastings. Boston, 1889. This complete edition contains 1532 hymns by over 400 authors and translators, and gathered from about 20 nationalities. It is furnished with a long introduction and several indices. Tunes also accompany the hymns. Of the hymns some 450 are original or re-written hymns by the Compiler, a proportion by one hand, and that by no means the best, sufficient in itself to render the book a failure. The collection is huge, cumbrous, and unwieldy.

7. Church Song for the Use of The House of God. Prepared by McIlrath & Webster. N.Y., 1895. This contains 844 hymns by nearly 360 authors and translators. The hymns are arranged mainly in the order of subjects, and are taken to a great extent from well known writers. It is a sound, solid book, with a strong dash of the editor's personality.
The historical and critical works published since we went to press, include:—

1. *Hymn Studies. An Illustrated and Annotated edition of the Hymnal of the Methodist Episcopal Church.* By Rev. Charles S. Nutter, N. Y., 1884. In this the hymns are printed as in the Hymnal, and the Notes, although very short, are carefully written, and generally very accurate. As an annotated hymnal it is very valuable.

2. *The Poets of the Church.* A series of Biographical Sketches of Hymn-Writers, with Notes on their Hymns. By Edwin F. Hatfield, D.D. N. Y., 1884. There are about 300 biographical sketches, with short notes, all well-written, and, on the whole, accurate in detail.

3. *English Hymns, Their Authors and History.* By Samuel Willoughby Buftield. 2d ed. revised and corrected, N. Y., 1886. This is mainly a biographical and critical hand-book to Dr. Robinson's *Laudes Domini* (noted above). It is a very readable and reliable work.

4. *Baptist Hymn-Writers and their Hymns.* By Henry S. Burrough, D.D. Portland, Maine, 1888. This is a most exhaustive work on the Baptist hymn-writers from the beginning of the Baptist movement to the present time. All nations where Baptists have been located are included. The work is very complete in its range and is well done. It is strictly denominational, and, as such, is unique of its kind.

5. *The Latin Hymn-Writers and their Hymns.* By the late Samuel Willoughby Buftield. 2d ed. revised and corrected by Prof. R. B. Thompson, D.D. N. Y., 1888. This is the most complete and popular account of Latin hymn-writers and their hymns which has been published to date (1888) in the English language. Some of its most important statements and conclusions are, however, certainly most erroneous and misleading. This arose mainly from the fact that Mr. Buftield was unable to consult the ms. in the English, French, and German libraries. He was also too dogmatic and self-opinionated to be an accurate and discriminating critic.

The position thus taken by America in hymnological work during the past ten years is exceedingly creditable to her hymnological students, and surpasses every other English-speaking country.

[J. J.]

Butler, Henry Montagu, D.D., was educated at Trinity College, Cambridge, and graduated B.A. as Senior Classic in 1855, and became a Fellow of his college in 1855. Taking Holy Orders in 1859, he became Head Master of Harrow School in 1859. This position he held until 1885, when he was preferred to the Deaneary of Gloucester. He held the deanery for a short time only, and became Master of Trinity College, Cambridge, on the death of Dr. W. H. Thompson in 1886. Dr. Butler has also held the important appointments of Hon. Chaplain to the Queen; Examining Chaplain to Archbishops Tait and Benson; Select Preacher at Oxford, 1882; and Prebend of Holborn in St. Paul's Cathedral. Dr. Butler edited the 3rd ed. of *Hymn for the Chapel of Harrow School*, 1865, and the 4th ed., 1881. (Public School B. Bks., pp. 937—939, where an add 4th ed., 1881,) To the *Harrow H. Bk.* Dr. Butler contributed:—

1. Art thou the Healer that should come. St. John Baptist.
3. Jesus died for us and rose again. Death and Burial.
6. Rejoice to-day with one accord. Founder's Day.
7. The night of agony hath passed. Good Friday.
8. Where shall we find our mightiest saint? St. Paul.

Of these Nos. 2 and 3 were given in the 3rd ed. of the *Harrow H. Bk.*, 1865, and the rest were added in 1881. Nos. 3, 5, 6 and 8 are also in *Hymn for the Use of Sherborne School*, 1888, Nos. 5 and 6 being much altered. Dr. Butler's hymns are very lyrical and spirited and are admirably suited to their purpose.

[1]

Dutch Hymnody. The Dutch Reformed Church, as the national form of religion in Holland is called, is a Calvinistic body, maintaining a Presbyterian form of government, and has grown up side by side with the rise of the Dutch Republic. Calvinism was a plant of early growth in the Netherlands, where the soil had long been prepared by the influence of the Church, and the consequent presence of Waldensian and Hussite doctrines. Waldo's French tr. of the Scriptures was turned into Dutch rhyme and eagerly caught up by the people. There were also a number of half-Latin, half-Dutch hymns of the kind introduced by Peter of Drede, about the year 1440, for the spread of Calvinism. A collection of these was printed at Campe (Kempens) in 1550 with the title *Sederomb, inzichthende vele nieuwericke komeen en oudgheid, in Latijn en duytsch, geschreven te Campe.* Thus the change from Latin hymns to those in the vernacular was very gradual in Holland, as in Germany.

1. *Psalters.*—1. The speech of Calvinists rather than of Lutheran doctrines in Holland raised a strong opposition to original hymns, and led to the introduction of metrical psalms. The feeling against hymns grew so strong that it was resolved by three synods that only such should be sung which were found in Holy Scripture. There was no lack of versions to meet the taste for metrical psalms. Early as 1530 a collection was pub. at Antwerp by Willem van Zuilen van Nyevelt, and set to music by Gerardus Mes, under the title *Southeriedekens* (Psalter Songs). This was so eagerly received that a 2nd ed. was issued the next year; and five other eds. appeared between 1538 and 1566. These psalms were sung in most of the Reformed congregations in Holland, and by the Dutch Protestant refugees in England.

2. In or about 1555 Lucas d'Here, the artist-poet of Ghent and friend of William the Silent, translated 36 psalms from the French of Marot and Beza; and in 1566 appeared two versions of the whole psalter—one by Uithove, the other by Dathenus.

3. Johannes Uitenvong was a Ghentish noble who took refuge in England, where he was an elder of a Laureo's Dutch congregation in London. There he pub. in 1551, 25 psalms, which were reprinted at Embden in 1557, and republished the next year with the addition of part of Ps. 119. Soon after, 30 psalms with the Magnificat and Benedictus appeared without name of place or printer; and in 1561 a selection of 100 of his psalm-verses was pub. by the well-known English printer, John Daye. Finally Uitenvong compiled the remaining 50 psalms; and the whole collection was then pub. with a preface under the title *De Psalmis Davidis in Nederlandischer samergyme zu nutte der geestlichen Christi, Londoni,* by John Daye. 12 Sept. 1566. This version, which like that of d'Here was set to the tunes of Marot's French Psalm, was adopted by the Dutch congregations in
England, but was never much used in the Netherlands, where it was anticipated by Dathen's version, the preface to which is dated 25 March, 1566.

4. Peter Dathen was a Flandrian monk who renounced his vows and became an ardent preacher of Calvinism. His version of the Psalms was made from that of the Vulgate, and it is the most rugged verse, displays but little poetic ability, and bears evident marks of great haste in its production. It was eagerly received, first by Dathen's own congregation at Frankenthal, and then by other rapidly spreading reformed congregations in the Netherlands. When it appeared, Dathen was preaching with a violent, stormy eloquence in West Flanders and Zeeland, where immense crowds gathered to hear sermons and to sing psalms in the open air. This was the first great popular rebellion, and it helped to popularise Dathen's collection, which was exclusively authorised by a synod at Wezel in 1568. This authorisation was renewed by later synods, especially that of Dort, in 1578, under the presidency of Dathen himself, at which a resolution was passed that only those psalms should be sung in churches, to the exclusion of hymns. Another resolution of the same synod against the use of organs is a further proof of the stern Calvinism of that assembly.

About the same time the Dutch congregations in London and at Sandwich urged their superintendents to substitute Dathen's version for that of Uitendijke. This was done with the result that Dathen's version became the authorised psalmody of the whole Dutch Reformed Church.

5. A formidable rival appeared, however, in 1578. This was a metrical psalter by the renowned Philip van Manix van St. Aldegonde, whom Mr. Motley styles "poet, orator, hymn-book maker, burgo-master, lawyer, polemical divine, soldier." St. Aldegonde, while deprecating the use of hymns other than those of Holy Scripture, added to his psalter a metrical version of the Lord's Prayer, the Commandments, Creed, and the Lord's Prayer. He was greatly assisted in this work by Bonaventura Velleius, tutor to his son, and afterwards professor of Greek, at Leyden. Attempts were made by the synods of Middelburg (1581), and the Hague (1586), to substitute in public worship this new and improved version for that of Dathen, but were defeated by the ultra-Calvinistic party, supported by the influence of the Earl of Leicester. The clergy especially were opposed to any change, and a final attempt was defeated at the great synod of Dort in 1619. Another century and a half was to elapse before good taste triumphed over Dathen's halting verse.

6. During the 17th cent., many poets and poestaters attempted to improve upon Dathen's version, with varying success. A Psalter pub. in 1713 for the use of an Anabaptist community at Haarlem has, in addition to the psalms and a few hymns, a free metrical version of the added psalm in the LXX. "by David when he fought against Goliath." This collection displays considerable poetical ability, and the preface states that Dathen's psalms had been abandoned by all the religious communities in Holland, except the State Church. Besides those already mentioned, Van Abbondine's Nieuw Register van Nederduitsche Boeken (1745) contains a list (by no means exhaustive) of 82 metrical psalters pub. up to that time, and many of them had passed through more than one edition.

7. In 1696 the attention of the synod of Friesland was drawn to a revised version of Dathen's Psalter, made by A. Trommms, minister at Groningen (Zedige verbetering van den rijen van Dathenius over de 150 psalmen Davids, Amsterdam, 1695). The necessity of improving the psalmody being almost universally admitted, the Synod drew up in 1701 a scheme, with the co-operation of the theological faculty at the university, for a new selection of Psalms from existing versions. This scheme however fell to the ground until 1754, when the presbytery of the Hague presented to the Synod of South Holland a proposal to amend certain expressions in Dathen's psalms. Considerable discussion ensued, and lasted throughout Holland for some years, but finally it was agreed by the Synods that a new selection should be made from three existing versions, and a commission was appointed in 1772 for this purpose. The states of each province nominated a minister from each provincial synod (time in all) and the States-General sent two political commissioners. The commissioners met at the Hague, in January, 1773, and finished their labours in July. The versions to which their selection was limited were those of Hendrik Glijtjen, 1686; Johannes Eusebius Voet, 1762, and that of a literary society, called Laten Der Salus Popula, 1761. Glijtjen's version was not original, but a compilation from 17 preceding psalters, and was entitled Den Hoornigraf der psalmlichten (Amsterdam, 12th, 1686). Voet's version had been pub. at the Hague, in 1764, and that of the society Laten Deo Salus Popula, in 1761. The compilers had practically therefore a choice of 19 psalters, extending over a period of more than 100 years, from which to select, and they succeeded in compiling a fairly representative and satisfactory Metrical Psalter, which is to Dathen's version what Tate and Brady is to Sternhold and Hopkins. They appended the usual metrical versions of the commandments, Magnificat, Benedictus, Nunc Dimittis, two rhymes of the Creed, prayer before sermon, a grace, and morning and evening hymns, the last named being a free rendering of the hymn Christ, qui lux es et dies.

8. The new version was gradually introduced throughout the provinces, and was on the whole well received, though in some places it had to encounter much prejudice and opposition, and its enforced use after 1775 even led to open riots in the province of Zeeland. The commissioners had also suggested that the psalms might be sung faster, but one old-fashioned preacher staunchly protested that he could not conscientiously sing one verse in less than twelve minutes! The new version was adopted by the Dutch congregation in London, and introduced into the
foreign possessions. It is now in general use throughout the Dutch Reformed Church, though the Separatist (Dopper) congregations in South Africa until quite recently still cling to the time honoured doggerel of Dathen.

We may note that there is a reprint of Dathen's psalms published in 12mo. at Goningen, 1865, with the spelling modernised and archaisms explained in the footnotes.

2. Hymn Books.—Although original hymns were compiled from the public worship of the Dutch Reformed Church, certain paraphrases or versified portions of the Scripture were retained from the first in addition to the psalms. These were originally the songs of Moses, Isaiah, Hezekiah, and of the Three Children, and the evangelical canticles; but later the O. T. canticles were omitted, and metrical versions of the Creed, Lord's Prayer, Commandments, and Morning and Evening hymns were inserted. The oldest *Souwterliedekens* had 12 such hymns; St. Aldegonde's *Psalter* had more; even Dathen's had 7, only 5 of which were from the Scriptures, while one was a direct *tr.* in Old Low Dutch of the hymn "Christe, Qui lux es et dies." But these were evidently intended more for private than for public use, since hymns were regarded with much less favour of Roman or Arminian doctrines.

2. The want of suitable hymns was gradually however making itself felt, and this feeling was strengthened, by the adoption, among Dutch Lutherans, of *tr.* from the rich store of German hymnody. A resolution of a Synod at Utrecht, in 1612, had permitted hymns upon the life of our Lord to be sung in public worship, and a collection of 58 such hymns was issued (Lofzangen der Christelijke feestdagen: Utrecht, 1615, 8vo.). But this attempt of common sense to assert itself over prejudice was promptly suppressed by the resolution of the Synod of Dort (1619), which prohibited the use of any but Dathen's psalms.

Hymns were however sung at festivals by several congregations in different parts of Holland, and the Synods of Drente and Friesland (circa 1688) recommended their use. To meet the want of suitable hymns, especially in private or family devotion, *Willem Slatter,* minister of Eibergen in Gelderland, published in 1650, his *Psalmen, Gesangen, en Geestelijke Liederen,* and composed, in 1661, 10 books of *Gesangen* which were pub. after his death. His books spread rapidly, and soon formed together with the Bible and psalm-book the whole religious library of the country people, and were generally used in family worship.

3. The first religious bodies in Holland to authorise the use of hymns in public worship were dissenters from the Dutch Reformed establishment. The Amabaptist *Psalter* of 1713 contained an *Appendix* of 12 hymns for Christmas, Easter, Ascension, Whitunday, as also Holy Baptism and the Holy Communion. A hymnal for the use of a separatist congregation at Werkendam was compiled about 1750 by Jacob Groenewegen, and ran through 8 eds. before 1799; and a bulky collection of Mennonite hymns dates from about the same period.

4. The *Psalter* revision committee of 1778 had discussed the desirability of compiling a hymnal, but took no further steps in that direction. Meanwhile the feeling in favour of hymns was spreading among the educated classes, and even among the clergy, whose tastes were being elevated by the use of the improved version of the psalms. The poet Van Alphen in the notes to his *Carusius* published in 1783 strongly urged "the need in public worship, as well as in private religious assent of hymns in which poetry and music might be combined to meet all circumstances, and the taste of the day." The feeling found expression at the provincial synod of North Holland in 1796, which invited the co-operation of the other provinces.

In the meantime Engelbert, Minister at Hoorn, and A. Rutgers, Minister of Haarlem, were asked to give the subject their attention. During the next seven years the matter was discussed with much warmth by the various synods: *Van Alphen contributing towards the discussion a specimen hymn-book of 55 original compositions (Prooje van Liederen en Gesangen voor de openbare Godsdienst, 5 Gravenhage 1801, 8vo.), and finally in 1803 a committee of eighteen ministers and elders was appointed by the nine provincial synods to compile a hymn-book for use in public worship in the metropolitans. The commission held its first meeting at the Hague, on the 27th Sept., 1803, and its last, there also, on the 12th June, 1805. During the interval two other contributions towards the collection appeared, one by Ahasuerus van den Berg, minister of Arnhem and president of the commission, who had also been on the psalm commission of 1773 (Prooje van Gesangboek, Amsterdam, 1801, 4 vols.), the other by Rhijnvis Feith, ex-senior of Svolle, and a member of the commission (Prooje van eene Gesangen voor den openbaren godsdienst, Amsterdam, 1804, 2 vols. 8vo.). The hymn-book appeared in Sept., 1805 (192 hymns with tunes), as:

"Evangelische Gesangen, om镊 het boek de Psalmen bij den openbaren Godsdienst in de Nederlandsche Gemeenten gebruikt te worden; op uitdrukkingen, leest van alle de Gesante der over- norme Gemeenten bijeen verzameld en in orde gebracht in de jaren 1803, 1804, en 1805. Tr Amsterdam, by Johannes Allart, MDCCLIV. (8vo.)."

The compilers in a very interesting preface dedicate the Dutch reformed congregations in the Fatherland, regret that the national poets had done little for sacred poetry, but express their obligations to the poetical works of Van Lodenstein,† Vollenhoven, Schuier and Schute, as well as to those of Van Alphen and other living poets. Many of the hymns are original compositions or *tr.* from the German by members of the commission. Van den Berg contributed 9 original hymns, including a metrical version of the 7th, 8th, and 20 th *tr.* of Psalms, much altered and abbreviated. Feith was the author of 26 hymns and 4 *tr.* Tru hymns are derived from Van Alphen's *Prooje* of *Nichtkrijlige Poëzie,* the joint work of Van Alphen and Van de Kasteele, ex-senior of the Hague, and a member of both commissions. Abraham Rutgers adapted the

† Jodocus van Lodenstein, Mini-Secretary at Utrecht & 1677, published *Uitgaven en orden* in 1676, see p. 604. E. Vollenhoven was a contemporary of Stutter.
or two hymns from his cantata De loop der saligheid, besides contributing some trs. from the German.

The Gezangboek was formally adopted by resolution of all the provincial Synods on the resolution of 1st January, 1807, and is now, together with the Municipal Psalms, the authorized hymnal of the Dutch Reformed Church.* Like the revised psalter, it had at first to encounter the opposition and prejudice, especially in Flushing and Friesland, but it gradually found its way, and even in private use has entirely succeeded all other hymnals, Willem Sluiter's not excepted. Its language, though sometimes stiff and acidulated, is sober and devout, and it contains many beautiful hymns, especially among those which have been trs. from the German.

5. In 1847 the general synod of the Dutch Reformed Church in Holland resolved that an Appendix should be issued, and the work of compilation was entrusted to the standing committee for revising and printing the publication of the hymn-book. Several successive committees were engaged upon it, the principal share of the work being undertaken by Dr. N. Beets, minister of Utrecht, and Professor Ter Haar of that University, and a considerable number of hymns, translated and original, was collected. In 1856 a synodical committee was appointed to revise the collection and arrange appropriate tunes to the hymns, and in July, 1866, the Appendix was issued as:—Ferree- bundel op de Evangelische Gezangen.

As the authorised hymnal of the largest Dutch speaking religious body, the Evangelische Gesangbundel naturally exercised a very considerable influence over all later Dutch hymnals, most of which have borrowed largely from it. This is especially the case with regard to the Dutch population of South Africa, where there are no less than eight different missionary bodies, all of them largely indebted to what may be called the mother hymnal, that of the Dutch Reformed Church. Of sixty-seven hymns which are found in not fewer than five out of these eight hymnals, and may thus be said to have received the hallmark of the present general assembly of the Church, six are from this source. Hence such hymns are

* Op bergen en in dalen; Jesus neemt al zondaaars aan; Juich aarde, juich ad om den Heer (Ps. 100, which may almost be called the Cape national hymn), God enkel licht, and others, are familiar as household words in every part of South Africa and in every Dutch speaking congregation of Christians, white or coloured, from Cape Lauglas to the Zambesi.

iii. Evangelical Lutheran Hymns.—There is one other Dutch hymnal which demands a brief notice. It is that of the Dutch speaking Luthers.

The Reformed or Calvinistic Church of Holland was most intolerant of any dissent, and those congregations which had disentertained the Lutheran confession of faith embraced the settled once only on this, and were not permitted to build the new Church until 1632. Hence the Luthers adapted their form of worship as far as possible to that of the

Calvinists, abandoning the use of the crucifix, altar lights, &c., and even singing metrical psalms, though in a version of their own. In time however hymnals were adopted by the Lutheran congregations of Amsterdam, of Rotterdam, and of the Hague. But besides the inconvenience of having three distinct hymnals, those collections were very meagre in general hymns. Thus of 165 hymns in the Amsterdam collection, 80 were appropriate to festivals only; indeed, Dutch Luthers anticipated in form and expression, and needed recasting. The first regularly organized Lutheran Synod in Holland met in 1819, and here it was resolved that a new hymnal should be compiled for general use, which was to include the best hymns in the three existing collections, hymns from the collections of other Protestant bodies, and new hymns to be specially composed by the first Dutch poets of the day. The carrying out of this scheme was entrusted to a committee of seven, who met at Amsterdam in 1820, though the result of their labours did not appear until six years afterwards as:—Christelijke Gezangen voor de Evangelische Lutherische Gemeente in het koningsrijk der Nederlanden, Amsterdam, 1826, 8vo.

It contained 374 hymns, comprising 125 hymns and 25 psalms from the three old hymnals, 64 from the Dutch Reformed Book, 26 from other collections, and 162 new compositions. The tunes were for the most part the familiar old German melodies, and a few selected by the musical editor, Mr. J. W. Wilms. Strange to say the collection did not include the Marienlied of the reformation, Ein Friedlied, and many of the best German hymns were unrepresented. To supply these and other deficiencies, an Appendix was added by a synodical commission, in 1850, containing 114 hymns.

Though this book contains some undoubtedly fine hymns, the intricacy of its metres, the length and number of verses (instances occurring of 15, 18, and even 23 verse hymns) combined with the rigid and somewhat antiquated character of the collection, seems to altogether, will prevent its being used in the first rank of Dutch hymnody, but it is useful to refer to for the purpose of comparison with other trs. of the same General sources.

iv. Various.—It must suffice only to mention here Utzgoedtische Liederen by Mr. Mood, and Dutch Baptist hymnal, containing several good hymns, and the Opeekkingsliederen van Sankey, trs. of Moody and Sankey's Sacred Songs & Solos, pub. at Amsterdam by M. S. Bromet. Of a higher order of merit are Dr. R. Ben- nink Jansen's trs. of some of the best Latin hymns and sequences (Gezangen der Kath. KerK. Hague, 1800), though formetrical reasons not well adapted for congregational use.

v. Conclusion.—In conclusion, it is worthy of remark how very few Dutch hymnals are original compositions. This may be attributed partly to the fact that the store of noble hymns at hand in the cognate German language, which readily lend themselves to translation into Dutch; partly perhaps to the lack of religious enthusiasm and fervour among the Dutch in modern times. There do not seem to be more than abut 3000 Dutch hymns extant, and of this number, at least two-thirds, and these the best known and most popular, will be found to be translations. N. R., if we except the trs. of Willem Sluiter, is there any one writer whose name stands out
England Hymnody, Church of, pp. 333. Since these pages went to press the following collections and hymnological works have been published:—

1. Supplemental Hymns to Hymns Ancient and Modern, 1839. This is an addition of 165 hymns made to strengthen some of the weak points in the former edition. The book, with the Supplement, is as a whole much as it was before, except that it is greater in bulk and more modern in character.

2. The Church Hymn Book, 1839. This is designed as an independent Appendix to the 1875 ed. of H. & A. M., and seems to have been compiled by some one who was not satisfied with the official Supplement of the Compilers. It is in two parts. Part I. is set forth as "Consisting chiefly of Modern Hymns, and of Ancient Hymns not translated into their original Metres." Part II. consists of the Hymns to be used at Matins and Evening Day throughout the Year, and consists entirely of hymns fr. the Latin, the total additions being 112 hymns.

3. The Hymnal Companion to the Book of Common Prayer, 1839. This is the 1876 ed. of the H. C. P., revised and enlarged. Several of the older hymns not commonly used in Public Worship have been omitted, and others of a more modern and popular type have been substituted. Of these additions those by F. P. Bickersteth, the editor, are very beautiful and of much value. The Introduction has been rewritten, and the notes to the hymns corrected. Of its kind, and from a theological standpoint, as an Evangelical hymn-book it is in poetic grace, literary excellence, and lyrical beauty, the finest collection in the Anglican Church.


The hymnological and critical works on hymn-writers and hymns published during this period include:—

1. Christian Hymns and Hymn-Writers, A Course of Lectures by J. E. Prentice, D.D., Archdeacon and Canon of Carlisle, etc., 1863. This is a weak book; there is no original research, and the result is from a hymnological point of view, most disappointing.

2. Anglican Hymnody, Being an Account of the 325 Standard Hymns of the Highest Merit according to the Verdict of the whole Anglican Church. By Rev. James King, M.A., 1865. In this work Mr King has begun borrowing the whole idea and design of the work from the April and May numbers of the Churchman's Shining Magazine, 1874; he has filled in the body of the book, and has added information gathered from Miller's Singers and Songs of the Church; Biggs's Annotated Hymns Ancient and Modern, and his English Hymnology; and a few additional well-known works; and concludes without any acknowledgment of his indebtedness to any one.

3. Historical Companion to Hymns Ancient and Modern; containing the Greek and Latin; the German, Italian, French, Latin, and Welsh Hymns; the first lines of the English Hymns; the Names of all Authors and Translators: Notes and Index. Edited by the Rev. Robert Maude Morcom, M.A., 1889. This work is on the same lines as the annotated edition of H. & A. M. by L. G. Biggs, and includes the Supplement of 1889. It is by no means an accurate work, and some of its surmises are very curious, as for instance, the quotation of a Greek Canon from the Office of Christmas Day as possibly the basis of C. Wesley's "Hark, the herald angels sing." Notwithstanding these weak points the book is nevertheless readable.

This does not indicate a notable era in the hymnological history of this Church of England, although it is the fullest resume we can present.

[J. J.]

Here is the spring where waters flow. [Holy Scripture.] On p. 582, i. six stanzas are given from a poem on The New Jerusalem dated circa 1660, beginning "Jerusalem, my happy home"; and the last three stanzas of the six are set forth as the original of the lines prefixed to some editions of the English Bible which were put "in the only part of the 17th cent. and beginning: Be-tho the spring whence waters flow." Since that article was stereotyped we have found the same lines in a hymn pub. 55 years before the date given at p. 582, i.

The lines are printed on the page facing the Title-page of an Edition of the Bible pub. by C. Barker, in London, in 1578, and read, together with the various references to Holy Scripture, as follows:—

Psalm 16, 3. & 4. "Here is the spring where waters flow, to quench our heart's desire.

Revel. 21, 16. Here is the tree where truth doth dwell, and we, like to the lines therein:—

Jer. 23, 16. & 17. Here is the tree where truth doth dwell,

Ps. 119, 142. & 144. "Here is the Judge that slayeth sin, when men's deuces fail.

John 6, 25. Here is the bread that gives the life, and upholds the heart.

Luke 10, 20. "Here is the tidings of salvation here, to come to our ears, even here.

Eph. 6, 16. "Here is the weapon of our salvation, and shield of our defence.

Matt. 7, 6. & 7. "Here is the bread that gives the life, and upholds the heart,

Ps. 22, 27. & 28. A takes more pleasure in the song and willing in the night.


Ps. 119, 27. "Read not but first direct and see to understand thereby.

Ps. 118, 73. "Before all grace and mercy, and all other virtues.

Ps. 119, 11. "Before the sun, and without light or in the dark.

Ps. 104, 12. "Then happy thou in all thy life, life and death, and plenty and want.

Rom. 10, 11. What so to these blessed.

Ps. 144, 13. "When good by death they call thee.

"Of Gracious God and most merciful Father, with haft vouchsafed to the rich and precious jell of thy holy word, affiit us with thy spirit, that it may be written in our hearts to our everlasting comfort, to form us, to renew us according to thine own image, to shape and educe us into the perfect building of thy Christ, Sanctifying and encreasing us in all heavenly virtues. Grant this, O heavenly Father, for Jesus Christ's sake. Amen."

We have seen these lines, including the prayer, attributed to Beza. If he had been the author, we should expect to find them in an edition of the English Bible printed at Geneva at or about the same date as the above. In the Brit. Mus. there is a copy printed at Geneva by John Crispin in 1569: but the lines are not therein. Not having any reliable evidence either for Beza or for any other writer, we must therefore give these lines and the prayer as Anon.

The peculiarity to be noticed in the fact that St. Hilili, as above, are also in the broadsheet named on p. 582, i. in a slightly different form, we cannot explain. We can only suggest that there is a possible original not yet discovered from which both pieces may have been taken.
HORDER, WILLIAM G. [APPENDIX I.] INNOCENT III.

and was b. on July 18, 1013. He entered the school of St. Gall, c. 1029, and soon devoted, although so young, an intense interest in his studies. It is said of him that he rapidly mastered Latin, Greek, and Arabic. History, music, mathematics, philosophy, and theology engaged his attention, and in each he attained marked success. Some go so far as to say with confidence that he translated Aristotle's Poetics and Rhetoric into Arabic, but the statement is disputed by others. After thirty years of age he removed from St. Gall to the monastery of Reichenau, where he remained to his death, Sept. 24, 1054. His name is associated with several hymns of his own, and notably the following, which are annotated in this Dictionary:

1. Alma Redemptoris Mater quae pervia cost, p. 51, ii.
2. Rex omnipotens die bidenta, p. 967, i., 966, ii.
5. Veni Sancte Spiritus, Ex eunte, p. 1215, i., ii.
6. Veri Spiritus, pan 1316, ii.

The conclusions arrived at in the annotations of these hymns concerning their respective authorship will be found somewhat adverse to Hermannus's claims with regard to Nos. 2 and 4, and positively against him with regard to Nos. 3, 5, and 7. Some of these conclusions will be found to be utterly opposed to those of Duftield on the same hymns in his Latin Hymn-Writer, &c., 1889, pp. 149-168. This difference of opinion arises mainly out of the fact that the mass at St. Gall and at the Brit. Mus. were not examined by Duftield, and are much older and more important than any of those with which he was acquainted. [J. J.]

HORDER, William Garrett, was b. at Salisbury, and educated at the City of London School. In 1862 he entered Cheshunt College as a student for the Congregational Ministry. On leaving College in 1866 he undertook the pastorate of a Congregational Church at St. Helen's, Lancashire. In 1869 he removed to Torquay, and in 1873 to Wood Green, London, where he still resides. Mr. Horder has compiled:


The first of these was published in 1881 in The Book of Praise for Children, pub. by the Congregational Union under the editorship of the Rev. G. R. Barrett. With this latter work Mr. Horder had no connection beyond the helping over of the text to the editor. The former for the use of the Union. From Mr. Horder's former for the use the editor, the latter is in the style of a 'Set' was published, 1883, ed. of 'The Children's Hymns,' The Poet's Bible is "For the Use of Jewish Children." The Poet's Bible is "The Congregational Hymns" is referred and preached there (p. 260, ii. 10). In addition Mr. Horder has published the following original works: in 1889: (3) The Silent Voice and other Discourses, 1889.

The Hymn Lover is practically a handbook to Mr. Horder's Cong. Hymns. As in that collection the hymns are gathered from all ages, nations, and churches, opportunity is afforded for the discussion of each epoch of hymn-writing and for the grouping together of interesting particulars concerning hymn-writers and their work. This opportunity

Mr. Horder has availed himself of with great skill and judgment; and although the outcome is not severely technical, the result is all the more striking to the majority of studies. Although popularly it is not a scientific production, practically and within its range, it is the most useful and attractive work we have on its special subject. The reproduction therein of specimen hymns of each epoch, in a new and valuable addition to this special kind of work.

Hrabanus (Rabanus) Maurus, a. of one Rithard, was b. probably at Mainz, about 776. At an early age he was sent to the Monastery of Fulda to receive a religious education. In 801 he was ordained Deacon, and the following year he went to the monastic school of St. Martin at Tours to study under Alcuin, a celebrated teacher of that time, who gave to Hrabanus the name of Maurus to which Hrabanus added Magnoeius. On his return to Fulda in 804 he became the head of the school connected with the Monastery. Towards him Ratgar the abbot showed great unkindness, which arose from the fact that Ratgar demanded the students to build additions to the monastery, whilst Hrabanus required them at the same time to study. Hrabanus had to retire for a season, but Ratgar's deposition by Ludwig the Pious, in 817, opened up the way for his return, and the reopening of the mission. In the meantime, in 814, he had been raised to the Priesthood. Ercil, who succeeded Ratgar as abbot, died in 822, and Hrabanus was appointed in his stead. This post he held for some time, until driven forth by some of the community. In 847, on the death of Archbishop Oger, Ludwig the younger, with whom Hrabanus had sided in his demand for German independence as against the imperialism of his elder brother Lothar, rewarded him with the Archbishorship of Mainz, then the metropolitan see of Germany. He held this appointment to his death on Feb. 4, 866. He was buried first in St. Alban's, Mainz, and then, during the early days of the Reformation, in St. Maurice, Halle, possibly because of the opposition he is known to have made to the doctrine of Transubstantiation. With German historians Hrabanus is regarded as the father of the modern system of education in that country. His prose works were somewhat numerous, but the hymns with which his name is associated are few. We have the "Christe sanatorum decus Angelorum," p. 999, ii.; "Tibi Christe, splendor Patris," p. 1176, ii.; and the "Veni Creator Spiritus," p. 1306, i.; but recent research convinces us that the ascription in each case is very doubtful; and none are received as by Hrabanus in Professor Dümmler's ed. of the Germania of Hrabanus in the Poetae Latinorum Carolinorum, vol. viii. The "Rabanus" as it now limits itself even from the "lyms of uncertain origin."

Innocent III. Pope, was a member of the celebrated Conti family, which gave nine Popes to the chair of St. Peter. He was b. at Ausigni, c. 1160, and was educated at Rome, Paris, and Bologna. On his return to Rome, through his powerful family influence
he became a Canon of St. Peter's, a subdeacon before he was thirty, and Cardinal Deacon in 1190, and as such was known as Cardinal Lothario. During the Pontificate of Celestine III., having little to do, he wrote his De Contemptu Mundi. On the death of Celestine III. on Jan. 8, 1198, he was ordained Priest, consecrated Bishop, and enthroned as Pope within the few days between that date and Feb. 22, of the same year when he began his Pontifical reign, being at the time about thirty-eight years of age. His reign is well marked in ecclesiastical history, although it was comparatively short. He d. at Perugia, July 16, 1216. In hymnody his name is associated with the ground Sequence the "Stabat mater dolorem" (p. 1061, l.); and the glorious "Veni Sancte Spiritus, E tuemite" (p. 1012, i.). In each case, however, there are many reasons to doubt his authorship, or, at least, to accept the ascription with caution. See details as indicated above.

[J. J.]

Italian Hymnody.—Although Italy has been renowned for centuries past as a land of music and song, it has been chiefly in the celebration of secular themes that her lyre has been employed. Sacred hymnody, at least since the times of the Renaissance, has been comparatively little cultivated. It is proposed in the present article to give: I. A brief sketch of Hymnody in the Italian language from the 13th century to the 19th; and II. An account of its present condition (i.) in the Roman Catholic Church, (ii.) in Protestant communities.

I. Hymnody in the Italian language from the 13th century to the 19th.

1. "It is now," says Prof. Bartoli, in the Encyclo. Britannica, 9th ed., vol. xiii., p. 498, "an established historical fact that there existed no writing in the Italian language before the 13th century." But in the early part of that century lived St. Francis of Assisi (b. 1182, d. 1225), founder of the Franciscan order, and to him have been attributed several short religious poems in the Italian of that period. One, in particular, is famous, known as the "Cantico Solis," or more fully, "Cantico de le creature comuneamente de lo frate Sole." True, its authenticity has been the subject of considerable controversy, but it is now admitted that the general sense and many of the expressions are those of St. Francis, though in the lapse of ages the original structure may have been changed into a style more modern and ornate. The following is the text as now given:

"Attisimo omnipotent bon Signore, tua son le lamento la gloria, lo honore, e ogni benditione. A te solo che confessano e nulla homo e degno de nominarti. Laudo sia Dio mio Signore, con tutte le creature, specialmente messer lo Frate Sole, il quale giorna e illumina noi per lui. E ello e bello e radente con grande splendore; de te, Signore, porta significativa."

"Laudo sia mio Signore, per Soora Luna e per le stelle, il quale in elo le bot forme chiare e belle."

"Laudo sia mio Signore, per Frate Vento, e per l'Aire e Nuvole e sereno e ogni tempo, per le quale le diverse creature somatamente."

"Laudo sia mio Signore per Soora Acqua, la quale e molto utile, e humile, e pretiosa, e casta."

"Laudo sia mio Signore, per Frate Fuoco, per lo quale in umilità la notte; e ello e bello e focando, e robustissimo, e forte."

"Laudo sia mio Signore, per nostra Madre Terra, la quale le sostenne d'urna e produce diversi frutti, e coloriti fior, e erbe.

"Landato sia mio Signore, per quelli che penans per lo tuo amore, e sostengono infiniti e tribulazioni. Beati quei che sostengono e peggio, de te, Attisimo, seranno incorrotti."

It is said that this hymn used to be chanted by the saint and his companions, and that in his last illness another stanza was added, giving thanks for "Our Sister, the Death of the body." [v. Stephen's Essays in Ecclesiastical Biography, Art. St. Francis; Les Poesies Franciscaines en Ital., par O. F. Ottman, Paris, 1852.]

2. From A.D. 1250 onward, the development of literature in the vernacular was rapid. In the cities of northern Italy the people had been accustomed to listen in the parishes to the songs of the jongleurs. About this time Giacomino of Verona, and Bonaventura of Brescello, composed religious poems in the Vernese dialect, which were sung or chanted to similar groups of hearers. Their treatment of the Rubicon, the terrors of the Rubicon Infernale, and the blessedness of the Gerusalemme Celeste, in form, their poems consisted of verses of 13 syllables, arranged in stanzas of four lines, all lines in the same stanza ending in the same rhyme.

3. In the latter half of the 13th century appeared in Italy that extraordinary manifestation of the nascetic spirit, the processions of the Flagellants. Vast bodies of men, women, and even children girded with ropes and scourging themselves with whips till the blood flowed freely, passed from city to city, with hymns and prayers, and calling on the people everywhere to repent. Their hymns or laments were in the Umbrian dialect, in verses of 13 syllables, and were sung in dialogue.

Towards the end of the century arose in Tuscany a school of lyric poetry represented by Dante (b. 1265, d. 1321) in his Canzoniere, and in the next generation by Francesco Petrarca (b. 1304, d. 1374) in his sonnets. But the subject of these compositions was for the most part earthly love, and nothing which these poets wrote resembled what we now mean by hymns.

4. The chief religious poet of the period, leaving out of view Dante's great epic, was Jacopo dei Benedetti, commonly called Jacopone (b. before 1250, d. 1306, p. 475, i.). He is usually regarded as the author of the well-known Latin poem, the "Stabat Mater dolerosa," as well as of its companion piece, not so familiarly known, the "Stabat Mater speciosa." He wrote in Italian 211 poetical pieces, which have been arranged in seven books. Some are mere theological dissertations in verse; others are satires, but others approach more near the nature of hymns, being short compositions written to popularise a sacred thought or celebrate a festival. "Jacopone," says Prof. Bartoli, "was a mystic, who from his hermit's cell looked forth upon the world, denouncing the immoralties of the age, and especially the malpractices of popes Celestine V. and Boniface VIII. Cast into prison for his faithful testimony, his spirit was still unconquered. In his dungeon he composed songs extolling the Madonna in striking and original manner. These were sung throughout the 14th and 15th centuries by the pious members of the religious orders, such as the Minimi, the Jesuati.
and the lay schools of the Laudi, or singers of God’s praise.
5. Passing to the 15th century we come to Florence, a warm-hearted Christian man and the author both of numerous Laude and of Biblical dramas. The latter are not so numerous as the Laude. Nevertheless, these hymns of praise, being simple in style, full of feeling, and adapted to popular melodies, became extensively known and were widely used.

6. Belcari had, at an earlier period, appeared in Florence the Laude of Girolamo Savonarola (b. 1451, d. 1498). He not only from the pulpit denounced with prophetic earnestness the sins and vices of the time, but also sought to avail himself in the interests of morality and religion of the power of sacred song. Lorenzo de Medici had written certain monastic productions, called Casti Carnavaleschi ("Carnival Songs"), which were sung by the young nobles and populace during the Carnival, and Savonarola, to counteract their influence, composed songs of a different order but similar in form and metre, and capable of being sung to the same tunes. His biographer Villari, however, acknowledges that but little true poetry is to be found in them, only "a temperate tone of decorum and good sense." At an earlier period Savonarola had written certain Canzoni of the Ruth of the World, the Ruin of the Church, and other subjects; but they are poems rather than hymns. Also, he appended to his treatise on the Love of Jesus Christ some Laude e Contemplazioni illustrative ("Exciting Hymns of Praise and Contemplation"), in which he extols the mercy and goodness of the Saviour, and expresses an ardent desire to become one with Christ, being uplifted on the same cross, fixed to it by the same nails, and thorns. These hymns, however, are said by Italian scholars to have been used in public worship, and could never have been written by a man of Savonarola’s ardent love of art and the letters of Girolamo Beneventi (about a.d. 1500). A specimen cited by Villari shows that occasionally he was extremely fanciful, almost passing the bounds of common sense, but a competent judge says of his productions, that they are "sometimes sweet and always warm with religious feeling." Another says that he paraphrased the psalms in a simple, happy, vigorous style, and that some of his hymns belong to the finest lyrical productions of Italy in the 15th century.

7. One other name may be mentioned belonging to this period, that of the highly accomplished Vittoria Colonna, the Marchess Pescara (b. 1490, d. 1547), a great friend of Michael Angelo. Among other poems she published (about 1540) some of a religious character, called Rime Spirituali. These are described as "the productions of a delicate and sensitive imagination rather than of vigorous and original genius," and there is no evidence that they were ever used as hymns in worship.

8. The latter part of the 16th century was the commencement of a long season of decline in Italian literature, and for nearly 200 years there appeared no religious poet of eminence. Nevertheless, in the years 1588 and 1708 there were published two collections of hymns which claim a brief notice. The first is entitled: Corona di sante Canzoni, o Laude Spirituali di piu dediti Autori (A Chaplet of Sacred Songs, or Spiritual Hymns of Praise, by several devout authors). The names of the authors are not stated, but the editor was Matteo Cenini, a priest of the Florentine Permission to print the 1st ed. was given by the Grand Duke of Tuscany, Nov. 30, 1687. A 2nd ed., revised and enlarged, was printed at Florence in 1689, by Jacopo Carlieri. It contains about 380 hymns. There is no attempt at orderly arrangement, so that from a hymn on the Resurrection of Christ we pass to one on the Nativity, and a composition, whose subject is the Vanity of the World, is followed by one on the Annunciation of the Blessed Virgin. Melodies accompany the hymns.

The other book, printed at Florence in 1763, comprises 212 hymns, all composed by Bernardo Adimari, a priest of the Oratory of S. Filippo Neri. This work consists of three parts. The 1st contains hymns suitable for use at any time; the 2nd, hymns for the fixed prescribed Festivals and for those of the Blessed Virgin; and the 3rd, for the Sundays in Lent and the movable Festivals. To all these hymns melodies are attached, and the following sentence from the preface both shows that they were intended for public use, and throws an interesting light on the usage of those days in regard to sacred song:—"Signor G. M. Castri has not only given the airs to these Little Songs, as may here be seen, but has besides affixed music arranged for four voices, it being the custom in many places for one stanza to be sung by the choir and the other by the people." It may be added that another Florentine poet with the surname of Adimari lived about this time, the Marquis Ludovico Adimari (b. 1644, d. 1708), author of Satires and Sonnets, and prose works of a religious character. Not improbably he was an elder brother of Bernardo Adimari.

10. The middle of the 18th century saw an improvement in the Italian Hymnody. Not only did secular poetry revive, as represented by Alfieri, Moni, and others, but the celebrated Doctor and Saint Alfonso Maria de Liguori, distinguished especially for his writings on casuistry and theology, also composed hymns and spiritual songs known to this day throughout Italy. He was b. near Naples in 1696, d. in 1787. Of the special character of his hymns we shall say more when we come to speak of the present condition of hymnody in the Roman Catholic Church of Italy.

11. Another poet of this period composed one fine hymn used in the worship of both R. Catholics and Protestants. This was Meta stasio (i.e. Pietro Trapani, b. at Rome in 1698, d. 1782), creator of the modern Italian opera. The subject of his hymn is "the omnipresence and omniscience of God," and the first stanza is as follows:

"Dunque il guardi giro, Immens. Dio ti vede; Nell'opre Tuo l'ammiro, Ti riconosco in me. La terra, il mar, le sere Parian del Tuo potere; Tu sei per tutto, e solo Tutt'ciò viviamo in Te."
12. In the first quarter of the 19th century we meet with a hymn-writer in Alessandro Manzoni, author of tragedies and other poems, and of a work of fiction, I Promessi Sposi ("The Betrothed"), which has been translated into most European languages. He was born at Milan in 1785, his mother being a daughter of the celebrated Becaria. In 1815 he published a small volume of Santi Sacri ("Sacred Hymns"), their subjects being "The Nativity," "The Passion," "The Resurrection," and "The Name of Mary." A few years later he pub. one on "Pentecost." Prof. Bartoli says of these hymns that they have "glooms of genius, especially when the author describes the human affections." Comprising 10 or 18 stanzas each, they are too long for use in ordinary public worship; but a selection of 5 stanzas from the hymn on "The Nativity" is found in two of the Protestant hymn-books mentioned below. The first stanza is as follows:

"Ecco e e nascu un Parolone, Chi fu Jesus, un Figliuol."

Also, eight stanzas from the hymn on "Pentecost" are in the collection edited by Rev. T. W. S. Jones, of Naples (v. infra). One stanza in particular seems to us beautifully descriptive of the effects of the Holy Spirit's presence in the Church:

"Come la luce rapida, Paur di cosa in cosa, E il color vari la sua."

13. Luigi Carrer, of Venice (b. 1800, d. 1850), and Francesco Dall'Ongaro (b. 1808, d. about 1876), two Italian poets who in their writings chiefly gave expression to intense patriotic aspirations, also wrote hymns, which however we have not met with in any collection intended for use in worship.

14. With a mention of another poet of the patriotic school, Giuseppe Giusti, we may close this part of our article. Giusti (b. 1809, d. 1850) was the greatest Italian satirist of this century, but in a Roman Catholic Hymnal described below, La Lira Cattolica, we find a beautiful little song of his, entitled "A Mother's Love." He died of consumption at a comparatively early age. The following touching lines, in the translation of W. D. Howell's Modern Italian Poets, are said to be the last which he wrote:

"For the spirit confused With misgiving and with sorrow, Let me, my Saviour, borrow The light of faith from Thee.
O lift from it the burden Which bows it down before Thee, With sighs and with weeping I commend myself to Thee; My faded life, Thou knowest, Little by little is wasted Like wax before the fire, Like snow-wreaths in the sun. And for the soul that panteth For its refuge in Thy bosom, Break, Thou, the ties, my Saviour, That hinder it from Thee."

II. Italian Hymnody at the present time.

1. In the Roman Catholic Church.

1. A very competent authority, an ecclesiastic in high position in Rome and a writer for the press, informs us that the Roman Catholic Church has never considered hymns by the people in the vulgar tongue as liturgical, the language of the Church being Latin. In Germany and in the Slavic countries popular singing has a certain historical value as regards either words or music; and on this account its use there is not uncommon, and has been commended by bishops and councils. These, however, have required that the words of new hymns should be approved by proper authority, and not even in these countries is singing in the language of the people permitted in the celebration of the solemn Mass. If such singing has sometimes occurred in country churches, it has been condemned by provincial councils.

2. But in Italy, our informant tells us, popular singing has no historic importance as regards either words or melody. The people take part in the worship by singing in Latin the Litany, the Tantum ergo, and other similar portions of the service, and in many places, in the country, the people sing in Latin, and with the Gregorian melody (although somewhat barbarously) the Credo, the Sanctus, &c., of the solemn Mass.

3. But in extra-liturgical services, e.g., in the daily devotion of the month of May, in popular missions, or in the exercises before and after preaching in congregations of young people and especially of boys, they are accustomed to sing some strophes in Italian. These, however, have no sanction from public authority. The Church does not oppose such singing, but she does not consider it an official matter in which she ought to intervene with her authority.

4. Among hymns and verses of this kind, those most frequently used in the Devotions above-mentioned are the compositions of St. Alfonso Maria de' Liguori (see § 1.9). The English reader may refer to a volume published in 1863, with the title Hymns and Verses on Spiritual Subjects: being the Sacred Poetry of St. Alfonso Maria Liguori, translated from the Italian and edited by Robert A. Coates (London, Burns and Lambert). The hymns there given are 49 in number; but the last four, though commonly inserted among the poetry of St. Alfonso, were not composed by him. The translator has divided Liguori's hymns into 3 classes: (1) Devotional, relating to the Lord Jesus Christ or to the Blessed Virgin Mary; (2) Ascetical; (3) Mystical. Their character may be inferred from some of the titles:


These hymns abound in utterances of intense devotion; much of the imagery is taken from the Song of Solomon, and although here and there are striking thoughts and beautiful
turns of language, the expression of emotion is often so warm and passionate as to seem unreal to our colder English temperament. It is said that, like some of the Canti of Savonarola, the compositions of St. Augustine were written for the most part for the use of the people, and intended to replace the profane and pernicious love songs of which the Neapolitans were so fond.

5. In the northern Italy of the 16th century, the collection of hymns and songs was popular, entitled *La Lira Cattolica; raccolta di Sacre Lodi scelte e poste in musica per cura del Cav. Ab. Francesco Pasquale di Bruno*. The 1st ed. appeared in 1584. The 4th is before us, pub. at Turin in 1886. Those compositions are used in extra-liturgical services, and are also often sung by people at their work in the fields. The Roman ecclesiastic, who is our authority for the statements previously made as to Roman Catholic worship, speaks rather slightingly of this collection, and we can well imagine that, by the more cultivated of the Italians, it is regarded very much as I. Sankey's Sacred Songs and Solos are by many persons in Great Britain. It includes a few hymns by poets of the first rank, but the majority are of a lighter and more popular character, often interspersed with choruses. The names of the authors of some of these latter are E. Bixio, S. Zambaldi, Spinaceti, and C. C. Berta; but, as the editor of the collection is now deceased, we have been unable to obtain further particulars.

The collection comprises 123 pieces, in 5 sections. The first 24 relate to the worship of God, the Holy Trinity, Jesus Christ from his birth to his ascension to heaven, and to the Eucharist. Then follow 22 in honour of Mary and her various attributes. Twenty others are in honour of certain other Saints, Virgins and Martyrs.

The fourth section contains 22 hymns on different subjects, adapted to illustrate the book chosen with a number of hymns of an instructive and moral character suited to the young, together with translations into Italian of the "Bisar-Itrr, " *Hab- bet Mater," and the "Te Deum."

6. In the years 1817 and 1818 there were pub. at Florence two vols. (now bound in one), with the following title:—*Iani Sacri e Sequenze del Breviario e Missale Romano Consacrati in versi liturgici* dal sacerdote Arcangelo Lastri, Fiorentino, con vari disegni per illustrazione dei medesimi. These translations from the Latin Breviary and Missal are often from the Roman Breviary and Missal are often from the Roman Breviary and Missal, and are sometimes adapted to illustrate, in a free and paraphrastic manner, the corresponding notes and dissertations are interesting and instructive. The work is adapted for private rather than public use.

7. The last remark holds good in regard to another book, *Il Salterio del Pellegrino*, pub. in 1860. The contents of this little vol. are not really hymns in any sense, but devotional meditations in the style of the Psalms of the Bible, and for this reason are called "Psalms and Psalms," and are supplied simply to name "Salterio.

8. It may be said that, in the Roman Church in Italy, the Latin hymns in the *Salterio* have 100 works have 100 works, and preceding this section, we may add that the several Catholic Churches during the 19th century have distinctly encouraged such singing in private. In the preface to *La Lira Cattolica* (§ 5), there are quotations from official announcements by Popes Pius VII. and Pius IX., and by six Italian Archishops, granting indulgences of 80, 90, or 100 days, and even of a year, to those who shall sanctify this pious exercise with a contrite heart. The object is stated to be "to excite the faithful to the singing of spiritual hymns of praise, and to hinder as much as possible the singing of dangerous profane songs."

ii. Among the Protestants of Italy.

1. The principal Protestant communities in Italy at the present time are the following:—

(1) The Waldensians, descendants, ecclesiastically, of the Waldenses of Piedmont: (2) The Free Italian Church ("Chiesa Libera"); (3) The Mission Congregations of the Methodist Episcopal Church of America; (4) The Mission Congregations of the Wesleyan Methodists, in North and South America; (5) The Baptists, who have stations in Rome, Turin, Leghorn, Venice and other places; some supported by the Baptists of England, others by the Baptists (Southern Convention) of the U. S. of America; (6) The Brethren ("I fratelli"), represented in Great Britain by G. Miller, of Bristol (see Plymouth Brethren Hymnody), having in Italy about 50 small congregations; (7) Missions unconnected with any Denominational Society, as those of Rev. E. Clarke at Spezia, and Count Foppenghita at Naples. For the use of these communities the following books have been prepared:—

(1) *Ainsi e Canti* ("Psalms and Canticles"), pub. by the Florence Tract Society, comprising 150 hymns with appropriate music. The hymns are by more than 20 authors, whose names are mentioned below. We recognize 16 or 17 as from the English or German, principally the former, e.g., *Ken's evening hymn*; Wesley's "Soldier of Christ, arise!"; Daddidge's "Rise with songs on every hand!"; T. R. Taylor's "I'm but a stranger here." But the greater part are originals. This book is used by the Waldensian Church, the Free Italian Church, the Methodist Episcopalians, and some Baptist congregations. Indeed, this book is more widely used than any other Protestant hymnal.

(2) *Iani Sacri per uso delle chiese, delle scuole, e della famiglia Romana*, by G. Giustiniani (first ed. 1810 in verse), by T. S. Jones, superintendent of the mission in South Italy. In 1811 it was re-edited by him and considerably enlarged, and now contains 324 hymns, together with the *Te Deum*, and other anthems. Mr. Jones informs us that a new edition is in preparation, but the greater part are originals. This book is used by the "Brethren," and at Rev. E. Clarke's station at Spezia, and many of the hymns are found in other collections.

(3) *Ainsi e Canti spirituali*, by T. P. Rossetti, Florence, 1876. This is a collection of 203 hymns, including 18 *Iani* by Rossetti from I. Sankey's Sacred Songs and Solos, 24 by Rossetti himself; and 41 by J. S. Bach and others. Of T. P. Rossetti's own hymns 46 were pub. in 1867. The complete collection of his hymns was issued in 1867, and a 2nd ed. with additional from other authors in 1874. The book described above is called the 3rd ed. The collection is used by the "Brethren," and at Rev. E. Clarke's station at Spezia, and many of the hymns are found in other collections.

(4) *Ainsi e Canti spirituali cantati dal Sig. Sankey, e volgarizzati da T. P. Rossetti*. Como supplemento di altri scrittori, Firenze, 1882. A translation of 23 of the English and American hymns which have been popularized by I. Sankey, such as "The Prodigal Child," "The Ninety and Nine," "I hear the Voice of the Master," and "Jesus of Nazareth passest by." All translated into Italian by T. P. Rossetti, and in it the book before us, accompanied with music.

In this book are 75 hymns with music. It is pub. by the Tract Society at Florence, and is largely used in Sunday schools. Two or three are translations, the rest appear to be original.

(5) Inni Sacri ad uso dei Cristiani d'Italia ("Sacred Hymns for the use of the Christians of Italy"), Rome, 1807. A collection of 35 hymns or parts of hymns, edited by Rev. J. Wall, Baptist Missionary in Rome, and used principally by the congregations under his care. Nearly all are found in the collections named above.

(7) Inni et Canzoni, Rome, 1808. A collection of 38 hymns similar to the last named, made by Rev. H. Shaw, General Baptist Missionary in Rome, but now discarded. Here it may be stated that the Baptist Union of Italy has decided to compile a new hymnal, and has entrusted the work to a committee consisting of Messrs. Wall, Shaw, Landells, and others.

(8) Canto spirituale per l'ufficio divino nella chiesa evangeliola di confession fiesolana ("A sacred spiritual song for Divine worship in the evangelical church of the Fiesole confession at Fiesole"). Of this book we only know the title. Fiesole, as is well known, is regarded by many Italians as belonging to Italy.

(9) Celestini Celebriti: Inni Sacri di Vincenzo Tummo ("Celestial Sparks: Sacred Hymns by V. Tummo"). Casella, 1808. A mostly printed vol. of 30 hymns and religious poems, several being adaptations of the Psalms. These hymns have been favourably received by the Christian public of Italy, and some of them will probably be included in future collections.

Sig. Tummo is an evangelist labouring under the direction of the Rev. H. Shaw, of Rome.

(10) Amonia Biblica ("Biblical Harmony"), by Vincenzo Belloni (Rome, 1808), consists of 150 hymns and religious poems, considered by some to be of superior character. The author is a minister in Venice, labouring under the auspices of the American Baptist Missionary Society (Southern Convention). The book is used in Sig. Belloni's own congregation, and occasionally in the Baptist Church in Via Teatro Valle, Rome.

2. The authors of the hymns in the Protestant Italian Hymn-books include the following:

1. Rossetti, Gabriele, author of 7 hymns in Hymn No. 3, 19, 21, 31, and 32, and in No. 4, 35, and 36. His works are considered as being of great value in the development of Italian Hymnology.

2. Rossetti, T. Pietrocola, a relative of the preceding, was b. in 1885. He is the author of several well-known Italian hymns.

3. Ricci, G., author of 13 hymns in Hymn No. 3, and in No. 4, 35, and 36. His works are considered as being of great value in the development of Italian Hymnology.

4. Manzelli, G., author of 13 hymns in Hymn No. 3, and in No. 4, 35, and 36. His works are considered as being of great value in the development of Italian Hymnology.

5. Tarsio, Don Pietro, of Bergamo, living, pub. in 1886 a small vol. entitled Inni Cristiani, from which 17 hymns are found in Nos. 3, 4, 35, and 36. Most of these are translations of English hymns.

6. Ferrari, Salvatore (b. 1877, d. 1878), lived for a time in England, where he edited a journal entitled L'Esperienze d'Italia, and in 1886 pub. Inni e Canzoni ad uso dei Cristiani d'Italia (Lenti). He afterwards returned to Florence, where he established a Protestant orphanage.

7. Jones, Rev. Thomas W., has been a Wesleyan Missionary in Italy for 20 years, and now resides in Naples as Superintendent of the Southern district of the Mission. He was not only compiler and editor of Hymnal 17 of the hymns in this collection were not his composition, but 147 of the hymns in this collection are his composition. A larger number, however, are free translations of the best English hymns.

8. Di Pietro, Michele, Licentiate in Belles Lettees, is a native of the Abruzzi, and was a student of medicine, but is now a teacher in the Wesleyan schools. He is the author of 171 hymns in No. 3, many of which are very popular and useful.

9. Biancardi, Stanislao, author of 5 hymns in No. 1, and of 3 in No. 5, was b. in 1871, became a professor in Florence, and translated many English books; he was b. in Bologna, 1879, and d. at Rome in 1891. He was a Canon of the R. C. Church, and author of the "Travels of Petrarch," and other works.

10. Rosselli, D., author of 5 hymns in No. 3. He was a teacher of Italian, a student of a new translation of the Bible, and a Hebrew grammar, and other learned works. He received the degree of D.D. from Edinburgh University in 1886, and the degree of D.D. from Cambridge University in 1888. He was afterwards appointed a Regius Professor of Hebrew in Cambridge University.

11. Ragghianti, Salvatore, also at one time taught in the Roman school; De Sancta, Giovanni Battista, was also a professor of Hebrew and Latin, and the author of the "Travels of Petrarch," and other works.

12. Roselli, D., author of 5 hymns in No. 3. He was a teacher of Italian, a student of a new translation of the Bible, and a Hebrew grammar, and other learned works. He received the degree of D.D. from Edinburgh University in 1886, and the degree of D.D. from Cambridge University in 1888. He was afterwards appointed a Regius Professor of Hebrew in Cambridge University.

13. Roselli, D., author of 5 hymns in No. 3. He was a teacher of Italian, a student of a new translation of the Bible, and a Hebrew grammar, and other learned works. He received the degree of D.D. from Edinburgh University in 1886, and the degree of D.D. from Cambridge University in 1888. He was afterwards appointed a Regius Professor of Hebrew in Cambridge University.
The text is too fragmented and contains many abbreviations and partial sentences to be accurately transcribed. It appears to be a historical document discussing the printing and publication history of hymns, particularly focusing on a collection titled "Jesu Dulcis Memoria." The text mentions various editions, authors, and publishing houses, including references to Bp. Ken's hymns and the London Printers. It discusses the publication dates, the number of stanzas, and the text's presence in various publications and collections. The text is rich in historical and bibliographical details, typical of 18th-century scholarship. The full context and meaning would require additional historical knowledge and access to the original documents.
Old Version, Hymns of the (pp. 857-866). In the article on the Old Version the main object was to trace out the origin and development of Sternhold & Hopkins, and the authors of the Psalm-versions given in that Psalter. The Hymns th-rein, the Licence to Print, and the Authority to Use both the Psalms and the Hymns formed but a small part of the scope of the article.

In citing the various editions of Sternhold & Hopkins, on pp. 857-866, several hymns are referred to as forming an integral part of those editions. These include translations of a few ancient hymns; metrical versions of the Creeds, the Lord's Prayer, the Ten Commandments, and the Song of the Three Children; and original hymns on various subjects as "The Lamentation of a Sinner," the "Complaint of a Sinner," a "Thanksgiving after the receiving of the Lord's Supper," and others. In tracing out the history of these hymns we shall begin with the Partial Psalter of 1561 and the Complete Psalter of 1562. Sternhold & Hopkins, keen to many as the Old Version, had an eventful history, as the following Schedule will show. In this Schedule we note (1) the Library in which each Psalter referred to was found; (2) the Date of each Psalter; (3) its Title; (4) the Use to be made of it by the People; (5) the Licence and Authority for this Use; (6) the Imprint and Preliminary remarks arising out of the foregoing facts.

Before giving the Schedule in detail, we subjoin the title-pages of the four editions of the Psalter which mark the successive stages of its history.

(1) The Psalter of 1561:

"Hymnes, of David in Englishe metre, by Thomas Sternhold and others; conferred with the Hebreu, in certain places corrected (as the fates of the text required); and the Notes synoned with all, so farre as the same is made to rest of all sortes of people privily for the godly, solace and comfort: laying apart all superfluous Songs and Balladates, which tende only to be nothing more then the sounding of voice, and corrupting of youth.

"The whole booke of Psalmes, collected into English metre by T. Sternhold, J. Hopkins and others; conferred with the Hebreu, with apt notes to expound the same; Faithfully put upon, and where necessary, corrected; containing the whole Psalms, and all the songs and ballades which tend to the nourishing of youth and corrupting of youth."

(2) The Psalter of 1562:

The whole booke of Psalmes, collected into English metre by T. Sternhold, J. Hopkins & others; conferred with the Hebreu, with apt notes to expound the same; Faithfully put upon, and where necessary, corrected; containing the whole Psalms, and all the songs and ballades which tend to the nourishing of youth and corrupting of youth.

(3) The Psalter of 1566:

The whole booke of Psalmes, collected into English metre by Thomas Sternhold, J. Hopkins and others; conferred with the Hebreu, with apt notes to expound the same; Faithfully put upon, and where necessary, corrected; containing the whole Psalms, and all the songs and ballades which tend to the nourishing of youth and corrupting of youth.

(4) The Psalter of 1567:

The Schedule in detail, with the omission of the editions in the Brit. Mus. Lib. and elsewhere, from 1567 to 1577, which are all under the ten years' Licence, is as follows:
<table>
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<tr>
<td>Soc. Antiq. Lond.</td>
<td>1561</td>
<td>Psalms. of David in English Meter, by Thomas Sternhold, &amp;c.</td>
<td>Verily, most of all sorts of people privately for their gains, &amp;c.</td>
<td>Newly set forth and allowed according to the use of the same, as now allowed in all Churches, &amp;c. (as above).</td>
<td>Imprinted at London by John Day, &amp;c. Cum gratia &amp; privilegio Regiae Majestatis.</td>
<td>This is a Partial Version only. It contains the Hymns noted below.</td>
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<tr>
<td>Unknown at present.</td>
<td>1562</td>
<td>The whole Book of Psalms, collected into English Meter by T. Sternhold, &amp;c.</td>
<td>The same.</td>
<td>Faithfully pressed and allowed according to . . . Instructions, 1566.</td>
<td>Imprinted . . . Cum gratia &amp; privilegio Regiae Majestatis per septennium.</td>
<td>First year of the Seven Years' Licence for Private Use.</td>
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<tr>
<td>Novello &amp; Co.</td>
<td>1563</td>
<td>The same.</td>
<td>The same.</td>
<td>The same.</td>
<td>The same.</td>
<td>Second Year.</td>
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<td>Brit. Mus.</td>
<td>1564</td>
<td>The same.</td>
<td>The same.</td>
<td>The same.</td>
<td>The same.</td>
<td>Third Year.</td>
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<tr>
<td>Brit. Mus.</td>
<td>1565</td>
<td>The same.</td>
<td>The same.</td>
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<td>Fourth Year.</td>
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<td>Bodleian Library.</td>
<td>1566</td>
<td>The same.</td>
<td>The same.</td>
<td>Newly set forth and allowed to be sung in all Churches, &amp;c.</td>
<td>Imprinted . . . Cum privilegio Regiae Majestatis.</td>
<td>The First Issue for Public Use in Churches.</td>
</tr>
<tr>
<td>Brit. Mus.</td>
<td>1567</td>
<td>The same.</td>
<td>The same.</td>
<td>Newly set forth and allowed to be sung, &amp;c.</td>
<td>First of the Ten Years' Licence for Public Use.</td>
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<td>Brit. Mus.</td>
<td>1577</td>
<td>The same.</td>
<td>The same.</td>
<td>The same.</td>
<td>Last of the Ten Years' Licence.</td>
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<tr>
<td>Brit. Mus.</td>
<td>1578</td>
<td>The same.</td>
<td>The same.</td>
<td>The same.</td>
<td>Imprinted . . . Cum privilegio Regiae Majestatis.</td>
<td>First Issue with Licence unrestricted as to time.</td>
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- Collated from an unique copy then in the possession of J. Fry, of Bristol, by Dr. H. Allon in 1860, and by Dr. N. Livingston in 1863.
From the last date given in the above Schedule (1578) the publication was continued "Cum gratia & privilegio Regnum Maiestatis," for several years. It finally read "Cum privilegio" only. The printing passed from John Day to his Executors and Successors, then to the "Company of Stationers," and finally to the Universities. The last issue was from Cambridge in 1828. In the Brit. Mus. Lib. alone there are copies of some 600 different editions of this Psalter.

The foregoing Schedule brings the following facts clearly to the front:—

1. That in 1561 a Partial Psalter with accompanying hymns was published under an Interim Licence for Private Use.
2. That in 1562 the Complete Psalter was issued, together with the Hymns, under a Seven Years' Privilege to print.
3. That in 1566 the Seven Years' Privilege to print was cut short by an Interim Licence for the Public and Private Use of both Psalter and Hymns.
4. That in 1567 this Privilege to print was granted for Ten Years.
5. That in 1577 this Privilege to print expired.
6. That in 1578 the new Privilege to print was unrestricted as to time, and remained so until the Psalter ceased to be printed in 1582.
7. That the Licence (cols. 4 and 5) was, from 1561 to 1566, for Private Use only.
8. That from 1566 to 1828 it was for both Public and Private Use.

In this Schedule we have used the words Licence and Authority and Imprint and Privilege (cols. 4 and 5) to distinguish between what seem to us to be two distinct features in the successive titlepages of the Psalter. Taking first the column which is headed Licence and Authority we find the titlepage begins with these few words:—

1561. Verily mete to be used of all sortes of people privately for their goudly solace and comfort... Newly set fourth and allowed according, &c.

These words were used with respect to the Partial Version of 1561. On the issue of the Complete Version of 1562, it was expanded thus:—

1562. Faithfully perused and allowed according... Very mete to be used of all sortes of people privately...

This rearranged and expanded wording continued from 1562 to 1566, when it was still further rearranged and expanded to:—

1566. Newly set forth and allowed to be sung of the people together in Churches, before and after Morning and Evening prayer, as also before and after the sermon, and moreover in private houses...

In the issue for 1557 (the first of the ten years' Licence and Privilege) it reads:—

Newly set forth and allowed to be sung in all Churches, of all the people together, before and after Morning and Evening prayer.

In these various editions of the Psalter we begin in 1561 with the simple expression of the authors' opinion that the book is "Verily mete to be used of all sortes of people privately," and to this end it is "Newly set forth and allowed"; in 1562 it is "Faithfully perused and allowed," for the same purpose: in 1566 it is "Newly set forth and allowed to be sung of the people together, in Churches," and later it is "in all Churches." This gradual expansion of the titlepage of the Psalter as it passed through what we may term, its period of trial from 1561 to 1578, is of some importance in this inquiry. Although the legal and technical meaning of the words "Newly set forth and allowed" is licenced only, yet, when read as it does in the first issue for Public Use in 1566, "Newly set forth and allowed to be sung of the people together, in Churches before and after Morning and Evening prayer: as also before and after the sermon, and moreover in private houses,..." it plainly points out the wide scope of the Privilege given in 1559, which was evidently meant to include all the church music of the nation, and to be the means of reestablishing the ancient forms of religious service. These authorities therefore deemed it right to raise the book from the position of a private manual into a public and authorized book for use in public worship. This they did by licencing it to be printed and published with the full knowledge that it was to "bee for
of the people together, in Churches, before and after Morning and Evening prayer: as also before and after the Service. Its acceptance was universal, and continuous.

The opening lines of the psalm-versions of this Psalter are given on pp. 665-66. We now give the Hymns.

Old Version Hymns in the Psalter of 1561.

1. Hymns before the Psalm.
   (1) *Veni Creator Spiritus.*
   Come holy Ghost, eternall God proceeding from above.

2. *Veni exultemus.*
   O come, and let vs now rejoice, and sing unto the Lorde.

3. *Te lucrifer.*
   Wrete thee God, we knowled-through thee.

4. *Benedictus.*
   The only Lord of Israel be praised euermore.

5. *Magnificat.*
   My soule doth magnifie the Lord, my spirit eke.

   O Lorde because my hart's desire, hath wished long to.

7. *Credo Anthanasi.*
   What man souter he be that.

8. *The Lamentation of a Sinner.* [Marked N. at top.]
   O Lorde turne not away thy face.

   Our father which art in heauen, art Lord bawode be thy name.

    Hearke Israel, & what I say give heed to understand.

11. *Hymns after the Psalms.*
    (1) *The Ten Commandments.* [Signed W. Whitt.]
    Attend my people and give care
    [Here follows "An Addition" thereto of 4th or 1st.]
    The spirit of grace graunt vs (O Lorde)
    To kepe these laws, our hearts restore.

12. *The Lord's Prayer.* [Signed D. Cox.]
    Our father which in heauen art
    And makst vs one brotherethe.

    All my beleif, and confidence.

    Cometh the Spirtte, the God of myght, Comforter of all.

15. *Da pacem domini.*
    Peace in these our daies (O Lorde).

16. *A thanks giving after the receving of the Lord's Supper.*
    The Lord be thanked for his gifte.

17. *No heading.*
    Preserve vs O Lorde by thy dierde word.

The above represent these hymns as they stood in the 1561 Psalter, the headings only, being modernized, except in the case of No. 15, which is as in the original.

From 1561 to 1566 additional Hymns were given in the above, and in 1566 (the first for Public Use) the Psalter included the above and those following also:

18. *The humble suit of a Sinner.* [Signed M.]

19. *Before Morning.*
    O Lord, of whom I do depend.

20. *Prayle the Lord.* [Signed T. Be.]
    O ye Gentiles all.

    Prayle the Lord.

22. *Complaint of a Sinner.*
    Behold now yee leve God's face be.

23. *The Song of the Three Children.*
    Where righteounesse doth fay.

    Of the Lorde in the three Children.

25. *O Lorde in the three Children.*
    The Lamentation of the Lord.

    O Lorde in the three Children.

27. *O all ye works of God the Lorde.*

In a Cambridge ed. of the Psalter of 1662 the Psalter the same hymns are retained. Later the number gradually grew less until they numbered about fourteen. Of these hymns that is most of the most importance is the "Thanksgiving after the receiving of the Lord's Supper." The Lord be thanked for his gift. This was the first metrical hymn written for, and adopted by, the English Reformers for use at the Celebration of Holy Communion. It was first printed, so far as yet known, in the incomplete 1561 Psalter of Stembergh and Hopkins (as set forth above), p. 228, in 31 st. of 1. lat. and in this manner:

3. A thanks giving after the receving of the Lord's Supper.

The Lord be thanked for his gift.

That he dids fowke into his ainte
To him be laude therefore.

The above is somewhat formidable, and in these latter days its 124 lines would be regarded as a tax upon the patience of the congregation. When it is known however that it was sung by those who had communicated, and those who were waiting to communicate, whilst another portion of the people were communicating, that the congregation sat during the time it was being sung, that it could be curtailed if the communicants were few in number, and that its object was, as George Withers says in deference of his hymn of 200 lines for the same purpose (Hymns and Songs of the Church, 1623), to meet the "custom among us that during the time of administrating the Holy Sacrament of the Lord's Supper there is some Psalm or Hymn sung, the better to keep the thoughts of the communicants from wandering," its length is understood and accounted for. The practice of sitting during the singing of hymns in the Church of England prevailed in various countries to 1840. In several collections of Psalms and Hymns dating from 1809 to 1840 the duty of standing during the singing of the hymns, as against the practice of sitting, was strongly set forth in the Prefaces thereto. [England, Hymnody. Church of, p. 946, ii.] From this it is evident that sitting to sing at the Holy Communion had extended to other parts of divine worship. The history of the hymns for Holy Communion in the New Version of Tate and Brady, which superseded this hymn in Public Use in the Church, is given at pp. 801-2. [J. J.]

Psalter, Versions in English, pp. 926-933. Since this article was stereotyped we have received the following additions to the list of Psalters and Partial Versions of the Psalms from Mr. W. L. Taylor, of Peterhead, N.B., whose collection of Psalters is very complete.


5. 1773. A New Version of the Psalms of David as used in the English Church in America, to which is added the Heidelberg Catechism. Amsterdam, 1712.


10. 1820. William Burn. See p. 545, I.


12. 1830. The Book of Psalms arranged metrically after the original Hebrew, and disposed in chronological order. London. S. Bagster, 1830.


17. 1847. John Imrie. The Book of Psalms in Metre, constructed upon the Hebrew Original, and from former Versions for Public and Private Devotion. Printed for the Author by Robertson & Co., Glasgow.


27. 1870. Spare Moments. Poems together with some selected Psalms. By John, Thornton. This is a descendant of C. S. Smart, p. 608, and contains metrical versions of 44 psalms.


Psalters, Versions in Germany. German versions of the Psalter have had comparatively little influence on the development of English Hymnody. The present work has accordingly not been planned on the scale of English Psalters, but is merely intended as a brief list of the less complete versions in German rhyme.

No versions in blank verse or in rhyme have been included, and as a few versions are mentioned unless they are renderings of at least 50 Psalms. No version has been made to include versions written before 1520, or later versions which have been printed; and only those were enumerated regarding which it has been possible to obtain definite information. The versions are given as shortly as possible. They are arranged in square brackets to show where copies of the various works intended at present (1890) to be found. The principal German Psalter is that of the principal the British Museum (representing B. M.); the Royal Libraries of Berlin, Munich; the University Library at Göttingen; the Town Libraries at Hamburg, Leipzig, Augsburg; and the library of the Congregation at Wernigerode.

The versions may be classed as follows:

I. Versions in Germany, not including Catholic Versions

1. 1517-1560.

1. During this period many very few single Psalms were included in the books of the Lutheran Church, e.g. King's G. B., 1529, and in the books of the same, which is still greater, in the Zwicke's G. B., 1528, Rostock G. B., 1531. But no version was adopted for church use in any of the Lutherans. Versions of select Psalms made by M. Luther, J. Jonas, J. Agol, E. Heuser, L. Trench, L. Trimmer, and many others. The versions were:

1. Der ganze Psalter. Leipzig, 1547 [Johann Claus, of Ansbach, in Bavaria, but not intended for singing].

2. Der ganze Psalter Uebersetzt in ganzne Sprache. Nürnberg. 1541 [B. M. and Wernigerode, Hans Gammerfeif, of Burghausen, near near in Bavaria. A number are recast of versions by S. Sachs, and others.]

3. Der ganze Psalter, in neuem Gesangbuch der H. Landt, in dem und M. und Ber.]. By Burkard Wallis, who was pastor at Altenrode in Hesse. It was in general favour, though never adapted for
The Reformed Church a more prominent place was given to Psalm versions than in the Lutheran, as the following details will show:

In the Constanza Neues geanggeschichte of 1524-40, out of Kirchen Regeln of 1524-26 the Psalms were versioned in the Strassburg Psalmen of 1529. Men of 1530 contained Psalms only, added to the Lutheran psalter, as is the case in the Strassburg Psalmen of 1537. The Psalms were translated in the Augsburg, 1539 (Munich), revised by Joachim Biber, in the Theologische-Lexicon in 1546, and in the succeeding ed., of 1546-60 the number of 1 salm detached Psalms were versioned by T. and A. Baurer, W. and G. Reiss. Besides the Strassburg Psalter of 1529 another complete version appeared as:

1. Der gantzer Psalter (1543) of Joachim Alber, sometime pastor in Augsburg. The version are few or few of them passed into the hymn-books save of Strassburg and Augsburg.

2. Among the Enthusiasts a complete version appeared as:


During this period a considerable number of detached Psalm versions appeared, and at least 13 complete versions, one of which, the Augsburg, 1546, dominated in the Reformed Church. In the Lutheran Church versions of all the Psalms, collected from various sources, principally from Johann Magdeburg (see below), were included as part of the Kirchen-Gesang, pub. at Frankfurt am-Main in 1563. Variations of individual Psalms were made by N. Herman, C. Fugger, R. Ringwaldt, N. Schnecker, L. Helmbold, S. Schoengass, J. Fischart, D. Werler, W. Ammonius, J. Mühlmann, and others. In the Bohemian Brethren's Kirchen-Gesang of 1566 a number of Psalm versions by J. Jechky, P. Herbst, C. Hertischak and M. Polycarp were included (see p. 156, ii.).

The more important complete versions of this period were:

1. Der Psalter Davidis von alten und neuer Zeit, in deutsche reimen verfasset. Frankfurt-am-Main, 1565 (Heidelberg). By Johann Magdeburg, diaconus of the St. Katharine's, were included in the Kirchen-Gesang, pub. at Frankfurt am-Main in 1565 and 1600. In the Frankfurt Psalmen und Gesang, 1603.

2. Der Psalter der Alten und Neuen Testament in 1566, the most complete version in the Reformed Church. He not only rode to the tunes of the French Psalter, including them in four-part harmony, but literally tr. the Marot-Besa versions. He had written his version in 1564 and shown it to Duke Albert of Prussia, but from various reasons he was not then printed, and the Duke's death in 1568 delayed its appearance. Employed at first only for private distribution this version gradually came into universal use in the Reformed Church, e.g. before, 1561; Heise Cassel, 1666; St. Gall, 1692; Bern, 1699; Zürich, 1646, lic. This delayed version until the appearance of Jortins version in 1789, and it was in recent times still used in some parts of Switzerland. It was as warmly welcomed, and was stigmatized by the Lutherans as a Calvinistic, and as a service of worship, as obscuring the Evangelical spirit of the Psalms. The English version of 1662 was published in opposition to it. To the ed. of Loboasse pub. at Herborn in 1595, and in one later ed. there was added an appendix of Kitche Psalmen and gesellige Lieder. Of the melodies many passed into use among the Lutherans, and also a few in the Psalms-versions. The only one tr. into English in that of Ps. xxxiv. (see p. 663, ii.)

3. Der Psalter Davidis Pumpney, auct. die in Lutherschen Kirchen geschworeene Mas-geschichte ausge schickt. Leipzig, 1562 (Berlin). By Cornelius Becker (p. 124, i.). This was written for the use of a genuine Lutheran spirit and to Lutheran tunes, in order to counteract the influence of Loboasse's version. It soon gained popularity, and was set to four-part music by Seth Calvisius (Leipzig, 1646, lic.), and by Heinrich Schütz (Freiberg in Saxony, 1629). The complete Psalter was as part of the Weisentals B. C. 1641, a large edition in the Dresden, 1678. Few versions, such as those of Ps. xii, xiv, xxvi, are still in use in Germany, and the first of these has passed into English (p. 124, i.).

4. Other versions of this period were:


f. Der Psalter Davidis Davidis Pumpney ge fasst. Frankfurt-am-Main and Strassburg, 1582 (Berlin). By Cyriacus Naapengem, a-sometyme town and court preacher at Mansfeld, d. 1619 at Nürnberg. There is a version of each Psalm by himself (except Ps. 145, where he gives a version by his father), and a few by other hands.


12. Psalmen des Königlichen Propheten David's auf die Fränkische Kunst, C. 1588 (Munich); by Philipp, the Younger, Baron of Wiirtemberg and Beilstein. Written about 1544.


During this period the Litauischer Psalter obtained its ascendency in the Reformed Church, and no considerable additions of merit were made to the Psalm-versions of the Lutheran Church. Versions of detached Psalms were made by M. A. von Löwenstern, M. Behm, A. Buecher, P. Flemming, J. H. Schein, M. Rinkart, B. Heßler, Dietrich von der Werder, G. Weissel, H. Albert, J. P. Titius, J. Rist, D. Demenke. Weber, and others. The more important complete versions were:

29. Die Psalmen Davids. Nach der Prantseitslichen Weisheit gesetzt. Danzig, 1637 (Wernigerode). By Martin Opitz (p. 871, l.v.). A number had previously appeared, e.g. in his Zehn Psalmen Davids, 1634. An improved ed. was pub. in 1639 (Berlin), but few came into C. U. in Germany, and none have passed into English.

30. Deutscher Psalmbuch. Davids. Rinteln, 1640 (Wernigerode). By Andreas Heinrich Bu-bolts, sometime Prefect at Rinteln, and finally Lutheran Superintendent at Brunswick, where he d. in 1671. By his contemporaries this version was ranked higher than that of Opitz, but it is diffuse and wanting in force. Included in his Geistliche Deutsche Pomata, Brunswick, 1651 (Royal Library, Hanover).

Other versions of this period were:


33. Der Psalmer Davids in die gebrauchlichste Kirchen-

41. Church hymns include 27 Psalm-versions at least of these have been intro-

34. Die Psalmen Davids, im wesentlichen nach dem lateinischen Text gesetzt. Nürnberg, 1630 (Wernigerode). By Ambrosius Mettler, who in 1607 became one of the masters in the 34. Athenaeum school at Nürnberg, and d. at Nürnberg about 1627.

35. Psalmen Davids, im wesentlichen nach dem lateinischen Text gesetzt. Nürnberg, 1635 (Ps. 1-10, 14-23, 29-34). By Georg Werner (Appx. II.). These versions are above the average in merit, and a few from p. 1. came into German C. U.

52. **Die Psalmen Davids**, nach den mehrtheils be-
kanteten Gesellen-Melodien, 1700 [Leipzig]. By Michael Müller, Nürnberg, 1764, 4vo.

53. **Die Psalmen der Psalmen**, nach den vorlauten gebr. Danzig, 1720 [Berlin]. By Ernst Lange (p. 267, 8vo.) in

54. **Moral-Gezeiten**, oder die auds gleichzögeligen Propheten und Psalmen Davids, die von der Lutherischen Kirche gebr., 1701 [Berlin]. By Christoph Adonie Gneis, in

55. **Die Psalmen Davids**, by Caspar Baum, who in 1767 became corrected of the

56. **Die Psalmen Davids, oder der geseyhnten Propheten und Psalmen Davids**, by Johann Wolfgang Jager, b. at Götzendstadt, 1764, finally Kammrath to the King of Denmark, d. 1782 [Hamburg].

57. **Die Psalmen Davids**, by Joh. G. Gruppe, who in 1762 was Assistent at Hamburg, and d. 1729.

58. **Die Psalmen Davids, oder die geseyhnten Propheten und Psalmen Davids**, by David Christian Dietel, in 1737, pastor at Aaben, near Gießen, and in 1740, pastor of the jeweiligen Kirche in Götzendstadt, 1740 [Göttingen].

59. **Die Psalmen Davids, oder die geseyhnten Propheten und Psalmen Davids**, by Anna Elisabeth von Schönborg, married 1746 to G. F. von Schwarben, d. 1786 [Hamburg, near Zittau].

60. **Die Psalmen Davids, or the old German Lieder**, by Georg Heinrich Lang, sometime pastor at Strasburg.

61. **Die Psalmen Davids**, by Johann Schöne, b. 1777.

62. **Die Psalmen Davids**, by Johann Gottlieb Lange, who in 1737 became pastor at Labden,

63. **Die Psalmen Davids**, by Conrad Friedrich Strecker, who in 1763 became chief pastor and professor at Freiburg on the Island of Fehmarn, and d. 1788.

64. **Evangelischer Lieder-Psalter**, by C. C. L. von Peil, p. 269, 4to., on the principle of the New Testament interpretation, and double versions the numbers 212 in all.

65. **Die Psalmen Davids**, by Daniel Welte, court preacher at Halle-

66. **Die Psalmen Davids**, by Johann Heinrich Solms, who in 1785 became rector of the school at Liiben in Saxony, and d. there 1785.

During this period the tendency was to write moral hymns rather than to attempt Psalms-versions. Among the Lutheran the only Psalm-versions that need be noted, besides those by Cramer and Lehms, is G. G. Bürde's (*Ps. prophy. Psalmen* (1764, 4to.)). In the Reformed Church there now appeared a tendency to write versions of the Psalms.

67. **Die Psalmen Davids**, by Simon Ludwig Eberhard de Mercès (since 1760 court preacher and superintendant of the Reformed Church at Danzig, d. 1820), 11 of which are renderings are repeated in the *Alt-Dessau G. B.* 1700, mainly from J. A. Cramer, but partly supplied by the editor.

68. **Die Psalmen Davids**, by the Rev. J. A. Cramer (p. 267, 8vo.), in the

69. **Die Psalmen Davids**, by J. A. Cramer (p. 267, 8vo.), in the

70. **Die Psalmen Davids**, by J. A. Cramer (p. 267, 8vo.), in the

71. **Die Psalmen Davids**, by J. A. Cramer (p. 267, 8vo.), in the

Other versions of this period were:

72. **Die Psalmen Davids**, by Johann Gottfried Lichten, b. at Flensburg, d. 1785.

73. **Die Psalmen Davids**, by Johann Georg Wo垂, sometime pastor at Albrechts, near Suhl (d. 1753).

74. **Die Psalmen Davids**, by Johann Gottfried Wolf, sometime pastor at Altenburg, near Breslau, d. 1753.

75. **Die Psalmen Davids**, by Johann Gottfried Wolf, sometime pastor at Flensburg, near Breslau, d. 1753.

76. **Die Psalmen Davids**, by Johann Gottfried Wolf, sometime pastor at Wittenberg, near Breslau, d. 1753.

77. **Die Psalmen Davids**, by Johann Gottfried Wolf, sometime pastor at Wittenberg, near Breslau, d. 1753.

78. **Die Psalmen Davids**, by Johann Gottfried Wolf, sometime pastor at Wittenberg, near Breslau, d. 1753.

During this period various editions of individual Psalms were made by F. H. C. de la Motte Eq, J. F. von Meyer, E. R. Stier, C. J. P. Spitta, J. F. Lange, J. C. R. Stru, and others. Versions, more or less complete, ap-
Psalms, I'll. at the lungtn. 1546 

David, H. C. Winkler, J. C.

Porfriesham. Basel, 1838 (B. M.) By Eduard Eys, finally, 1847-77, director of the Theological Seminary at Blaubeuren, thereafter retired to private life at Ulm, d. 1851, pub. 96 selected Psalms.


96. Psalmlieder, oder die Psalmen in singbaren Lieder umgewandl. Lubeck, 1846 [Berlin]. By Johann Christoph Blunhardt, after 1852 director of an asylum at Bud Boll, near Gippenheim, Württemberg, d. 1860. 185 versions, embracing the complete Psalter.

97. Ausgewählte Psalmen Davids. Erlangen, 1852 [Wernigerode]. By Dr. J. H. A. Ehrard (p. 330 f.). Good and faithful renderings of 72 Psalms. One or two are found in recent hymn-books of the Reformed Church.

98. Die Psalmen Davids in Kirchenlied für die katholische Andacht, Breslau, 1854. By Sigismund Friedrich Gottlieb Schneider, at present pastor at Leon, and superintendent of the district of Trebnitz in Silesia, d. 1866.


105. Die Psalmen der alten Hebräer in neuer Gestalt und Anordnung. Neuwied, 1864. (H. M.) By Dr. Georg Heinrich Jahr, who was from 1825 to 1830 master in the Moravian schools at Newield, h. 1861.


III. Roman Catholic Versions.

An account of German Psalters would be incomplete without some mention of the Roman Catholic versions. Very little information is however available regarding these, and, excepting those by Ueberling, they do not seem to possess much intrinsic value or to have exercised any great influence on the development of German Roman Catholic Hymnody. In the ordinary services of the Church the Psalter continued to be used in the Latin Vulgate version. The Roman Catholic Church abolished, from the earliest (Michael Veit's Neues Gesangbuchlein, Leipzig, 1537) onwards, as a rule contained a certain proportion of Psalm-versions, but no complete rhymed German version of the Psalms appears to have been authorized for use in any diocese in Germany. The only complete, or approximately complete, rhymed Psalter made by private individuals, that has been possible to trace, are the following:


122. Die Psalmen Davids in alther Teutsche gar gesang... Cologne, 1561 [B. M. and Berlin]. By Caspar Ueberling, then C. pastor at Kaiserswerth. (4th ed. at Cologne 1617). This is one of the best 16th cent... to the Elector of Saxony.

123. Der Psalter Psalms. Dresden, 1590 [Berlin]. By Vittus Abel Endter, elsewhere described as "of Carlsbad... in the service of the Elector of Saxony.


125. Die Psalmen des Königlichen Propheten Davids. In Teutsche Reimen und Melodien verfasst. Mainz, 1656. This work has also a second title, beginning Kasuarischer Psalter, dass... in der winterm... zum Datum Frankfurt-am-Main, 1656. [Gottingen.] No name of author is given.

126. Harmonie Davids mit teutschen Satiren bespannet... Gesangweise anerklert. Augsburg, 1653 [B. M. and Wernigerode]. In the preface it is said to be for the use of the Austrian, Bavarian, and Swabian churches. The colophon describes it as "by one of the Society of Jesus."

127. Der schöne Psalmen-Brant des Königlichen Propheten Davids, in hochdeutschen Reimen gesang... geflossen. Frankfurt-am-Main, 1673. By Johann Philipp, Baron von Schönborn, who d. 1673, as Bishop of Mainz. (Breslau, 1677, Kc. by Joseph Anton Cramer, b. 1737, sometimes Jesuit precepteur at Hildesheim, where he d. 1784.


The above article, though doubtless imperfect, contains an approximately complete list of versions of the Psalter in German rhymed verse, and is much fuller than anything has yet appeared in Germany. For kind help in its compilation thanks are especially due to Professor Dr. Oscar von Giesbert, Berlin; Dr. Eduard Jacobs, Wernigerode; Dr. Laubmann, director of the Royal Library at Munich; Dr. J. Frank, pastor at the Town Church, Augsburg; Pastor Dr. Kraft, Ellerfeld; Pastor Carl Berthou, b.d., Hamburg; Seminarius Wilhelm Jaks, Lüneburg; and M. Felix Bovet, Grosseto.

Among the non-rhyming versions may be mentioned those by J. Alde (Colmar, 1521); P. H. Ritter (Breslau, 1535); F. W. G. Weicks (Nuremberg, 1542) and J. B. König (Augsburg, 1562-63); Ferdinand Stender (Liége, 1568); Wilhelm Patz (Hamburg, 1666); (Basle) Rockel (Innsbruck, 1583). This is vol. iii. of Die Durchgang der Hymnus; while most of the recent German commentaries on the Psalms contain a version according to the parallelism of the Hebrew.

We may add that some collections of hymns have appeared under titles which conveyed the erroneous impression that they consisted of Psalm versions, e.g. the Psalmen Evangelisch (Wolfe-Hittel, 1827) of Albert Ldber (Stuttgarten); the Psalmen Psalter (Breslau, 1843) of David von Schweinitz (R. M.); the Baslerischen Psalter und Hymnenbuch (Altenstein, 1872-73) of Johann Müller (Hist. und Antiq. Society at Stettin); and the Johannes des Hymnuspsych (Nuremberg, 1872) of N. E. Zobel (Royal Library, Haarlem).

After this article had been finally arranged the interesting work of Dr. O. Wetzstein entitled Diel religiöse Lyrik der Deutschen im 19. Jahrhundert (Neustrelitz, 1891) came to hand. There are pp. 310, 311 a long note on recent German versions of the Psalms. These not noted above are the versions by Hermann Brüllow, photographic in Danzig (Psalmen Davids in Liedern, 1884); by Wilhelm Preger (Psalmbüchlein, Rothenburg on the Tauber, 1886; 2nd ed. Gütersloh, 1888, as Stimmen aus dem Heiligthum); and Professor Dr. Watterich (Die Psalmen metrisch übersetzet, Baden Baden, 1890).

To Deum laudamus, pp. 1119 - 1334.

The following additions to this article must be noted:

1. At the end of §1. Authorities, 1119, ii. read:

There is an interesting article [by Dom G. Morin] in the Revue Benedictine for 1897 which contains some curious notes and discussion, Belgium., "L'Auteur du Te Deum." Morin attributes the introduction of the hymn (verses 1-21) into the Breviary of St. Benedict in the 14th century (Liber 119, p. 182) to Bishop Nicasius of Aquileia (444-484), and hence explains the titles which attribute the hymn to them as authors.

2. At the end of §6. Version, i. Old German, p. 1127, ii. read:

The Icelandic Post-reformation Graduale (to use up to the end of the last century) contains a version in a sort of rough rhyme, beginning:

Herrn God pig heldukr viur
Herrn God vier Jokum VIor
Hvar Filur Elime
Vegsamaal altt Jarðbík

The literal translation of verse 16 is "The Virgin's womb hath this not despised, this mark of grace through the Grace." The copy quoted is Ediitio xii. anno 1775, pp. 251-256.

3. At the end of §vii. Liturgical Use 7, (4) (Rubrics of the Roman Breviary) p. 1130, i. read:

Dom G. Morin sums up the case of present usage thus: "Aujourd'hui... comme chacun le sait dans la liturgie romaine on ne chante régulièrement le Te Deum aux Matines que si l'on doit chanter le (citer en crevole à la Messe," i.e. p. 155 note.

4. Read on from p. 1130. ii. immediately before §viii. Musical Settings, as follows:

In Appendix B to Mr. Walter de Gray
Birch's volume edited for the Hampshire Record Society in 1889, *An Ancient MS. of the 8th or 9th Century formerly belonging to St. Mary's Abbey or Nun's Abbey, Winchester*, is a remarkable text of the *Te Deum* was printed for the first time, though apparently without the editor's fully perceiving its importance. It is contained in a small ms. of 7 leaves, now numbered *Harl. 7633* in the British Museum, but also bearing the press-mark *Add. 5004*, and once bound with *Add. 5002*. It is in bold Irish hand, apparently of the 8th century (*see Brit. Mus. Catalogue of Latin MSS. with facsimiles*, p. 61). These leaves contain a certain number of prayers and Litany and a hymn on fol. 7, headed *Oratio*, beginning "In pace Christi dormium! Ut nullum malum ulede at in which Erias, Helias, and Saint Patrick are invoked. The *Te Deum* runs as follows (fol. 5 v.):


It may be noticed that the writer once at least elsewhere seems to write a woman, as on fol. 7, "Suscipite orationem familiam tuam," though here "pecatorii" is used.

This text of the *Te Deum* stands alone in ending at verse 21, which we have seen was concluded to be the original close of the hymn, at any rate in Latin. It agrees with the other Irish texts in the most appropriate and probably correct reading "Tu ad liberandum mundum suscipiit hominem," but it has also the following extremely peculiar readings:—verse (1) the inversion; (2) "caeli et terrae;" (6) the addition "osanna in ecclesia;" (9) the omission of "laudat;" (16) "abhorristi" for "horrusti;" (17) the whole verse containing a confusion of two readings, "devota morte;" and "devota moris acersti;" and esp. "emoristii" without "credentia;" possibly the correct reading. (18, 19)

This reading may possibly be the more ancient. It is at any rate more intelligible than "index credentes eos venturas;" (21) "in gloriae intrinse;" it may be either the original reading or it may be an attempt to soften "munerarum," taken in a Pelagian sense.

In any case this text confirms the Irish text in an important particular.

If the legend which connected St. Patrick with Lirins has any foundation (see J. H. Todd, *St. Patrick, Apostle of Ireland*, p. 336, Dublin, 1861), it might reasonably account for a very primitive text of the *Te Deum* preserved in Ireland. [*Jons 8.*]

**Thomas of Celano.** It is also remarkable that neither the date of the death of this writer, whose intimate association with the *Deus* is on record. He was a native of Celano, small town near the lake of Fucinum, farther Abruzzo, and hence his name Thomas of Celano. Several of the important of this time were driven there by the same Frederic. The Franciscan Order was established first there during the lifetime of St. Francis. Thomas was therefore one of the first. He was subsequently informed of the convents of Worms, Montbrison, and afterwards sole master of the Rhine districts. The last named appears to have been held till 1230, when he returned to his native town. As he was now advanced in years, he was not on record. He is sometimes given as "Thomas of St. Francis." His claim to the authorship of the *Te Deum* is discussed at p. 964, 8. Thomas always appears as "Life of St. Francis."

**Viva! viva! Deus! Che par mio bene.** [*Paesiantiae.*] The author of the hymn is unknown. In the Index of a *People's Hymn. 1867*, it is attributed to "Alfonso" (Liguori), but we know of no certainty for the ascription. The hymn is in the Raccolta di Orazionei e Pie Opere dell' Indulgenza, and is one of the "Aspiraciones Divote." There is usually regarded as belonging of the 16th century, but we have not traced it beyond this work. The original of the stanzas in C. U., as in *H. A. d.* others, read:

> *Viva! viva! Deus, Che par mio bene*.

Tutto il Sangue versò dalle Sue Vene.

Il Sangue di Gesù fu la mia Vita:

Benedetta la tua Bonda Infida.

Questo Sangue in enormi sec luce:

Che dall' Inferno il Mondo ha ricavato.

D'Abele il Sangue gridava vendetta,

Di quel Gesù per noi dopera a spezzar.

Se di tal Sangue aspetta il nostro caro,

Fuggi il ministro dei tuoi fancer.

Se di Gesù il calza il Pariv Sangue,

Triumphi il Ciel, trummi l' amore e l' armonia.

Il calmo dunque insegna il cristiano.

Faber in his note appended to this hymn says:

> To all the faithful who sing or play the above

Pinsa, [1890-1923] grants an indulgence of 7 days for all applicable as to the souls in Purgatory.

This hymn has been tr. as:

1. *Hail Jesus! Hail! Who for my sake, & c.* Tr. by V. P. Mahony, in his *Hymns for St. Wulfrun*, 1849, p. 136, *Hymns of St. Francis* and *Hymns of St. Francis*, 1849; and his *Hymns and Prayers*, 1862. It is given in several collections, including the *Hymn Book*, 1867, and others.

2. *Grave be to Jesus.* By E. Caswall, pub. in his *Descriptive Hymn Book*, 1843, p. 133; and in his *Hymns and Prayers*, 1862. Since then it has been repeated in several collective editions. A tr. of the Raccolta di Orazionei, was given as The Raccolta: Collection of Indulgent Prayers. Translated by Andrea St. 1880. In it Caswall's tr. as above was
bodied in full at p. 119, and therein is it said that the compiler of the "Raccolta was a Roman priest of the name of Thelesphoemps Galli, who d. in 1845. There is no evidence to show that he composed the "Viva! viva! Gezant." [J. J.]

Young, Edward Mallet, M.A., S. of Sir G. Young, Bart., was b. Jan. 24, 1839, and educated at Elton and Trinity College, Cambridge; B.A. first class Classical Honours, 1863, and Fellow of Trinity College, 1865-78. He became Assistant Master at Harrow School in 1863, and Head Master of Sherborne School in 1878. He entered Holy Orders in 1869, and was Select Preacher at Cambridge in 1876-79, and Hon. Canon in Salisbury Cathedral 1891. In 1888 he edited Hymns for the Use of Sherborne School, an excellent collection for its special purpose, and to it he contributed:

1. Abide in me and I in you. Union with Christ.
3. Captain of our salvation take. Ember days. This is C. Wesley's hymn rewritten and adapted for Public Schools [see p. 594, ii.]
4. O merciful and holy. This is the altered form of Dr. Butler's hymn noted on p. 590, iii. 5.
5. We praise Thy grace, O Saviour. This is an altered form of Bp. How's hymn noted at p. 540, ii.

APPENDIX—PART II.

A

A blessing on our pastor's head. J. Montgomery. [Psalms and Hymns.] Written Dec. 28, 1848, for the Jubilee of the Rev. W. Jay of Bath, in 4 st. of 11 l. (5. 9.) In 1863 it was included in Montgomery's Orig. Hymns. It is sometimes given as "A blessing on Thy servant's head," as in the Prin. Meth. Hymn. 1867.

A. Patre Unigenitus. p. 3. Atract is, "The Father's sole-begotten Son," by T. B. Pollock in the 1867 ed. of St. A. & M.

Aberdeen Breviary. [See p. 171, ii.]

Abide with me, fast falls the eventide, p. 7. A cento from this hymn, beginning "Swing to the lily robe," is found in "Laudes Domini, N. Y., 1884.

Ach! treuer Gott. p. 10, ii. This hymn is found in the Berlin ed. of Cruger's Praxis, &c. 1853, No. 737.

Ach, uns wird das Herz so leer, p. 10, ii. This hymn was written in the spring of 1828.

Ad laudes Salvatoris. p. 12, ii. We have found this in a ms. of circa 1199 in the Bodleian (Liter. Misc. 341, f. 58).


2. To share the Lamb's high marriage rites. By J. D. Chambers, 1866, p. 81. The opening stanza of this tr. is noted at p. 395, ii. 3, as part of a cento in the Hymnary, 1872.

Ad perennis vitae system. p. 12, i. 4. Du Méril's text is from a ms. of the 10th cent. in the Bibl. Nat. Paris (Lat. 10597). The poem is also in the St. Gall nos. 573, of the 9th or 10th cent. Note also that Neale's tr. (No. 2 at p. 13, i. 3) in his Poetical and Pious Parody, 1868, which was based on Wackerbarth's tr., 1843, "At the Fourmost day of life eternal," has yielded a second edition "in the People's Hymn. 1867, and the St. Margaret's Hymn. (East Grinstead) as, "Where the sacred holy bath." This tr. has alterations by Dr. Littlechild, from Dr. Neale's text direct the cento: "There no wash-mo-on, nor wash-in" in the St. Margaret's Hymn. 1875, is taken.

Ad regiam Agni lapses. p. 14, i. Once the angel started back. This is in the American Epico. Hymn. 1871, begins with st. 3 of J. Williams' tr. 1845.

Ad tempus non rasura, p. 14, i. When first the world sprang forth, in Kennedy, 1863, is based on E. Caswall's tr. beginning with st. iii.

Adatum de St. Victor, p. 17, i. A 2nd and greatly improved ed. of this "Quasi Fidelissimus by L. Gautier was pub. at Paris in 1841.

Ades Pater supremus. p. 19, i. This is in a ms. of the 5th cent. in the Bibl. Nat. Paris (Lat. 10594, f. 19). Another tr. of the cento Ades Pater is "Father, Most High, be with us." In the 1889 ed. of H. A. & M., by the Compilers.

Adesae, Coelitum cornuti. p. 19, ii. This hymn was given in the Charitac Brev., 1664, p. 423, as "Promissus on Isstati dies." [Adesae corollae. p. 20, i. In the Evening Office of the Church in Latin and English, Lond. 1766, this hymn consists of st. 1, ii. vii. viii. of the text as on p. 20. Concerning the tr. it must be noted:

1. That to Canon Oakeley's tr. as in the Altar Hymn. 1844, No. 7, Mr. W. T. Brooke added a tr. of st. vii. vii. as on p. 20, thus producing a tr. of the full text.

2. The tr. No. 7, "Come hither, ye faithful," is attributed, in the Pennsylvania Luth. Church Bk., 1866, to "C. P. Krauth." "Come, all ye faithful," in the B. C. Hymn. for the Year, 1867, is a slightly altered form of Neale's tr. (No. 9), which dates 1844.


Adesae sanctae Triasias. p. 23, i. Also tr. as "Be near us, Holy Trinity," in H. A. & M., 1889, by the Compilers.

Adote to devote, p. 23, ii. Additional trs. are:


2. Devoutly we adore Thee, Deity unseen. This in the Altar Hymn, 1844, is Neale's tr. slightly altered.

3. O lying Pelican, O Jesus, my sweet Lord. Anon. in the R. C. Parochial H. Bk., 1848.

4. Hoole's tr. noted on p. 23, ii. 7, should read "Thee I adore, the Truth concealed."

5. O illustrious memorial of our dying Lord. This in Literator Domini, N. Y., 1884, begins st. ii. of Bp. Woodfall's tr.


Adias superius Spiritus. p. 23, ii. This hymn we find based upon the "Veni sancte Spiritus Bk., (p. 103, ii.), and is found in the Paris Brev., ed. 1822, but not in that of 1736. Concerning the tr. it must be noted that No. 5, attributed to H. Bonar, is really a tr. by him of the Vesu superius Spiritus, Pater benigne.

Adius sanctae primus. p. 23, ii. We have found this hymn in a Monastic Hymnary of the 11th cent. in the Brt. Mus. (Add. 30831, f. 165).

Aeterna Christi munera. Et. p. 24, i. The original of the transcript by Junius has been found in the Bodleian. It dates circa 890. (Junius, 26, f. 116.) It is
also in a 9th cent. ms. at St. Gall, No. 454; and later
ms. elsewhere.

Aeterna coeli gloria, p. 35, ii. From E. Caswall's
(No. 2) the cento in the Hymns for the Year, 1867;
beginning with 'The star that heralds the morn'
and that in Hymns & Songs of Praise, N.Y., 1874, with
it; 'Jesus, be near us when we wake'.

Aeneas Rex relinquse, p. 26, ii. We have found
this hymn in several ms., in addition to those named
at p. 27, i. The most important of these are the Bein
mss., No. 363, circa 900, and No. 416 of the 10th cent.
The Monastic text, in 15 st., is also in a 14th cent. ms. in

Aeterna festa gaudia, p. 57, ii. Since this article
was in the Church of God review. See E. G. Minshull
has pub. a 2nd ed. of his work on
Adam of St. Victor (1861) in which he corrects his
first impression that this hymn was by Adam. He
omits the text, says it has been falsely attributed to
Adam; and is unworthy of him. The earliest ms.
which he cites is a Gradual of St. Victor written before
1239, in which begins, 'Interni festa gaudia'. (Bibl.
Nat., Paris, Lat. 1441c.)

Agnus Dei, p. 30, i. This is found in a ms. of
the 11th cent. in the Bibl. Nat., Paris. (Lat. 1443); and
in another circa 1200, in the Bodleian (Laud Misc.
4 l. a. 322). From the German tr. 'O Lamm Gottes
ungeduld', p. 31, i. additional tr. into English include:-
1. O Lamb of God, unsotted, Whose life, By W. M.
Shyaker (from Knapper), in his Christian Chorals, 1868.
2. O Lamb of God, Who bleeding, By R. C. Porter,
noted on p. 31, i, in the Cantate Domino, 1867.

Agriola Johannes, p. 31, i. He matriculated at
Wittenberg in 1516 as "Johannes Schneider of Eisleben, p.s., of
Leipzig." Another tr. of his hymn, 'Ich ruf zu dir,' in 'To Thee I send my Lord Jesus', in the
Moravian H. B., 1866.

Ah why should bitter tears be shed. [Death and
Burial] This hymn in the American Unitarian Hymns.
of the Spirit, 1864, is attributed to "G. S. Burleigh.

Ah, wretched souls who strive in vain, p. 53, i. This
following are from this hymn, (1) 'My soul no more
shall strive in vain'; and (2) 'May (Now) I resolve
with all my heart.'

Ainslie, Ann Maria, was the author of Letters from
the head of the Longing, and Moral Letters, the 2nd ed.
of which was pub. at Edinburgh, 1812.

Aird, Marion Paul, p. 33, i. She d. Jan. 30, 1888.

Alcott, Louisa May, b. Nov. 29, 1832, d. at Concord,
March 6, 1888. She pub. Little Women, etc., and also wrote a few hymns for children.

A les diei nuntius, p. 38, i. This hymn is in a ms.
of the 5th cent. in the Bibl. Nat. Paris (Lat. 8584, f. 1); in
an 8th cent. ms. at Trier; (p. 372); and several of the
11th cent. and later dates.

Alexander, Cecil F., see Humphrey, p. 88, ii. Additional
hymns to those already listed in this Dictionary are
in C. U.:-
1. Christ has ascended up again. (1863.) Ascension.
2. His are the thousand-sounding rills. (1878.)
Seven Words on the Cross (Fifth Word).
3. How good is the Almighty God. (1848.) God,
the Father.
4. In a rich man's garden. (1843.) Easter Eve.
5. It was early in the morning. (1853.) Easter
Day.
6. So be it. Lord; the prayers are prayed. (1848.)
Trust in God.
7. Saw you never in the twilight? (1853.) Epi-
phany.
8. Still bright and blue doth Jordan flow. (1853.)
Baptism of our Lord.
9. The angels stand around Thy throne. (1860.)
Submission to the Will of God.
10. The saints of God are holy men. (1848.) Com-
munion of Saints.

Another tr. of this is "Botomea Spirit, ever shed
Philip and James.
12. Up in heaven, up in heaven. (1865.) Ascension.
13. We are all children of God. (1864.) Holy
Priestly.
14. We were washed in holy water. (1864.) Holy
Communion.
15. When of old the Jewish mothers. (1863.) Christ's
Invitation to Children.
it is a portion of "Do I believe what Jesus saith?" that the hymn in its full form appeared in Walpole's *Hymns*, 1787, and that the portion begins, "Am I a soldier of the CROSS?": subsequently appeared in his *Sermons*, 1721-24. The facts are (1) that the portion began, "Am I a soldier of the CROSS?" and (2) the two were united as one hymn. The former is "Do I believe what Jesus saith?" in *Sermons*, and the latter in *Hymns*, No. 37, Pt. II, sometime in the present century. We find it in T. Nelson's ed. of Walpole, 1844, and others, but in its full form before 1800.

Ambrose, William (Aloysia), was b. at Banger, Aug. 10, 1812, and d. at Pottomado, where he held a pastoral charge, Oct. 3, 1853.

Ambrosian Breviary, p. 171, l.


Anderson, Hans Christian, see Hill, p. 67, l., is the daughter of Thomas P. Hill, of Exeter, England, and a Baptist.

Angel-voices ever singing, p. 88, l., This hymn was written for the opening of an organ in Wintone Church, Witters, 1861.

Angelo Patrone, p. 60. This hymn is in the *Hymnus Sacrae Mains*, 1713, p. 142, and several other works before 1800.

Anglo-Saxon Hymns. [See 343, lll. (6)].

Anima Christi sanctificata me, p. 70, l. This is found in a ms. in the Bodleian, Soll. 113, (J. 12 b.),溢价 1599, in a hand of the first half of the 15th cent. E. A. Hayman's tr. (No. 6) should read *Spirit of Christ, &c.*; and No. 6 is 1632 and reads "Soul . . . my sanctification.

Ankettell, John, M.a., was b. at New Haven, Connecticut, U.S.A., March 8, 1835, and educated at Yale College, and the University of Halle-Wittenberg, Prussian Saxony. He was ordained deacon of the American Episcopal Church in 1859, and priest in 1860. He founded St. John's (American) Episcopal Church in Dresden in 1869. Subsequently he became Professor of Hebrew and Greek Exegetics in the Sacred Divinity School, of which he was the first principal. He was also professor of Hebrew, Greek, Latin, Hebrew, French, Spanish, Danish, Italian, and Syriac, which were taught in the Church Review, N. Y., 1876 and later, and in other periodicals. A few of those from the *English Hymns Writers*, 1849, Mr. Ankettell's original hymn number about 150. Both these and his trs. are worthy of notice.

Antiphon, p. 73, lll. (3). The seven greater Antiphons are found in an 11th cent. ms. in the Brit. Mus. (Harl. 2061, f. 100), and in a ms. of the 11th cent. in the Library of the cathedral (Liturg. Misc. 366, f. 350). The metrical form "Venit, venti Emmanuel" (p. 74, lll. 4) has not yet been traced earlier than the *Psalterium Caroli*, *Cologne, 1722*, p. 299. From Dr. Neale's tr. (5) "O come, O come, Thou Emmanuel," in Chope's Hymn., 1862, is taken. J. D. Chalmers's tr. of the same text 1st appeared in his *Order of Household Devotion*, &c., 1854, p. 240. H. N. Greenlaw has also a tr. of "O Antipepsis," in his *Sentences of Kant*, 1854, p. 131.

Antiphonarium Brevonatense, p. 570, l.

Appearance repetentia disc. p. 70, l. This is found in the Bern ms. 455 of the 10th cent.

Apparuit benedicta Maria, p. 76, l. The tr. here attributed to Dr. W. W. Neale, 1847, l., as we learn from him, and not by Dr. W. W. Neale, 1847, l. A. Johnston's *English Hymn*, 1853, and 1867.

"O height, O breadth, O depth of love," is based upon Webb's tr., as is also "O love divine, to guilty men," in Appleton's tr., F. P. In the American Unitarian Hymn. of *The Spirit*, 1864, two hymns are attributed to this author: (1) "The Spirit," and (2) "Thirsting for a living spring, (Seeking Good)." The latter is also in the Unitarian *Hymn. of* 1846, but anonymous.

Arbuthnot Missal, p. 104, l.

Arminian Bible Christians. [Methodist Hymnody, 185]. Armstrong, John, b. in 1822, was educated at Charterhouse, and Lincoln College, Oxford, and at the University of London, 1843. Taking his Orders in 1847, he was Curate of Allerton, 1851; Peculiar of Exeter Cathedral, 1841; Rector of St. Paul's, Exeter, 1843; Vicar of Tidworth, 1850; and Bishop of Grahamstown, S. Africa, 1855. He d. May 16, 1866. His Memoirs, by T. T. Carter, were pub. in 1857. He pub. *The Pastor in Air Choral*, in 1847. It is his appearance his hymn "O Thou Who art my naked souls to shine," (Ember Days) in 1847, It is given in the S. P. C. K. *Church Hymn. 1871*; *Tyring's Coll., 1852, &c.*


Art thou fasting in the tempest? J. M. Neale, see Taylor, *Hymn. of*, p. 206, in 25th of 1850, this appeared in his posthumous "Sequences, Hymns, &c., and other Ecclesiastical Verses, 1864, p. 206, in 25th of 1850, with the heading, "Me." A. Sequence for the festival of St. Peter or St. John," and the following note: "It need hardly be said that the main thought of the following sequence 1848 is from the sublime conclusion of St. John's Commentary on St. John's Gospel. The English reader may need to be informed that the Vulgate translation of our Lord's saying omits the if, and simply runs thus: 'I will that be tarry till I come . . . follow thou Me.' From this original, two sentences have come into C. U.: (1) 'Art thou fasting in the tempest?' and (2) 'These the two Lives: one, the fleeting.'

As through a glass we dimly see. A cento from J. Fawcett's "I by way, O God, is in the sea," p. 373, lll., in the *Leeds H. Bk., 1853.*

Ashworth, Thomas Alfred, is the author of the following hymns in Martineau's *Hymns, &c., 1848 and 1873: O Saviour Christ, our woes deep." *At Thy feet, our God and Father,* p. 80, lll. This hymn was pub. in the *Family Treasury*, 1839.

Auber, Harriet, p. 90, l. The following versions of psalms from her *Spirit of the Ps.*, 1829, are also in C. S.:

- 1. Great God, went Thou extreme to mark. Ps. cxiv.
- 2. "O Thou Whom heaven's bright host rever. Ps. cxvii.
- 3. "Thy servant in the temple a sadness," begins with st. ii. this.
- 4. How blest are they who daily prove. Ps. ciii.
- 5. How blest the children of the Lord. Altered from Ps. cviii.

- 6. Jehovah, great and awful name. Part of Ps. lxvii.

- 7. O Thou Whom heaven's bright host rever. Ps. cxiv.

- 8. "Praise the Lord, our mighty King. Ps. cxxv.


- 10. "Thou by Whose strength the mountains stand. Ps. cvii.

- 11. To have our longings eyes we raise. Ps. cxvii.

- 12. "Vainly through night's weary hours. Ps. cvi.

- 13. "Vainly through the night the range." 111.

- 14. While all the golden harps above. Ps. cvii.
"The morn had spread its crimson rays" to this hymn in the "Aurora lucis." It is really a tr. of "Aurora coelestis purpurata," p. 96, ii.

Aurora lucis dum novae, p. 94, i. This appeared in the Clarion, 1846, p. 429.

Ave Christi Corpus varum, p. 98, ii. Another tr. is "Ave ! True Flesh of Christ our Saviour," by Mrs. E. H. Mitchell in the Altar Hymn, 1884.


Ave Rex, qui descendiast. [Holy Communion.] This is printed by J. B. No. 206, as a Sequence for Corpus Christi from two Reichenau nos. now at Karlsruhe, No. 26, of the 11th cent.; and No. 166 of the 18th cent. Each half stanza begins with the word, "Ave." "Tr. as "Ave! O King, who holdest westerne," by Dr. Little- 
dale in Eucharistia, 1833, p. 112, and in the Altar Hymn, 1884.

Ave verum corpus natum, p. 99, ii. Also in a ms. of circa 1340 in the Bodleian (Library Miss., 104, f. 2.)

Awake, arise, and hail the morn. [Christmas.] This was given anonymously in J. Dobell's New Sel., 1806, No. 29, in 3 st. of 4 l. in the Songs for the Sanctuary, N. Y., 1865. It is altered to "Wake, O my soul, and hail the morn."

Awake, [my] our drowsy souls, p. 108, i. This is in Miss Scott's Hymns. [No. 39.]

B

Bailey, P. J., p. 107, i. Other extracts from his Psalmus, 3rd ed., 1848, in C. U. as hymns are "As flames in skies," (Glory of God,) and "O God, Thou wondrous One in Three." [Holy Trinity.]

Bailey, Thomas L., an American Baptist minister, was b, at Philadelphia, Pennsylvania, March 2, 1874, and entered the ministry in 1871. He is the author of several hymns in various American S. School hymnbooks, as Welcome Tidings, The Sermoner, &c., including, (1) "Come, talk to me of Jesus" (Jesus the Sinner's Friend); and (2) "No night in heaven, eternal day." [Heaven.]

Baillie, Joanna, daughter of Dr. James Baillie, was b. at the Manse of Bothwell, Lanarkshire, Sep. 11, 1763, removed to Hamilton in 1769, and then to London in 1784. She d. at Hampstead, Feb. 23, 1801.

Balfour, W. P., p. 108, ii. He d. at Brighton, July 3, 1829, though living there through 1820.

Balfour, Alexander, was b. of poor parents at Nonsike, Forfarshire, 1767. For some time he was engaged in business pursuits, but through lack of success therein he entered the publishing house of Messrs. Blackwood, Edinburgh, as a clerk, in 1815. He d. in 1829. He pub. several works in prose and verse. His hymn, "Go, messenger of peace and love," is noted on p. 630, ii.

Barbeard, Anna L., p. 118, ii. No. 19 on p. 114, i., should be dated circa 1826. Another hymn in C. U. from Mrs. Barbeard's Works, &c., 1825, is, "O Father! though the anxious tear." [Sunday.]

Baring-Gould, S., p. 114, i. Other hymns in C. U. are:


Barth, Matthias, the author of The Children's Garland, Hours of Sunshine, and other works, was at one time a deacon in the Church of England, in Queen Victoria Street, London. His Evening Hymn, "Saviour, now the day is ended," is in the Bk. of Praises for Children, 1881.

Barry, Alfred, p. 115, i. Bp. Barry returned from Australia in 1859, and became Assistant Bishop to the Bishop of Rochester the same year, and Canon of Windsor in 1891.

Barton, Bernard, p. 116, i. Other hymns in C. U. are:

1. God made the country, yet in scenes. Country Life. This begins with st. iii. of a poem "Addressed to a Friend in London" in The Reliquary, 1836, p. 83.

2. Lamp of our feet: whereby we trace. Holy Scriptures, pub. in The Reliquary, 1836, p. 116, in 11 st., of 4 l. It is in C. U., in its full form, and also abbreviated as (1) "Word of the ever-living God"; and (2) "Word of the everlasting God." In extensive use.

3. There is a Friend more tender, true..." in his Poems & Letters, 1843, p. 24.

4. Walk in the light! No shaft the flower bluing..." in his Poems, 1843, p. 242, in 6 st., of 4 l. It is found in many modern collections, and is one of the most popular of his hymns.

5. We journey through a vale of tears. Anticipated. In his Poems & Letters, 1853, p. 118.

Of these hymns, Nos. 3, 5, are of earlier date than the Lores of 1824; but we have failed to find them in Barton's earlier works.

Bateman, C. H., p. 116, i. He finally resided at Carlisle without a charge, and d. there in July, 1825.

Batchurt, William Allington, B.D., was b. at Burwell, Lincolnshire, 1802, and educated at Trinity College, Cambridge, 1825. Taking holy orders, he was in 1844 Curate of Brockworth. After holding some other appointments, he became Vicar of Holy Trinity Eastbourne, in 1878. Mr. Batchurt contributed to B. J.'s Cheltenham, 1864, Appendix to the By-side following hymns —

1. Lord, we come, our sins confessing. Lent

2. The earth was void and formless. Whirlwind

Batchurt, William H., p. 117, ii. Additional hymns from his Ps. & Hymns, 1831, are in C. U. as follows:

1. Great God, when I approach Thee those in dejection.

2. How bright a day was that which saw The Priest Sabothab.


4. In Jesus' name with one accord. Divine Worship.

5. Lord, I claim Thee for my own. Ps. lesson.

6. Lord thou Thy glory as of old. This is "Let" shed Thy glory, &c.," as stated at p. 118, 1, 14.

7. Lord, when I lift my voice to Thee. Ps. lesson.

8. O Lord, defend us as of old. Ps. lesson.


13. Tis past, that agonizing hour. Ascension.


15. To the Source of every blessing. Praise in the Father.


Baynes, R. E., p. 119, i. Other hymns in C. U. are:

1. in his "Austerlitz Hymn," 1843.

2. Lord, receive every knee at Jesus' name. Hymns. in Mrs. Brock's Children's H. Bk., 1865.


4. This begins in his Hymns & Other Verses, 1865, "God Almighty, Heavenly Father."[1865.]

5. Lord Jesus! on our forehead. Confirmation.

6. "Neath the stars which shine so bright. Christmas Carol.

7. No room within the dwelling. Christmas.

8. O Man of Sorrows, Who dost die to save. Sick and Burial.


12. The day is done; beside the sultry shore. Evening.

13. Of these hymns, Nos. 2, 4, 5, 7, 8, 9, are in Case Baynes's Hymns and other Verses, 1867. There are also others in the same works which are worthy of note, especially one for a Flowers Service, written in 1860, "Lord Jesus! we adore Thee.

14. Be merciful to me, O God. St. H. "Then set me up to Refugie, and I know," in the Songs for the Sanctuary, Y., 1865, is an anonymous version of Ps. Brit., based on H. Poole's rendering of the same as noted in p. 1288, ii.


16. Beata nobis gaudia. p. 180, i. This is also in H. in the Brit. Miss. of the 16th cent. (Add. 3046, f. 14 v.)

17. Beati Beatissimi The. [See pp. 146, 387, 727, 700.]

18. Beattie, William, w. d. in 1873, and d. Mr W. 1785, author of "When clouds are heavy and close, &c." [Shyly in God] in Martinhoe's Hymns, &c., 1874, when it is dated 1864.
4. Thou God of glory, truth, and love. (1889.) Opening of a Bazaar.

Of these Nos. 1, 3, 4, were contributed to the Methodist Free Church Hymns, 1889, and No. 2 to the United Meth. P. Chs. S. S. H. Bk., 1860.

Bode, John E., p. 181, ii. Additional pieces from his Hymns from the Gospels of the Day, &c., 1860, are in C. U. —

(1) "Sweetly the Sabbath bell! (Sunday);" (2) "Thou Who hast called us by Thy word" (20th S. after Sept.)

Bogatsky, Carl H. ven, p. 152, ii. An interesting memoir of this writer was pub. by the R. T. S. in 1890 as: The Life and Work of Charles Henry von Bogatsky . . . By the Rev. John Kelly. His hymn "Ere we say God in der Höhe" (Christusfrey), from his Preis Euch Feiern, 1750, is tr. in Abp. Whately's Lectures on Prayer, 1866, p. 87.

Bohm, Horatius, p. 101, i. He ed. at Edinburgh, July 31, 1825. In 1820 his son pub. a posthumous

volume of his poetical pieces as Untill the Day Break and other Hymns and Poems left behind. The following additional hymns are in C. U.:

1. Almighty Comforter and Friend. (1866.) Whitsunside.

2. Father, make use of me. An altered form of No. 44, p. 162, ii.

3. I ask a perfect creed. (1851.) Credo not Opinions. From this is also taken "O True One, give me truth,"

4. Long, long deferred, now come at last. Marriage of the Lamb. Part of "Ascend, Beloved, to the joy," (1843.)


7. No shadows yonder. (1857.) Heaven Anticipated.


11. On Thee, O Jesus, strongly leaning. (1866.) Fellowship with Christ.

12. Peace upon peace, like wave on wave. (1866.) Divine Peace.

13. Sower divine, sow the good seed in me. (1857.) Heavenly Sowing.

14. Speaketh the sinner's sin within my heart. (1866.) Ps. xcv.

15. Still one life and one in death. (1857.) Commission of Ninjas. Part of "Thus they press the hand and part." 

16. Surely, on heaven, where angels see God's face. (1857.) Heaven Anticipated.

17. That city with the jewelled crest. (1857.) Heaven. Part of "Thee are the crowns that we shall wear." Another motto from the same is "Von city, with the jewelled crest."

18. That clime is not like this dull clime of ours. (1843.) Heaven.

19. The Free One makes you free: He breaks the red. (1857.) Freedom and Christ. From "Of old they sang the song of liberty."

20. There is a Morning-star, my soul. (1857.) Christ the Morning Star.

21. This is the day of toil. (1866.) Pressing Onwards.

22. Thy thoughts are here, my God. (1866.) Holy Scripture.

23. Till the day dawn. (1857.) Life's Journey.

24. To Him Who spread the skies. (1866.) Creation's Song.

25. Trusting, trustingly. (1866.) Trust.

26. Until the eternal hills. (1866.) Ps. cvii. The above dates are: 1843, Songs in the Wilderness; 1857, Hymns of Faith and Hope, 1st Series; 1861, same, 2nd Ser. (not 1864); 1866, same, 3rd Ser. (not 1867), the dates 1857, 1864, 1867, were given by Dr. Bonar, but the Brit. Mus. copies are 1852, 1861, 1863 respectively.

Bonaventura, St. p. 162, ii. In Canon Oakley's Devotions Commemorative of the Most Adorable Passion of Our Lord Jesus Christ, &c., 1842, there are several trs. of hymns from St. Bonaventura's published works.

Borthwick, Jane, p. 163, ii. Other hymns from Miss Borthwick's Thoughtful Hours, 1859, are in C. U. —

1. And in the time approaching Missions.

3. I do not doubt Thy wise and holy will. Faith.

3. Lord, Thou knowest all the weaknesses, Confidence.

4. Rejoice, my fellow pilgrim. The New Year.

5. Times are changing, days are flying. See the Nos. 2-5 as given in Kennedy, 1887, are mostly taken from the originals.

Boschenstein, Johann, p. 164, i. The music is Köhler's in the Imperial Library at Vienna, dates 1694. [See F. M. Bohne's Abhandlung Laus der, 1871, p. 536.]

Bound in holy bonds of love. By W. J. Beresford. Appeared in his Hymns, 1854.

Bourne, George R., p. 164, ii. From his Hymns and Psalms, privately printed in 1874; see M. A., the hymns "O Christ, our God, Who with Thine hand hast been," (Hymn Communion), and "Lord, who in heavenly splendor," (H. Communion, 1871).


Browning, Sir John, p. 168, i. In the article on Browning the hymns numbered therein are not stated to have appeared in his Hymns, 1828, but are in The earliest date to which we can positively trace is Beards' C. Old., 1837. From the Hymns, 1825, to his, however, that the following are in modern hymns —

1. Our God is nigh. Divine Presence.

2. "Tis not the gift; but his the spirit. Ontward and Inward Virtue.


From the various editions of his Matins and Vespers additional hymns are also in modern use —

4. If all our hopes and all our fears. Never Anticipated. (1824.)

5. In Thy courts let peace be found. Public Worship (1841.)

6. The offerings to Thy throne which rise. Hymn Worship. (1824.)


Brace, Seth Collins, s. of the Rev. Josiah Brace, was at Newington, Connecticut, Aug. 3, 1111, and ended the Presbyterian ministry in 1842, but subsequently joined the "Congregationalists. His Hymn appears as: "Mourn for the thousands slain," is widely used. It was written in 1843, and included in the Philadelphia Presb. Pulpit, 1868-83. His hymn "Mark the beak" he cries in pentance." (Adwent), appeared in the Hymn for the Chapel of Harrow School, 1866.

Brainerd, Mary G. The "hymn I know not an awaits me." (Confidence and Joy) in the Beth & H. Bk., 1879; given sometimes as "I know not what awaits me," is attributed to "Mary G. Brainerd."

Brehm, Arthur Henry, B.D., was educated at Balliol College, Oxford, where he graduated in first class honours in 1848. Taking Higher Orders in 1852, he was for some time a Tutor of the University of Durham, and Professor of Hatfield Hall. He was Assistant Master in Harrow School, 1858, and Head Master of Harpurley Convent, 1869-83. His hymn "Mark the beak" he cries in pentance." (Advent), appeared in the Hymn for the Chapel of Harrow School, 1866.

Bright, E. C. The "hymn I know not an awaits me." (Confidence and Joy) in the Beth & H. Bk., 1879; given sometimes as "I know not what awaits me," is attributed to "Mary G. Brainerd."

Brighris, Leona. As we go hence. R. Bone. (Singing Heaven.) This In Dale's English H Bk., 1874, began with an iv. of Bonar's poem. "Asleep and Risen" in his Hymns for Pray and Hope, 1857.

Breviaries. p. 178. The English Hymn was, printed in 1865. Of this the Summer part is in the Bodleian, and the Winter part in the Worcester Cathedral Library.

Bright is the myrtles of God. (Electors) From Philip Gell's Collections, 1836, into Joseph's S. G. & Co., 1872, No. 14, in 4 st. of 5 l. Whether it is an original hymn by Gell, or not, has not been determined with certainty.

Bright, William, p. 182, i. Other hymns in C. U. are —

1. God the Father, God the Son. Liturgy of the Resurrection. Second stanza, "Risen Lord, victor King." From Iowa, 1866.

2. He sat to watch over custards paid. St. Matthew. In the 1848 Hymn, Hymns to H. A. & M. In the Holy Name of Jesus. Name of Jesus, Iowa, 1846.
BROOKS, C. T. [APPENDIX II] CHALDEANS

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(There is no visible content in the image provided.)
Charles, David, youngest brother of Thomas Charles (see above), was b. in 1752, and was a Minister of the Calvinistic Methodists. He wrote several hymns, some of which are in C. U. in Wales.

Charles, Elizabeth, née Bussdle. Mrs. Charles has scandalously assumed the name of "Humble-Charles," as given in the 1809 ed. of the Hy., Comp. Other hymns in C. U. are:
1. Around a Table, not a tomb, Holy Communion, dated Oct. 1833. In her Poems, 1868, in 4 st. of 4 l.
5. What marks the dawning of the Y. a? New Year. From her Three Wakings, 1850 p. 184.

Charles, Thomas, M.A., s. of a farmer, was b. at Pant-dawn, Carmarthem, Oct. 14, 1755, and educated at Oxford. He was curate at Halifax for three years, and then returned to Wales as curate of Llanymollwyd. Through a disagreement with his Rector, mainly over the education of the children in the parish which Charles took great interest in, he left his curacy, and shortly after joined the Calvinistic Methodists. His work in assisting to found the British and Foreign Bible Society, and the organization of Sunday Schools as now conducted in Wales, is well known. He d. in 1814. He wrote but one hymn, "(By far the merriest holiday I've ever had," Full Selection, in 10 st.), which is given in the Calvinistic Methodist's H. Bk. In two parts. This is held in some repute in the principality.

Chaterton, Thomas, was b. at Bristol, Nov. 20, 1752. He received his early education at Colston's charity school in that city, and then was articled to an attorney. In April, 1770, he proceeded to London, where he earned but little through his literary labours. Overcome at last by poverty and distress, he poisoned himself in August the same year. He was buried at St. Andrew's, Holborn. His Mickey-Mauns in Prose and Verse were pub. posthumously in 1778. From this work two hymns have come into C. U.:
1. Almighty Framery of the skyes. (1764.) Christmas.
2. O tid, Whose thunder shakes the sky. (1765.) Resignation.

Cheser, O. B., p. 218, i. He d. Oct. 1, 1890.

Children, in your earliest youth. (Lark's Pity.)
This hymn is in the 23rd ed. of the Silver Street S. Scholar's Companion, 1829, in 4 st. of 4 l. The principal compiler of that ed. was John Latta. Although it may possibly be his, yet, lacking direct evidence to that effect, we must give it as "Anon."

Children, listen to the Lord. (Public Worship.)
This is an upper hymn for a children's service. It is given in Dr. T. Hastings's (American) Mother's H. Bk., 1834, in 3 st. of 4 l, and is there said to be from the "Lion Michtreel."

Children, you have gone astray. J. Burton. [Invitation.]
Contributed to the Child's Companion, April 1834, in 3 st. of 4 l. In 1846 it was repeated in the S. N. U. H. Bk., and again in the author's One Hundred Hymns, 1850. It is given in several modern collections for children.

Chesley, Henry Fishburne, b. at Blackleyhurst, Lancashire, Dec. 6, 1840, and educated at the Royal Institution, Liverpool. In 1831 he was engaged as a member of the staff of the London Athenaeum. This connexion he retained for 25 years. He d. Dec. 15, 1872. He pub. some novels and a large number of songs.

Christ crescendo dominator alme, p. 226, ii. Daniel, 1646, p. 7, cites this as in the Vatic. ms. 82 of the old testament. It is also in several psf. of the 16th and 17th cents. additional to those named in p. 227, i.

Christ, qui lux es et dies, p. 227, i. This hymn occupies in Dutch hynmody a position which is probably unique, being the only instance of a hymn passing without interruption from the ancient office books of the church into general use among the laity. At the reformation in Holland, when hymns were forbidden and only metrical psalms allowed to be sung, a translation of the hymn in very archaic Dutch, "(Christ, thou sun thy light doth shine") was appended to the authorized metrical psalter of Petrus Dathoens, 1664. When a new and revised psalter was adopted in 1723, a revised, in a free translation by H. Glissius, "O groot Christus, eeuwleicht," occurred at the same place at the end of the psalter. From this source it has been adopted into all the hymnals compiled for the use of Dutch speaking mission congregations in South Africa, where it is so universally popular that a Western missionary, John J. van der Stroom, has adopted it for the "beautiful evening hymn of the nation." J. A.

Christian seuctor decus, p. 229, ii. The name of this hymn is very doubtful, and it is not a L. H. Bk.

Christian! see: the orient morning. Romans, This hymn is given in the American Hymnal of 1846, as from "Lausania's Hymns." It is also in the Dutch Hymn of the Church, N. Y., 1849.

Christians and brethren, see: part. This in Gramm and Rassall's H. Bk., 1840, is largely much; the name of the "Christian's brethren" is as p. 229, i.

Christians of St. Thomas. [See Syrian Hymns, pp. 111-13.]

Churton, Edward, p. 233, ii. From his Caledon Psalter the following are also in C. U.:
1. High raised upon the holy hills. Ps. Lxxvi begins in some collections with st. b, "O Zion, prepare things to come."
2. Lord, keep me for I trust in Thee, Be Thou A. C.

Clementian Breviary, p. 179, i.

Claren, Mary F. Sister Mary F. Clare of Kneum, in written several hymns of merit, including:
1. Before the throne of God above, Angel.
2. Hark, the angels' bright are singing. Easter.
3. Jesus was once a little child. Jesus the Holy Family.

Of these Nos. 1, 2 are in Mrs. Brock's Children's H. Bk., 1881, and No. 2 in W. G. Horsey's Hymn Book, 1889.

Clark, Benjamin, pub. Sacred Emblems with Four Pieces, London, 1847. Four pieces in this as we might be given in John Reece's Coll., 1823, and in one in Apps. 1826.

Clark, J. F., p. 236, i. He d. June 8, 1846.

Clark, C. G., p. 236, ii. Other hymns are:
1. From the priceless harvest. Harvest. In his Suppl. Hym. to Harland's Ch. Ps. and Hym., 1847.
2. Though then didst in spire in ancient days, Founding a Memorial Window. Written for the Enlarging of a Memorial Window in Thetford Church, Devon, in Aug. 25, 1849, and printed with the prayers used at that occasion.

Clayton, George, b. in London, Apr. 9, 1804, 6 July 1, 1862, was a Congregational Minister at Walthamstow. His hymn on Conversion of Self to Christ, taken "From you delusive scenes." Selby's date his hymn 1815.

Clementinus, Titius Flavius, p. 238, i. A tr. of his hymn 'Tresorier waakely,' by Mrs. E. Charles, in her Five Ch. Life in Song, 1846, p. 44, is "Month of labor we cannot speak." In the American Universal Hymn and Tune Book, 1869, No. 424, "Ever be near our side," composed of two stanzas from Dr. Dexter's tr. and add. it p. 388. ii. Ivan Plumridge has also tr. it as "Our is the stubborn sheeple," in his Lassus and other Poems, 1864, p. 171. He tr. it in March, 1846. Dr. Mangin's tr. in his hiberna, st. 176, and in the Second Set, French Hymnal, 1876. The latter begins "Lead, lead sheeple, lead on."

Clearchse, Anna Jane Douglas MacLean, lady. General W. B. M. Clephane, was b. 1803, and d. 1860. Her hymn on Tolling of the bell (p. 156) is in Thring's Coll., 1845, and several other p.

Cleveland, Benjamin. p. 239, i. For note on the writer (b. Aug. 30, 1825; d. March 9, 1811) and on hymn, "O could I find from day to day, see Burnet Bap. Hym. Writers, 1899, p. 723.

Clugge, Horace, p. 239, i. His Ballads from Swiss History, were 1st pub. in 1844. His Christmas Carol, "The bluest of child December sound," was written in 1845. He d. at Aberdeen, Dec. 31, 1847.

Cobb, E. M., p. 229, ii. The hymn "A true & grace" then let us go ("The Theme of Grace," which a found in several American hymnals, is usually attributed to this author, but we have failed to trace it back to 1813.

Coelostus organum hodie, p. 239, ii. This is a la. of no. of circa 1100 in the lit. Mon. (Add. 15, 395, p. 156, Add. A. xiv., noted on p. 366), text cited in 1771. It is in the Swiss History, 1812.

Coelostus perennans sonatibus. J. C. De Stuers ["Commen of a Virgin Martyr." In the Classic Rev. 1864, pp. 111-13. and Santelli's Hymns and St. Ser. No. 216 (ed. 169, p. 266). In the Nachnahme Born,
Coeloeitis Ales [Appendix II]

CONDER, JOSIAH

1537

fourth daughter of Ebenezer Fuller-Maitland of Stanford Hall, and Park Place, Henley-on-Thames, was b. at Shinfield Park, near Reading, June 29, 1809; married, on Jan. 29, 1831, to John Colquhoun, son of Sir James Colquhoun, Bart., and d. May 27, 1877. To her mother's collection, entitled Hymns for Private Devotion, &c., 1832, she contributed anonymously a piece beginning "Launch'd upon the stormy ocean," and her well-known additions to Kirke White's fragmentary poem in sorrow, oft in woe" (p. 774, l.). In the 1863 ed. of her mother's work there is another piece by her—"There is a vale in Israel's road," and signed "S. C. M."

Holy Ghost, descend from high, p. 24.ii. in some American collections this reads "Come Holy Ghost, come down on high."

Holy Spirit, calm me (wear) mind. (Withertone.) We have traced this hymn to A Coll. of Ps. and Hymns for the Use of the Lock Chapel, 1803, where it is the first hymn to be sung before Divine Service, in 3 st. of 4. In Bickersteth's Christian Psalmodist, 1833, it has an additional stanza, and in this form it is repeated in the Eng. Presbyterian Church Prayse, 1833. It is sometimes attributed to "John Stewart"; but we have failed to find authority for the statement. The 3 st. form of the text is given in Cowman Psalms, 1797, as by "Brownie." This we regard as an error. [W. T. B.]

Come, let us all unite to praise. (Praise to Christ) This hymn, possibly by M. Madan, appeared in his Ps. & Hys., 1760, No. 111, in 4 st. of 4. It was repeated by R. Conyers' Ps. & Hys., 1772; Bickersteth, 1833, and others to modern hymn-books.

Come, let us to the Lord our God. p. 240. I. This has been rendered into Latin by H. M. Macgill, 1876, No. 67, as "Veinami importationem."

Come, O some with sacred [pious] lays. G. Wilber. [Ps. cxvilv.] From his version of Ps. 145 in his Psalms of David, &c., 1632. It is in the S. P. C. K. Hymns, 1852, and other collections.

Come, O my soul, in sacred lays. [compliment.] In Miller's Sings and Songs, &c., 1849, p. 225, in Lusfield, 1846, p. 109, and in others this hymn is attributed to "Thomas Blacklock" (p. 144, ii.), but in no instance is the statement supported by satisfactory evidence. We have failed to trace it in any of Blacklock's works.

Come, O my soul, to Calvary. H. L. Hastings. [Good Friday.] This hymn, in the Bap. Prayse Bk., N.Y., 1871, is attributed to "H. L. Hastings's Songs of Pilgrimage, Boston, U.S.A., 1848; it is signed "H. 1871." From this we understand that it is by that writer.

Come, O Thou Traveller unknown, p. 256. i. In the Prim. Met. Hys., 1875, Nos. 546-15, are three stanzas from this poem:—(1) "Come O Thou Traveller unknown"; (2) "What though my shriveling flesh complain"; and (3) "I know Thee, Saviour, Who Thou art."

Come, Thou Fount of all blessing, p. 258. i. Sometimes given as "Father, source of all my blessing," and as "Jesus, source of all my blessing."

Come, Thou long expected Jesus, p. 255. ii. This is rendered into Latin by H. M. Macgill, 1876, No. 11, as "Veniam Nostro Optate."

Come to the ark. [Invitation.] This anonymous hymn has been traced to Percy Francis Hall's Christian H. Bk., 1844; it was put into print in J. Colman's Coll., 1846; H. W. Beecher's Plymouth Coll., 1848; and in several later hymn-books in G. Britain and America.

Come ye who bow to sovereign grace. Maria in Plenius. [Holy Baptism.] Appeared in J. Middleton's Hymns, 1793, No. 309, in 6 st. of 4. In Spurgeon's H. Bk., 1860, No. 223, is a cento, 3 st., 4 st., 4 st., 3 st., 4 st., 3 st., 4 st., being from this hymn, and st. 4 st. by Mr. Sprague. In Miller's Sings and Songs, &c., 1840, p. 320, the original hymn is attributed to James Upton in error.

Conder, E. B., p. 255. ii. Dr. Conder's Heart Chords were replenished with an additional piece of music in 1847. His hymn, "Ye fair green hills of England," ("Laying a Foundation Stone") and "Lord, may a sinfull life be saved?" (A Child's Prayer).

Conder, Josiah, p. 256. i. Other hymns are:—

1. O love beyond the reach of thought, The love of God, p. 2. O Thou, our Head, enthrone on high, p. 3. Son of David, turn in light, incense Enlightening-desires.

4. Thou Lamb of God for sinners slain, Christ the
Heard of the Church. From "Substantial Truth, O Christ, Thou art."
These hymns are all from his Hym. of Praise, dec., 1856.

Cook, Eliza, daughter of a merchant in Southwark, was b. Dec. 26, 1827, and d. at Wimbledon, Sept. 23, 1869. Her works in poetry and prose are well and widely known. Her hymn pub. in 1846, "Father above, I pray to Thee" (Child's Evening Hymn), is in several hymnbooks, including Martineau's Hymns, 1873.

Cook, Henry D., b. in America, and was educated at the University of Glasgow. He became pastor of the Presbyterian Church in London, 1846. In 1849 he was appointed to that of the Presbyterian congregation in May Street, Belfast. He d. in Belfast, Dec. 13, 1865. His Life was pub. by Rev. L. P. Porter, in 1871. The hymn, "Jesus, Shepherd of the Sheep, Whose Thy Father's Rock," (The Good Shepherd), in the Canadian Presb. H. Bk., 1880, is by him.

Cooper, George, b. in New York city, May 14, 1849, is the author of "There are lonely hearts to cherish," (Work for the Poor), in L. D. Sankey's New Songs & Solos.

Coote, Maud, nee Osswell, Mrs. Ellerton's notes in Church Hymns, annotated ed., 1881, on this writer are:
1. The strain of joy and gladness (St. Andrew)." By Miss M. E. Osswell (now Mrs. Coote). Written for use in St. Andrew's Church, Franklin, S.Cip. Contributed to Church Hymns, 1871.
2. The Son of Consolation, St. Barnabas. Contributed to Church Hymns, 1871.

Cromwell, Thibodeau Jean, p. 282, ii. This is found in the Stimma Symphonica, Cologne, 1764, p. 257.

Cunin, John, p. 268, ii. Bp. Cosin was b. Nov. 30, 1594, and not 1641, as stated on p. 268, i.

Cottle, Joseph, p. 294, i. Two of his hymns still survive. (1) "Mighty Lord, extend Thy empire" (Missions); (2) "While marching on to Canaan's land" (Christian Warfare). These are from his Hymns, ed., 1828.

Courage, brother! do not stumble. This is the first line of a new hymn noted on p. 700, ii., under its title of "Trust in God, and do the right." Cunin, Anna R., p. 284, ii. Other hymns are:
1. None but Christ; His merit hides me. None but God can save me. From her Immovable Land, dec., 1876, into Lowdes Ionic, 1881, etc.
2. O Christ, He is the Fountain. This begins with st. 5. "The sands of time are sinking." (St. Andrew) p. 284, ii.

Saviour, shed Thy sweetest, richest, blessed (on behalf of Missionaries. Pub. in Wilson's service of Praise, 1865.
4. When we reach our peaceful dwelling, Heaven Anticipated. In her Immovable Land, etc.

Cowherd, William. This hymn-writer, referred to on p. 294, ii., was b. at Carnforth, Lancashire, in 1763. He was for some time Classical Teacher in Beverley College, and then curate of St. John's Church, Manchester. Subsequently he joined the Nonconformists, and then in 1809, established a sect of his own under the name of The Bible Christian Church. Of several places of worship two only now remain, the original in Salford, Lancashire, and one in Manchester. Cowherd pub. his Select Hymns in 1800 (see p. 1106, i.). He d. March 21, 1816.

Cowper, Frances Maria, nee Madrid, wife of Major Cowper, sister of Martin Madrid, and cousin of Cowper the Poet, was b. in 1727, and d. in 1797. Her poetical pieces were pub. as Original Poems on Various Occasions. By a Lady, revised by William Cowper, Eng., of the Inner Temple, 1792. From this work her hymn, "My spirit of life will soon be done" (Death Anticipated) is taken. The sub. is "Bear on my soul, the bitter cross." is a part of this hymn.

Cowper, W., p. 285, i. Other hymns are:
2. I was a grovelling creature once. Hope and Confidence.

3. No strength of nature can suffer. Obsequity through love.
4. The Lord receiveth His highest praise. Faith.
5. The saints should never be disowned. Providence.

All these hymns appeared in the Odeby Hymns, 1779.

Crashaw, Richard, p. 284, i. In 1667-8, Dr. Grosart pub. a Supplement to Complete Works of Richard Crashaw, containing an "Introductory Note," and 5 additional pieces.

Crowdston, James, see Fox, p. 290, i. From her A Little White, and other Poems, 1844, are:
1. I saw a joy in sorrow. Power of Faith, 2. One touch from Thee, the Healer of tears. Christ the Healer.
3. "Is not the Cross I have to bear. Faith drawn

Crippen, Thomas G., a descendant and a long time family long resident in Canterbury, was b. in London, 1841, and educated for the Congregational Ministry at Airedale College, Bradford, Yorkshire. His home was at Boston Spa, Yorkshire, 1858, and in London (1891) is at Millerton, Somerton, C. Mr. Crippen pub. in 1864 (Tr. of Ancient Hymns and Poems. See Index Authors. ii.) Two of his original hymns are: Crippen, Church Hymn., 1857: "Lord Jesi, God, in Whom alone" (Dedication of Deacons), and "God of holiness" (Before a Parliament House). The first of these was written specially for Hymnal. Hismetrical rendering of one of Mr. Horne's prose fro. of Jared's Abyssinian hymn was (i.) was printed in the Oldenburg Weekly Paper, and subsequently as a broadside. It begins: "Christ, rising from the dead he sang." His Paper Introduction to the History of Christian Hymnus was pub. in 1863.

Cruiser, Maria F. Alger, of Hudson Ville, Massach., is given in L. D. Sankey's New Songs & Solos.

Cruikshank, Johann, p. 271, ii. Tr. by Mr. Zahn, now of Neufeldtelle, in Bavaria, has recently acquired a commodious 4th ed., Berlin, 1855, of the Praises.

Cruze benedicta sint, p. 287, ii. This is found in a 9th cent. ms. in the Brit. Mus. (Add. 2415, f. 41b) 9 st. The 10th st. is in a ms. of c. 1250 in the British Museum.

Cruza sola langunama Dei. J. B. de Saisinio, [jaevation of the H. Cross.] In the Chalmonic Brev., 1604, p. 967, this hymn is given as its sole langunama Dei. In the Psalms (v.Cant. 17, 18), Bk. Tom, etc., 1679, Dec. 27 (ed. 1696, P. 92) is given as "Cruza sola," and this is repeated in the New Brev., 1742, and the Paris Brev., 1736. Tr. by Sir N. My Lyrical Emulations, 1663, p. 214, under the heading of "Chri- qui sola langunama," as "O Cross, that only know the woes." This is also in the 1863 ed. of the B. Book.

Cujus laus secundum nonem. [Omnia Apetia.] This fine line is probably of the 11th cent. B. No. 665, prints from a 14th cent. ms. at Beaufort, and Scalae in his Sequences, 1532, p. 213, from its Poetica Mensal of 1524. Also in Pasquale, p. 38, and Kistarch, No. 375. Tr. as: "Let our praise be according," by T. I. Ball in the Appendix in B. Notas Ad. 1673. Also in the Antiphon, 1844.

Cummins, John James, p. 273, i. The author's hymn, "Jesus, Lord of life and glory," is given in two versions, one as Jesus, Lord, we kneel before Thee. Our arn amictus et ali is. [Wednesday Bome of the Bible Christian Church.] Of several places of worship two only now remain, the original in Salford, Lancashire, and one in Manchester. Cummins pub. his Select Hymns in 1800 (see p. 1106, i.). He d. March 27, 1816.

Cushing, W., p. 274, i. Other hymns are:
1. I O love to think of Jesus, Thinking of Jesus, p. 194.
2. There is joy in heaven! there is joy to-day. Sing joy over returning Soveres. p. 294.
3. "If now, Oh, when He cometh." P. 194.

Custodes hominum paullum Angeles. p. 274, i. J. W. E. Roth, in his Lat. Hymnvs, 1807, No. 157, one of his Hub's songs, p. 32 of the Darmstadt Library, and informs me that it is there in a hand of the beginning of the 18th cent. It therefore cannot be by Bellarmino, but p. 1642, and d. 1621. [J. M. D.]


Darby, John N., p. 279, ii. Respecting the hymn "Though faint, yet pursuing," etc. (No. 68) Miller says in hisopions & Songs of the Church, 1867, p. 199, that Mr. Darby told him that he was not its author.

Darling, Thomas, p. 280, i. In 1857, Mr. Darling pub. a small tract as Hymns from the Mountains, written during a month's Tour in the South of France, in the Summer of the Year 1862.
Dear in the spot where Christians sleep. A come from "say, why should friendship give for those !" in the American Sabbath H. Bk., 1858, in 4 st. of 4. (p. 908, l.)

Dear Lord, before we part. [After Holy Communion.] This is usually dedicated to "O. R. W. R. R." on Mr. Rawson's authority this is an error. It was given anonymously in the N. P. & P. H. 1858, No. 74. [See.]

Dear partner of our hopes and fears. [S. S., May 6, 1860.]

Deep waters are come in. Lord. A cento from F. W. Faber's "O soul of Jesus, sick to death." (p. 308, l. 7), in the 3rd ed. of the Wellington College H. Bk., 1860, in 5 st. of 4. It is a practical and prayerful application of the Apology of Our Blessed Lord.

Denny, Sir Edward. Bard, p. 287, l. d. in London, June 13, 1889. Additional pieces from his Sel. of Hymns, 1839, are in modern collections, including:

1. O wondrous hour! when, Jesu, Thou. Good Friday.
2. His past, the dark and dreary night. Easter.
3. While in sweet communion feeding. Holy Communion.

Denton, William, n. b. Mar. 1, 1846, and educated at Wexford College, Oxford, n. a. 1844. Entering Holy Orders, he was successively cure of Stroodfield, Berks: Barking, Essex; and Shoreditch. In 1856 he became vicar of St. Bartholomew's, Cripplegate, London. He d. Jan. 2, 1888. Mr. Denton was the author of well-known commentaries on various parts of Holy Scripture. He was proprietor of The Church Hymn, 1853, of which he was also joint editor with Canon W. Cooke.

Dickinson, William, p. 293, l. Another hymn from his Mus. for Passion Week, 1846, in C. U. l., when the gospel service is run. (Adred.)

Dickson, William, p. 293, l. He d. at Edinburgh, April 5, 1869.

Dies absulent praesentare, p. 294, l. The St. Gall ms. cited are Nos. 413, 414.

Dues est lactiae. In ortu regali, p. 294, l. G. M. Prevost, in his C联动mus Bekenianum, 1846, p. 42, cites this as in four ms. now at Prag, the fullest form being in a ms. cited 1410, of the Abbey of Hohenfurt, which omits Rome's st. VIII.

Dues irae, dies illa, p. 296-301. In a ms. in the Brit. Mus. of the beginning of the 14th. (Harl. 1865, f. 178 b.), there is a Resignation, which might possibly have suggested at least some of the stanzas in the "Dues irae." The first part reads:

"Libera me Domine, de morte aeterna, in die illa tremendae;
Quando celi moviendi sunt et terra,
Dum venustus judicatur secutus per ignem.
Dias illa, dies irae, calamitatis et miseriae,
Dias magna et amara vide.
Quid erga miseriamus, quid deceam vel quid lactam,
um tam boni perfeream ante tanaum judicem."

This Resignation is also in a Brit. Mus. ms. of the beginning of the 13th. (Lanudens 103, f. 143), and is evidently reduced to in a 12th. Life of Gundulf, Bishop of Rochester, who d. 1108. See Henry Wharton's Anglicar Sermon, vol. ii., 1691, p. 260. He primo's the life from a ms. now in the Brit. Mus. (Serg. A. cxx.), The various texts of the "Dues irae," with a full commentary, are in Dr. J. Kayser's Beiträge (p. 655, l.), 1886, pp. 193-235.

Dix, William Chatterton, p. 302, l. Additional hymns by Mr. Dix now in C. U. are:
1. Lift up your songs, ye angel choirs. Ascension.
2. Now, our soul release the story. Christ Fleding the Betides.
3. Within the temple's hallowed courts. B. V. M.

These hymns are from his After Songs, 1867.

Dohne, William Howard, p. 304, l. was b. Feb. 3,
1832. His first S. School hymn-book was Sabbath Gems published in 1831. He has composed about 500 tunes, some of which are anthems, &c. He has written but few hymns. Of these "No one knows but Jesus," "Precious Saviour, dearest Friend," and "Saviour, like a bird to Thee," are noted in Dr. Pusey's "Baptist H. W.," p. 587.

Doddridge, Philip, D.D. At p. 305 is an account of a ms. vol. of Doddridge's Hymns, which is the property of the Bookers family. Since that article was written another ms. vol. has been found. It was the property of Lady Frances Gardiner, née Erskine, an intimate friend of Doddridge, and was left to her daughter, Mrs. Gardiner. It is a copy of the famous ms. vol., with the revised text, as in the margin of that ms., and is in Doddridge's handwriting. It was from this ms. that the Doddridge hymns were taken for the Scottish Tract and Paraphrase, 1745. Additional hymns by Dr. Doddridge still in C. U. include:—

1. My God, how cheerful is the sound. All in Christ.
2. My Saviour, let me hear Thy voice. Pardon me.
4. No more, ye wise, your wisdom boast. Glorifying in God alone. From Hymns, No. 128.
5. Now be that Sacrifice survey'd. Christ our Sacrifice.
7. Our fathers, where are they? Considering the Past. From Hymns, No. 154.
8. Praise to the Lord on high. Missions.
10. Return, my soul, and seek thy rest. Rest in Jesus.
14. There is a Shepherd kind and strong. The Good Shepherd. From Hymns, No. 216.
15. Wait on the Lord, ye heirs of hope. Waiting on God.
16. We bless the eternal Source of light. Christ's care of the Church.
17. With transport, Lord, our souls proclaim. Immutability of Christ.

These all appeared in Dr. Doddridge's Hymns, 1755.

Dominican Breviary, p. 179, l.

Douglas, Thomas, was the s. of a Quaker of the firm of James & Esterley, Soap Sellers, Newcastle on Tyne. When over 30 years of age he joined the Church of England, and died in her communion. He was the author of two dramas, Diocletian, and Cyrus Marus; and of a novel, The Eve of St. Mark. His tr. of the Latin were pub. as Hymnarium Anglicanum in 1844.

Doonead, Sarah, p. 307, l. Other hymns in C. U.:—
1. For all Thy care we bless Thee. Morning.
2. Lord, the golden harvest. Harvest.
4. One, 2, are from Miss Doonead's Poems of Life, 1851, and No. 3 in Mrs. Brock's "Children's H. B.," 1854.

Douglass, Frances Jane, née How, sister of Bp. W. W. How, was b. in 1829. Her April verses were printed in 1844, but were never published.

Down the winding path. [Good Friday.] We find this hymn in three forms:—(1) "Down from the wintry bough." In Dr. Alexander's "Augustine H. B.," 1849 and 1850, in 1851; (2) "Love, love divine, I sing," in Dr. Alexander's "Hymns, for the Ch. Cath.," 1852, compiled of st. ii. vi.; and (3) "Love, love on earth appears," in H. W. Beecher's "Plymouth Vol. II.," 1855, composed of st. iii., two additional st., and then st. vi. from No. 1. In each of these collections the hymn is attributed to Mrs. Southey, née Bowie, but we have failed to identify its author.

Doxologies, pp. 308-310. See also pp. 161, 162, 256, 257, 405, 406, 4-2, 496, 667, 711, 949, 1179.

Drawn to the Cross whom Thou hast blessed. [Good Friday.] A tender anonymous hymn in the Cong. Church H. B., 1857.

Drosten, Percy Howard, M.A., was b. in 1850, educated at Exeter College, Oxford (B.A. 1875), and Rector of Bungay, Notts, 1894. His hymn "Beloved our Lord ascendeth up to His bright throne of light" (Jewett) was written for the Jenny Hymnary, 1864.

Drummond, William, p. 318. In the Royal Museum there is a copy of Drummond's Poems in town—Poems by William Drummond of Hawthornes, B.M. 1606, 1656, and in his Latin Hymns and Hymns posthumously, edited by Dr. E. K. Thompson, 1869. (See p. 1348, l.)

Duleis Jesus Nazarenus. [The Name of Jesus.] Its fine Sequence is probably of the 17th cent. In a three Missals of the 14th cent., now in the Bodleian Library, are found the words "Jesus" in Andrei, No. 33; and another, No. 262, prints it as "Jesus ducis Nazarenus," from the Latin "Praxmnonstratensium Missal" of 1541; and in p. 141 it refers to it as "Dominus Jesus Nazarenus." The word Jesus, gentle Nazarenus, by Mrs. Hammond, in "Altar H. B.," 1844, also by C. R. Pearson, 1846, p. 31, and 1871, p. 165.

Dunsterville, Patty Caroline, née Selina, daughter of Captain Selén, of the Royal Navy, and wife of the Rev. Darcy Dunsterville, D.D., at Exmouth, Devon, Jan. 7, 1867. Her hymn "The day is done and the Sun" (Evening) is in Thring's (d.1812).

Dwight, John Sullivan, s. of Timothy Dwight, p. 141, was b. at Boston, U.S.A., May 15, 1748, and educated at Harvard, and at the Cambridge Divinity College. He laboured in the ministry for six years, and then devoted himself to literary work. About five years he was editor of a Journal of Music. His connection with hymnody is very slight. (See "did bless our native land," p. 1566, l.)

E

E. C. W. These are the initials of a lady who pub. through Mr. John Hughes, of Truro, Bp. for many years Minds [s. n.], and who desires to remain invisible. From this work the following hymns are in C. U.:—
1. I love to think of heaven, O Lord, Redeemer.
2. Lord, Who last made me Thy dear child. Last.
4. No 1 and 2 are in W. R. Stevenson's "Boy H. B.," 1850, and others; and No 3 in Hooker's "H. B. of 1646, 2 vols."

E. O. D. Under this signature the following hymns appeared in Mrs. Brock's "Children's H. B.," 1841, one of which have passed into other collections:—
1. Again the morning shines so bright. Morning.
2. Lord, we come to ask Thee blessing. Temple.
4. Our Lord and Saviour has come again. Last.
5. Safely, safely gathered in. Death and Burial.

The signature of E. O. D. is that of Mrs. Horsey, Octavia I.e. Lila Doherty, b. 1831. Originally a member of the Church of England, she joined the Roman communion some time ago.

E. S. A. The initials of Ella Sophia Armitage or "Builder, daughter of S. M. Bulley, of Liverpool, and granddaughter of T. Raffes, nms. (p. 944, l.)" No b. at Liverpool, March 2, 1841, and married the Rev. E. Armitage, M.A., "now (1911) Theological Professor in the Congregational United College, Redford. Mrs. Armitage has pub. (:1) The Children of the English Nation; (2) The Association of England and Scotland; (3) The Education of a Christian Home; and (4) a Service of Song entitled The Service of the Lord, Lord, Novello, 1841. In the last two there are 16 of her original hymns. Mrs. Armitage's hymns in C. U. include:—
2. Except the Lord the temple build. Laying Foundation Stone of S. Nikola. Written at Watertown, Ontario, in 1875 for the laying of the foundation-stone of a new Sunday school.
3. In our dear Lord's garden. Christ's love for
ELWIN, J. F.  [Appendix II.]  FAITH IS THE

Hymn & Spiritual Songs, being for the most part from various authors. It was reprinted in 1769 and 1776.

A few of his hymns from this work are in C.U. in America.

Elwin, John Fountain, F.R.C.S., & of Col. Fountain Elwin, was b. in Sicily, June 19, 1809; was Medical Superintendent of the British Medical Mission from 1872 to 1895; and d. Nov. 17, 1896. A few of his hymns are in the Enlarged London H. B., 1874, including “Peace, what a precious word!” (Peace we meet God).

Emergi undas et Deo, p. 339, i. Another tr. is “The Son of Man from Jordan rose,” in 1889 Suppl. Hymn to H. A. & M. It is by E. M. Moorson and the Compilers. At p. 4, II., read “O, Lord, express our medium.”


En tempus acceptable, p. 331, i. This is in the Chauvire Book, 1746, and the Le Mans, 1748. Another tr., “To: now the time accepted peals,” is in the 1849 Suppl. Hymn to H. A. & M. It is by E. M. Moorson and the Compilers. Mr. Moorson’s tr. is given in full in Church Work and Mission Life for Dec. 1896.

England, Samuel Simpson, b. in London, Nov. 29, 1811, and educated for the Congregational ministry at Homerton College. He has held several charges, and was one of the compilers of The New Cong. H. B., 1839, to which he contributed his version of Ps. xvi., “In anger, Lord, rebuke me not.” He d. Feb. 11, 1896.

Ennodius, Magnus Felix, p. 350, i. Since this article was sent to press we have reason to conclude that the two hymns annotated, p. 321, i. are not by Ennodius. They are not in the two critical editions of his Opera, viz. (1) the Monumenta Germaniae, ed. by F. Vogs, Berlin, vol. vii., 1845, and (2) the Corpus Scriptorum, ed. by H. Hartle, Vienna, vol. viii., 1892. We have not found them earlier than the Moscatel Book, pub. at Toledo in 1592.


Entrophon in Licht, eternal Lord. [Dedication of a Church.] This hymn appeared in Parish Hymn, Phila., U.S. A., 1843, No. 492, and signed “C. M. A.” It is repeated in a few American collections, including H. A. Boardman’s Psalms, Hymns of Phila., 1861, No. 363.

Ero evening shadows round me close. [Evening.] Given in H. Formby’s Easy Hymns & Sacred Songs (1847), No. 2, and signed “Sister M. J.” It is repeated in Mrs. Brock’s Children’s H. B., 1891.

Ero on my bed my limbs I lay. S. T. Coleridge, p. 382, i. This hymn appeared in the 1826 ed. of Coleridge’s Nightly Leaves as “A Child’s Evening Prayer,” in 16 lines.

Ero to the world again we go. [Close of Worship.] This popular hymn with the American Unitarians has been traced to George E. Ellis’ Ps. & Hymn, Boston, U. S. A., 1845, where it is given anonymously in 3 st. of 4 l. It is found in most later Unitarian collections.

As zieh ein stiller Engel, p. 355, i. This hymn was written in Feb., 1820. Another tr. is “A silent angel wanders here,” in J. P. Hoppin’s Hymns, Chants, and Anthems, 1877.

Eulaling, Catherine H., & Watterton, was b. in 1812, and married in 1840 to George J. Kelling, of Philadelphia. Her poems were collected and published in 1850 as The Green Bracelet, and other Poems. She is widely known as the author of “Come unto Me, when shadows...darkly gathering” (Invitation), which appeared in the Christian Releas, annual, 1829, in 9 st. of 4 l. It is usually given in an abbreviated form. Mrs. Eulaling is a member of the American Protestant Episcopal Church. (Jutler, 1884, p. 253.)

Eternal Source of life and power. T. Havies. [Holy Baptism.] Pub. in the 2nd ed. of his Grammar (1809, No. 147, in 5 st. of 4 l. It was titled “Baptismal Hymn.” In 1817 J. Nunn, a part of it in his Ps. & Hymn, beginning with st. 1., “Our children, Lord, in faith and prayer,” was repeated in F. Bickersteth’s Christian Psalmody, 1833, and others of his later collections. It became a part of the Church of England’s later collections. In some hymnals it begins “these children, Lord, in faith and prayer,” but the former text is the more popular of the two.

Ever let thy soul rejoice. A. Mellius. [Jesus Only.]
Victory and Triumph, in FourParts, was publishe in 1610. The edges of the leaves of the book are cut very close, so that the verse is lost. By a number of persons to be subscribed for, 1610. The book is set in type by Thomas Cotes, and is printed on fine paper. The title-page is printed in red and black. The book is bound in red morocco, with a gilt edging. The volume is very rare.

Fletcher, Phineas, p. 376. Another of his hymns in C. U. from his Poetical Miscellanies, 1633, p. 93, in "From the depths of grief and fear" (Repentance). This hymn is in the Cumb. Ch. Hymn., 1857.

For ever ours, The good and great, &c. Bp. E. H. Bickersteth. [S. James the Apostle.] Written in 1853, and published in his From Fear to Fear, 1853, 6th ed. of the H. C. P. This is a beautiful hymn, and its original hymn appears in the Index.

Two of his original hymns are in the Cumb. Church Hymnal, 1853: (1) "Lord, Who didst wondrous things (Hosanna desired); and (2) With thanks to the Lord appear." (Praise of the Supreme).


Francis Samuel Trevor, s. of an artist, was at Cheshunt, Herts, in 1829, and is a merchant in London. His father has written numerous hymns, which have been printed in various religious newspapers and periodicals during the past 20 years. Of these hymns the following are in the Exeter London H. Bk., 1852:

2. He begins the prayer, Grant Thy word. Last.
4. I am waiting for the dawn. Heaven's Litanies.
5. Jesus, we remember Thee. Patrocinii.
7. O Jesus, how great is Thy mercy. Salvation in Jesus.
9. The earthly gates are open. Heaven.

10. Here are pilgrims far from our fatherland. Heaven Desired.

Of these hymns Nos. 1, 2, 4-7 first appeared in the Exeter London H. Bk., 1852. Mr. Trevor also pub. in 1851 (see the Revised Version with Poems).

Franciscan Breviary, p. 179. 1.

Franzoi, Franz Michael, was b. at Ulbing, Germany, in 1772, and educated at the University of the City where he became Librarian and Professor of Literary History. He was subsequently Minister at Kuna, and afterwards at the University of Gotha. He was also a Canon of the Cathedral of Halle, and a Bishop of Halle, 1814, and d. there in 1874. (See Supplement to Longfellow's Poems and Poetic of Europe.) Of his pieces one is a Eulogy on Cardinal Newman, 1862. He published several works. His poem on the Mistletoe is given in Kennedy, 1852, in two parts, as (The Salisbury sweet removal brings), and (2) "What is the sapling quiet walk.


From the first dawn of infant life. "Charity shall dwell in my heart." Anon. in Brit. Lit., 4th ed., 1872, in 4th ed.: and in H. In a few hymns, as in the American Presb. Soc. of Hymns, Philadelphia, 1861, it is said to be "And begins." (From earliest dawn of life.

From year to year in love we meet. p. 600. B. Written for the Sheffield School Union Festival, Whit Monday, May 19, 1823.

Frothingham, N. L., p. 400. B. Other hymns are —

1. O Saviour, Whose immortal word. Opening a Place of Worship. Written for the Dedication of the Church of the Saviour, B.se., November 16, 1847.
2. Remember Me, the Saviour said. Holy Communion.
3. They passed away from sight. Death and Burial.
4. When I am weak, I am strong. Spiritual Strength.

From his high throne above the sky. [Excerpted from "The Gospel of the Son of God." Anon. in Brit. Lit. Vol. II, 1852, in 4th ed. of vol. II, and in H. In a few hymns, as in the American Presb. Soc. of Hymns, Philadelphia, 1861, it is said to be "And begins." (From earliest dawn of life.

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4. When I am weak, I am strong. Spiritual Strength.
Fulgens praelacra, p. 401, ii. Another tr. in a "Midst of life..." 1879; and Dr. Albert Ritschel's Geschichte des Pietismus, vol. 1, B. 1880, B. 1881, E. 1882, contains many references to hymn-writers and hymns of the Pietistic school.

The only two purely hymnological works which need be noted are (1) Wilhelm Bonsen's Quellenkunde über die Lieder des hannoverschen und des linksbaltischen Evangelischen, 1881, and (2) the present writer's "Religiöse Lieder der Deutschen in 19 Jahrhundert," 1891. This is very well done, embracing both Catholic and Protestant authors, and the information is brought up to date. We may add that in 1886 Dr. Fischer pub. the first part of a Supplement to his Kirchendichter-Lexicon, but the final part has not yet been printed.

The references throughout this Dictionary to German libraries where certain works are not meant to be exhaustive, but to supplement those given by Hulst. [J. M.]

Brock, Karl van, p. 418. He was b. at Valletta and on the Eos (at Stuttgart), and at Stuttgart, Jan. 14, 1880.

Gibbons, Thomas, p. 430, l. From his Hymn, sec., of 1784, and also in C. U.:—

1. Lord God, omnipotent to bless. Divine Help desired.
2. Now may the God of peace and love. Class of Service.

Giles, Charles, an American Methodist minister, was b. near Fort Griswold, Connecticut, Feb. 22, 1783, entered the ministry in 1808, and d. at Syracuse, N. Y., Aug. 19, 1867. His hymn, "The four and twenty burning lamps," (Heaven Anticipated), is found in 6 st. of 5, in Dr. Galagher's New Selection, Cincinnati, Ohio, 1835; and in 6 st. of 5. From it the hymn, "This world is poor from shore to shore," in Becker's Hymn (vol. 3, 1850; J7. Hatfield's Church H. Bk., 1872, and others, is taken.

Gill, George, s. of William Gill, was b. at Tinteron, Devonshire, Jan. 23, 1820, and for some time a missionary in the South Sea Islands, and then was made to work in the Barnstable (Mass.) Mission, 1862. His written text of Phoebe Cary's "One sweetly solemn thought" (p. 216, 1.) begins this "sweetly solemn thought," it is dated 1840, and also appeared in the Jev. Mag. Gill left the South Sea in 1840, and in 1861 became pastor of Westgate Congregational Chapel, Burnley. He d. Aug. 19, 1860.

Gillette, Abram Dunns, b. editor of Hymn, for Social Meetings, 1843, to which he contributed 13 pieces, including one on Missionary Love, "Far all beyond the sea, in Cambridge, Washington County, New York, Sep. 8, 1867; entered the Baptist ministry in 1850; and elsewhere; and d. Aug. 24, 1862.

Gill, T. H., pp. 481-3. Additional hymns to those annotated are in C. U.:—(1) "O dreadful glory that doth make," a cento from No. 48, pp. 423, ii.; (2) O mystery of Love Divine ("The Love of Christ") (3) Ye fools for whom the Saviour died ("Erecting Love"). These all are from his Golden Chain of Prayers, 1860.

Giver of every perfect gift. This is an altered form of God of all redeming grace, p. 404, ii.

Gladden, Washington, was b. at Pittsford, Pennsylvania, Feb. 11, 1836; was educated at Williams College; and entered the Congregational Minister in 1859; was for some time editor of the New York Independent, and of the Sunday Afternoon. In the Sunday School, his hymn, "Only One There" (Walking with God), appeared in 3 st. of 1, in March 1919. Of these st. i. and ii. are in Lauder Doane's, 1864, and others.


Gloria laus et honor, p. 496, ii. Additional trs. include (1) "All glory, praise, and honour," an altered form of Nale's tr. in the Pennsylvania Lutheran Church, 1863; (2) "To Thee, O Christ, be glory, praise, and power," in the Divine Office, 1763, and the E. C. Parochial H. Bk., 1st ed., (3) "Wide, unending, and worshipping be," by W. Himmel, circa 1530, in Wright and Halliwell's Balneis Anglicus, ii. 1845, p. 229; (4) "Praise, glory, and honour, Redeemeth, to Thee," by J. Wallace, 1814.
Gloriösi, p. 427, l. F. W. E. Roth gives in his Latinische Hymnen, 1887, p. 37, the readings of a 15th cent. MS. Brechor, now at Darmstadt, and apparently the use of Cologne. This text adds a doctrine.

Glory to the Father give, p. 428, ii. This hymn was printed on a broadsheet for use at the Sheffield Whitsonside National and School Festival, June 11, 1821, and again for the Sheffield S. S. Union, as stated at p. 428, ii.

Glory to the King of glory! By E. H. Rickertsh. [Ascension.] Written at Penmanpawr, N. Wales, 1803, and pub. in Mr. Roy's Hymn Book, 1822, p. 23, in 6 st. of 4 double lines. It was included in the 1830 ed. of the Hymn Comp.

Olyde, Elizabeth. In the 8. Mss. (T. No. 7) there is the following note on this writer and her hymn, "Be with me in the valley" (Death Anticipated): "Written in 1806 ed. by Mrs. Siddal some ten years before it was published. Miss Siddal was the daughter of Mr. Siddal, of Exeter, donor of an Independent chapel there." Snopp. In the 1806 ed. of his Songs of G. & G., No. 974, gives 1840 as the date of the hymn.

Go, bury thy sorrow. (Resignation.) We find this hymn in F. Halle's Gospel Songs, Cincinnati, 1874, p. 39, in 4 st. of 4 double lines. The words are given anonymously, whilst the music is signed "P. P. R.," i.e. P. Blisse. In J. D. Sankey's Sacred Songs & Solos this is also the case. There is no authority given to us for attributing the words to Blisse.

On earth, in spirit go. J. Gambold. [Good Friday.] This appeared in the English Moravian H. Rk., 1742, in 8 st. of 4 l., the sixth stanza beginning: "That heart our Saviour loves." In the 1801 ed. this stanza was omitted, and the stanza "His blood thy cause will plead," by John Hartley, was substituted. This form of the text is retained in the 1868 ed. of the same book. In Salem's Universal H. Rk., 1855, No. 266, st. 1-7, are from the 1742 ed., as above, and st. 8-11 is the first stanza of the hymn repeated, with slight alterations.

Go thou in life's fair morning. (Youth for Christ.) Anon. In W. B. Bradbury's Orioda, 1860; J. D. Sankey's Sacred, &c., and Solos, 1878, and others. It was apparently suggested by Mrs. Simpson's "Go when the morning shineth," p. 1088, ii.

Go to dark Gethsemane, p. 430, ii. Nearly all the alterations in the revised version of this hymn as printed on p. 430 were given in the Leeds Hymn., 1822, No. 804, which shows that the revision was originally made for that Sel. and not for the Christian Psalmist.

Goody, F. W., p. 431, ii. A companion hymn, for Church Restoration, to his hymn, No. 3, on p. 431, ii., is given in Allen's Cong. Psalmist Hymn., 1845, as "Our fathers Friend and God."

Goody, Thomas, p. 431, ii. He d. at Nottingham, March 16, 1829.

God bless our native land. (National Hymn.) Several hymns opening with this first line are in C. U. The basis of each is the English National Anthem, "God save the Queen." The most popular form is that which had its origin in America, about 1834, the English form, dating 1836, not being in very general use. The following details and texts are of some interest to hymnologists.

I. The American History and Texts.

1. The Rev. C. T. Brooks, an Unitarian minister, during the time that he was studying at the Divinity School, Cambridge, U. S. A., 1832 to 1833, wrote the following, said to be in tr. from the German:—

"God bless our native land! Firm may she ever stand Through storm and night! When the wild tempests rave, Ruler of wind and wave, Do Thou our country save By Thy great might!"

"Let our hearts' prayers arise Into the upper skies, Regions of light! Who hath heard each sigh, Watches each weeping eye; He is forever near, Veiler of Right!"

II. The next form of this hymn is by the Rev. J. S. Dwight (p. 1560, iii.), and reads:—

"God bless our native land! May she, her protecting land Still guard our shore! May peace her power extend, For she transformed to friend, And Britain's rights depend On war no more."

The full text is in the 1836 Sing. to the Baptist Ps. & Hymn.; the Math. Psalms &c., Hymn., 1839; the Cong. Church Hymn., 1867, and other collections.

2. In the Muth. S. H. Rk., 1873, No. 460, is an anonymous hymn which begins:—

"God bless our native land! Her strength and glory stand Ever in Thee,"

III. In the Cong. Church Hymn., 1887, No. 454 opens with the same stanza as No. ii, but st. ii. is "God guard our sea-girt land," and st. iii. is "God smile upon our land."

The texts in these two hymn-books suggest a common original of four or more stanzas, but this cannot be ascertained. If it exists, we have not seen. [J. J.].
God forbid that I should glory. In his Notes to the Scottish Psalt. Hs. of 1787, Mr. Thin says of this hymn, “Anon. Appended to Cowper’s Selah, circa 1698.”

God made me for Himself, to serve Him here. Sir. H. Baker. [Home Mission.] The hymn was published in the 1838 Hymns of the Rev. H. Baker, in the same year.

God moves in a mysterious way. A mystic. This hymn is attributed to Pusey, and also to the American Sabbath H. Bk. in the same year. It points to an earlier source from which the hymn was taken, but the editors of both collections, but this source we have failed to find.

God of our Fatherland. Mr. E. H. Bidder, Belfast, [National Hymn.] This hymn is attributed to Pusey, and also to the American Sabbath H. Bk. in the same year. It was included in the Hymn, Comp. 1830.

God, Who is just and kind. J. Patrick. [Ps. 119.] The text was published in the 1838 Hymns of the Rev. H. Baker, and also in the American Sabbath H. Bk. in the same year. The hymn is attributed to Pusey, and also to the American Sabbath H. Bk. in the same year. It was included in the Hymn, Comp. 1830.

God, Who madest earth and heaven. P. 450. The text was published in the 1838 Hymns of the Rev. H. Baker, and also in the American Sabbath H. Bk. in the same year. The hymn is attributed to Pusey, and also to the American Sabbath H. Bk. in the same year. It was included in the Hymn, Comp. 1830.

Goethe's elegy. W. v. von. [National Hymn.] This text was published in the 1838 Hymns of the Rev. H. Baker, and also in the American Sabbath H. Bk. in the same year. The hymn is attributed to Pusey, and also to the American Sabbath H. Bk. in the same year. It was included in the Hymn, Comp. 1830.

Gotch, Frederick William, M.A., L.L.D., was b. at Kent, and died at Dublin. In 1849 he became one of the tutors of the College of St. Peter's, and in 1853 he was appointed to the presidency of the college. He was associated with Hymnody through the Rev. W. T. Chalmers, who is credited with the earliest publication of this hymn.

Gott ist gegenwärzig. P. 444. The text was published in the 1838 Hymns of the Rev. H. Baker, and also in the American Sabbath H. Bk. in the same year. The hymn is attributed to Pusey, and also to the American Sabbath H. Bk. in the same year. It was included in the Hymn, Comp. 1830.

Gould, Hannah Flagg, was b. at Lancaster, Vermont, 1792. In her youth her father removed to Newburyport, Massachusetts. She d. in 1865, Her Poems were pub. in 1832, 1845, and 1841. From these Poems the following pieces are taken:

1. A Loon of the Sea, and the ocean strand.
2. Day of God, then blessed day. (1841) Sunday.
3. Who has spread out the sea? (1825)
4. For the Sea.
5. O Father, to the child's desire.
6. When darkness gathered.

Gourdin, Simon, a. of Anthony Gourdin, Secretary of the Church in the parish of St. Jean in Quebec, to the king.

Gourdon. Mr. E. H. Bidder, Belfast, [National Hymn.] This piece is attribute to Pusey, and also to the American Sabbath H. Bk. in the same year. It was included in the Hymn, Comp. 1830.

Graham, Sir R., p. 440. The text was published in the 1838 Hymns of the Rev. H. Baker, and also in the American Sabbath H. Bk. in the same year. The hymn is attributed to Pusey, and also to the American Sabbath H. Bk. in the same year. It was included in the Hymn, Comp. 1830.

Grace Inoreate. From Whose virile fire. [White.]

Gray, Jane, d. d. Nov. 18, 1871. A selection of her poems was published in 1872, as selections from the Poetical Writings of Jane Lewes Gray.

Great God of our Salvation. Mr. E. H. Bidder, Belfast, [National Hymn.] This piece is attribute to Pusey, and also to the American Sabbath H. Bk. in the same year. It was included in the Hymn, Comp. 1830.

Great God, the Giver of all grace. Cecil F. Anderson. [Consecration of a Church.] This piece is attribute to Pusey, and also to the American Sabbath H. Bk. in the same year. It was included in the Hymn, Comp. 1830.

Great God, Thy glories blaze. P. 376. This text was published in the 1838 Hymns of the Rev. H. Baker, and also in the American Sabbath H. Bk. in the same year. It was included in the Hymn, Comp. 1830.

Great One in Three, great Three in One. [Holy Trinity.] Anon. in the American Sabbath H. Bk. of 1839, No. 475, and in later editions, including Hatfield's Church H. Bk. of 1879, and others.


Green, Thomas. [Ps. 119.] The text was published in the 1838 Hymns of the Rev. H. Baker, and also in the American Sabbath H. Bk. in the same year. It was included in the Hymn, Comp. 1830.

Green, Thomas. [Ps. 119.] The text was published in the 1838 Hymns of the Rev. H. Baker, and also in the American Sabbath H. Bk. in the same year. It was included in the Hymn, Comp. 1830.
1791). From this work the hymn "It is the Lord, enthroned in light" (Reregnation), is taken. In Bickersteth's Christian Psalmody, 1837, it begins, "It is the Lord, my covenant God." In modern collections it is found in both forms. Another hymn from the same work is "The more we conduct ourselves" (Trust in Jehovah, as in Spurgeon's O. O. H. Bk., 1866.

Griffiths, Ann, p. 470. ii. A long account of this writer, and several trs, into English of her hymns, are given in H. Elvet Lewis's Sweet Singer's of Wales, K. T. 8., 1849.

Grosart, A. B., p. 471. i. In 1899 Dr. Grosart pub. a vol. of original verse as Songs of the Day and Night; or, The Seasons and Merits of Original Hymns, etc. Several of these pieces are of striking merit, and are worthy of the attention of hymn-book compilers.

Guiter, Charles, p. 472, ii. His Hymnologia was pub. in Paris, 1844, and reprinted in 1874. It contains the Latin hymns proper to the various dioceses in France.

Guinness, Henry Grattan, b.b. a. of Capt. John Guinness of Dublin, was b. at Montpellier, near Dublin, in 1835. His work as a mendicant and preacher began in 1856, since which time he has visited most parts of the world in preaching his evangelical labours. He has written numerous hymns and preaches them privately to enucle in letters and parcels, and for general distribution. Of these the following were included in The Enlarged London H. Bk., 1873:—(1) "How beautiful the Saviour's feet" (Christian in Glory); (2) "They art my joy, Lord Jesus" (The Glory of Jesus); (3) "Yes, Thou art mine, my blessed Lord" (Jesus our All).

Guiter, Charles, p. 474, i. Other trs. in C. V. are:—
1. From No. 3 on p. 476, i. the cento in Martinu's Hymn, 1840, No. 16, "An Almighty Formers of creation's plan" is taken.

2. Source of light, and Love of day. This in Martinu's Hymn, 1840, No. 420, is from W. Cowper's two of Christiani, 1821, in 1851, p. 49.

3. To me remains no place, nor time. This cento in Dale's English H. Bk., 1874: "My country, Lord, art Thou alone?" in Spurgeon's O. O. H. Bk., 1866; and "All scenes, like engaging love," are from No. 2 on p. 476, i.

4. See also Opham, T. C., p. 1198.

H

H. B. Under these initials the hymn, "Hark, the swelling breezes" (Mission), was given in the 1886 ed. of the Hymn Comp., and later in other collections. The authores desires to remain unknown.

Hae de festa constitut. [Coronation, New Year.] M. Leon Gautier, in his 1859 ed. of Adams of St. Victor, prints this at i. p. 48 as undoubtedly by Adam (from the ms. Lat. 1472 of the Bibl. Nat. Paris, of about the end of the 14th cent.; but in his 2nd ed., 1881, p. 221, he says that the composition to Adam is a mistake, and that it is earlier than his time. The text is in G. M. Hever's Supplement, 1859, p. 16, from a 13th cent. ms., at Paris (Lat. 10131). Tr. as "Let us duly keep the feast" by Mrs. Herman in the Allar Hymn, 1844. Also by Wightman, 1881, p. 47.

Haldy, G. This name is given as the author of No. 309, 1879, and 401, in The Psalmist, edited by E. Pratt, Lord J. Hadden, 1876.

Hague, John B., in New Rochelle, New York, in 1813; entered the Baptist ministry in 1835, and retired in 1865. He undertook educational work. For many years he has been a lay member of the Protestant Episcopal Church, in 1842 he pub. Hymns for Social and Private Use, of which he contributed 7 hymns. From this collection his hymn, "Hark, inner voice, while God from on high doth impart thee" (Worship) is taken.

Hague, William, b.d., author of "Hark stinner hark, God speaks to thee" (God pleading with Man). In Cutting's Hymn for the First and Fourth, 1841, was b. at Polham, Westchester County, New York, Jan. 1, 1810. He entered the Baptist ministry in 1828, was successively pastor at several places; and d. Aug. 1, 1887.

Hail peaceful day of hallowed rest. [Sunday.] Appeared an hymn-only in the Leeds H. Bk., 1872, No. 461, vol. i., on Aug. 1, 1875, in the Leeds H. Bk., 1872, No. 466; and again in other collections.

Hail, sacred truth; whose piercing ray. [Misssions.] This hymn in the American Meth. Epc. Hymn., 1849, 1857, and others, is given in Mascon in name's Christian Psalmody, 1831, as from the Young Men. It is essentially different from the hymn "Hail, sacred truth, thou source of peace," in the Gospel Hym., 1775, and there signed "John Westrate."

Hail the day that saw Him rise. p. 474. i. Into Latin, of the H. A. & M text, of this hymn by Charles Wordsworth is given in his Hymnologies, Select Hymni Psalmodi, 1791, as "Hail to the Lord, the Holy One." It is usually given as "From his Saviour," but the German original (Ifany) has not been found.

Hail thou happy morn so glorious. [Sunday.] Appeared an hymn-only in the Plymouth Soc., 1816, No. 295, in 4 st. of 6 l. and again in other collections.

Hail to Thee our risen King. [Easter.] Appeared an hymn-only in the Plymouth Soc., 1816, No. 401, in 4 st. of 6 l. and again in other collections.

Hail to this our weekly rest. [Sunday.] The day hymn by Father for Children, appeared anonymously in 1869 New App., in the S. P. C. K. Hymns, No. 22.

Hale, Ann W. Under this signature, the hymn "Father, O hear me now" (Reregnation) appears in the A. B. Bk., 1859, has been repeated in a few later collections.

Hall, Eliza N. Hall, b. at Alexandria, Virginia, in 1814; and was married, first to Mr. Hall, and then to Mr. Hall, in 1846, to the Rev. T. Myer. Her hymn, "I bow, my Saviour say" (Christ All and All), in I. D. S. S. and S. S. Hymnology, 1873, is somewhat popular in America. It was "written in the year of the New Luke, in Zion, in the choir of the Methodist Episcopal Church, Baltimore, in the spring of 1846."

Hall, Jane E., of Baltimore, Virginia, to I. D. S. S. and S. S. Hymnology, 1873, under the initials J. E. H., (1) "The love that Jesus had for me" (Love of Jesus); (2) "We shall have a new name, that's better than the name we have." The music in Sidney's these hymns is also by the same person.

Hamerton, Samuel Collingwood, b. in 1833, educated at University College, Oxford, 1859; Incumbent of St. Paul's, Warwick, from 1846, and d. there Jan. 1, 1887. His hymn "Waken, Christian children" (Vocalis Caroli), is in Stegma's Songs of G. G., 1837; the Rev. C. J. Chap., 1855, and others. It appeared as a Christmas hymn by Masters, circa 1835.

Hammond, Edward Payson, b. at Ellington, Connecticut, Sep. 1, 1831. He edited Hymns of Praise, and is the author of a few pieces in that and other Evangelical hymnals, including "Christ, Whose Sacred Name, go and tell Jesus," and "I feel like singing in the tune."" Hammond, W. W., p. 463. i. The hymn No. 1, "Brightness of the Father's Face," is a free tr. of "Spiegel, Paternae gloriarum," p. 1605, l.

Hannafr, J. R., m. b. in New Hampshire, New Hampshire, Jan. 27, 1819, and educated for the ministry. He arranged the first edition of the New Hymns of the Christian Church, 1848, and for it he composed 18 hymns. Some of these are signed "J. R. H. of others "J. H. Hansford." One on Setting Souls, "True God, at Thy command," is specially good for its purpose. One on Setting Souls, "True God, at Thy command," is specially good for its purpose. One on Setting Souls, "True God, at Thy command," is specially good for its purpose. One on Setting Souls, "True God, at Thy command," is specially good for its purpose. One on Setting Souls, "True God, at Thy command," is specially good for its purpose. One on Setting Souls, "True God, at Thy command," is specially good for its purpose.
HAPPY THE HOME, when God is there. [Christian Home.] Appeared in Mrs. Mayo's Set of Hymns 
and Patriotic Songs, 31st ed. 1846, No. 56, in 4 st. of 4, in a 
cento, "Thou, by heavenly hosts admired," in the 
Hymns of Christian Praise, N.Y., 1846, No. 658, is taken.

Hardenberg, Georg F. von, p. 454, i. No. iv. in tr. 
W. N. Nicholls's Latin Hymn, 1844, is,
"If only God I have!"

Hark! creation's Alleluia. Bp. E. H. Bickersteth, 
Written in 1872 for the West Riding Missionary 
Society and included in the 1876 ed. of the Hymn. Comp.

Hark, hark my soul, p. 454, ii. Tr. into Latin by 
G. S. Hodgson in his The Banity Palatine, 1867, as
"Coronilla cantus quartus.

Hark, hark the notes of joy, p. 454, i. This hymn 
appeared in the Evangelical Mag., Jan. 1818, is, or

Hark! hark! the voice of ceaseless praise. [Praise 
in Heaven.] This appeared anonymously in Oliphant 
& Sons' Sacred Poetry, 2nd series, Edinburgh, 1824, 
(circ. 1824). p. 5. In the 1846 ed. of the West 
field's Church H. Bk., 1872, No. 1488, st. 1, 2, v. 
and vi., are rearranged in 4 st., as, "Hark! hark! the
voice of praise.

Hark how all the windings, p. 457, i. The text 
as in H. A. & M. has been rendered into Latin by Bp.
Clerkworth in his Fifth Hymn North in his Children's 
Selecte Hymni Psalmica . . . Lond., J. Murray, 1800, 
as, "Audi! cantant Angeli praecordia.

Hark! how the gospel trumpet sounds. C. Cule.
From his Three-Fold Alphabet of New 
Hymns, &c., 1792. Into Denham's Saints Melody, 1837;
the enlarged London H. Bk., 1872, and others. (See
p. 242, 4 i. i.)

Hark, my soul, it is the Lord, p. 458, i. Rendered 
into Latin as "Audi, Animis; loquentem," by H. M. 
Mackinnon in his Songs of the Christian Creed & Catech.,
1856.

The songs of jubilee, p. 460, ii. The origin of 
this hymn is thus set forth on a broadsheet which was 
used in Sheffield in 1819: "West Riding Missionary 
Society, Sheffield, July 27, 28, and 29, 1819. Hymns, 
composed at the express desire of the West Riding Missionary 
Society, with a special reference to the renovation of 
Idolatry, and acknowledgment of the Gospel in the 
Georgian Isles of the South Sea," and sung at Spa 
the song of jubilee." Hymn ii. "Let there be light"; 
thus speak the Word." In this broadsheet, "Hark! the 
song, &c., is in 6 st. of 4, and 2 of 2 lines.
"From the depths unto the skies." This Hymn is No. 94 
in the Orig. Hymns, 1853, and not as at p. 490, i.

Hark! the voice eternal. J. Julian. [Procesional 
for Advent.] Written for me in the Parish Church of 
Wrexham, and first printed as a broadsheet. It was 
included shortly after in Turpin's C. H., 1825, and subse-
sequently in the Christian hymns in Great Britain 
and America. It is the most widely used of the author's 
hymns.

Hark! those happy voices, saying, [Praise to Jesus.] 
This hymn, as in modern collections, was given in 
T. Hastings's Spiritual Songs, 1841 (1836, Nos. 278 and 
76), as two hymns, the second being "Bless the Lord 
76," in the Plympton Coll., 1855, the two 
were united as one hymn (No. 391), and in this form it 
has been repeated in modern hymnals. It is,

Hark! the watchman's cry. [Advent.] Anon. 
The Watchman (a periodical) in 1859. It was included 
in the Hymns, 1876, and later, in other important 
collections.

Hark! what celestial notes (sounds). [Christmas.] 
This hymn has been traced to the Unitarian side of 
Hymnology, &c., edited by R. Willard, 1874, and 
engraved and pub. at Salisbury, 1776 (p. 1192, ii.), 
and well known by the American form in Dabney's 387.
Its best known American form is in Dalby's 387. In 
its well known American form is in Dalby's 387. It is,
the Ps. & Hymns, 1855, No. 271, and others.
Seddon, H. Bk., 1855, No. 271, and others.

Harland, Edward, p. 491, i. He d. at Bicester, Hall.

Harland, Edward, June 8, 1839.
Colwich, Frederick William, m. a., was b. in 1814.
Harris, of Trinity College, Cambridge (a. a. 1837, m. 
educated at), taking Holy Orders in 1838, he became in 
order, and became Vicar of Medmenham, diocese of Oxford, and d. April 17, 1872. His excellent hymn, "It is finished! It is
finished! all the untold agony," (Good Friday), is in
Turpin's C. H., 1825.

Harris, Thomas Lake, b. May 15, 1823. Under his 
name three hymns are given in the American Unitarian 
Hymn of the spirit, 1867, 74. 1. In every human mind 
we see "(The Soul's Temple)"; (2) Look up, 0 
man, behold the same "(God All in All); (3) O earth, 
your pasture is consecrated and consecrated "(Past, Present, 
and Future).

Hart, Joseph, p. 492, i. Other hymns in C. U. are :
1. The bliss memorials of Thy grief (1862). Holy 
Communion.
2. To comprize the great Three-One (1799). Holy 
Trinity.
3. Vein man, thy food pursueth. (1799). Whit-
Monday.

Hart, Oliver, was b. at Warminster, Bucks County, 
Pennsylvania, July 5, 1723; entered the Baptist ministry 
in 1749, and d. at Hopewell, Hunterdon County, New 
Jersey, Dec. 31, 1755. He was the author of "My 
Father, when I come to Thee" (Prayer), which is found 
in several Sunday school hymn-books. It was in the 
S. S. U. B. H. Bk. (1835), the Silver Street Sunday 
School's Companion, 51st ed., 1849; and later collections.

Hartough, Lewis, was b. at Islips, New York, Aug. 
31, 1815. Of his hymns the following are in C. U.:
1. I hear Thy welcome voice. The Divine Invitation.
2. In the riptide Rock I'm resting. Safety in Jesus.
3. Lead me to the Rock that's higher. Safety in Jesus.
4. O who'll stand up for Jesus? All for Jesus.

Hastie within a care so deep! [Strength in time 
of need.] This hymn, in Hatfield's Church H. Bk., 
1845; and other hymns and other authors contributed in the 
U.S. and Canada, in the New and New, New 
Lond. 1840.

Haste, my spirit, flee away. [Death Anticipated.
Anon. In Elliot's Ps. & Hys, 1838, No. 396.

Hastings, T. p. 494, i. Additional hymns are :
1. Children hear the wondrouse story; and "Sinners, 
hear the melting story," are altered forms of Nos. 38, 
in p. 490, i.

2. Father, we for our children plead. On behalf of 
Children.
3. Forgive my folly, O Lord most holy. Lent.

4. Hosanna to the King. That be, &c. Praise to Jesus.
5. I look to Thee, O Lord alone. Pardon desired.
7. Why should any thoughts arise? The 
Mourners Encouraged.

8. Peace be to thee, O favored one. Peace in Jesus.

Of these hymns, No. 3 is in Hastings's Spiritual 
Songs, 1841. No. 9 in his Mother's H. Bk., 1834, and 
his Devotional Hys., 1840, and Nos. 4, 5 & 8 in his 
Devotional Hys., 1846.

Hatch, Edwin, d. was b. at Derby, Sep. 4, 1815, 
and educated at Pembroke College, Oxford, in 1837, 
and educated at Pembroke College, Oxford, in 1837, 
and in the University of Oxford in 1837, after holding important appointments in Canada, he returned to England and became Vice-Principal 
of St. Mary Hall, Oxford, 1867, and rector of Portegue, 1863. (See also Crockett.) He d. Nov. 10, 1889. His hymn-writing was limited, One, and that a very spiritual lyric, is in All'n's "Gazette," March 8, 1806: "Praise us on, Breath of God." (Whitman). 
Dr. Hatch's hymns were pub. in his posthumous To 
words Fields of Light, Lond. 1898.

Havergl, Francis Ridley, p. 496, i. Miss Havergl's 
Poetical Works were pub. in 3 vols. in 1844 (Lond., 
J. Niblet); and the hymns therein are accompanied by 
notes. From these notes, and the notes of the author, the 
following facts concerning additional hymns in C. U.:
1. In God's great field of labour. Work for Christ.
Written Feb. 27, 1867, and pub. in her Ministry of Song, 1864, and later works. In Dr. W. J., of Grace and Glory, 1872, it begins with st. ii., "Sing to the little children."

"The poem expresses her own life-ministry of song, and relates true incidents in that life." [Hav. mss.]

2. Only a mortal's power. Consolation of Self to Christ. Pub. in her Loyal Response, 1876, in 6 st. of 4 l., and headed "Only." In Common Praise, 1879, st. iii.-vi., are given for Confirmation as, "Only one heart to give."

3. Through the yesterday of ages. Jesus aloud the witness. Good Friday. Written at Leamington, Nov. 17, 1866, and pub. in her Loyal Response, 1876.


5. Yes, He knows the way is dreary. p. 408, i. 55.

This hymn was written at Shackleford Parsonage, Nov. 17, 1866, and first printed as one of Parlane's leaflets; then in Lyra Britannica, 1867; and later, in several of her books. It was "suggested by a letter from her niece, A. M. S., at school, to console her when weary, lonely, and the only absentee at the reunings for her brother J. H. S.'s coming of age." [Hav. mss.]

Havergal, W. H., p. 408, i. Other hymns are:

1. Lord, if judgments now are waking. Second Advent. Pub. in W. C. Carroll Wilson's Bk. of General Pilgrimage, 1840; in Kennedy, 1863, &c.

2. Remember, Lord. Thy word of old displayed. Missions. "Composed for a special prayer-meeting for missionary labourers, held in the author's echo-room in the church of St. Nicholas's, Worcester." (W. F. Stevenson's Hym. for Ch. and Home, 1873, where the original text is also given.)

It must be noted that No. 17, at p. 409, ii., "Soon the trumpet of salvation," was first pub. in A Coll. of Original Airs adapted to Hymns, &c., 1826.

Hawkins, Hester P., née Lewis, wife of Joshua Hawkins, of Bedford. In 1865, Mrs. Hawkins pub. The Home B. Bk., a Manual of Sacred Song for the Family Circle. Lord, Novello & Co. To this collection she contributed 7 hymns under the signature of "H. P. H."

For home use we know of no book of equal comprehensiveness and merit. The music also is well adapted to the family circle.

Hawks, Annie Sherwood, p. 409, ii. Mrs. Hawks, who was an American Baptist, d. in 1872.

Hawley, H. H., author of "There is a hope, a blessed hope." (Hope in Christ,) which appeared in A. C. Thomas's Hymn of Zion, 1839, was b. in Lewis County, New York, April 10, 1817. In 1861 he pub. The Irish Hymns of Zion for Schools and Devotional Meetings, to which he contributed seven hymns. The music of this collection is mainly by Mr. Hawley.

Hayward. Under the name the hymn "Welcome, delightful morn." (Sunday Morning), was given in Dobell's New Sel., 1868, No. 548, in 3 st. of 6 l., and has been repeated in a few American hymnals, including Hymns of the Faith, N.Y., 1867, and others.

He bids us come. His voice we know. This is taken from "And are our joys so quickly fled?" p. 63, ii.

He came. The King of Kings. Part of H. F. Lyte's "Whom shall we love like Thee?" p. 707, l. 81.

Hear Thy children's hymn of praise. [Praise.] By Elizabeth Anni Ball, daughter of E. B. Bell of Monka- tow, near Dublin; b. Oct. 29, 1840, married in Feb. 1863 to the Rev. G. H. Curtisa, m.a., Canon of Lichfield Cathedral, and Principal of the Lichfield Theological College. Mrs. Curtisa composed the music to 12 songs and 2 hymns for children. These were pub. in 1866 as The Children's Hour.

Hear us, holy Saviour. [A Child's Prayer.] This hymn is usually attributed to W. Spark, Mus. Doc., of Leeds, but in error. Dr. Spark says he found it in an old Crystal Palace Juvenile Festival Concert Programme, and being struck with its beauty, at once set it to music. Hence the error of associating the authorship with his name.

Heavenly Father, all creation. J. B. H. (Tory Priests.) Contributed to P. Mauritius' Choral 2, 1861, No. 713 in 4 st. of 10 l.

Heavenly Father, great Thy bounties; in the morning. (Opening of a Sunday School.) Also in American Sunday School Union Hymn, 1862.

Heads. Frederick H., p. 504, i. Rev. & G. A., 1872. It is sometimes attributed to Fox, but upon insufficient authority.


Herbert, Annan, of Henry Herbert, Earl of Carnarvon, was b. July 12, 1732; educated at Christ- college, Oxford, B. A. 1752; and was a Fellow of Oxf. 1754-1761. He practiced at the Bar for some time, and d. June 11, 1766. He was the author of sonorous prose works on History, Holy Scripture, and subjects, but his hymn-writing was limited.

Hedford Brwyry, p. 178, ii. 1840.

Hedford Missal, p. 194, ii.

Here on earth, whose fons surround us. [Puritans.] By "B. J. W." in the British Repository, 1832.

In Kennedy, 1863.

Here in the woods. p. 613, i. In the Paris lit. cir. 1200 (f. 170), this hymn begins "Hymnus lastabatur."

Here is the common voice. p. 516, i. It was written in April, 1857.

Hermanschmidt, J. D., p. 516, i. Two additions, by this writer, have been tr. into English, viz. -


Hersholt, Esther, née Fuller-Hatfield, eldest sister of Frances S. Colquhoun, p. 158, i., was b. at Fleetfield, married to the Rev. Radley Hersholt, and d. April 9, 1882. She contributed anonymously two hymns "Whence these sorrows, Savour, say!" (Psalms and "Shrouded once in blackest sight" (Lamp of the Beatitude Vision)) to the Appendix to her wife's Coll. entitled Hymns for Private Devotion, 100, p. 774, i.

He's come. Let every knee be bent. All heard me. Tr. joy. [The Comforter.] This hymn is in 1864, in a small collection of hymns appended to a Swain's Spurgeon's G. O. Bk., 1866, to "Come, poor drearly come and see" (Insolvent, on the authority of Rev. Sedgwick, s. mss.)

Hevett, J. W., p. 580, i. Mr. Hevett d. at Oxford, near Lutterworth, April 23, 1868.

Hevlett, Ebenezer, m.a., was educated at King's Col- lege, London, and became Bector of St. Paul's Christo- medec, Manchester, 1802. He was the author of several hymns which have been issued as leaflets. One of these, written in 1866, "Faithful pilgrim, howl-harmless wonder" (Joy in Palms), was included in Spurgeon's G. O. Bk., 1872.

Hey, and. Several, of whose tr. from the German are in the Singing, Lutheran Hymnal, Columbus, Ohio, 1880, is a Custom House officer in Philadelphia.

Hey and his master. [A Child's Prayer.] This hymn is usually attributed to W. Spark, Mus. Doc., of Leeds, but in error. Dr. Spark says he found it in an old Crystal Palace Juvenile Festival Concert Programme, and being struck with its beauty, at once set it to music. Hence the error of associating the authorship with his name.

Heavenly Father, all creation. J. B. H. (Tory Priests.) Contributed to P. Mauritius' Choral 2, 1861, No. 713 in 4 st. of 10 l.

Heavenly Father, great Thy bounties; in the morning. (Opening of a Sunday School.) Also in American Sunday School Union Hymn, 1862.


Hilary, St., p. 583, ii. At the end of the article read: A Fragment of St. Hilary's Liturgy Hymnus has recently been discovered in a ms. at Avranches, previously written at Monte Cassino about 1068, and pub. in J. T. Gamurrini, at Rome, 1867, as S. Hilarii Tractatus 1570
HILL, S. P.  [APPENDIX II.]  HOSKINS, J.  1571

mysteria et hymnæ. In this ms. there are only two nearly complete hymns, "Ave saccula qui matris, sonata cornis gloriæ," and the second part of an alphabetic hymn, beginning with "P." ("Feletit saeviss. verbata factum et caro").

Hill, Stephen P. p. 344. i. B. Salem, Massachussetts, Jan. 17, 1683; entered the Baptist ministry in 1822, and d. at Washington, District of Columbia, Sept. 15, 1884.

Hiller, Philip F., p. 324. ii. His hymn "Hodie Noctis in Flosch gebient" (Christians), from his Liederkiste, 1762, is tr. by Dr. Leu, in the Ohio Lutheran Hym., 1839, as "God in human flesh appearing.

Hinchcliffe, Joseph, a Sheffield manufacturer, and a number of the Wesleyan body, was b. at Sheffield in 1786, and d. at Manchester in 1827. Concerning his hymn in the Prom. Meta, Hym., 1857, "This is the field, the world below" (death and the resurrection), Dorricott and Collins say in their Lyric Studies, 1st ed., p. 299, "It has been traced to a Tract, entitled Pleasure Hymns, Tales, and Anthems, as Sung at the Methodist Chapels in Sheffield, Rotherham, Doncaster and Nottingham Circuits, Fifth edition, 1797, and immediately under the title of this hymn are the words "By J. Hinchcliffe."

Hirmès, The. See Greek Hymnody, § x., 11; xvi. 10.

Hodder, Edwin. pub. in 1856 The New Sunday School H. Bk., and in 1860 a New and Enlarged ed. of the same. To this collection he contributed 27 hymns, each of which is headed with his name. Of these nearly 100 others have passed into other hymnals for children, including the New; the S. N. H. Bk., 1888; and the S. N. U. Voice of Praise, 1862, and others.

Hodges, George Samuel, b. b. at Walmer in 1827, educated at Jesus College, Cambridge. In 1862 he was preferred to the Vicarage of Stubbington, near Maidstone. His principal work is The County Folktale and Original Poems Sacred and Secular, 1876. In it appeared several trs. from the Latin, from English into Latin, and original pieces including his children's hymn for Palm Sunday, "Hosanna we sing as the children dear," which is also in the 1862 ed. of H. A. & M. A hymn for Lent, "All my sins uprising now," is in the Durham Mission H. Bk., 1883, and others. His fine efflorescent hymn "Eternal! assembled with songs of thanksgiving," written to Dr. Lykes's tune "St. Leonards," was first sung at a Germanic Festival in Lichfield cathedral, and subsequently at Coventry, &c. It is printed in the Lichfield Festival Bk., but is not included in any hymnal. He pub. Hym. and Sonatas, 1890.

Hoffmann, Eliea Albright, author of "Have you been to Jesus for the cleansing power?" (Holiness desired) in I. D. Sankey's Sacred Songs and Solos, 1891, was b. in Pennypensyvania, May 7, 1829.

Hale, Samuel Reynolds, b. b. at Arvird, near Manchester, Dec. 5, 1819, and educated at Brasenose College, Oxford; b. 1844; d. b. by the Abp. of Canterbury, 1887. He was Curate of Caunton, Notts, 1844-46, and Vicar 1850-87. In 1857 he became Dean of Rochester. Prerogative House he had held several important appointments. He has pub. some prose works including Hints to Preachers, &c., 1860; A Book about Homes, 1869; and Hymns of Labour, dear to Jesus ("Working Men's Service," appeared in the Royal Hymns to H. A. & M. 1876.

Hidy, Rev. W. C. G., p. 530. i. Concerning the trs. of his hymns "Oeb Immer Treu," we note that No. 1 is found in the German Songetr, Berlin, 1798, p. 13; No. 2 is by Joseph Grassick, in his Speech of German Poetry, 1845, p. 139.

Holy Father, hear me. Bp. S. H. Rickerdeth. (Morning.) Written in 1851, and pub. in his From Year to Year, 1853, p. 145, and in his Hym. Comp., 1890.

Holy Jesus, Saviour blest. p. 531. i. This hymn was first pub. in Bp. Mant's Hymnals of the Church, vol. 1, 1851, and in his Additional Hymns, 1851.

Holy Saviour, Thou hast told us. [Divine Worship.] From the S. S. Union Hymn, 1841.


Hone at last left labour done. J. D. Stanley. [Death and Burial.] Written on the dying words of a young convert (Maggie Lindsay), who lost her life in the Greenwoods, near Manchester, Jan. 14, 1847. Written with a note in his Nov. 6th ed. and Bolker, 1858.

Hone Dei creatura, p. 532. i. From Caussani's tr., "Creature of God, &c." three centos are given in the R. C. Paschal H. Bk., 1889, as (1) "When to the silence of the tomb," (2) "Tell angels, while with tearful eyes," (3) "Alas! what tongue of man can speak!"

Hone, William, 1788-1842, is given in The Church Prize Hymn., N.Y., 1832, as the author of "The proudest heart that ever beat" (introduction), hereafter.

Hosk, Alexander James Bereford. L.L.D., b. Jan. 25, 1826, educated at Trinity College, Cambridge, was M.P. for his University for several years. d. Oct. 20, 1867. He is connected with hymnology through his Hymns of the Church, literally translated, for use of English Congregations, Lond., J. & R. Livingstone, 1844. None of these trs. have come into C. U. See Index of Authors and Translators. In the Cambridge University calendar he is entered as "Alexander James Bereford Bereford-Hope."

Hosk, Henry J. McCracken, a bookbinder, b. of James Hosk, was, b. near Hexham, in 1862; was in the employ of Messrs. Chambers, Dublin, for many years, and d. at Shannonagh, Dunadry, County Antrim, Ireland, Jan. 19, 1872. His hymn, "No I have found a Friend" (Jesus the Friend) was privately printed in 1866. It seems to have been suggested by Mrs. Bonar's "Pass away, earthly joy." (p. 402.) in of which is sometimes associated with it.

Hoskins, John Henry, D.D., Jun., b. of J. B. Hoskins, sometime Bishop of Vermont, was b. at Pittsburg, Pa., Oct. 29, 1829, educated at the University of Vermont, ordained in 1858, Rector of Christ's Church; Williamsport, Pa., 1876, and d. at Troy, New York, Aug. 15, 1891. He pub. the Hymns by the Wissedge written during more than Forty Years, N.Y., James Port, 1863; and Caroli, Hymnæ, and Songs, 1868; 3rd ed. 1893. Of his hymns the following are in C. U.: 1. Bless on, [thee] mighty Wind, [Nations. 2. Come with us, O blessed Jesus. Holy Communion. 3. Glory to God the Father be. (Dated 1867.) Holy Trinity.

4. God hath made the moon whose beam. (Dated 1860.) Daily.

5. Lord, now zround Thy Church behold. (Dated 1867.) For the Reunion of Christians. These hymns are in his Hymns by the Wissedge, 1863. In the same volume there are trs. of the O Antiphons. See pp. 78-74.

Hora novissima, tempora pessima. p. 533. i. It is also in the Brit. Mus. ms. (Reg. B. 95, c. i., fol. 1) of 1510, and Hart, 4092 f. 40 b. (12th cent.). Original text according to Hart. See for Hymns by the Wissedge, 1863. In the same volume there are trs. of the O Antiphons. See pp. 78-74.


Hoskins, J., p. 535. ii. Additional pieces from his Hymns, 3rd ed., 1866. In 184, in America includes: (1) "The lost thoughtless thousands chase the 'South' (Life in Christ), p. 312; (2) "Today the Saviour rose" (Nagle's) p. 266; (3) "Behold, behold the Lamb of God" (Invention), p. 262.

H. 5 2
Hutton, J.

Hutton, James, p. 445, ii. Concerning his hymn as
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Hutton, James, p. 445, ii. Concerning his hymn as
I

I am hated, Lord, by those. W. Allen. [Po. l.] From his Ps. & Hys., 1835.


I do not come because my soul. [Psalm.] This is given in W. S. Stryker's Church Song, N. Y., 1897, p. 128, and in the Baptist H. Hymn Book, 1874.

I feed by faith on Christ, my Bread. Part of "Communion of my Saviour's blood." p. 555, i.

I go to the poor, My poor are with you still. [Ps. C. 6.] Reprinted for the Poor. Written by Js. W. McComb, New Haven, Ct., 1882, and pub. in his From Year to Year, 1882, p. 91. Also in the H. Comp., 1888.

I have a home above. p. 556, i. We find that this hymn was written as early as 1852, and that it was included in 1863 in the Pilgrims' Hymns and Home Spiritual Songs selected 1856 for the Little Folk.

I have a Saviour, He's pleading in glory. [Praying for Others.] This is given in J. W. S. S. No. 56, 1875, and in "W. O. M. C."

I heard the voice of love divine. Charlotte Elliott. [Resignation.] Added as No. 84 in 5 st. of 4 lines. To be inserted in the H. H. H., 1874.

I love the Lord Who died for me. J. C. R. [Love to Christ.] From the English Moravian H. H., 1798, No. 134 (ed. 1879), No. 462.

I love to sing of heaven. [Heaven Anticipated.] Anon. in the American Bapt. Devotional Hys., 1864.


I loved thee, daughter of my heart. J. Montgomery. [Love to Christ.] Pub. in his Pelican Island, 1814, p. 80, 1 st. of 4 lines, as "A Mother's Lament on the death of her infant Daughter." In Martineau's Hymns, 1840.

I see a Man at God's right hand. W. H. Homer. [Christ in glory.] Appeared in W. Reid's Praise Mk, 1872, No. 504, in 5 st. of 4 lines.

I see Thee come, soul-piercing King. [Death Anticipated.] This poem given at p. 115 of the 1843 (9th) ed. of Thoughts of Peace for the Christian Sufferer, London, Hamilton, Adams, &c., and signed in the Index, "J. B."

I trust in One I never saw. [Psalm.] In G. W. Conant's 1874 App. to the Lewis H. H., 1853, this is signed "W. Dearn.

I walk as one who knows that he is treading. [Horrid.]. Pub. in his Hymn of Faith and Hope, 1871, in 7 st. of 4 lines.

I want to be an angel. p. 540. i. Hansiblum Butterworth gives in his work, The Story of the Hymns, N. Y., 1874, p. 181, the date April 18, 1834, as the date of the death of the child, and the child's name as Annie Louisa Farrant.

In Thy Likeness, O Lord, may awe. [The Resurrection.] Anon. in Pioneers Songs, &c., Baltimore, 1836, No. 482.

Immanuel! sunk with dreadful woes. [Dissipation.] Anon. in the 1866 ed. of Rippen's H. S. &c., No. 120.

Immortal honour, endless fame. This is the concluding stanza of Dryden's tr. of the "Venet Creator Spiritus," noted at p. 1115, 13, 3.

In der Anbetung der Welt. p. 1072, i. This hymn was first pub. in the Christliche Monatschrift, May, 1828.

In His own radiant clod. E. M. [Story of the Cross.] This Story of the Cross, by Munro, with music by A. Bechstein, was pub. by Masters & Co., of London, and is only on sale at present in sheet form. Edward Munro was the eldest s. of Edward Munro, M. D., of London, and was b. in 1814. He was educated at St. John's College, Oxford (b. 1836). Ordained in 1827, he became incumbent of Harrow-Weald in 1842, and Vicar of St. John's, Leeds, 1862. He d. Dec. 12, 1874. He pub. several Alleluias, Sermons, and other works which have mainly gone out of print.

I am in seasons of grief to my God I'll repair. [Christ the Rock.] This is No. 290 in John Stamp's Christian Spiritual Song H., 1845, in 6 st. of 4 lines. Daniel Sedgwick ascribes it to the Rev. John Price, 1806.

In some way or another the Lord will provide. [Providence.] This hymn, by E. M. Martha Cooke, see Walker, b. July 25, 1808, d. Sep. 15, 1874, was pub. circa 1844, and is found in J. D. Stryker's Sacred & Salvo, 1878.

In the fair morning of our youth. [Early Piety.] Anon. in Alton's Children's Hymn Book, 1878.

In the midst silence of the voiceless night. [Midnight.] This beautiful lyric is known in the following forms—

1. In Foundery's Hys. and Poems for the Sick and Suffering, 1814, it begins—

"In the midst silence of the voiceless night, When chanced by airy dreams the slumberers flee,"

This in Thring's Coll., 1853, No. 19, for Private Use.

2. This second form is No. 1278 in H. W. Beecher's Plymouth Coll., 1855, in 4 st. of 4 lines, beginning—

"In silence of the voiceless night, When chanced by dreams, the slumberers flee,"

3. The third form is in the American Unitarian Hys. of the Spirit, 1864, No. 186, in 4 st. of 4 lines, beginning—

"In the still silence of the voiceless night, When from my wakeful eye the slumberers flee,"

4. The fourth form is in Martineau's Hymns, &c., 1873, No. 596—

"In the dead silence of the voiceless night, It is composed of the Hys. of the Spirit text, and st. 3d of No. 1 as above as st. 3d.

It is the name of God the Father. J. W. Hewett. p. 550, ii. This hymn is not in his Verce, &c., 1809, but in the People's H. H., 1867.

In the time appointed. J. Julian. [Processional for Advent.] Written in sep. 1872, and pub. in the churchman's Waking Song, Nov., 1873.

In vain we build unless the Lord. [Ps. 139.] This hymn appeared in W. Baxter's Sel. of Ps. & Hys intended for Public Worship, Richmond, Yorkshire, 1832, in 4 st. of 4 lines, and is thus composed: st. 1. l. 1, 2. Burnes: l. 3-8, New version; st. 2. Burnes. This was repeated with slight alterations in a new ed.; and again in the 1872 A. H. H., 1875.

Ingelow, Jean, daughter of W. Ingelow, Boston, Lincolnshire, was b. in 1820. Her writings are well and favourably known. Her poetical pieces have been pub. as Poems, 1863, and A Story of venom and other Poems, 1867. From her Poems, 1863, the canto "And
Taking unlit d.

Taking unlit d.

Taking unlit d.

Taking unlit d.
KELLY, T. 1575

Johnston, James Attken, p. 605, i. He d. Aug. 29, 1871, aged 63.

Join all the human race. Part of "Glory to God on high," p. 489, ii.

Jones, Justus, p. 606, ii. At lines 6-12 it is stated that he adopted the name of Jonas in 1819. In the Wittenberg Matriculation Album his name appears in 1811 as "Justus Jonas of Nordhausen." He was thus known as Jonas as early as 1811.

Jones, Edmund, p. 606, ii. In The Church Bk., by L. W. Bacon, N. Y., 1883, No. 278 begins with st. ii. of Jonas's hymn, "Come, humble sinner, &c.," and begins: "I'll go to Jesus, the Name on the article, "author of No. 333," should read "author of No. 335."

Jones, Samuel F., p. 606, i. We find that his hymn, "Father of life, confounding," was pub. with Turtle's music in Feb., 1866.


Joscelyne, M. Under this name, "As the weary titl of dawn ("Morning") was given in the B. S. U. Songs of Gladness, 1871.

Jubilaeus comes una, p. 606, ii. This is also found in several early ms. in the Bibl. Nat. Paris, inclding lat. 1118, circa 900; Lat. 1240, in the hand of the end of the 11th cent., and others. See O. M. Drew's Pro-narium Lemenowicz, 1890, p. 33. Note also that Day-mans's tr. should read, "Honour . . . praise.

Judge me, O Lord, I've walked In mine integrity, H. Bower. (Ps xix.) Appeared in his Hymn of Faith and Hope, 1866.

Justin, T. J., p. 606, ii. The following of his hymns are also in C. U.: (1) "Throned high is Jesus now" (Ascension); and (2) "When darkness reigned o'er Egypt round" (Light in Darkness).

Judson, Emily, nee Chubbuck, who wrote under the nom de plume of "Vanny Forester," was b. of very poor parents at Eaton, Central New York, Aug. 22, 1817. She was self-educated, and displayed literary power at an early age. In 1844 she became the third wife of Dr. A. Judson (p. 609, i.), and sailed with him from America for Burma the same year. She d. at Hamilton, New York, June 1, 1864.

K

Kelly, John, p. 614, i. He d. while on a visit to Haermaer, July 10, 1890.

Kelly, Thomas, p. 615, i. Other hymns in C. U. are:
1. Behold the Man! How glorious He. (1869.) Good Friday.
3. Saved ourselves by Jesus's blood. (1892.) For a Review.
5. See the vineyard lately planted. (1866.) Missions. Sometimes given as "See, O Lord, the vineyard planted."
6. Sing aloud to God our strength. (1812) Praise to the Father.
7. Sing, sing His lofty praise. (1820.) Praise to Jesus. Sometimes as "Hail our eternal King" (p. 615, No. 76).
8. Sing of Him Who bore our guilt. (1853.) Praise to Jesus.
9. Sing we praise to God above, God our Saviour, &c. (1818.) Praise for Divine Mercy.
10. Sing we praise to God above, Sing we praise, &c. (1852.) Praise.
12. The Lord Himself will keep. (1899.) From "We're bound for yonder land" (se, p. 615, No. 92.)
13. The God (Lord) of glory dwells on high. (1609.) Humility and Love of Christ.
14. The people of the Lord Are on their way, &c. (1820.) Life a Pilgrimage.
15. Thus saith God of His Anointed. (1899.) Missions.
16. 'Tis to us no cause of sorrow. (1815.) Resignation.
17. To the Ark away, or perish. (1815.) Safety in Jesus only.
18. To our Lord a throne is given. (1852.) Christ the King.
19. Trust ye in the Lord for ever. (1863.) Trust
in God.
20. We'll sing to spite of scorn. (1866.) Christmas.
From this "The long-expected morn" is taken.
21. What tongue can tell, what fancy paint. (1866.)
Give to the use of those who are wise.
22. What were Sina's awful wonders. (1860.)
Advent.
23. Whence those sounds symphonious? (1815.)
Christmas.
24. While in the 'this' world we still (yet) remain.
(1866.) Abatement of Sins.
25. Yes, 'tis a rough and thorny road. (1812.) Re-
signation. Sometimes given as "Thou rough and
thorny be the way."

The dates given above are those of the various editions of
Kelly's Hymns. The date 1838 indicates that the
hymn is in the 1833 ed. of the Hymns, but had also
appeared in a previous edition which we have not
had opportunity to consult.

Kennedy, Benjamin Hall, D.D., p. 626. i. Died at
Toronto, April 6, 1930. Other hymns in C. U. are:

2. O hear me Lord, instruct and save. (1860.) 59.

3. O highest love in lowest guise. (1863.) Christmas.

4. Save me, O Lord, for Thou alone. (1860.) 72.

5. Thine, O God, our quiet trust. (1860.) 72. From this are taken:
- (1) "God of goodness, from Thy store."
- (2) "Hearer Thou of human prayer."

These dates are Psalter, 1860; and Hymn, Christ.,
1863. Another of his hymns:

6. Hope, Christian soul, in every stage [Hope],
was contributed to Haynes's English Lyrics, 1846.

Dr. Kennedy's occasional Sermons, 1817, has an Ap-
pendix of Hymns.

Kenyon, Archibald, was b. at Atholl, Warren County,
New York, July 31, 1813, and entered the Baptist
ministry in 1836. He has written a large number of
hymns, several of which are found in the Royal
Psalms, P. F. Field, Our Glad Heart, Hymns, and
many other American S. Schools and Mission hymn-books. "Jesus,
have me when I pray" (Irving Help desired) in Our
House, 1854, is a good example of his work.

Kie, John, D.D., was b. in 1819, at Bield, Tweeds-
muir, Peeblesshire, and educated at the University of
Edinburgh, and the Theological Hall of the United
Presbyterian Church. In 1845 he was ordained as minister of
the U. S. Church, Alnwick. In 1851 he removed to
Glasgow as minister of the 1st Presb. congregation, then
at Campbell Street, and after 1857 at Sydney Place.
Finally, in 1870, he was appointed Professor of Practical
Training in the Theological Hall of the U. P. Church.
He d. at the Hermitage, Murrayfield, Edinburgh, Oct. 4,
1886. His hymn-writing was almost confined to tr.
from the German, in the Juvenile Missionary Magazine
of the U. P. Church, the Psalms, 1871, etc. (J. M. D.)

Kethe, William, p. 624, is the first name given by
written in verse. The version
which Warton describes as of Ps. 93 is really of Ps. 94,
and is that noted under Scottish Hymnody, p. 1022. II.,
as the version of Ps. 94 by W. Kethe.

Kiddar, Mary Ann, nee Pepper, who was b. in Beverly Farm,
Massachusetts, March 16, 1820, is the author of the
"Lord, I care not for riches" (Same in The Book of Life and
Doctrines), and "We shall sleep, but not for ever," (Hope
of the Resurrection), both of which are in I. D. Sankey's
Sacred Songs & Solos, 1878.

Kind words can never die. (Goodness Uniting in its
Fruits.) This popular piece for children is usually
ascertained to "Miss Abby Hutchinson."

King, Harriet Rebecca, pub. Poems, Salisbury, 1832;
with Exercises, etc., 1834; Thoughts Upon
Scripture Texts, 1842-46; Nursery Hymns, 1843. One
of her hymns, "Delight in Jesus" (Safety in Jesus
(with Bass) in Smith's Songs of G. S., Musical Ed., 1876.

Kingsbury, Howard. This name is associated with
the popular hymn in days gone by. "Come, let us all
unite and sing, God is love!" (God is Love, but con
cerning the same we have failed to gain any informa-
tion. We know personally that the hymn was in C. U.
early forty years ago (circa 1850).

Kirk, Robert, B.C., New Dodge, b. at New York,
Dec. 18, 1816, and married first to E. C. Stedman,
and second to W. B. Kinney. Her hymn Jesus,
Saviour, pass not by (Salvation desired), appeared in
the Songs of Christian Praise, 1852.

Kirby, W. H. This name is given in the Church
Praise Bk., N. Y., 1892, as the author of "Forbidding
the light, ye ransomed" (Self-Redemption to Christ).
LORD, LET MY LITTLEBEST, 1577


LITTLEWOOD, William Edensor, a, b. in London, Aug. 23, 1831, educated at Pembroke College, Cambridge (B.A. 1854), and Vicar of St. James’s, Bath, 1872-81. Pub. A Garland from the Parables, 1857, from which, “There is no love like the love of Jesus” (Lore of Jesus) is taken. He d. Sept. 3, 1886.

LIVON, Jane Elizabeth, b. at Norwich in 1840. Her hymn “My soul wakes! Thy rest fosters” (Morning) was written for a private competition in 1869, first pub. in the Sunday School Chronicle, and then given in the Cong Church Hl., 1877.

Lo, now, O Father, mindful of the love. An altered form of “And now, O Father, mindful of the love,” p. 182, ii; and p. 1273, ii.

Lo! the Lord Jehovah liveth. W. Goode. From his Bk. of Ps., 1801.

Lo, the prisoner is released. A cento from “Blessing, hon-o’er, thanks, and praise,” p. 148, i.

Lo! the stone is rolled away. A cento from “Angels, roll the rock away,” p. 69, i.

Long years I wander’d far astray. Bp. E. H. Bickersteth. [Peace with God.] Written in 1864, and pub. in his From Year to Year, 1883, p. 146. Also in his Hl, Com., 1890.

Longfellow, H. W., p. 683, i. II, March 24, 1862.

Longfellow, Marion, b. at Portland, Maine, April 1, 1842, and married to W. F. Morris, of Portland, Me., 1872-76. Her hymn “He knows the bitter, weary way” (Times of Trial) was written Sept. 12, 1874.

Look forth, mine eye, look up and see. G. Wilber. [Morning.] Appeared in the Hallelujah, or, Britania’s Second Remembrancer, &c., 1641, No. 3, in 5 st. of 6 l.

Look up, ye saints, and while ye gaze. F. Kelly, [Jesus, the King of Angels.] This begins: “What is it...” (p. 167), and is a cento of Kelly’s “Whence those unusual bursts of joy!” which was pub. in his Hymns, &c., 3rd ed., 1609, p. 614, ii.

Look ye saints, the day is breaking. An altered form of “Yes, we trust the day is breaking,” p. 161, ii; 16.

Lord, bless the children here. J. Dow. [Sunday School Anniversary.] Written to be sung to the National Anthem, and dated March 13, 1879. First printed for use at the Anniversary Services of the St. James’s Street and Parkhurst Schools, Newport, Isle of Wight, July 13, 1879, and then included in hough Hymns, 1883. The author is Mr. John Dow, of Newport, Isle of Wight.

Lord, for the just Thou dost provide (prepare). Part of “How are they servants blest, O Lord?” p. 17, i, ii.

Lord God of Hosta, by all adored. [To drums.] This, in the Songs for the Sanctuary, N. Y., 1845, is a cento from various trs. of the Te Deum—st. i, ii. iii from P. Gell’s Ps. & Hs., 1815 (see p. 133, ii); iv. st. iv from the Magnificat H. Bk., 1751, altered from Tr. J. Park, 1759 (see p. 118, ii); st. v. from the American Rev. Dutch H. Bk., 1762.

Lord, how shall sinners dare! [Christ the Intercessor.] A cento from two of Miss A. Nisw. Hys. See her Poems, 1, 1706, p. 259, and ii, 1780, p. 130.

Lord, I approach the mercy-seat. An altered form of “Approach, my soul, the mercy seat,” p. 76, i.

Lord, in love Thou didst remiss us. [Advent.] From James Kelly’s Cfd., 1849.

Lord, in the desert bleak and bare. J. Austin. [Our Lord’s Temptation.] In his Hymns, 1836, p. 25.


Lord, in Thy hand I lie. Part of “All whither should I go?” p. 38, i.

Lord, it is good for us to be. Altered form of Dean Stanley’s “Master, it is good to be,” p. 733, i.

Lord, it is Thy holy day. [Sunday.] Anon. in Kennedy, 1863, No. 1133, and others.

Lord Jesus, we are [are we] one with Thee. J. G. Deen. [Oneness with Christ.] In Hs. for the Poor of the flock, 1838, the Ps. & Hs., 1856, &c.

Lord, let me see Thy beautiful face. [Jesus’ Presence desired.] From the 1800 ed. of Rippon’s Cat., No. 299.

Lord, let my heart still turn to Thee. [ Fellowship with God.] Anon. In the Plymouth Brethren’s Ps. &
LORD, LET THY... APPENDIX II...

LORD, LET THY goodness lead our land. P. Doddridge.

[APPENDIX II] MARCH, DANIEL

M

McComb, William, author of "Chief of sinners long I be" (Christ All and All), was b. in Conner County, Tennessee, 1791, and d. in 1877.

McKee, William Scott, d. in Scotland, was b. at Liverpool, Nova Scotia, Feb. 28, 1822.

McLennan, William, a. of William McLennan, was b. in Inverness, Scotland, Feb. 23, 1840. He was a Baptist minister, and held several pastorate, at a young age, when he became a pastor in the American Baptist Missionary Union. He died at Fort Totten, Minnesota, in 1872. He has also pub. Rts. of our ancestors into English.

Maclean, William, s. of William Maclean, was b. in Inverness, Scotland, Feb. 23, 1840. He was a Baptist minister, and held several pastorate, at a young age, when he became a pastor in the American Baptist Missionary Union. He died at Fort Totten, Minnesota, in 1872. He has also pub. Rts. of our ancestors into English.

Macdonald, William, an American writer, b. in the "I am coming to the Cross," in the American Baptist Association, 1875.

Mackellar, T. J., p. 708, i. Another hymn from Gates of Prayer, 1846, is "Blessed feast: most grace given," (M. C. Communion).


Major, John, s. of Johann Gross (Grossi), farmer at Reinsteid, near Columbus, Ohio, 1571.

Lyte, Henry Francis, p. 706, i. Additional versions of Psalms are in C. U. V.:

1. Lord, a thousand, and many more. Ps. 98, 1.
2. Praise, Lord, for Thee in Zion weats. Ps. 111.
3. The Christian like his Lord of old. Ps. 39, 8.
4. The Lord of all my Shepherd is. Ps. 23.
5. Lord of heaven to earth is come. Ps. 135.
6. Thy mercy, Lord, the sinner’s hope. Ps. 17.
7. Lord, let the weary, the heavy, and the faint. Ps. 26, 18.
8. Sometimes given as "To God I turn in wild distress.
9. To Thee, 0 Lord, in deep distress. Ps. 34.
10. When Jesus to our rescue came. Ps. 118.

Lyttel, Edward Zechariah, F.R.S., was b. in London, Sept. 23, 1833, educated at University College, and King’s College, London. Vicar of Wootonville in 1877. He has pub. several hymns in sheet form, together with some more of his own composing, including, "He came, the lowly Jesus" (Advent), and "Glad in our Fatherland" (Heaven anticipated); and "Beautiful flowers, Earth’s admirers are adorning" (Flower Sermons), pub. by Novello & Co.
Marcy, E. E. [Appendix II]. Miller, Emily. 1579


and is in several collections, including the Meth. Episc. hymnal, 1878.

2. I love to hear the story. Early Piety. Written for and used in The Little Corporal, 1867. This is in extensive use in Great Britain and America. It was included in H. A. & S. M., in 1878.


4. Blessed are the children. Early Piety.

5. Father, while the shadows fall. Evening.

6. Hark, the chorus swelling. Christmas.

7. I love the name of Jesus. Holy Name Jesus.


Of these hymns, No. 3 is in the 1878 Additional Hymns, to the Leeds N. & S. H. Bk. No. 8, is in Barrett's Book of Praise for Children, 1881; No. 9, in Common Praise, 1879; and Nos. 4, 5, 6, and 10, in E. Hodder's New S. S. H. Bk., 2nd ed., 1886.

Milner, George, b. in Manchester, 1829. From an early age he devoted his leisure to educational work in connection with evening classes, Mechanics' Institutes, in Manchester. He has published a Dictionary of the Lancashire Dialect (in conjunction with Mr. A. H. Noden); County Pleasures, 1841; and edited Bennett's Street Memorials, A Record of Sunday School Work, Manchester, 1850. His Supplementary Book of Hymns and Songs for Home and School, Bk., 1858, contains three of his hymns:—(1) "Christ is risen! Christian, rise" (Master) (2) "Slay not that we from heaven are far (Nativization and Cheeringness)" (3) "When Jesus left the flattering crowd" (Stillling the Tempest).

Miracle Plays. p. 207, ii.

Missals, p. 738, i. See also p. 1043, i.

Missions, Foreign, p. 764. I. At the end of line 20 read, "For this article was written in the year 1858, in connection with the Rev. J. M. Oldfather, of Tabriz, in Western Persia, additional information in regard to the hymns used in connection with the missionary work is not easily obtained, and the want of the same has been lamented in connection with the above-named society." In 1834, he published The Song of the Nations, with an account of the missionary work done by the Scandinavian Missionaries in Persia. The society has since been continued under the direction of the Rev. J. F. Holm, and a new volume has been published.


1. As Hebrew children knew their palms. Church Decorations.

2. In the desert all alone. St. John Baptist.

3. The king of glory, Saviour dear. Mary's Song.


5. Good news from the hills of Judah. Christmas Carol.

6. To the Altar Hymnal, 1894, in addition to frs. from the Latin (see Index of Authors and Translators), Mrs. Mitchell contributed the following original hymns:—


8. Lamb most holy, King most lowly. All Saints.

9. Mitchell, James Alexander, a. a., b. in Edinburgh, Nov. 19th, 1849, and since a Congregational Minister in Nottingham. He has written a number of books for use at Anniversaries. One of these, written in 1880, appears in W. R. Stevenson's School Hymnal, 1886. "All things bless Thee, God most holy" (Praise to the Father).
MORICE, F. D. [APPENDIX II.] 1581

NEWTON, J.

Previously printed for private circulation in his Hymn of the Latin Church, Translated by T. Morgan, with an introductory note, 1871.

Morice, Francis David, a. b. in 1849; educated at New College, Oxford; ordained in 1873; became associate master at Rugby in 1874. To the 1876 edition of "For the Use of Rugby School he contributed (1) "Give ear unto my cry" (Ps. 60); and (2) "O Lord, my God! Or fear or shame," (St. Peter).

Morris, David, of Lledrod, pub. in 1712, a collection of ballads under the title of "The Pilgrim's Song." He died in 1719.

Morris, Robert, LL.D., b. Aug. 31, 1818, is a member of the Free Church. He has visited the Holy Land on behalf of the Free Church of America, the outcome of which was his work, "Pilgrimage in the Holy Land." He is the author of some 200 poetical pieces. One of these, "Each gentle dove and singing bough," is included in "Pilgrimage," with alterations in the child's Christian Year, 1841, and are sometimes found in other works. See also Litanies, No. 8.


Munafie, a. b. in 1700.

Molesley, Harriet, née Newman, sister of Cardinal Newman, and wife of the Rev. Thomas Molesley, d. in 1852. In 1853 she pub. Hymns for Children on the Lord's Day, and a Hymn to God, and Scripture History. It reached a 3d. ed. in 1856. It contained 20 hymns. From this ed. (1) "Think upon Eve and Adam's sin," (2) "When safely on dry land once more," Quinquagenaria, were included with alterations in the Child's Christian Year, 1841, and are sometimes found in other works. See also Litanies, No. 8.

Much in sorrow, oft in was, p. 773, ii. From this "Christian, let your heart be sad," (St. John, 11: 21).

Muse, Charles E., p. 774, i. He d. at 31, Marlefield Gardens, Hampstead, Oct. 28, 1890. His hymn, "I lift my heart to Thee, O.," was written in Oct., 1871.

Nasal, in the sinner's cries! A cento from "I am a soldier of the Cross," p. 55, ii.

Must Jesus bear the cross alone? [No Cross no Crown, I. i.], from "Frederick's Songs of Infantry," 1852, No. 9. It is signed "G. N. Allen" by an American authorities. It is said to have been taken from G. N. Allen's collection, "The Social and Sabbath Hymn Book," 1849. In this form st. i. is altered from T. Shepherd's "Pentecostal Hymns," 1833, No. 23, st. ii., and st. iii. is found in a missionary collection pub. at Norwich (England), circa 1818. To these three stanzas three other stanzas were added in the "Plymouth Codd.," which are attributed to the editor's brother, C. Becher (p. 135, ii.).

2. In the American Meth. Episc. Hymn. 1678, the 3 st. of T. Shepherd's collection as above are given us by Thomas Shepherd, ait. G. N. Allen was b. in 1812, and d. in 1877.

3. In the Oberlin Manual of Praise, 1880, No. 416 is composed of 4 st., of which st. ii. is unknown to the Plymouth Codd.

My faith shall triumph o'er the grave. From "Great God I own Thy sentence just," p. 1377, No. 50.

My Father, when I hear Thy voice. This hymn is No. 65, in 3 st. of 4 l., in the Songs of Zion, A col. of Ps. for Worship. Alphabetically arranged. By the Rev. Isaac Asher, 3d ed. enlarged. Dublin Tract Repository, 1890.

My God, how fair soeaw sweet, p. 790, i. In Eliot's Ps. & Hymns, 1835, No. 254.


My God! though cleaving to the dust. [Land.] This fr. from Adini Boissev.'s "Seigneur! de mon de la poussière," is from H. Draper's Hymns and Verses, 1875.

My horse is stranded, and laid aside. [Hoping for a return.] Appeared in the "Gloucester Hymns," 1779, Bk. II, No. 52, in 1st of 4 l., and headed, "Hoping for a return." From latter stanzas in the hymn, "While I to my soul gave way," sometimes "While to my grief I my soul gave way," beginning with st. iv., is taken. In the Preface to the "Gloucester Hymns" Newton says: "My grief and disappointment [at the downfall of Cowper's health and mind] were great; I hung my heart on the housetops, and for some time thought myself determined to proceed [with hymn-writing] no farther without him. Yet my mind was afterwards led to resume the labour. On comparing this extract with this hymn it seems very probable that this was his first effort after resuming his sometime abandoned work.

My Hiding-place, my Refuge Tower. Part of "Begin, my tongue, some heavenly theme," p. 126, ii.

My Lord, my God, my Love. [Christian All in All.] From the Catholic Hymnary, 1842.

My opening eyes with rapture see. [Sunday Morning.] Usually attributed to J. Hutton (p. 646, ii). Duffield, "Hymns," 1888, says it is in the Appendix to D. Benham's "Memorial of Hutton," 1886, but we have failed to find it in any English edition of that work. It is in J. Odwin's "Boston Coll.," 1813, in 4 st. The modern form of 4 st. is from the American Prayer Book Coll., 1826.

My son, give me thine heart, and let. J. Montgomery. [Sunday School Anniversary.] Written for the Sheffield Wesleyan Red Hill Sunday School Anniversary, held on March 3, 1834.

My soul, know thou the Lord. [Early Piety Enforced.] Anon. In Rebecca Wilkison's "Short Sermons to Children," C., circa 1790 (see p. 1029, ii.) at the end of Sec. xvi. In J. Benham's "Hymns for Children and Young Persons," C., 1814, No. 61, it is given with others as by "Brackenbury." As this was four years before R. C. Brackenbury's death (see p. 106, i.), and both he and Watson were Wesleyan ministers, and well known to each other, we hold this to be good proof of Brackenbury's authorship.

My soul and all its powers. A cento from "God of my life," to Thes., p. 433, ii.


My soul, praise the Lord, speak good of His Name. [Ps. cxxxii.] This in Kennedy, 1845, No. 1053, is an altered form of W. B. Kethe's paraphrase of Ps. 103, in the O. P.


Mysteries, and Miracles Plays. p. 297, ii.

Mysteries Present, Source of all. [Before Sermon.] This hymn in the American Unitarian Hymn. & Tune Book, 1866, is attributed therein to "B. C. Beach."

Nathan, El: or El Nathan, a name de plume of D. W. Whittle, q.v.

Naur, Elias Elkindass, sometime Professor in the Gymnasium, Odense, Funen, Denmark, who d. in 1724, was the author of "Naar min Tunge ikke mere" (Death Anticipated), Dir. by S. Baring Gould, in the "People's Hymn," 1867, as "When my tongue can no more utter."

Neale, Cornelius, a. b. of James Neale, of St. Paul's Churchyard, was b. Aug. 12, 1799, and educated at St. John's, Cambridge; B.A. 1811; Sen. Wrangler; Fellow of St. John's, 1812; w.a. 1815. He took Holy Orders in 1822, and became Curate of Mildenhall, near Newmarket. He d. Aug. 9, 1823. His Lyrical Dramas, with Domestic Scenes, a Miscellaneous of tales and songs, were pub. in 1819, and his Memoirs and Remains in 1831. In the latter the following hymns are found:--(1) "Thee dust still forgive me," (2) "When safely on dry land above, My soul would fain be there," (Heaven desired;); (3) "Tell but a film of flesh divides," (Heaven anticipated). The second and third of these hymns are also in his son's (Dr. J. M. Neale's) Hymns Chiefly Med. on the Joys & Glories of Paradise, 1865.

Near the cross we stood together. Taking from "Near the Cross was Mary weeping," p. 1004, i., ii.

Nestoriusian Hymnody, p. 1118, i.

Newman, John Henry, p. 602, ii. He d. at Birmingham, Aug. 11, 1890.

Newman, J., p. 603, i. Another hymn in C. U. from the "Gloucester Hymn," 1779, is "Let me dwell on Golgotha" (Holy Communion).
Nicholas, T. G., p. 804, ii. d. at West Molesey, Jan. 1, 1891. It is so given as by Dodridge, but we can find nothing corresponding thereto in his hymns.

Now let us raise our voices high. Our song [Stanzas.] From the singing, Mag. 1774, p. 130, and Bp. P.'s Hym., 1796, st. 1, with some changes, by W. G. Gage, several of whose hymns were pub'd in the Mag. May, 1796, &c., as by Eliza. She was married, Nov. 1796, to the Rev. William Cooper.

Now the busy week is done. S. J. S. (Jesu Sun uprising.) Contributed to the 1793 Suppl. Hymn. A. & M. The author, Spencer John Jones, was educated at Worcester College, Oxford, and became Rector of Batsford, Gloucestershire, in 1813.

Now to the Lamb that once was slain. Par.8. Hold the glorious of the Lamb," p. 126. I. A hymn to the shining seats of bliss. A charm?

"Come, Lord, and warm each languid heart," p. 262.

Now winter holds its solemn reign. Words Anon. In Hym. and Soc. Songs, &c., by G. Baker et alia, Manchester, 1836, No. 124, in 4 st. of 4 l., and marked as "Original." It has passed into translations, but its use is by no means equal to its merit.

Nun ruhen alle Wilder, p. 822, i. The text: "all the woods are sleeping," is from the parts for the Sheerborne School; 1885, is Miss Winthrop's version of four lines from E. Turgot's tr. of the same hymn. Both trs. are noted on p. 822, i.

Nune Dimittis, p. 828, ii. See also pp. 683, 728, 801, 818, 885, 899, 925, 1177.

Nicholas, T. G., p. 884, ii. The text is the Supplemental Hymn. to H. A. & M., "O Jerusalem to blestful," is by I. E. Jollie.

O blast memorial of our dying Lord. Part of Bp. Woodford's tr. of "Adero te dove," p. 22, i. 3.


O Christi qui morte peristi, p. 884, i. In Martines: "O Christi qui morte peristi," J. Chandler's tr. of the hymn altered to "The Crucified is gone before the Father; thereon, p. 808, i. L. I. is an error); and in Chope's Hym. (the author's name's fr. reads, "O Than, We are all gone up on high.

O come, let us raise Our tribute of song: J. B. Montgomery, (Sunday S. Anniversary.) Written for the Sheffield Wesleyan Sunday School Anniversary, held April 21, 1921. It is No. 336 of Montgomery's Org. Bp., 1917.

O conrade bold of toil and pain. Cord. Norman [St. Paul.] In the British Mag., 1835, p. 261; the 1793 Apostrophe, 1834, p. 214; Martiney's Swiss, 1823, i.

O could we always pray. This is part of C. Wesley's "Ah, when shall I awake?" p. 352, ii.

O covenant Angel, full of grace. F. A. Arch. In Hym. and Soc. Songs, &c., by E. Baker et alia, published in 1853, No. 315, in 4 st. of 4 l., in the author's Companion Poetsler, 1874, and in several other hymnals. In the 1899 ed. of the Hym. Comp. it is altered to "Word Incarnate, full of grace."

O day of God, most calm, most bright. From "Day of God, most calm, most bright," p. 140.

O Deus ego amo Te, Nam prius Te sustinui, p. 886, i. We find that this hymn is a paraphrase of a prayer to St. Ignatius Loyola's Spiritual Exercises and is the 1st ed. Rome, 1544 [Brit. Mus.], which is found on the last leaf of shed 1. The prayer is part of the "Contemplatio ad amorem spiritualis est sub extantudum," and runs thus: "Suspece Domine unam nos membra vehementer. Accepit memoriam, intellectum, volutum obviam omne. Quaesitque hortae, vel positionis, vel intentionis, vel tibi totum residuum, atque aequat obviam gaudium. Amorum in tum, cum propterea duobus motibus: et divina summa: nec solum quosque existimus posse."

O Deus ego amo Te, Nee amo Te aliter als p. 886, ii. Other translations are:

1. O God, my God, I love Thee. In the 1793 Hym., 1827.
2. O God, Thou art the object of my love. In the Roman Hym., N. Y., 1884.
3. O God, I love Thee; not that my poor love by Bp. E. H. Bickersteth; printed by J. Tewson, Exeter. "For use in the Diocese of Exeter," p. 1894. (Printed, Feb. 2, 1849.) It was repeated in the 1899 ed. of the
O DU LIEBE

[APPENDIX II]

O LOVE THAT

1583

H. Camp., together with the Latin text in the Notes to the name.


6. My God, I love Thee, not to gain. In the *Church Quarterly*, April, 1899.


O du Liebe meiner Liebe, p. 337, II. To the note in small type: "saying "in Melus"." Add—It is found in the Ps. 46:12, in the Breslau Town Library. The Professor Dr. Markgraf, the librarian, has kindly informed me that this MS. is evidently of about the middle of the 17th cent., and belongs on its first page the inscription, "Hed Hochwolgebornen Freytle Elisabet v. Senits kirchliche Arten und Soeteit mit Ihrer eigenen Hand geschriebe, mit Christliebsten Gnaden der hochloben Freytle, Freytle Sophie Elisabat v. Senix im Jahr 1735 erhalten. Jo. Casp. Arct, von Breslau." From this it is ai evident that it is a 17th century MS. as an autograph, and as consisting of original pieces by Elisabethe von Senitt. [J. M.]

Father, in whose great design. S. J. Stowe. [Temporar. nec.] Contributed to the 1889 Suppl. Hymn. to H. A. & M.

O Father, let me be. W. H. Basset. [Ps. lxxvi.] From his Ps. & Hymns, 1831.

O Father, who has given Thine only Son. R. E. H. Bickersteth. [Hymn Communion.] A hymn especially to be sung at the time of the Mission on Intercession day for Foreign Missions. Written in 1889, and included in the 1890 ed. of the *Hymn Comp.* It is based on "The Council of Jerusalem," written by P. H. "In Penma-

O for a night, a pleasing night. Part of "From heaven, immortal Dove." p. 399, II.

O God, bow down Thine ear to earth. F. Hall. [Lond. for Children. 1842, No. 15.

O God of our salvation. We thank Thee. As W. T. Roper. [National Hymn.] Contributed to the Meth. S. School H. Bk., 1870.

O God, on Thee we all depend. S. Browne. [Com-}posed by C. P. C. C. Father.] An altered form of his "Yes, Lord, Thy children may depend," in his Hymns & S. Songs, 1720, Bk. i., No. 89.

O Lord, our God, Thou art here. Part of "Our God, our God," p. 785, II.

O God, our Strength, our Hope, our Rock. R. E. H. Bickersteth. [Holy Baptism.] Written for the Presbyterian. 1883 p. pub. in his From Year to Year, 1883, and the *Hymn Comp.*, 1890.

O God the strength of every heart. [Psalms of Flagg.] This appears in the Hymns H. Bk., 1836, No. 173. In the Hall. MS. It is attributed to "C. Wesley.;" but we cannot find anything in the Poetical Works of the Wesleyan to justify the ascription.

O God, Thy children gathered here. p. 604, II. Entered as by S. Johnson in error. It is by S. Longfellow, p. 605, II.

O God, Thy grace impart. An altered form of "My faith looks up to Thee," p. 877, I.

O God, to Whom in flesh reveal. C. Wesley. [Jesus th'e:nnaching.] Pub. in Hymn. & Sac. Poems, 1749. From it is taken "Jesus, a word, a look from Thee" [P. Works, iv., p. 317].

O grave, that hast the victory. [Old Asp.] Amos. In his Hymns & Ps., 1835, the Leeds H. Bk., 1835, as.

O Happy Church. O Bride of heaven. [The Church.] Reformed from W. P. & H., 1832, and 1844, No. 294. Inserted in 1841. As all the hymns in that PS. are given anonymously, we have no means of determining its authorship. It is probably by Barnes.

O Happy soul departed. [Death and Burial.] A

O heavenly abode of saints. Charlotte Elliott. [Heaven anticipated.] Appeared in her brother's Ps. & Hymns, 1835, in 4th st. of 6 l.

O hchboglucke Seele, p. 856, I. This hymn was written in the winter of 1827.

O Holy Father, Who in tender love. R. E. H. Bickersteth. [Holy Communion.] Printed for use in the diocese of Exeter, and dated, "J. & T. Scott, Exeter, 1842." (Exeter, J. Townsend.) It is printed as a leaflet, and is accompanied by the following note by the author:—"The structure of this hymn was suggested by Canon Bright's verses, so well known in their abbreviated form, beginning, "And now, O Father, mindful of the love," and the hymn was written with the echo of the most beautiful tune, 'Une et m'or,' by W. H. Monk, to which those verses are set in hymns Ancient and Modern, vibrating to my heart." It was included in the 1890 ed. of the *Hymn Comp.* with the above note in a rewritten form, and the addition that showing some misapprehension might arise he sent a copy to Canon Bright, from whom he received an assurance that he should regard it as a "parallel hymn," to his own. (See p. 1739, II.)

O holy, holy, holy Lord! The God of hosts. As From "Thee we adore, eternal Lord," p. 1138, I.

O Holy Spirit, Whom our Master sent. J. Ellerton. [Quinquagesima. Love.] Written for and first pub. in the 1890 ed. of the *Hymn Comp.*

O Israel, to thy tents repair. T. Kelly. [Advent.] Given in the 2nd ed. of his *Hymns*, 1840, in 5 st. of 4 l. In Kennedy, 1863, No. 52, it is in great part rewritten by Dr. Kennedy.

O Jesus, consecrate to God always. R. E. H. Bickersteth. [Resurrection.] Written at Penma-

O Joy of the justified, joy of the free. Altered form of "O bliss of the purified, bliss of the free," p. 164, II.

O King of glory, come. Altered from B. Francis's "In sweet exalted strains," p. 304, II., in the 1850 ed. of the Cooke & Denton *Hymnal*, No. 222, in 4 st., with a doxology; and in the 1860 Suppl. to the Ps. & Hymn., without the doxology.

O Light of Light, whose glory is to dwell. R. E. H. Bickersteth. [St. John the Evangelist.] Written at Penma-

O Lord, how infinite Thy love, p. 760, II. 7. Given to H. F. Lyte in error. It is by Miss H. A. Aufer, 1829.

O Lord our God, arise. [Mission.] Written in the *Hymns and Melodies*, 1866, No. 59 in the *Tabernacle Coll.*, 1800 [p. 1027, II.], in 2 st. of 4 l. In Dr. Wardlaw's SE., 1863, No. 53, it is enlarged to 4 st. of 4 l., a form still retained in most modern collections. The hymn is usually attributed to Dr. Wardlaw, but on insufficient evidence.


O Lord, we now the path retrace. An altered form of "O Lord, when we the path retrace," p. 865, I.

O Lord, with awe we the path trace. An altered form of "O Lord, when we the path retrace," p. 865, I.

O Lord, with toll our days are filled. A. Ainsley. [Divine Help Instruct.] Written circa 1865, and printed shortly afterwards in the Sunday Mag. Also in Hunter's Conc. Hymn., 1884.

O Love that will not let me go. G. Matheson. *Jesus all and in All.* Dr. Matheson says this hymn was "written in the Manse of my former parish (Inverness, Argyleshire) one summer evening in 1882. It was composed with extreme rapidity; it seemed to me that its construction occupied only a few minutes. Occasionally I felt myself rather in the position of one who was being dictated to than of an original artist. I was shortfaced by extreme mental distress, and the hymn was the fruit of pain." (1st. ed.) This hymn first appeared in the Church of Scotland magazine *Life and Work*, in 1882. From thence it passed into the *Scottish Hymn*, 1884; and there

O Lord, who in the flesh reveals. C. Wesley. [Jesus th'e:naching.] Pub. in Hymn. & Sac. Poems, 1749. From it is taken "Jesus, a word, a look from Thee" [P. Works, iv., p. 317].

O grave, that hast the victory. [Old Asp.] Amos. In his Hymns & Ps., 1835, the Leeds H. Bk., 1835, as.

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O happy soul departed. [Death and Burial.] A
not to special music by Dr. A. L. Peace. It is a beau-
tiful and tender hymn and worthy of extensive use.

O make us apt to seek and find. T. Hey-
wood. [Holmes Desired.] From his Hymnary of the
Blessed Angels, 1633, into Maritineau's Hymns, 1840 and
1857. Heywood d. in 1637.

Panta douisiasia. [Holy Consolation.] This fine
sequence is given by Mon. No. 793, from the St. Gall
ms., No. 472, of circa 1300, and other sources. It is
also in an ancient ms. in the St. Mark's. (Add. 24,000)
(ad 1413); but there is added in a hand of the 18th cent.
The printed text is also given in Daniel H., p. 160,
v, p. 13, and from the St. Gall ms., which dates as perhaps
the 16th cent., in which there is added, as T. Tr. as: — 
"O Thou o'er sweetest Bread," by T. T. Hall, in the 1732
ed. of the H. Noted. Also tr. by T. Trend in Lyra
Ecclesiastica, 1853, p. 179.

Paradise. O happy rest. [Hebrew.] A tr. by R. F.
Littledale of "Paradise bel ripose" (author unknown),
in the People's Hymn, 1867.

O praise ye the Lord. A new song prepare. An
American form of the N. Version recurring of Ps. cxxxvi.,
p. 801, i., given in Kennedy, 1863.

O quam gloria sustiilla Sabbata. No. 846, i.
Another tr. is "What are those Sabbaths of joy without
enmity?" by Bp. E. Huglikerstein, printed by James
Townsend, Exeter, 1889, and included in the 1890 ed.
of the Ex. Companion.

O qui perpetuus nos monitor doceus. No. 846, ii.
Another tr. is: "O Christ, our ever-failing guide," by T. T.
Hall, in the 4th ed., 1837, of the App. to the H. Noted.

O quod unda lacerum ur. [Seven Doctrines of the R.
and M.] This is the hymn at Vevers in the Office of the
Seven Doctrines. Like the "Summarum Deus Clementiae,
Solemnem," it was included in the Office found in the
Peregrinorum officiorum, &e., of 1728; and the Rom.
Rev. ed. 1746, as set forth on p. 1101, i. It is also in
Bromley, p. 308, and others. Tr. as: — "What a sea of
sorrows and tears." By E. Cawell, in his Lyra Ecclesiastica,
p. 169, in 1773, and in Hys. & Psalms, 1753, p. 92. This
is in several collections, including the 1860 ed. of the
H. Noted, No. 149, the C. Parochial H. Bk., 1860,
and others.

O rightous Father, Lord of all, No. 165, i., by J.
Burne in the Prim. Meth. Mag., Jan., 1823, and the
Large H. Bk., 1824.

O Saviour, welcome to my heart. This is the
American form of the hymn, "Welcome, O Saviour, to

O Saviour, where shall guilty man. [Pardoners.
Contribute to Maurice's Choral H. Bk., 1861, by Mrs. F.
J., of Liddington Vicarage, Wilts, of which parish the Rev.
George May, M.A. was then the Vicar. He d. Dec. 8, 1861.

O sing Hamas, p. 604, i. The earliest form of this
hymn dates in Nov. 1826.

O speed thee, Christian, on thy way. [The Christian 
Race.] This is also found in Sacred Melodies, or Hys.
for Youth by A Lady, N., Y., 1840-1, in the English
Hymnary, 1879, it is attributed to Bp. H. U. Under
donk, but upon what authority, we are unable to
dermine.

O tell me no more Of this world's vain store. J.
G. Stanhope. [Peace with God.] Appeared in the English
Hymnary H. Bk., 1742, No. 107, in 14 st. of 4 l,
in the 1862 ed., No. 488, It is reduced to 11 st.,
and also slightly altered.

O that the Comforter would come. Stanza iv.
of "Father, if Thou my Father art," p. 367, ii.

O the hour when this material, p. 849, ii. This
hymn appears in The Associated Ministries, 2nd ed.,
1811, and then in Collissy's vol., 1812. Another cen
to is "Through life's vapours dimly seeing."

O the vastness, O the terror, p. 649, ii. The
opening lines of canto ii. and iii., should read: — "And at length
the Master called us," and, "Now when prayer
and toil bad failed."

O Thou before Whose Presence. S. J. Stone. [Tres-
ursery.] Contributed to the 1869 Suppl. Hys. to H. A.
and M.

O Thou, by long experience tried, p. 476, i. 3.
Another canto is: "All scenes alike engaging pro-
gress.

O Thou God of my salvation. T. Holders. [Praise to
the Saviour.] This hymn we attribute to T. Holders
on the following evidence:

1. It appeared at the end of A Short Account of the
Death of Mary Langeon of Tarstall, in cheshire, who
died January the 23d, 1759. Printed in Sea in

Mik CYLIXT.

2. We find it next in the Wesley Psalms Bk., 1774
(5th ed.), No. 171, in 5 st. of 4 l., Bp. in a
trimmed form, with the title abbreviated and re-arranged, it is still
popular.

3. T. Oliver's was the Superintendent of the Local
Circuit in which Taxall was included, in 1780 (or
in is usually regarded as the author of the short
verse in the hymn appended there.

4. From the ms. evidence in our possession
and the general feeling, we feel that the authorship of the canto
by T. Oliver is correct.

O Thou who willedst me to be a child. p. 573.

O Thou, Praise in heaven ensconced b, in (Lord's Prayer). By M. A. C. in Almost by

Occasional Use in the Parish Church of St. Paul's, Nottingham, 1811.

O Thou, Whose wondrous love has given. By T. 
Bickesrith. [Prenceise.] Written in 1864, and
inserted in the 1890 ed. of his Hym. Comp.

O what can little hands do? [Value of Little Things.
We find this popular hymn for children in the
American Tract Society's Happy Friends, 1843, No. 150,
in 6 st. of 5 l., and signed "Farr

O'Mah, Tullius Clinton, an American
on March 10, 1736, is the author of "O sing of Je.
Lamb of God,"--Redemption; and "Who, who as
beside the chilly wave."--Thompson in 1803.

Oakley, Charles Edward, M.A., b. in 1813, no
educated at Oxford (B.A. 1855). Entering Holy
Orders in 1852, he became Rector of Wickwar in 1846.
and is the author of a number of hymns, including
adapted to the Christian season, and the "Hymn
in 1870.

Object of my first desire, p. 483, i. This is modern
into Latin by H. M. Masin, in his Songs of the
Catholic Hymn and Life, 1746, as "Jesu ter
dermumus.

Ogden, W. A., is the author of "The blessed
sleeper dined for me, On the Cross." (Good Praise) and it is
music thereto in D. J. Sankey's Sacred Songs and
Hymns, 1847.

Oglevie, John, p. 644, ii. From his own words.

"Begin, my soul, the exalted lay, the"cote "In land of light, celestial plans.

On each return of holy rest. Sunday. Adapted
from James Holme's poem on the "sabbath," in BY.
and Soc. Poetry, 1861 (see p. 589, i.)

On the Resurrection morning. [Easter-ead.
[Death and Burial.] Appeared in H. J. Palmer's bap-
temal Hymn, 1866, No. 17, in 5 st. of 4 l; Tenny-
son, Coll., 1872; the Suppl. Hys. to H. A. 
and B., 1890, to H. Comp. (with slight alterations by the author),
many others. It is one of the author's most popu-
lar hymns.

On Thee, O Lord our God, we call. Corrected
form of the 1856 text on p. 361, L 7.

On this, the holiest and the best. [Sunday App.]
In W. B. C. M. Alkett's 1872 App. to the Dy. Comp.,
again in Tilling's rec. 1882.

Once again beside the Cross. Part of "Hymns
Saviour, Thee I love," p. 314, ii.

Once in the silence of the night. Altered form
of "In ischem's faith, by silent night," p. 486, i.

Once more to pay our annual vows. J. M. M.
[Sunday S. Anniversary.] Written for the Sab-
Bbath School Anniversary, Whitechurch, 1844.

Once was heard the song of children. [Praise to
Jesus.] Prin in Hasted's Church Bk., 1817, and
others, is attributed to the author of the song in
Hammers, 1850.

Once we all were wretched sinners. J. C. Stei
[Praise for Salvation.] In G. V. Wragg's Bp.,
[For the Poor of the Poor, 1837-38, No. 197. In
Spearman, O. H. Bk., 1866, st. ili. iv. are given as — "Fur-
twas Thy love that knew us.

One is the family of love. An altered form of "God
bath two families of love" (p. 432, i.)
Onward, Holy Champion. Run the Christian race. H. B. Kennicott. (Confirmation) This is given in Scott's Songs of G. & C., 1872, as having been written in 1861. Also in Dr. Kennedy's occasional Sermons, 1877.


Optatus vottis omnium, p. 872, i. Concerning the race. Our hymn we note:—(1) "A mighty joy to all our race" (in the Songs of Praise, N. Y., 1874, begins with st. v. of Mrs. Charles's tr.). (2) The Lord on high ascends, once more, &c. in the same collection begins with st. v. of H. G. Singleton's tr.

Orchard, Edwin John, a chemist at Salisbury, was b. at Whitchurch, Hants, in 1834. In 1869 he pub. a collection of original tunes as Orchard's Supplement (Psalms). His hymn, "I have a Father up in heaven" (The Divine Shepherd), appeared in W. R. Stevenson's School Hymnals, 1880, and again in other collections, one of his songs, "The Master Roll," has been widely circulated in the Army. (W. R. S.)

Ousley, Sarah Margaret, see Fuller, Marchesa, an American Unitarian writer of note, daughter of the Hon. Timothy Fuller, was b. at Cambridgeport, Massachusetts, May 23, 1810, and in after years was engaged for some time in educational work in Boston and Providence. In 1840 she edited the Biddle, and in 1847 was married to Dr. Stowe, M. D., to the Marchesa Ousley. On July 15, 1858, she was lost in a shipwreck near New York. Her Memoirs, by R. W. Emerson, W. H. Channing, and J. P. Gassett, appeared in 1859, and her Work, in her hymn "Jesus, a child His course began" (Christ the Pattern of Childhood), from Life Without and Life Within, 1852, p. 404, is in C. U. in G. Britain and America.

Our faith adores Thy bleeding love. Part of "At Thy command, our dearest Lord." p. 89, i.

Our faithes' guide in the dark, light is bright. (Divine Guidance deserved.) Given in the Irvingite Hymns for the Use of the Churches, 1844, as by E. S. 1849.

Our God is ascended. W. P. Brooke, (Ascension.) First printed about 1870-72, in the Church Times, i s. et. of 8 i, and then the Methodist S. S. Bk., 1879.

Our heaven is everywhere. (Heaven within Oneself.) Pub. in the same collection, and with the same signature (Miss Fletcher) as "Think pretty of the erring one." p. 1164, ii.

Our life is hid with Christ. Part of "Not to ourselves again." p. 182, i. 70.

Our old companions in distress. A carol from "Come let us join our friends above," p. 248, i.

Our souls by love together knit. From W. E. Miller's Original and Select Hymns, 1892.


Page, Edgar, is set forth in I. D. Sankey's Sacred Songs & Solos, 1878-81, as the author of (1) "I've reached the land of corn and wine" (Peace with God): (2) "Simply trusting every day" (Trust in Jesus).

Paris, Henry, was a Baptist minister at Waddeson Hill, Bucks, in 1795, and subsequently, at other places, the last being London. During his residence at Broomley, he pub. a New Set of Hymns, taken chiefly from the best Periodical Publications, with Additions and Improvements, printed, &c., by W. Smith, Iron bridge. It is undated: but is probably earlier than 1816. One of the chief "great sources of uncrooted light." (Electrical Grace), in 6 st., has come down through Denham's Coll., and others to modern hymn-books, in 3 st., as, etc., from the former his popular hymn, "How deep the Love my God must love us" (Flower Services) is taken. Another of his hymns in C. U. is, "Then, Who has lost in mercy been" (Morning). This is in The Church X. S. Bk., 1868.

Parker, Samuel William, publ. "The British Workman and kindred works," the s. of Samuel Partridge, and was b. in London Nov. 23, 1822; his hymns were pub. in his Important Truths in Simple Verse, 1848; Hymns Worth Remembering, &c., from the former his popular hymn, "How deep the Love my God must love us" (Flower Services) is taken. Another of his hymns in C. U. is, "Then, Who has lost in mercy been" (Morning). This is in The Church X. S. Bk., 1868.

Parrish, G. O., b. April 6, 1865, was a well-known paraphrase in 3 st. of 4 i. of a portion of "St. Patrick's Hymn," beginning—
"Father, Son, and Holy Ghost!
May Thine overshadowing might
Be as armour to my soul,
By my weapon in the fight.

(2) Note concerning § 3, on p. 485, i., that Dr. W. Stokoe's tr. appeared in its original form in the Saturday Review, Sept. 3, 1857. In his Biblical Calcutta, Calcutta, 1866, p. 68, is an altered form to that of 1857 and 1864.


Peace, troubled soul, thou need'st not fear. (Confidence.) We have found this hymn in two forms. The first is in St. Pictet's H. Bk., York, Spence, 6th ed., 1774 (possibly earlier). No. 145, in st. of 4. I. This passed into the American collections. The second form begins "Peace, peace, my soul, thou need'st not fear," and is appended to Sermon II. on Matt. vi. 33, in S. King's posthumous Essays on Grace, etc., Liverpool, W. Jones, 1806, in st. of 4. Neither is in the Gospel Mag., 1779.

Peaceock, John, was b. in 1721; became a Wesleyan Minister in 1763, retired therefrom through ill health in 1766, and d. in 1803. In 1776 he pub. Songs of Praise compiled from the Holy Scriptures.

Pearce, Selina F., an American Baptist hymn-writer, and author of "He our joyful song to-day" (Jerus Only), and a Mission hymn, "111. rex, 'The voice of gladness," is the daughter of a Baptist Minister at Marietta, Ohio, b. at Lowell, Ohio, Dec. 28, 1845.

Polly, John Kendrick, pub. the Ragged School H. Bk., London, J. Snow, n. d., in which he indicates that at the time publication he lived at Hammersmith. He also says that at one time he was a scholar at the Tabernacle, City Road, London, and that his teacher was the celebrated John Williams, the South Sea martyr. Several of his hymns with his name appended thereto are in S. D. Major's Bk., of Praise for Home and School, 1849, Allen's Children's Worship, 1875, and others.

Peter, William, p. 225, i. We find that this writer was a resident at Cheyerton, and was a Member of Parliament in 1808. At p. 330, from Nov. 219, 239, "And is the day of mercy set" (Ps. Issuer.), in the Bap. Ps. & Hym., 1808, is taken.

Phipps, Austin, n. d., b. at West Brookfield, Mass., Jan. 7, 1820, was Professor of Sacred Rhetoric at Andover, 1846-1879, and one of the editors of the Sabbath H. Bk., 1856, d. at Bar Harbour, Maine, Oct. 13, 1890, aged 70. He is the author of "Father! If I may call Thee so" ( Eternal Punishment) in the Sabbath H. Bk., 1856, No. 1281.

Phipps, Arthur S., s. of Dr. S. D. Phipps, was b. in New Haven, Connecticut, Jan. 23, 1833, and educated at Brown University and Yale College. His hymn, "Help me, Lord, to grow" (Likeness to Jesus desired) appeared in the Christian Register, April 3, 1858, and Hastings's Songs of Pilgrims, 1846.

Phipps, Sylvanus Dryden, p. 893, ii. Additional hymns in C. U. by Dr. Phipps include (1) "Father, from Thy throne above" (Temperance); (2) "When over our land hung oppression's dark pall" (Temperance), both written in 1841. To J. Aldrich's Sacred Lyrics, 1858, he contributed (3) "Sweet is the hour of prayer" (Prayer); (4) "Sweet Sunday-school! I love the place" (Sunday Schools); and (5) "Come friends, and let our hearts awake" (Divine Worship). There are also (6) "Once I heard a sound at my heart's dark door" (Voice of God within), in Pure Gold, with a refrain by Dr. Lowry: (7) "While on life's stormy sea" (Trust in God), written in 1822, and (8) "Come, trembling soul, be not afraid" (Confidence), written after visiting a sick man, who, feeling his need of Christ, found it difficult to believe. Concerning his popular hymn "Saviour! by dying love," Burrage says it was written in 1862, and pub. in the Watchman and Reflector, and then, with music by Dr. R. Lowry in Pure Gold. It has been tr. into Swedish and other languages. Burrage gives a revised version of the text, recently made by the author. (Burrage's Baptist H. Writers, 1848, p. 364.)

Philip, Harriet Cecilia, was b. in Sharon, Connecticut, in 1866, and was for many years an active worker in Sunday Schools in New York city. She contributed five hymns to the Rev. W. C. Hoyt's Family and Social Melodies, 1853, and has also written for various magazines. "We bring to glittering treasures" (Sunday N. Anniversary), was written circa 1840 for a S. S. Festival in New York city, and pub. in the Meth. Episco. Hymn., 1849 (Nutter's Hymn Notes, 1884, p. 341).

Philip, Philip, nominal grim," was b. in Giauque 1834. Although engaged early on he devoted himself to the war in which capacity he has 11 years. His popular Hymns, 1860; (2) More Singing Pilgrim, 1864. Two hymns, including I. (The love of Christ), as it and Siles 1473.


Pilgrim, Edward Travers, chiefly on the 3. and Included as a So, Hymn, already Polish 1784. This work contains the children of the W. Deaf and Dumb; one in Penitentiary; and one.


Pliumpe, E. H., Feb. 1, 1891.

Pohlman, Charles 1777, consecrated in d. at Obernkirchen, b. 1805, Peace be to thy soul. Appeared in the Eng.

Pollard, Joseph, author of (1) "O Joy-bells ring Sunkey's Sacred No.

Pollock, T. B., 9
1. God of mercy perima. In the G. 2. Great Creator Gospeller, 1876.


5. My Lord, in Thrice-Blessed L., 1st psalm. 6. We are sold diller, 1876.

7. Weep not for fate, No. 495. In part of a hymn.

Praise the Lor Divine Mercies.

Praise to the
PRESIDENT SAVIOUR
APPENDIX II
RICHARDSON, C.

Into Latin, &c., an account of which was given in the Baptist Quarterly Review, April 1888, in his hymn, "Jesus, my Lord, my God!" (Trust in Him) is given in The Canadian Baptist Hymn, 1899, with 4 st. of the original omitted. (Burrage's Baptist Hymns, 1883.)

Rand, W. B. p. 941. i. He was b. in 1826, & d. in 1862.

Raynard, Ellen, nee White, b. 1811, d. 1879. Two hymns by this writer (sometimes signed "I. E." are given in Snegg's Songs of Grace, & Glory, 1-72, with the following dates: (1) "Mark that long dark line: f shadows" (The Present Opportunity) (2) "To Thee, 0 gracious Father" (New Year), 1866.

Rawson, George, p. 923. i. Additional hymns by this author in C. U. include:
2. Each trial hath a gentle voice. Published in Hope. In the 1890 Suppl. to the Baptist Ps, & Hymns, this is dated 1875. It is not in the author's Hymns, 1874.
3. Stand up before your God. All Saints. In the 1890 Rep. Ps. and Hymns, this is dated 1885. It is not in Rawson's Hymns, 1876.

Reasoner, Katherine M. "I am waiting for the Master" (Heaven Anticipated) is given as here in L D Sankey's Sac. Songs and Solos, 1881.


Remember me, my Saviour God. Land. Anon. in the Amer. Baptist Psalt., 1843, No. 666.

Return, my soul, enjoy thy rest. A part of "Another six days' work is done" (p. 71, ii.).

Return O wanderer, to thy home. p. 494. ii. 16. In the 1890 Suppl. Hymn. to H. A. & M., No. 628, the first stanza of this hymn by Dr. Hasting was written as st. 1, and the remaining st. ii.-vi. are by the Rev. A. G. Purchas of Auckland, New Zealand, and musical editor of the New Zealand Hymn. Mr. Purchas wrote these stanzas during the Mission held by Mrs. E. Marling and Mason, in New Zealand in 1886. The hymn in this form was printed as a leaflet for use in the Mission.


Rhodes, Sarah Botta, nee Brabazah, wife of a Sheffield merchant, wrote "God Who made the earth" (S. S. Festival) for the Sheffield S. S. Union Whitmonday Festival, 1870. The tune also was by Mrs. Brabazah. The hymn is in several collections, including the Meth. S. S. H. Bk., 1879, &c.

Rhys, Morgan, p. 949. i. A short notice of this writer (a schoolmaster in connection with the Calvinistic Methodists), is given in H. Elvet Lewis's Sweet Singers of Wales, 1899, together with a few trs into English of his hymns.

Rice, Caroline Laura. Nister, in his Hymn Studies, &c., 1884, says that "Wilt Thou hear the voice of praise?" (Per. School Fam.) was "contributed to this Hymnal [Meth. Episcopal] in 1871. It was written originally for a Sunday-school celebration on the line Laura Rice, b. in 1819, is the Rev. William Rice, b. d. of: sprit: giel: Mass.

Rich are the joys which cannot die. Part of "Three musical joys, how soon they fade," (p. 306, ii. 54).

Richardson, Charlotte, nee Smith, an American, was...
b. of poor parents in 1778. In 1802 she was married to a Mr. Richardson, who d. two years after. In 1807 several of her poetical compositions were pub. as Poems written on Different Subjects. From this work the hymn "O God, to Thee we raise our eyes" (Designation) is taken. It is altered from a poem on the death of her husband. (Nutter’s Hymn Studies, 1841.)


Rippon, Thomas, M. A., nephew of Dr. Rippon, b. 1794, educated at Edinburgh, entered the Baptist ministry, and d. June 5, 1835. His hymn "Aid me, O Christ, Thy cross to sing" (The Cross of Christ) appeared in the 27th ed., 1837, of Rippon’s Set with the date "Edinburgh, Feb. 23, 1822." [W. R. S.]

Rise, O Advocate almighty. [Ascension.] This cento in th– R. C. Parochial H. Bk., 1839, is thus composed. sts. 1–4, are from E. Caswall’s tr. of “Nocte max: diei fugata,” p. 503, ii.; and st. 5, from his tr. of “Mundus effusus,” p. 777, i.

Roberts, James Thomas, b. at Lutton, Bedfordshire, Dec. 22, 1856, entered the Baptist ministry in 1874, and was successively pastor at Ratford, Grimsby, and Westvale, near Halifax, and then retired and entered into business at Lutton. He wrote a few hymns for S. School Anniversaries whilst at Westvale. One of these "O Jesus, blessed Jesus," was included in W. R. Stevenson’s S. School Hymnal, 1868. [W. R. S.]

Roberts, Samuel, commonly known in Wales as "S. R.," was born at Llanbrnymair, Mar. 6, 1830, and d. at Conway in O. T., 1885. He was a well-known Congregational minister, and in 1841 he pub. a collection of over 2000 hymns, of which several of the originals and translations were by him; but as there is no index of authors, his productions cannot be distinguished from the rest (Welsh Hymnody, i. iii. 8.)

Roberts, Thomas, Concerning this writer and his hymn, "My Shepherd’s mighty aid" (Ps. xxii.), Nutter says in his Hymn Studies, 1841, p. 297, that the hymn "came into one’s hymno-book (Meth. Episc. Hymnal) in 1849. I have not been able to learn anything more concerning it, or its author."

Robins, Gordon, an American bookseller, was b. at Hartford, Connecticut, Nov. 7, 1813. Two of his hymns appeared anonymously in The Psalmist (Boston, 1843): (1) "There is a land mine eye hath seen" (Heaven); (2) "When thickly beat the storms of life" (God a Rock).

Robinson, George, contributed five hymns to J. Litchfield’s Original Hymns, 1742, from which "One sole baptismal sign" (Unity), and "When to the exiled seer were given" (New Jerusalem), are taken with alterations.

Rock of ages. eleph. (for me, p. 970, ii. Another tr. of the full text (but slightly altered) by Bp. Charles Wordsworth, is in his Series Collectorum . . . Selecti Hymnorum Psalmorum . . . Lond., J. Murray, 1800, a "Festa medi causa, sericorum concilia, Rupes."

Roman Breviary, p. 171, i., p. 651, 1.

Roman Missal, pp. 840, ii.; 738, i.

Roman Catholic Hymnody, p. 975, ii. The hymn by Miss Procter referred to are, Confide at Conquista, "Fret not, poor soul, while doubt and fear;" "Our Daily Bread," “Give us our daily bread;" and Send to Heaven, "I had a message to send her." The first and second of these appeared in her A Chapel of Verse, pub. in 1842, in all of the Providence Home Night Refuge for Homeless Women and Children.

Root, George F., M. A., D. C., b. in Sheffield, Berkshire County, Mass., Aug. 30, 1826. He is much more widely known as a composer of popular music than as a hymn writer. Four of his hymns are in I. D. Sankey’s Holy Songs and Solos, 1878, Nos. 16, 106, 293, and 290. A symphonic biographical sketch, with portrait, is in The Victorian Sol-Via Reporter, Sept. 1866.

Rowe, Elizabeth, p. 925, i. From Mrs. Rowe’s Miscellaneous Works, 1739, the following hymns are taken:—

1. Begin in him celestial strain. Praise to God.
2. Lord, what is man that he should prove? The Love of God.
3. The glorious armies of the sky. Praise to God.
4. To Thee, O God, my prayer ascends. God our Joy.

For full biographical details, see the Ring, Brittan, v. 6, Supp. of the Gospel Magazine, 1776.

Biddulph, Martin. [Batullus, M.]
Seven Dolours of the B. V. M., p. 578, ii.

Sewell, Elizabeth Missing, writer of a number of novels (Cleve Hall, &c.), is the author of "O Saviour when Thy loving hand," (For use of St. Mark's.) In 1822 the Suppl. Hymn. to B. & M. She was b. 1815.

Shekleby, Mary, was b. in 1827, and d. in Dublin, Sep. 29, 1883. She was for many years an invalid, during which time she wrote several hymns, which were printed in broadsheet form. Several of these are given in "Oaken, Chasteled, Crowned," Memorials of Mary Shekleby, late Secretary of the Institute of Dublin, in her Book, by her Sister, 1884, and are in C. U. (1) "It passeth knowledge, that dear love of Thine" (Love of Jesus), 1863; and (2) "One fervent wish, my heart. It speaks the whole" (Desiring to know Jesus), 1861.

Shepley, Mrs. was one of three sisters who published in 1846, Hymns for Infant Children. By A. J. & A., and A. F. "A secret Power, Whose path of wonder" (Divine Guidance Desired), is from the latter.

Shepherd of Israel! hear my prayer. Sarah Ellis, not Slack, The Good Shepherd. Dated 1823 in Martino's Hymns, 1813. Mrs. Ellis was b. 1812, and d. 1872.

Sheppard, John, pub. The Purgery Sacred Lyra: Mystical Versions of Religious Poetry from the German, French, and Italian, Lond., 1857; and The Christian Harp, a companion to the former, 1st and 2d, 1860, "A royal Power, Whoth path of wonder" (Divine Guidance Desired), is from the latter.

Shields, Mary B. B., p. 1064. I. Other hymns usually attributed to this writer, are "Prince of Peace, control my will" (Perfect Peace), in the Church of England Magazine, March 3, 1836, in 2nd and 3d, "On the ocean" (Jesus calming the Sea), On the ocean.


Shine Thou upon us, Lord. J. Elliot. (For Parents and Teachers) In his Hymn, 1880, as "Break Thou on us, O Lord," and dated 1881. Revised by him for the H. Comp., 1890.

Shirley, James. b. 1805, d. 1866. His "Canst Thou, good Lord, forgive so soon?" (Passionate) is in C. T.

Should the rising whirlwind tear. From "Praise to God, Immortal praise," p. 904, i.

Shrubsole, William, p. 1066. I. It must be noted that this hymn-writer is not the William Shrubsole of Canterbury, the organist, and composer of the tune "Moses Lane" to E. Perronet's "All hail! the power of Jesus' Name" (p. 41, i.).

Signed with the Cross that Jesus bore. (Confirmation.) Amen. In the Catholic Hymn, 1880, and several later collections. From it, "Here in Thy presence, dear and sweet," is taken.

Signourney, Lydia. p. 1057. Additional hymns are: 1. We thank Thee, Father, for the day, Sunday. This in Signourney's Church Songs, 1859, is dated 1856. of Prayer. 2. When the portion becometh bleeding, Or Use of Sac. From Adams and Chaplin's Hymns for Christian Devotion, 1846. 3. Prayer is the dew of faith. 4. We praise Thee, Lord, if but one soul. An altered form of her hymn on Temptation (No. 13).

Since all the coming (various) scenes of time. Altered forms of "Since all the downward tracts of time," p. 317, i.

Sing, my soul. His wondrous love. (Praise of the Father.) In a Baltimore Coll., 1859, in 3 st., the Amer. Prayer Bk. Coll., 1826, in 4 st., &c.

Sing to the Lord the children's hymn. R. S. Hawker. (School Hymn.) In his Pictorial Works, 1846, in 7 st. of 4, 17, and headed, "The Song of the School; St. Mark's, Morwenstow." (p. 699, l.)

Singleton, R. C. p. 1060. I. From Burke's Landet Greet we find Singleton was the second 2. of Francis Corbet, of Aclare, co. Meath, who in 1819 took the name of Singleton only, and gave to his son the name of Christian. The same authority says that R. C. Singleton was b. Oct. 9, 1810. He d. Feb. 7, 1831.


Sit qui rataecan to modo virginitem. J. B. de Santens. [St. John Evangelist.] In his Hymni Sac., 1694, p. 31; and the New Hymn, 1720; the Roman Hymn, 1724;
Sit qui tonantem, Christe, canas manum. [Sacred Heart of Christ.] This is found in the Nyon Hymnary of 1764, P. 167, and is the Hymnus de Nyon, 1772, p. 598, as a hymn for the Festival of the Sacred Heart, the office being appointed for use on the Ist S. in September, and ranked as a double of the second class. It is also found in the Roman Paraphrase, 1843, p. 396. From this it was tr. as:—"Some sing, O Christ, Thine awful power," by T. L. Ball, for the 5th ed., 1872, of the Appendix to the Hymnal, as No. 246. [J. M.]

Sleep on, beloved, sleep and take thy rest. Speak Doudney. [Death Anticipated.] Pub. in her Pr. Life of Life, 1871, p. 76, in 7 st. of 3 l., with the refrain "Good night." It is entitled "The Christian's 'Good night,'" and is headed with the following sentence, "The early Christians were accustomed to bid their dying friends 'Good night'; so sure were they of their awaking at the resurrection morning."

Sleeper, W. T., is given in I. D. Sankey'sSac. Songs and Solos, 1841, as the author of "A ruler once came to Jesus by night" (Need for the New Birth).

Small, James Grundy, s. of George Small, r. of Edinburgh, was b. in that city in 1717. He was educated at the High School, and the University of Edinburgh. He studied divinity under Dr. Chalmers, and in 1843 he joined the Free Church of Scotland. In 1847 he became the minister of the Free Church at Berwick, near Montrose. He d. at Reinfrew, Feb. 11, 1848. His poetical works were (1) The Highlands and other Poems, 1843, 3rd ed. 1842; (2) Songs of the Vineyard in Days of Gloam and Sadness, 1848; (3) Hymns for Youthful Voices, 1859; (4) Psalms and Sacred Songs, 1866. His best-known hymn "I've found a Friend, oh such a Friend" (Jesus, the Friend), appeared in his Ps. & Sac. Songs, 1866. It is found in I. D. Sankey's Sacred S. and Solos, 1874, and others.

Smith, Charles, an officer in the National Provincial Bank, b. at Hackney, London, Jan. 2d, 1844, is the author of "O Lord, when through thy gates I wander" (Holy Labour), and "When in the morn, I awake" (Joy and Sorrows alike from God), which were written for Horder's Hymnal, 1874, for the Inverness Hymn. The former was revised for Horder's Hymn. Hymns, 1874. [W. G. H.]

Smith, J. Wheaton, b. in the trials of conflict and sin" (Heaven Anticipated), in the Inverness Hymn. Bk., 1874, was b. in Providence, Rhode Island, June 26, 1823, educated at Brown University and Newton Theological Institution, and entered the Baptist ministry in 1851.

Smith, Mary Louise, n. Riley, b. May 27, 1842, and married to Albert Smith, is the author of "Let us gather up the sunbeams" (Tears of Little Things), which was written Feb. 23, 1867.

Smith, James Francis, was b. at Bristol, Oct. 1, 1830, and entered the Baptist Ministry in 1848. His first poetical production appeared in the Bap. Mag., in 1856. No. 128 in the Bap. Ps. & Hymns for School and Home, 1862; "O Jesus' meek and lowly" (Jesus, the Example of Humility), by him.

Solemnitas sancti Pauli. [Conversion of St. Paul.] This sequence is apparently of English origin. It is found in the Sarum Missal, circa 1270 (Harlou, 5, p. 319); a Hereford Missal, circa 1280, and a York Missal, circa 1390 (all in the Bodleian). Printed text in Daniel, v. p. 274. tv. as "Royal Son of Jesus," by Mrs. E. H. Mitchell, in the Allar Hymns, 1844. Also tr. by F. J. Pearson, 1869, p. 312. [J. M.]

Soon as my infant lips can speak. [Childhood for God.] Anon. in R. Hill's Celt. of Hymns for Children, 1868, No. 203. Possibly by him.


Speak gently; it is better far. [Gentleness.] Usually attributed to George Washington Hangford, and dated 1847.

Spence, James, b. 1821, educated at the University of Aberdeen; and entered the Congregational Ministry in 1845. Contributed "What means the water in this font?" (Holy Baptism) to the New Cimg. Bk., 1859, (S. Miller's Singers' & Songs, 1869, p. 533.) He d. Feb. 28, 1876.

Spencer, James, b. at Mire River, near Louisburg, Island of Cape Breton, Nova Scotia, Oct. 15, 1816. He followed mercurial pursuits for several years, and it was not until 1853 that he entered the Baptist ministry at Chester, Nova Scotia. His hymn, "Jesus, while life's seas we sail" (Forsan et Haec),
STOCKTON, M. M. [APPENDIX II]

TEBBS, H. V.

1591

1711: (1) "Awake! awake! put on Thy strength"; (2) "My soul, give me thine heart" (Isa.); (3) "O loving Saviour, who art from heaven fallen"; (4) "The Lord ascends the sacred hill" (Transfiguration); (5) "Turned above the starry spheres" (St. Mark).

Tait, Gilbert. See Macaulay, William.

Tapp, Jakob. Little is known of this writer. He became a printer, and in 1620 published a volume of sermons at Frankfurt on the Oder, and in 1621, also, from the Darmstadt press. He later published also in Leipzig and Nuremberg. In 1616, and again in 1623 (see p. 1039), he published an Italian translation of the New Testament, which was reprinted in 1637.

Taylor, Sarah. She was born in Sandwich, as is stated in her work, "The Days of Our Lives." She died in 1682, aged 82, and was buried in the parish church of Sandwich. She was the mother of four children, and the wife of the Rev. Mr. Taylor, a well-known preacher and divine. She was a close friend of the poet, and is said to have been his tutor. She wrote many poems and songs, and is the author of "The Days of Our Lives," a collection of sermons and other religious works. She was a member of the Society of Friends, and is said to have been one of the first to publish a book in English.

Taylor, William. He was a prominent writer and poet, and is considered one of the greatest of English poets. He was born in 1613, and died in 1698. He was educated at Cambridge, and was a Fellow of St. John's College. He was a great admirer of Shakespeare, and is said to have written many of his poems in imitation of the great dramatist. He was a friend of John Donne, and is said to have been one of the first to publish a book in English.
and where he d. Nov. 27, 1876. (Record, Dec. 32, 1876.)

His hymn "Come to me, Lord, when first I wake"
(Morning) was written for his wife's birthday, March 14, 1851, and circulated in ms. for some years. In 1866 it was printed in the N. Y. Review at Home, and then in the Hy. Comp. and other collections. It has been tr. into 17 languages, and has also been embodied for the blind.

Tennyson, Alfred, Lord, s of the Rev. G. C. Tennyson, Rector of Somersby, Lincolnshire, was b. at Somersby, Aug. 6, 1809; educated at Trinity College, Cambridge; appointed Poet Laureate in 1830, and raised to the Peerage in 1844. Although Lord Tennyson has not written any hymns, extracts from his poems are sometimes used as such, as "Strong Son of God, Immortal Love" (Psalms in the Sun of God), from the Introduction to his In Memoriam, 1850; the well-known "Too late, too late, ye cannot enter now," and others. The former is sometimes given as "Spirit of immortal Love," and again as "Eternal God, immortal Love."

Ter Sanctus. [Greek Hymnody, § 10, 3]
The call to arms is sounding. [Claudia F. Bernardo.
[For Church Workers. Contributed to the 1862 Suppl. Hys. to H. & M.]
The Christ shall reign where'er the sun. An altered form of "Jesus shall reign where'er the sun," p. 601, ii.
The earth is all the Lord's. [Ps. xvi.] This, in Kennedy, 1863, No. 925, is thus composed—et. l., ii. from J. Keble's Psalter, 1839, p. 40, and st. iv. from the New Version, 1846.
The fields are all white. [Missions.] Anon. in the Hs. of Praise for Children, 1881, and several later collections.
The first who dared to die. Part of "Go forward in your course" (p. 630, l.).

The hallowed morn is dear to me. An altered form of "Dear is the hallowed morn to me," p. 275, ii. 2.
The original appeared in Cunningham's De Rance, a Poem, 1815, p. 94, and then in the New Poetry.
The Head that once was crowned with thorns. p. 1152. ii. Sometimes altered to "Jesus, our Head, once crowned with thorns."
The heavenly treasure now we have. A cento from "God of all consolation, take," p. 533, iii.
The hours of work are o'er. Altered from "The hours of school are o'er," p. 1158, ii.
The long descent is o'er. Elizabeth Biddle-Chambers. An adaptation of her poem, "The Winter solution," in her Songs, New and Old, 1857, p. 237, for St. Thomas's Day in the Hy. Comp., 1890. "He thought on the shortest day of the year interwoven with the apostle St. Thomas struggling 'From downward steps of doubt' (et. ii.) into the calm sunlight of faith, will not be forgotten when once suggested by this most helpful hymn." (R. Bickersteth's Note, p. cv.)

The Lord be with me everywhere. W. Hammond, "Journeying." From his Ps., Hys. & S. Songs, 1765, p. 118, st. ii.
The Lord himself shall come. A cento from "For ever with the Lord" (p. 385, l.), with a slightly altered text.
The Lord Jehovah reigns. p. 1153. ii. This is not a version of Ps. 148, but an original hymn.
The Lord's my Shepherd, I'll not want. p. 1154, i.
The text quoted is from a copy of Ross's 1634 ed. in the library of Elham Church, Kent.

The morning breaks, and slumber sweet. R. E. H. Bickersteth. [Morning.] Written at Penmaen-mawr. N. Wales, 1820; pub. in the Church Pastoral Aid quarterly periodical Church and People, No. 1, July, 1820, and his Hy. Comp., 1830.
The pall of night overshades the earth. p. 820, ii. This is a tr. of "Nyx atris," p. 820, l.
The rising sun forsakes the tomb. This is part of "He dies! the Heavenly Lover dies," p. 500, l.
The Saviour's love to man we bless. J. M. Neale.
[Early.] From his Hys. for Children, 1412, No. 24.

The shadows of the evening hours. p. 913. ii. 7. From this "Before Thy throne, O Lord of heaven," is taken.

The shepherds keep their flocks by night. (Christmas.) This begins with st. ii. of Dr. Neale's tr. of the vii. of Nocteveyan, p. 232, l.
The twilight falls, the night is near. [Evening.]
THOU GIVEST US [APPENDIX II] TURTON, W. H.

1593

"Tis Thine, 0 Lord, in heart and prayer. J. Keble. [Wiltshire.] From his poem for Tuesday in Whitewa, in his Christian Year, 1827.

To our trembling supplications. F. Davison. [P. lxii.] From his Mas. version of some Psalms, as set forth by ill. Kennedy, 1863.

To spend one sacred day. Part of "Lord of the worlds above." p. 693, l. 11.

To the still wrestlings of the lonely heart. Part of "O Lord my God, do Thou Thy holy will," p. 615, l. 9.

To Thee, all glory, Lord. An altered version of "Glory to Thee, 0 Lord." p. 429, l. 10.

To Thee, 0 God, we offer our joyful songs. &c. [Sunday 2d Hymn.] This hymn in the Unitarian Hymn Book 2d Ed., 1864, is attributed to Wm. H. Baldwin.

To Thee, 0 loving Saviour. Altered from "To Thee, 0 dear Saviour," p. 1190, l. 3.

Tomkins, Henry George, educated at Trinity College, Cambridge, ordained in 1657, and Vicar of Branscomb. Devon, 1658-73, is the author of several hymns and psalms in Holy Anthems and other collections, one of which, "Come Lord Jesus, quickly come!" [Adven.] is in C. U. His Poems, chiefly sacred, were pub. in 1691.

To-night the year is dying. H. Leigh Bannett. [C. xx, and N. x.]. Written circa 1881, and pub. with music by Dr. J. F. Bridge, London, Novello.

Too soon we print, the symbols disappear. Part of "Here, 0 my Lord, I see Thee face to face," p. 418, l. 2.

Torrey, Mary, née Ide, daughter of Jacob Ide, née. of Medway, Massachusetts, was b. June 29, 1811, married to the Rev. Charles Turner Torrey, Minister of Unitarian Church, and d. in 1869. She pub. Christian Hymns in Brief, 1839, and Holy and Country Life, 1846. Her hymn, "While silent streams across my soul," was contributed to Mason's Cong. H. Bk., 1857.

Tract, p. 1194, l. In the "Dulce nomen, Jesu Christ," p. 146-148 should read the line, "Purged our a multitude.


Trend, Henry, b. at Devonport, Sep. 14, 1804, educated at the University of Glasgow, ordained in 1824, and for some time Minister of the Donative of Urquhart, contributed several tra, from the Latin, and original hymns to his sons's (the Rev. J. B. Trend) Hymnal, &c., 1842, and other collections. (See Index of Authors, &c.)

Trinity, Unitas, Deitas asterna, p. 1186, l. This has been ascribed to Pierre de Corbeil, who was consecrated Bishop of Cambrai in 1199, became Archbishop of Sens, 1200; and d. June 3, 1222.

Trepy of Ethrield, p. 1042, l. 13.

Trower, W. J., p. 298, l. 5, and p. 996, l. 539. Another extract from New Metrical Hymn, 1831, is "Lord, the heavens declare Thy glory," [Ps. cxviii.], in Thomson's Coll., 1823, &c.

Trust in the Lord, His grace abounding. Jane Maurice. [Security in God.] Contributed to his brother's Choral H. Bk., 1861, see p. 780, l. 1.

Tupper, James, author of "Dark was the hour when Jesus bore" [Psalmodize-Gethsemane.], in the Baptist Pulpit, 1830, was an American barrister, member of the State legislature, and master in equity. He was b. at Charleston, South Carolina, Dec. 8, 1781, and d. at Summerville, South Carolina, Aug. 26, 1868.

Turnbull, Robert, née, was b. at Whitburn, Linlawshire, Scotland, Sept. 16, 1809, and educated at the University of Glasgow. After officiating for a time in England and Scotland as a Baptist minister, in 1833 he removed to America, where he ministered in several places until 1845, when he became pastor of the Baptist Church, Hartford. He d. at Hartford, Nov. 29, 1873. He pub. Hymnolo Morali, 1842, and several other works. His hymns were included, "There is a land of waveless rest," appeared in Cutting's Hym. for the Forty and Fireside, 1841. In the Baptist Patriot, 1843, it was altered to "There is a place of awe and wonder," in the form in which it is known to modern collections.

T涡ton, W. H., a Lieut. in the Royal Engineers, has pub. A Few Hymns written by a Layman between the Festivals of All Saints, Issus, and 1961. This contains 12 hymns. The Second Series, "written between the Festivals of All Saints, 1862 and 1863, and the Third Series, 1862-1863, another 12. These hymns are worthy of attention. Those which have passed into C. U. include:
I. And now our Eucharist is over (1881-1882). Holy Communion.
2. O Thou who at Thy Eucharist didst pray For Us. (When used at S. Mary Magdalen's, Munster Square, X.W., in the Anniversary Service of the English Church Union, June 22, 1891. It is intended to be sung after the Agnus Dei, at the choral celebration.) In the 1889 Suppl. Hymn, to H. A. & M. it reads: "Thou, Who at Thy first Eucharist didst pray."
These hymns are in the Altar Hymnal, 1884, together with a third, "Behold! the star is shining," by Smith, Lieut. Turton's signature on A Few Hymns is in "E. E.," and his publishers, The Church Printing Co., London.

"Twas by an order from the Lord. J. Watts. [H. Scriptured.] From his Hymn, 1769.

U.


Unice Cruz De estrope, p. 1190, H. Read (2) as, "Publici fontes salutis," and (3) as, "Tutus fons sanctitatis."

Unto the Lamb that once was slain. Part of "Behold the glories of the Lamb," p. 138, H.

Unto Thine altar, Lord. B. Beddome. [Lent.] Appeared in Rippon's Hymn, 1787, No. 364, in 3 st. of 4 l. and later in other hymnals. In Beddome's posthumous Hymns, 1817, No. 428, it begins "Now to Thine altar, Lord."


Uplift the banner, let it float. An altered form of "Fling out the banner, let it float," p. 306, H. & S.

Upon the Virgin Mother's breast. Bp. K. H. Bickersteth. [The Presentation.] Written in 1863, and published in his From Year to Year, 1863, in 3 st. of 4 l. In the 1890 ed. of the H. Comp. it is abbreviated to 2 st.

Upward, O Lord, to thee. H. Bateman. [Christ only!] In H. J. Gamble's Special H. Bk. for Week-day Services, H. & B. (1890) and Bateman's Psalms, H. & B. 1869.

V.

Vain are all terrestrial pleasures. D. R. Ford. [Watchful Servants.] From his Hymn, Chiefly on the Parables of Christ, 1828, No. 32.

Vain world, thy cheating arts give o'er. S. Browne. [Renunciation of the World.] From his Hymn, and S. Songs, 1720, Bk. I., No. 6, into a few modern collections.

Vaux, Thomas. Lord. The Poems of this nobleman appeared posthumously in The Paradise of Dainty Denmark, 1876. According to a note at the back of the titlepage of the 1850 ed., the poems which there appear under the name of Vaux were written by "the elder," i.e. Thomas, second Lord Vaux, who was b. in 1540, and d. before May 31, 1577. Other writers have suggested that William, the third Lord Vaux, was a joint contributor with his father. William d. in 1595. The Vaux poems, 19 in all, were republished by Br. Grosart in his Fuller Wost🍗 Library, Miscell., vol. iv


Veni Creator Spiritus, Mentone. p. 1206, H. Bp. Bickersteth has tr. this as "Creator Spirit, make Thine;" (tr. in 1880), and includes it with the Latin te; and an extensive note in the 1890 ed. of his Hymn, from several additional trs. and altered forms of old renditions of this hymn are known to us, but being of minor importance are omitted here.

Veni Sancte Spiritus, p. 1212, H. B. Dr. R. Palmer's tr. p. 1215, H. & S., is given in the Savoy Hymnary, N. & S.

"There's peace and rest in Paradise" (Courage a Hope).

VERNON, John Richard, M.A., of Hertford College, Oxford, Rector of St. Andrews, Bridgewater since 1872, an author of The Harvest of My Quiet 3 Years and other works contributed to the 1889 Suppl. Hymn, to H. A. & M.
When bending o'er the brink of life, p. 196, l. 1. In the Even. Mag., 1866, p. 490.

When Christ came down on earth of old, Cecil F. Alexander. [Addenda.] Contributed to the S. P. C. K. Hymn., 1852, No. 2, in 4 st. of 4 l. This is altered in Kennedy, 1863, p. 1; "From Ieaven when Christ came down of of old," and in the Westminster Abbey Hym. Bk., 1863, to "When Christ from heaven came down of old." In the Lyra Anglicana, 1862, Mr. Aspinall expanded the original hymn to 8 st. of 4 l., as "When Jesus came to earth of old." This is in Thring's Collect., 1862. From it "O N e of God, in glory crowned," in the Brutal. Bk., 1811, is taken.

When first before His mercy-seat. Part of "Be still, my heart, these anxious care," p. 804.

When God is mine and I am His. Part of "I know that my Redeemer lives, and ever prays for me," p. 546.

When God's right arm is bared for war. Part of "Awake, swift harp of Judah, wake," p. 103, l. 2.

When His salvation bringling. [Palm Sunday.] In B. and J. G. Butler's Psalms, &c. Sel. of Ps. Bk., 8, Lond., 1836, there is 1 psalm version signed "J. King," and 1 psalm version and 4 hymns signed "J. King." One of the latter is "When His salvation bringling." No. 417, in 3 st. of 8 l., with a chorus. This hymn is in extensive modern use. Concerning the author great difficulty has been experienced in tracing his identity. Under date of Aug. 15, 1865, the Rev. John Gwyther informed D. Sedgwick that the signatures above stood for, "Johanna Kings, late Vicar of Hull." In a second communication, dated Aug. 19, 1865, he writes further, "Mr. Joshua King was投入to Mr. J. Eynon, of Wellington, Shropshire, in 1834, of whom I have his collection of Hymns and wrote them for his book, but whether he published them in any of the books is unknown. Mr. Eynon died, and I am not sure Mr. E. gave his Hymns to any brother." From the Registers of Eynon Church we find that Mr. King's name was John. He graduated at Queens' College, Cambridge, b.a. 1814; became incumbent of Christ Church, Hull, in 1822, and d. Sep. 12, 1866, aged 60.

When I look up to yonder sky. [God the Saviour of Good.] Anon. in the American S. B. Union Hym. Bk., 1835, and later collections.

When I sink down in gloom or fear. [Card. Newman. [Faith.] Dated "At sea, June 23, 1832," in the British Mag., Nov. 1832, the Lyra Apostolica, 1836, p. 29, l.


When Lord, we kneel before Thy throne. An altered form of "Lord, when we bend before Thy throne," p. 506, l.

When morning's first, and hallowed ray. [Morning.] Anon. from Creeve's Amer. Commonplace Bk. of Poetry, 1831, into the Bap. Prize Bk., 1871, and others.

When round the camp for Israel's sin. [Easter.] Appeared in the British Magazine, Sept. 1822, p. 31, in 6 st. of 4 l., headed "Hymn for the first S. after Easter," and signed B. J. W. It was included in Kennedy, 1863.

When shall I bear the inward voice. Part of C. Wesley's "Father, if Thou my Father art," p. 507, l.

When shall I see the welcome hour! Part of C. Wesley's "My God, I know, I feel Thee move," p. 779, l.

When shall sound of gladness. J. Elsdon. [Mission.] From his Fifty Missionary Hymn., 1822, into a few collections.

When the morning paints the sky. Bp. E. H. Bickersteth. [*Christian, the Child's Example.] Written in 1800; pub. In his From Year to Year, 1843, and included in the Bp. Comp., 1899. In the latter the author says, "This hymn was suggested by seeing the words 'What would Jesus do?' in illuminated letters on a card suspended in a child's morpance."

When thou, O Lord, in fresh worst dress. J. Anticke. [Christmas.] From his posthumous Hymns, 1836.

When Thy soldiers take their wands again. Frances M. Owen. [Conversion.] Written circa 1872, and pub. in her Essays and Poems, 1887. It is in Bp. E. H. Bickersteth's Text of the Chapel of St. Helenian Coll., 1859, p. 5, as Frances Mary Owen, nee Syngye, wife of the Rev. J. A. Owen, Assistant Master at Cheltenham College, was b. April 16, 1832, and d. June 12, 1883.

When up to nightly skies we gaze. John Sterling. [Tract.] In Martineau's Hymn., 1872, this hymn is dated 1800. It is also in Border's Song. Hym., 1843, and others.
STERLING was b. at Kane's Castle, Bute, July 20, 1666, and d. at Ventnor, Isle of Wight, Sep. 18, 1844.

When we are raised from deep distress. T. Watts.

[Heaven's Song.] From his Hymns and Songs, 1804.

When wilt Thou save the people! K. Elliott.

[National Hymn.] From his More Verses and Songs, 1856, 1, p. 88, into the Cong. Cb. Hymn, 1887.

Where Babylon's broad rivers roll. J. Montgomery.

[Ps. xxxvi.] From his Songs of Zion, 1822.

Where, O my soul, O where! T. Scott. [Loud.]

From his Lyric Poems, 1773, p. 72, into a few modern hymnals.

While all the angel throng, A cento from "Father, in whom we live," p. 360, i.

While angels thus, 0 Lord, rejoice. An altered form of "High let us swell our tuneful notes" (p. 341, li).

While the stars unnumberd roll. A cento from "Interval of grateful shade," p. 849, ii.

While we walk with God in light. Part of "Partners of a glorious hope," noticed on p. 344, i. &

Whitfield, Emma. See Hooper. The author of "Little HOLY JESUS" (Child's Prayer to the Saviour), which has passed into numerous collections for children.

Whither, O whither, should I fly. Part of C. Wesley's "God of my life, whose gracious power," p. 433, ii.

Whitmore, Hannah M., sister of W. M. Whitmore, is the author of "How sweet to think that all who love," (Unity), which appeared in her brother's The Short Hymn-s, and again with others in her uncle Jonathan Whitmore's Supplement to All Hymns, 1860. This hymn is dated by D. Sedgwick "1756," and is included in several modern collections as the Holy Hymn, 1879, &c.

Whitmore, William Keynell, Editor of Sunshines. Rector of St. Katherine Cree, London, is the author of "I want to be like Jesus" (Early Piety), in his Infant Altar, 1812; and "We won't give up the Bible" (Early Scriptures), 1839. The form of the latter in Scoop's Songs of G. & G., 1872, is a revision by Ps. John Gregg.


Who feels not thoughts within him rise? R. P. H. Bickerstaff. [St. Luke.] Written at Westmancaster in 1883; pub. in his From Year to Year, 1883, in 8 st. of 4 l., and the Hym. Comp., 1890, abbreviated to 6 st. of 4 l.


Who, 0 Lord, when life is o'er, p. 90, ii. 20. An altered form of a part of J. M'cree's version of Ps. cx.

Who, who can part our ransomed souls. This in the Amer. Naldrath H. Hk., 1858, is composed of st. vi.-ix. of "Let Christian faith and hope dispel," on p. 517, ii.


Why should gloomy thoughts arise. T. Hastings. [Psath.] In his Devotional Hymns, 1850, p. 87, in 3 st. of 4 l. Another form of the text "O why should gloomy thoughts arise?" is in the Meth. Episc. Hymn., 1849, in 5 st. of 4 l. This indicates that the original publication has yet to be found.

Why should we vex our foolish minds? K. Owsnell. [Living in the Fear of God.] Pub. in his Hymns & Poems, 1873, in 6 st. of 4 l., and headed "In God's Sight."

Why those fears! behold the pillow. An altered form of "Why those fears? Is that Jesus?" (p. 615, ii. 56).

Wassermeier, Burchard, was a native of Holstein, and d. at Petershagen (probably Petershagen near Alt-Lambrecht), apparently before 1609. He was from 1637 to 1644, and probably somewhat longer, one of the masters in the Greyfriars Gymnasium at Berlin. (Koch, iii. 241; M. Michael Schirmer. By Dr. J. F. Bachmann, Berlin, 1859, p. 226, &c.) He assisted in preparing the two hymn-books which his colleague at Berlin, Johann Zeger (p. 271, Nos. 1, 4), issued in 1640 and 1653. To these he contributed a few recasts of earlier hymns. The only one, into English is noted at p. 1091, i.

[J. M.]

Withiesworth, Esther, daughter of Thomas Wrigleyworth, was b. at 6 Bruce Terrace, Tottenham, Middlesex, in 1727, and is now (1991) Matron of the Magdalen Asylum, Stratham. She has composed a large number of small poetical works, and has contributed numerous hymns and poems to the periodical press. The works from which most of her hymns in C. U. are
Ye heavens with sounds of triumph ring. P. Dodridge. [Christ glorified.] From his posthumous Hymns, &c. 1756.

Ye holy angels bright. R. Baxter. [United Praise to God.] This in Chope's Hym., s. p. 184; the S. P. C. K. Church, 1871; and the 1880 Supplement to H. A. & M., and others, is altered from Baxter's "Psalm of Praise," in his Poetical Fragments, 1681. The recast is by Mr. Cope.

Ye hosts of heaven, ye mighty ones. [Ps. xcviii.] This, in the Leeds H. Bk., 1853, No. 39, is a recast of the Old Version recasting the Ps. v. 28, and was made for that of C. G. Rawson. See Old Version, p. 466, ii.

Ye men and angels, witness now. An altered form of "Witness, ye men and angels now," p. 194, i. 66.

Ye saints, assist me in my song. W. B. Collyer. [Helping others.] From his P. L. 1815, No. 933.

Ye seed of Jacob, one and all. From J. Keble's "My God, my God, why hast Thou forsaken me?" p. 818, ii. 33.

Ye weak inhabitants of clay. P. Dodridge. [Greatness of God.] From his posthumous Hymns, &c., 1755, No. 97, in 6 st. of 4 L. It is in the p. m., but undisguised.


Yearby, W. His Hymns and Poems for Believers, were pub. posthumously (as the Preface) but without date. One or two hymns therefrom are in the hymnals of the Plymouth Brethren, including the first, "Thy Name we love, Lord Jesus." (The Name of Jesus.)

Yes, faith can pierce the awful gloom. A cento from P. Dodridge's "Eternal and Immortal King," p. 344, ii. et. al., iii., v., altered in the Leeds H. Bk., 1853, No. 501.

Yet one more day is well-nigh flown. T. Davis. [Swooning.] From his Hymns, Old and New, 1844, into the Universal H. Bk., 1886.

York Breviary, p. 171, ii.
York MissaL, p. 1042, ii.
York, Charles Edward, M.A., b. in 1842, Chaplain Royal Marine Light Infantry; educated at Pembroke College, Oxford (a. d. 1864), and for 30 years Chaplain in the Royal Navy, is the author of "An all the worth we do we draw." (For Use at Sea), in the 1869 Supplement, H. B. & M. ii.

York, Sarah Emily, née Walde, an American writer, was b in 1819, and d. in 1881. Her Memoir was pub by Mrs. Neece in 1833. Her hymn, "I'm weary of straining, O fain would I rest," (Rest, dear), appeared in the Reformed Dutch Ps. & Hymn, 1847.

Young, J. Under this signature two hymns are given in the Amer. Rev. Psalter, 1843: (1) "0 for a shroud of joy" (God's Eternal Love), No. 167, in 5 st. of 6 L; and (2) "O Holy Lord, our God." (On behalf of Ministers), No. 692, in 4 st. of 7 L. Both are still in C. G.

Your harps, ye trembling saints, p. 1300, i. Another cento is "II, on a quiet sea." The text is considerably altered.

Z


Zehner, Samuel, d. d., p. 58, ii. 8. B. at Suhl in Thuringia, May 4, 1894; became pastor and superintendent at Schleswigen, 1822, and d. there April 5, 1838.

Zinzendorf, Nicolaus Ludwig, Count von, p. 201, ii. The Rev. J. T. Müller of Herrnhut, has kindly supplied the following additional notes to certain of Zinzendorf's hymns:


2. Ich bin ein kleines Kindlein, p. 200, ii., 1st. appeared as an Appel to the catechismand Lauter Stich der Wahrheit von Jesu Christo, pub. in June 1723.

3. Ruht aus von eurer Mühle, p. 200, ii. Written Feb. 6, 1737, at London, on receiving the news of the death of some of the Brethren on the island of St. Thomas.


5. Du innig geliebter Erlöser der Siinder, p. 200, ii. Written in December 1739 for his cousin Theodora (see no. xxxvi. at p. 200, i.). The initial letters of ii. 1-30 form the acrostic Sophia Theodora Graefin zu Castell; and the initial letters of ii. 31-36 were intended to represent "Prinz selig mit der verliebten Schwester."

The following notices were omitted in error:

Sachs, Hans, the famous German poet and showmaker, was b. at Nürnberg, Nov. 5, 1494; settled there in 1516 after his journeys wanderings, and d. there on the evening of Jan. 19, 1576 (see full notices in K. Goethe's Grundriss, vol. ii. 1886, pp. 468-473; Alt. deutscher Dichter, xxxii. 110, &c.). His poetical works were pub. at Nürnberg in 3 vols., folio, 1581-6 (vol. 4, 1578; vol. 5, 1579); and a complete ed. of his works was pub. by the Literatur Union of Stuttgart, of which vol. xvii. appeared in 1855. His pre-Reformation hymns are given by Wackernagel, ii. Nos. 148-1112; and his post-Reformation hymns by Wackernagel, iii. Nos. 83-806. Two of his hymns (Wackernagel, iii. Nos. 987) have been (or seen) by Bp. Coxe, in 1581 (see no. 443, ii. Nos. 16, 577); and two others (Wackernagel, iii. Nos. 86, 972) by Mrs. Winkworth, 1869, pp. 131, 134. Sachs, Hans, d. 1834, i. and ii. 1844. ii.

Salis-Beecia, Johann Gaugend, Baron von, was b. Dec. 7, 1662, at the castle of Bodmer (Bethmann), near Malans, Grisons, Switzerland. From 1779 to 1792 he was an officer in the French army; and after 1798 he held various offices connected with the Swiss Militia, and with his native canton. He d. at Bodmer, Jan. 29, 1834, and was buried at Beecia, near Malans (Allg. deutscher Dichter, xxxii. 215, &c.). His Poems appeared as his Gedichte at Zürich, 1793; 2nd ed., 1794; 3rd, 1797; 4th, 1800; 5th larger ed., 1805; new ed., 1808 (all in Berlin Library, and many later eds. The most famous of his poems is "Das Grab der tief und stille," in his Gedichte, 1793, p. 35, entitled "The Grave, 1783." of which there are at least 7 trs. into English. The only one in English C. G. U. as a hymn is:

Ins stille Land! Wer leitet uns hinüber. For the Dying. 1st pub. in his Gedichte, Neue Auflage, Zürich, 1805, p. 146, in 3 st. of 7 L, each ending "Ins stille Land." In his Gedichte, Cologne, 1816, p. 134. The tr. in C. G. U. is:

Into the Silent Land! Ah! who shall lead us thither. In full by H. W. Longfellow in his Voices of the Night, Cambridge, U. S., 1860, p. 14, repeated in the later eds. of his Poetical Works, pub. at Cambridge, in Hodge and Huntington's Hymn, for the Church of Christ, 1883, and many later American collections. It has been translated into Greek verse by Dr. B. H. Kennedy, in his Between Walls, 1877. There are at least three other versions in English.
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